

# THE TALENTRANK BLUEPRINT

*Your Complete Psychological Warfare Manual*

Prepared Exclusively For

**DARRELL**

*INFP | The Architect in Hiding*

Average Cognitive Intelligence (IQ 101-108)

## SECTION 1: THE DEEP DIAGNOSIS

You are an INFP with extreme Intuition and Perceiving dominance, Darrell. You have built thousands of lines of code. You have transformed a role into something unrecognizable from how it used to be. You have made yourself technically indispensable while keeping your actual ambitions locked in a drawer.

Your current work: "I'm a Business Intelligence Analyst for the Kootenai County Assessor's Office. I was hired as an appraiser but took this role when the techs quit suddenly. I was asked to help because of my technical skills. I transformed the role into my own. It's unrecognizable from how it used to be."

You did not inherit this role. You created it. Techs quit, you stepped in, and you rebuilt everything. SQL audits that scan databases in seconds. Python scripts that automate cleaning, reporting, auditing, data entry. Dynamic dashboards. A modular Python GUI. You turned chaos into systems. The role is yours because you made it yours.

If guaranteed not to fail, you would do: "Writing fiction. Easy question."

Easy question. No hesitation. The dream is not hidden. The dream is obvious. You want to write speculative fantasy and sci-fi. Full-time fiction author. The answer came without thinking because you have thought about it for years.

Your "made it" accomplishment: "I made enough money writing that I didn't care if anything else sold, I owned a large house with all my random wants like a room to display toys."

The vision is specific. Enough money from writing that financial pressure disappears. A house. A room for toys. The image is concrete. Not "be a famous author." Be a comfortable author. The goal is independence, not celebrity.

Do you want to start a business? "Meh? I want to work independently, have money come from that. I do NOT want to build a book of clients or do sales and marketing or business taxes. I want the benefits of being solo self employed but only the fun parts not the business of business."

The honesty here is sharp. You want independence without the infrastructure. The fun parts without the business of business. Authorship fits this: write books, publish, get royalties. No clients. No sales calls. The product sells itself or it does not. That is the model you want.

You are also: "Employed full-time, terrified of freelance."

Terrified of freelance. The word "terrified" is strong. Not uncomfortable. Not hesitant. Terrified. The stability of employment protects against something. The terror suggests the stakes feel existential.

What happened when you were close to a breakthrough? "I gave up for 7 years. Went back to mediocrity."

Seven years. Not a brief pause. A seven-year withdrawal. And the phrase: "went back to mediocrity." The mediocrity is the technical work, the day job, the systems you built. The mediocrity is the thing you are excellent at. The brilliance is the fiction. The fiction got abandoned for seven years.

A goal you have had for 2+ years: "Publish a full length novel that I am satisfied with."

Not "publish a novel." Publish a novel you are satisfied with. The satisfaction matters. You could probably finish something. You cannot finish something you are satisfied with. The bar is not completion. The bar is internal approval.

Why has it not happened? "I can't get passed the middle, I've tried multiple times. I should do something more 'practical'."

The middle. Not the beginning, which is fun and full of possibility. Not the end, which is resolution and completion. The middle. The part where the architecture must hold, where the threads must weave, where the novel becomes actual rather than potential. That is where you stop. And the practical whisper: maybe this is foolish, maybe you should do something more practical. The practical thing is the systems work. The impractical thing is the fiction.

When you imagine succeeding at your biggest goal, the first negative thought: This question was skipped or merged with the previous answer. But we know the barrier is the middle, and the whisper is "should do something more practical."

What do people misunderstand about you? "They assume I'd be a great manager because I am a top level one on one coach at every job. But I have no filter and no patience for stupid people. So I'm only a good manager to people I like."

The misunderstanding: they see coaching skill and assume management fit. The reality: no filter, no patience for stupid people. You can coach one person deeply. You

cannot tolerate many people who do not meet your standards. The one-on-one is where you shine. The management is where you would combust.

What do you fear others think? "Why would I care what others say? I guess if it was someone I was in love with, I'd hate for them not to want me anymore or tell me I was gross or childish for enjoying sex and sexual content humor."

The dismissal first: "Why would I care what others say?" But then the specific fear: someone intimate calling you gross or childish. The vulnerability is personal, not professional. You do not fear professional judgment. You fear intimate rejection. The fiction is intimate. The fiction is you, exposed. The fear transfers.

