Psycho–Anthropic Landscapes

Worldbuilding the Otherworldlyness

A Manifesto

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Introduction: Intermediate realms

A few days ago I had an epiphany. What if the active imagination is more than a tool to engage the inner worlds? What if active imagination[1] is a true meta-cognition of otherworldlyness - a vast unknown continent having landscapes of true meaning in which we do not go as a form of escapism, but as architects of inner temples, civilizations and meaning? I want to envision exactly that. An opened door. Behind it, a breathtaking view of absolute novelty. A land of mythological proportions, indefinite, multi-layered, metamorphic and still, unwavering.

I write about Psycho–Anthropic landscapes starting from a simple intuition - one that, once followed to its logical conclusion, changes definitively the way we look at literature, film, the imagination process, games and the oniric realms: *some imagined worlds are not merely places where a story takes place, but otherworldly spaces that alter our fundamental relationship with ourselves and the universe*. They do not merely illustrate a state of mind. They set it in motion, challenge it, complicate it, and sometimes transform it.

By *"psycho-anthropic landscape,"* I mean *a symbolic, material, and narrative environment in which the human psyche, archetypal images, affects, collective memory, and existential conflicts take spatial form.* The term does not refer merely to an emotionally charged setting, nor to a simple projection of the mind onto nature. *It points to an intermediate realm: a world in which inner and outer communicate without either being entirely reducible to the other*. I use the word "anthropic" not to reinstall humanity as the absolute measure of all things, but to emphasize that such worlds are produced, traversed, and interpreted by human beings. At the same time, they may resist human interpretation. A forest may conceal unexplored regions of the psyche, but it may also represent a form of natural otherness that refuses to be translated into human language. A city may externalize the alienation of its inhabitants, yet possess its own history, institutions, infrastructures, and forms of life that are not merely metaphors for a character's depression. The mysterious inhabitants of a world may personify fears, desires, or repressed conflicts, but they may also be beings with genuine narrative autonomy.

From this perspective, fantasy, science fiction, and science fantasy should not be read merely as escapes from reality. They are ways of making visible tensions that remain abstract in a realist register: the crisis of identity, guilt, trauma, otherness, our relationship with nature, the limits of knowledge, technological power, or the desire to transcend the human condition. The imagined landscape thus becomes a tool for thinking. *My manifesto begins here: an imagined world is truly alive when the character does not merely traverse it, but the world also traverses the characte*r. It must have memory, resistance, ambiguity, and consequences. It is not a blank board on which the author places symbols, but a partner in confrontation.

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[1] See C. G. Jung's - Active Imagination Technique.

From Setting to Active World

A setting is the space in which something happens. A psycho-anthropic landscape, however, participates in what happens. It shapes the characters' perceptions, preserves traces of the past, alters their relationships, and imposes forms of behavior. At times it seems to respond to consciousness without thereby becoming a mere mirror of it. This distinction can be observed in literary traditions that predate modern genres.
In *Dante's The Divine Comedy,* the dark wood, the circles of Hell, and the mountain of Purgatory are not merely stations along a supernatural journey. They organize the relationship between sin, memory, knowledge, and transformation. Dante does not travel through neutral space. Each region has a moral logic, an emotional temperature, and its own form of time. Place becomes argument.

Jumping to the Gothic novel, castles, hidden corridors, and locked rooms externalize anxieties related to inheritance, sexuality, guilt, and power. The British Library observes that Gothic literature frequently works with marginal places, transitional periods, and the confrontation between the archaic and the modern[2] . Dracula's castle is medieval and, at the same time, connected to modern technologies of recording, communication, and the circulation of information. The past does not remain past; it invades the present in a way that permeates the deeper layers of perception, revealing the uncanny, the odd, the uncommon.

This invasion is fundamental to the psycho-anthropic landscape. A haunted house is not merely a house containing a ghost. It's a memory device. It forces the character to inhabit a time that can no longer be sealed away. A ruin is not merely a picturesque object. It is the visible form of a history that has outlived the institutions that produced it. Modern fantasy continues this tradition, but constructs larger worlds with their own histories, languages, cosmologies, and institutions. *J. R. R. Tolkien's Middle-earth* is not merely the backdrop to a struggle between good and evil. Its regions possess moral and political memory. The Shire expresses belonging, rhythm, and measure; Mordor - a territory of destructive industrialization and the will to dominate; Moria is, at once, a ruin, a historical trauma, and a space where a force from the past has awakened.