Who matters most professionally? "I cannot currently think of anyone's opinion that matters professional."

No one. The professional world does not hold authority over your self-assessment. This is consistent with building your own role, transforming the position into something unrecognizable. You do not need professional validation. You need internal satisfaction.

How do you get buy-in? "Email or text a ridiculously over long diatribe of reasons with all the side quest underlying thoughts and side information and related concepts."

Ridiculously over long. Side quests. Underlying thoughts. Related concepts. The INFP Ne-Si spiral: everything connects to everything, the full context must be shared, the nuance matters. The buy-in approach is exhaustive rather than strategic. The recipient drowns in information.

How do you respond to good advice? "I write it down. Then I add it to my AI journal to synthesis with all the other interrelated webs of ideas that are part of the issues... Then wait until something clicks and feels right."

Write it down. Add to AI journal. Synthesize with other ideas. Wait until something clicks and feels right. The system is sophisticated. The action waits for alignment. The advice enters a web of connected concepts and emerges when the internal compass approves. This can take forever.

Last self-improvement purchase: "I'm in the middle of a Master's of Theology and I'm about to drop the entire program to start over in a Master's of Creative Writing MFA."

In the middle of a Master's. About to drop it. Start over in an MFA. The pattern is visible: the middle is where things die. The Theology degree reached the middle. Now you want to start fresh with the MFA. The fresh start is seductive. The middle is avoided.

**But here is what you have never consciously recognized:** You automate other people's work so you do not have to show them yours. The SQL audits, the Python scripts, the dashboards: they work or they do not. Code does not judge whether you are worth listening to. But the fiction? That is 80,000 words of you, exposed, with no script to clean up the mess if readers find it childish or self-indulgent. The middle is where the architecture must hold. You are terrified of building architecture that exposes your actual self. So you build systems that expose your competence instead. Competence is safe. The fiction is dangerous.

## SECTION 2: THE COMPLETE PATTERN ANALYSIS

### Pattern #1: The Middle Avoidance

In your free report, you discovered that INFPs with extreme Intuition and Perceiving dominance build escape hatches instead of finishing lines. Here is how that manifests in your specific situation.

"I can't get passed the middle, I've tried multiple times." The novel dies in the middle. The Master's of Theology is in the middle and about to be dropped. The beginning is possibility. The end is resolution. The middle is where the structure must hold, where you cannot rely on excitement or completion energy. The middle is where the work is just work.

This is Pattern #1: The Middle Avoidance. You start with vision and energy. The vision sustains the beginning. Then the middle arrives. The vision is no longer enough. The structure must do the work. The structure feels like constraint. The constraint feels like death. You escape into a new beginning: a new project, a new degree, a new idea.

**The Pattern:** Begin with enthusiasm, reach the middle where structure is required, feel the constraint as death, escape into a new beginning, repeat.

**The Evidence:** "I gave up for 7 years. Went back to mediocrity." Seven years of escape. "I'm in the middle of a Master's of Theology and I'm about to drop the entire program." The middle again. The escape again.

**The Cost:** The novel fragments across a dozen files. The full-length novel that you are satisfied with does not exist. The years accumulate and the fiction stays potential.

**The Origin:** INFP Ne generates possibilities endlessly. New beginnings are Ne paradise. INFP Perceiving resists structure because structure closes possibilities. The middle requires closing some possibilities to develop others. Ne and P together make the middle feel like suffocation. The escape is oxygen.

### Pattern #2: The Competence Shield

You have built thousands of lines of SQL and Python. You have transformed a role. You have made yourself technically indispensable. The work is excellent. The work is also a shield.

This is Pattern #2: The Competence Shield. You pour energy into work that demonstrates competence rather than work that exposes self. The SQL either works or it does not. The dashboards refresh or they do not. There is no vulnerability in code. But the fiction is you on the page. The fiction can be judged as childish, self-indulgent, not worth the reader's time. So you build more competence shields and the fiction waits.

**The Pattern:** Want to create personal work, feel vulnerability, pour energy into competence work instead, stay safe but unfulfilled.

**The Evidence:** "I replaced manual, paper-based account reviews with automated SQL audits... built thousands of lines of SQL and Python scripts... created a custom visualization system... consolidated my tools into a modular Python GUI." The competence is extensive. The fiction remains fragments.

**The Cost:** The thing you actually want to be good at is the one thing you are not building. The systems work expands to fill available time. The fiction gets the scraps.

**The Origin:** INFP Fi is deeply personal. The fiction is Fi expressed. Fi exposed can be rejected. The rejection of Fi feels like rejection of self. The competence work is Te: external, objective, impersonal. Te work can be rejected without damaging self. The shield is Te. The vulnerability is Fi. The shield wins.

### **Pattern #3: The Permission Wait**

You wrote: "I write it down. Then I add it to my AI journal to synthesis with all the other interrelated webs of ideas that are part of the issues... Then wait until something clicks and feels right."

This is Pattern #3: The Permission Wait. You wait for internal alignment before acting. The alignment must feel right. The feeling can be indefinitely deferred. Nothing forces the click. So you wait, synthesizing, connecting, weaving, but not acting. The action waits for permission that never arrives.

**The Pattern:** Receive input, add to synthesis system, wait for alignment, keep waiting, act only when it feels right, which may be never.

**The Evidence:** "Then wait until something clicks and feels right." The wait is explicit. The condition is internal. No external event forces the click. The system can run forever without producing action.

**The Cost:** Good advice enters the web but does not emerge as action. The MFA feels like permission. The permission to call yourself a writer. But you do not need the MFA to write. You need to write to write.

**The Origin:** INFP Fi requires internal alignment. Action without alignment feels inauthentic. Ne provides endless considerations that must be synthesized before alignment can occur. The synthesis never completes because Ne keeps adding. The permission never arrives because Fi never fully aligns with infinite considerations.

**How These Patterns Lock Together:** Pattern #1 (Middle Avoidance) ensures the novel never gets finished. Pattern #2 (Competence Shield) ensures the time goes to systems work instead of fiction. Pattern #3 (Permission Wait) ensures that even when time exists, action waits for alignment that never arrives. Together: avoid the middle, build shields, wait for permission, stay the architect in hiding.

The result: a technically excellent Business Intelligence Analyst who has transformed a role, built thousands of lines of code, and kept the speculative fantasy novel in fragments for years while waiting for something to click.

But here is what changes everything: the MFA you are considering is another beginning. It is also potentially another middle to avoid. But if you enter the MFA with awareness of these patterns, it becomes structure that serves the fiction rather than another escape hatch. The question is whether you will use the MFA or let it use you.

## SECTION 3: YOUR OPTIMAL CAREER & BUSINESS PATH

Your stated goal: full-time fiction author writing speculative fantasy and sci-fi. Your current work: Business Intelligence Analyst. Your resistance: "terrified of freelance," no patience for "the business of business." Let us build the path.

### Path #1: The Hybrid Model (Day Job + Fiction)

Keep the day job. Write the fiction. Let the fiction grow until it can support you.

**Why your brain is wired for this:** You are "terrified of freelance." The terror is real. The day job removes the terror. The day job provides stability while the fiction builds. The hybrid model is not compromise. It is strategy.

**Based on your desired goal:** "I made enough money writing that I didn't care if anything else sold." The goal is financial independence through writing. The hybrid model lets you build toward that without the terror of freelance. The day job is the bridge, not the destination.

**The honest assessment:** This path requires writing despite the day job's energy drain. The Competence Shield will tempt you to pour all energy into the systems work. The fiction must be protected from the day job, not squeezed into the scraps.

**Concrete next move:** Define writing time. Not "when I have energy." Specific hours. Protected hours. The fiction is not optional. The fiction is the point.

### Path #2: The MFA as Structure (Not Permission)

You are considering dropping the Theology degree for a Creative Writing MFA. The MFA can work. It can also be another escape.

**Why your brain is wired for this:** You need structure to get through the middle. The MFA provides external structure: deadlines, workshops, feedback. The Permission Wait pattern gets overridden by external requirements. The MFA forces completion.

**Based on your desired goal:** The MFA produces a completed manuscript. Most MFA programs require a thesis. That thesis can be your novel. The degree becomes the forcing function for what you have been unable to force yourself.

**The honest assessment:** The MFA is a beginning. The Theology degree was a beginning that reached the middle. The question is whether you will treat the MFA as structure for completion or as another middle to escape when it gets hard. Awareness of the pattern is the only defense.