In his essay *On Fairy-Stories*, Tolkien offers a decisive formulation: *the fantastic world, Faërie, is not a collection of small creatures and ornamental settings, but a "Perilous Realm" encompassing earth, sky, sea, animals, objects, and humanity itself*[3]. For Tolkien, imagination does not mechanically copy reality. It creates a *"sub-creation,"* a coherent world in which things acquire a new kind of efficacy. This idea interests me more than any worldbuilding formula because it emphasizes the creator's responsibility: *if you invent a world, you also invent its moral relationship*s. Yet not every symbolic interpretation should be turned into a rigid equivalence. Mordor does not simply "mean" evil, and the Shire does not simply "mean" innocence. A literary landscape is richer than an allegorical key. It can bring together contradictory meanings: refuge and stagnation, beauty and violence, memory and forgetting. To reduce it to a single definition is to cancel out its agency.

Fantasy and the Geography of the Unconscious

In fantasy, the threshold between the familiar world and *the unknown is often marked by a door, a forest, a cave, a mirror, or an underground passage* - and they are compulsory for building up an architectural structure of meaning. These forms matter not because they possess one fixed universal meaning, but because they alter the regime of perception. The character enters *a zone* in which the social, temporal, and causal rules of the world of origin are no longer sufficient.
In *Alice's Adventures in Wonderland*, space reorganizes itself according to the unstable logic of language and identity. Changes in size, impossible doors, and shifting rules stage the instability of the self when familiar categories cease to function. In *The Chronicles of Narnia*, the passage into another world turns geography into a space of moral responsibility. In *The Neverending Story*, the book and the realm of Fantastica / Fantasia, condition one another, while the crisis of the imaginary world is connected to the loss of the capacity to imagine.

These examples should not be treated as mere psychological allegories. They construct situations in which the psyche comes into contact with a world that does not entirely belong to it. That is why the threshold

[2] British Library, Gothic motifs.
[3] J. R. R. Tolkien, On Fairy-Stories.

matters more than the destination. To enter the forest does not simply mean encountering "the unconscious"; it means temporarily giving up the monopoly of explanation. The character discovers that what cannot be controlled is not necessarily meaningless. A complex example is *Ursula K. Le Guin's Earthsea cycle. The archipelago is not merely a map of adventure, but a system of relationships between islands, languages, communities, and forms of knowledge*. The map was drawn before the writing of *A Wizard of Earthsea*, and the author's foundation confirms that Le Guin often began a story with a map[4]. In other words, the world premeditates the worldbuilding.

Geography does not arrive at the end as an illustration of the plot. It makes the plot possible. For Ged, the series' protagonist, *geography is bound up with the process of individuation*. The shadow - as a relentless dark entity - he releases cannot be defeated through a simple act of destruction. It must be recognized and integrated as part of his own being. The journey across the islands thus corresponds to a journey through successive forms of identity, in an frame in frame movement. *The sea is not merely the space of adventure, and the island is not merely a geographical unit; they become different ways of inhabiting the world and acknowledging the limits of power*.
In contemporary fantasy, the relationship between world and psyche is complicated by history, gender, race, and ecology. In *The Fifth Season, N. K. Jemisin* imagines a continent devastated by geological and climatic catastrophes. People capable of sensing and influencing geological processes are exploited by the society that depends on their power and stigmatizes them at the same time. The Earth is no longer an inert object placed at humanity's disposal, but an active, wounded presence capable of responding.

Alastair Iles's analysis in Elementa: Science of the Anthropocene connects the trilogy to racial and ecological injustice, technological hubris, and the question of the Earth's rights[5] . In psycho-anthropic terms, the broken world is also the image of a society that has broken its own relationships with otherness. Geological catastrophe cannot be separated from social violence. The outer landscape becomes the material memory of a political order. *This leads to one rule of the manifesto: fantasy does not exempt innocence*. Every map distributes access, danger, and resources. Every city has outskirts and notorious taverns. Every empire conceals its infrastructure. Every paradise has a politics of exclusion. If a fantasy world cannot say who is allowed to pass, who is kept at the margins, and who pays for its beauty, then it remains mere ornament, a generic script for the unimaginative.

Science Fiction: The Cosmos, Technology, and Otherness

Science fiction shifts psycho-anthropism toward orbital stations, planets, laboratories, post-human cities, data networks and the AI. But its central concern is not merely to anticipate inventions. *Science fiction asks what happens to human beings when their environment is built by technology and when their own nature becomes modifiable?* In science fiction, the laboratory is often the modern equivalent of the Gothic castle. Both are spaces of experiment and control. The castle conceals genealogies, crimes, and forbidden desires; the laboratory conceals protocols, data, bodies, and forms of life. In *Frankenstein*, Victor's creation is not merely a monster of science, but the return of the responsibility refused by its creator. In *Blade Runner*, the rain-soaked, hyper-industrialized city shelters beings produced for labor and war, and the question "what is human?" becomes a question about memory, empathy, and ownership.