**Concrete next move:** If you pursue the MFA, commit to the thesis novel before you begin. Know what you are completing. The MFA serves the novel. The novel is not an afterthought to the degree.

### **Path #3: Self-Publishing Independence**

You want "the benefits of being solo self employed but only the fun parts not the business of business." Self-publishing is the closest model to this.

**Why your brain is wired for this:** Self-publishing requires no clients. No sales calls. Write books, publish, let royalties accumulate. The product sells or it does not. This is the model you described wanting.

**Based on your desired goal:** "I do NOT want to build a book of clients or do sales and marketing or business taxes." Self-publishing minimizes the business side. There is some marketing, but it can be minimal for genre fiction with good covers and descriptions. The taxes exist but are simpler than client-based freelance.

**The honest assessment:** Self-publishing requires finished books. The Middle Avoidance pattern is the direct enemy of this path. You must finish to publish. There is no way around it.

**Concrete next move:** Finish one novel. Not publish. Finish. The publishing mechanics are learnable. The finishing is the actual barrier.

### **The Drain Paths (What to Avoid)**

**Management roles:** "I have no filter and no patience for stupid people. So I'm only a good manager to people I like." Management requires filtering. Management requires patience with people you do not choose. The role would drain you.

**Client-based freelancing:** "Terrified of freelance." The terror is data. Client management, sales, invoicing: all the business of business you do not want.

**Another degree that does not serve the fiction:** The Theology degree reached the middle and is being abandoned. Degrees can be escape hatches. If the MFA does not serve the fiction directly, it becomes another middle to avoid.

## SECTION 4: THE COGNITIVE DOMINANCE ALGORITHM

### Peak Performance Conditions

**Environmental conditions:** Autonomy. You transformed the BI role into your own. You work best when you control the scope and method. The fiction needs protected time where no one else's demands intrude.

**Psychological conditions:** Problems that have clear solutions (for systems work). Freedom to explore possibilities (for creative work). The feeling that the work is yours, not assigned.

**Relational conditions:** One-on-one rather than group. "Top level one on one coach." The intimacy of single focus. The fiction is written alone. The feedback should come from individuals you trust, not crowds.

### The Hidden Derailers

**Derailer #1: The Shiny Beginning.** A new idea appears. A new project. A new degree. The beginning is intoxicating. The current middle is abandoned for the new beginning's rush.

*How to spot it:* You are excited about something new while something else is unfinished. Ask: "Am I starting this because it is necessary, or because the middle of the current thing is hard?"

**Derailer #2: The Competence Expansion.** The systems work expands. Another dashboard. Another script. Another optimization. The competence shield grows while the fiction shrinks.

*How to spot it:* The day job is demanding more time than required. The fiction time is being squeezed. Ask: "Am I doing this because it is necessary, or because it is safe?"

**Derailer #3: The Synthesis Spiral.** Advice arrives. Ideas connect. The web expands. The synthesis continues. The action never happens because alignment never arrives.

*How to spot it:* You are adding to the journal instead of writing the novel. Ask: "Am I synthesizing toward action, or synthesizing instead of action?"



## SECTION 5: BATTLE-TESTED IMPLEMENTATION SYSTEMS

### System #1: The Modular Novel Protocol

**What it is:** Apply the same logic you used to build your Python GUI: small, testable components that connect later.

**Why it works for your type:** The Middle Avoidance pattern sees the middle as one massive slog. The modular approach breaks the middle into small completions. Each scene is a component. Each chapter is a module. The middle becomes many small beginnings and endings, not one endless middle.

**Week 1:** List the scenes you know need to exist. Not the full outline. The scenes that are clear. Each scene is a module.

**Week 2-3:** Write scenes out of order. Write the ones that feel alive first. The modules can be connected later.

**Week 4+:** Connect the modules. Fill the gaps. The middle is no longer the middle. The middle is just the gaps between completed modules.

**Script:** "I am not writing a novel. I am writing scenes. The scenes will connect. The novel will emerge from the modules."

### System #2: The Time Protection Protocol

**What it is:** A framework for protecting fiction time from the Competence Shield.

**Why it works for your type:** The systems work will expand to fill available time. The fiction gets scraps. This system makes fiction time as protected as work commitments.

**Week 1:** Define specific fiction hours. Not "evenings when I have energy." Specific hours: Tuesday 7-9pm, Saturday 9am-12pm. Whatever fits. Make it specific.

**Week 2-3:** Honor the hours as if they were work meetings. The fiction is not optional. The fiction is the point. The systems work does not get these hours.

**Week 4+:** The hours become habit. The protection becomes automatic. The fiction accumulates.

**Script:** "This is fiction time. The systems work does not get these hours. I am unavailable for anything else."

### **System #3: The Feedback Filter Protocol**

**What it is:** A framework for getting feedback from people who have earned the right to see your drafts.

**Why it works for your type:** "No patience for stupid people." The fiction is vulnerable. Stupid feedback is damaging. This system filters who gets access.

**Week 1:** Identify 1-3 readers who meet criteria: they read your genre, they give constructive feedback, they are not threatened by your work.

**Week 2-3:** Share a scene or chapter with one filtered reader. Not the whole draft. One piece. Test the feedback.

**Week 4+:** Expand sharing to other filtered readers. The filter ensures the feedback is useful rather than damaging.

**Script:** "Not everyone gets access to this. I choose who sees the work. The filter protects the work."

## SECTION 6: ELITE INFLUENCE & RELATIONSHIP STRATEGIES

### The Influence Architecture

#### Your Natural Strengths:

**One-on-one coaching:** "Top level one on one coach at every job." The intimacy of single focus. The depth of individual attention.

*How to deploy it:* Seek one-on-one contexts. Writing workshops where you work closely with one mentor. Beta reader relationships rather than public critique.

#### Your Unconscious Resistance-Creators:

**The over-long diatribe:** "Email or text a ridiculously over long diatribe of reasons with all the side quest underlying thoughts." The recipient drowns. The point is lost in the nuance.

*How to neutralize:* Write the diatribe. Then cut it by 80%. The synthesis is for you. The communication is for them. They do not need the side quests.

**No filter:** "I have no filter and no patience for stupid people." The honesty is refreshing in small doses. In large doses, it alienates.

*How to neutralize:* Save the unfiltered honesty for the filtered people. The ones who have earned it. Everyone else gets the shorter, kinder version.

### Relationship Context Frameworks

**With Your Intimate Partner:** "I'd hate for them not to want me anymore or tell me I was gross or childish." The vulnerability is here. Consider: the fiction is intimate too. The same fear that applies to partners applies to readers. The filter for readers should be as careful as the filter for intimacy.

**With Writing Colleagues (MFA, workshops):** No patience for stupid people. The MFA will have people whose feedback is not useful. Filter for the ones who are. Invest in those relationships. Let the others fade.

**With the Day Job:** You have made the role your own. Protect that autonomy. But also protect the fiction time. The role should not expand to consume the fiction. The boundaries must be maintained.

## SECTION 7: COMPETITIVE INTELLIGENCE ANALYSIS

### Case Study 1: The Coder Who Finished

**Profile:** INFP, technical background, dreamed of fiction, kept starting and stopping.

**Strategy:** Applied modular thinking to the novel. Wrote scenes as independent components. Connected them later. The middle became a series of small completions.

**Mistake:** Initially tried to write linearly. Stalled in the middle every time. Had to learn: the fiction does not have to be written in order.

**Psychological shift:** "I am not writing a novel. I am writing scenes. The scenes connect. The novel emerges."

**Outcome:** Finished first novel. Published. The technical brain served the creative work rather than competing with it.

### Case Study 2: The Day Job Writer

**Profile:** INFP, terrified of losing stability, wanted to write but kept the day job.

**Strategy:** Protected writing time like work meetings. Non-negotiable hours. The day job got its hours. The fiction got its hours. Neither consumed the other.

**Mistake:** Initially treated writing time as optional. The day job always expanded to fill it. Had to make writing time sacred.

**Psychological shift:** "The fiction is not a hobby I fit in. The fiction is the point. The day job is the bridge."

**Outcome:** Published multiple novels while employed. Eventually the fiction income grew enough to consider transition. The bridge worked.

### Case Study 3: The MFA User

**Profile:** INFP, had started and stopped multiple times, needed external structure.

**Strategy:** Entered MFA knowing the thesis would be the novel. Used the deadlines, workshops, and requirements as structure. The MFA served the fiction, not the other way around.

**Mistake:** Almost got distracted by the "craft" coursework and lost sight of finishing the actual novel. Had to refocus: the thesis is the point.

**Psychological shift:** "The MFA is not permission to call myself a writer. The MFA is structure to finish the book. The finishing is the permission."

**Outcome:** Graduated with completed novel. Published shortly after. The structure worked because the goal was clear from the start.

**The Pattern Across All Three:** They recognized that their natural patterns would prevent completion. They created external structure to override the patterns. They treated the fiction as the point, not the afterthought.

## **SECTION 8: 90-DAY BREAKTHROUGH ROADMAP**

This roadmap is calibrated to your situation: full-time BI Analyst, speculative fantasy novel in fragments, considering MFA, patterns of middle avoidance, competence shielding, and permission waiting.

The goal for 90 days: 20,000+ words of connected novel content. Not fragments. Connected. The modules assembled.

### **MONTH 1: Foundation Phase**

**Week 1:** Define fiction hours. Specific times protected from the day job. Write them down. Honor them.

**Week 2:** List the scenes you know exist. The modules. Not the full outline. The pieces that are clear.

**Week 3-4:** Write 2-3 scenes out of order. The ones that feel alive. Do not worry about connection yet. Write.

**Month 1 End:** Fiction hours defined and honored. Scene list exists. 3+ scenes written. 5000+ words.

### **MONTH 2: Momentum Phase**

**Week 5-6:** Continue writing scenes. Fill gaps between existing scenes. The modules begin connecting. 7000+ words.

**Week 7-8:** Share one scene with one filtered reader. Get feedback. Notice: you survived exposure.

**Month 2 End:** 12000+ words. Modules connecting. Feedback received from one reader.

### **MONTH 3: Breakthrough Phase**

**Week 9-10:** Continue writing. Connect more modules. The structure begins to hold. 17000+ words.

**Week 11-12:** Review progress. 20000+ words of connected content. The novel is not finished, but it is no longer fragments.

## **By Day 90, You Should Have:**

20,000+ words of connected novel content. Protected fiction hours established and honored. At least one scene shared with a filtered reader. The middle is no longer avoided. The middle is being written. The architect is no longer hiding.

This will not finish the novel. That takes longer. But in 90 days, you will have: proven you can write through the middle, established the discipline of protected time, tested exposure with a filtered reader, and transformed fragments into connected content. The novel will be in progress, not in hiding.

## **TALENTRANK CAREER BLUEPRINT**

This is not a personality report. It is the complete breakdown of:

Why you have plateaued at "excellent BI Analyst with novel fragments" instead of "fiction author with finished books."

What has been invisible to you but obvious in your behavior: the Middle Avoidance, the Competence Shield, the Permission Wait.

The exact playbook that works for your cognitive wiring, your Fi-Ne stack, your particular combination of technical excellence and creative hiding.

You now know:

Your three self-sabotage patterns and how they feed each other.

Your optimal paths from hybrid model to MFA structure to self-publishing independence.

Your peak performance conditions and the derailleurs that will try to pull you off track.

Your exact 90-day breakthrough roadmap with failure points anticipated and neutralized.

You said you gave up for 7 years and "went back to mediocrity." But the mediocrity was thousands of lines of code that transformed a role. The mediocrity was technical excellence. The fiction is not mediocrity. The fiction is risk. The fiction is you on the page. That is why it has been hiding.

You said you "can't get passed the middle." Consider: the middle is just scenes that have not been written yet. Write them out of order. Write the ones that feel alive. Connect them later. The middle is not one massive slog. The middle is many small completions. The modular approach works for code. It can work for fiction.

You are considering dropping the Theology degree for an MFA. Consider: the MFA can serve the fiction if you enter it knowing the thesis is your novel. The MFA can also be another escape hatch. The difference is awareness. You now have awareness. Use it.

You built systems that run entire operations. You transformed a role into something unrecognizable. You are not lacking capability. You are lacking permission. The permission is not coming from the MFA. The permission is not coming from

publication. The permission comes from writing. Write and you are a writer. The identity follows the action.

*The question is: Will you keep building other people's systems, or will you build the one that matters to you?*

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*End of Report*