Andrei Tarkovsky's films, especially Solaris and Stalker, are essential to what I call the psycho-anthropic landscape. In Solaris, the planet is not merely a cosmic destination. It produces forms that respond to human memory and guilt. In Stalker, *the Zone* does not offer a conventional space adventure, but a testing ground in which hidden desires become more important than declared objectives. The journey tests not courage, but sincerity. The same logic appears, in different registers, in *Jeff VanderMeer's Annihilation* and *Alex Garland's film adaptatio*n. The Zone is neither simply an extraterrestrial organism nor merely a metaphor for cancer, trauma, or self-destruction. It blends identities, life forms, and genetic codes, forcing the characters to abandon the idea of a stable self. The landscape becomes a process of transformation rather than an object to be conquered. Contemporary research on science fiction emphasizes that the genre can function as a tool for education, public debate, and reflection on the future[6]. An empirical analysis

[4] Ursula K. Le Guin Foundation, Maps and Drawings.
[5] Alastair Iles, Repairing the Broken Earth: N.K. Jemisin on race and environment in transitions.
[6] Christopher Benjamin Menadue, Kristi Giselsson and David Guez, An Empirical Revision of the Definition of Science Fiction.

published in *SAGE Open* shows that audiences distinguish science fiction from fantasy through the role assigned to technology and through the way the technological imagination structures experience . This is not an absolute distinction, but it is useful: science fiction tends to ask what social and anthropological effects particular forms of knowledge produce.

Psycho-anthropic science fiction does not replace psychology with biology, nor the soul with data. It shows that every technology eventually becomes a technology of the self. An artificial intelligence is also a test of our understanding of personhood. A space colony is also an experiment of community. A neural interface pushes a question about the limits of intimacy. A modified body can be a negotiation with the fear of death.

Science Fantasy: When Magic and Technology Blend

Between fantasy and science fiction lies an unstable zone that I call science fantasy. I do not use the term as a commercial label for every story containing starships and wizards, but as a form of imagination in which scientific explanation and mythic thought do not exclude one another. A world may contain spaceships and rituals, artificial intelligences and oracles, biotechnology and relics that function as sacred objects. *Star Wars* popularized a technological mythology in which the lightsaber, the Force, and the galactic empire coexist without being reduced to a single language. *Dune* constructs an interstellar future that functions simultaneously as a political epic, an ecological drama, and a meditation on prophecy. On the other hand, *Warhammer 40,000* turns the cosmos into a militarized cathedral in which technology is almost religiously venerated and the civilization's past has become legend. In *Gene Wolfe's The Book of the New Sun*, the world appears fantastic but is filled with technological remnants that the characters no longer understand. The setting is Urth, Earth in an unimaginably distant future. Humanity's civilization has declined from technological heights so advanced that its remnants are often mistaken for magic. The sun is dying. Ancient structures, strange machines, forgotten technologies, and almost mythological beings coexist in a world that feels simultaneously medieval, post-apocalyptic, and alien. It's often described as dying-earth fantasy: a world at the end of an immense cycle of civilization.

Science fantasy creates a productive distance from the modern obsession with single explanations. It allows us to see that magic and technology may be, from a community's perspective, forms of relating to the invisible. The difference between a wizard and a programmer should not be erased, but it can be examined: both work with systems, signs, formulas, and consequences they cannot entirely control. In such a world, an artifact has more than one function. It is technology, relic, object of desire, and repository of memory. *Tolkien's Ring, the crystals in the Final Fantasy games, the artifacts in The Legend of Zelda, and the cosmic objects in Destiny are not simple tools*. They organize the relationship between power and identity. The question is not merely "what can this object do?" but "what will I become if I use it?"

Science fantasy is, in this sense, one of the forms best suited to the present age. We live in a world where algorithms seem invisible, infrastructures become mythological, and the biological body is increasingly administered through data. We already inhabit a space where science produces almost magical experiences, while myth returns as a language for anxieties that technology cannot resolve.

Jung, The Red Book, & Active Imagination

The connection between Psycho–Anthropic landscapes and Carl Gustav Jung does not consist in attaching Jungian labels to characters. Not every shadow is "the Shadow," not every mother is "the Great Mother," and the automatic use of the word "archetype" can impoverish a work. What interests me most is the method by which Jung approached images: *not as illusions to be eliminated, but as presences with which consciousness must enter into a relationship*. The Philemon Foundation describes the period from 1912 to 1918 as *Jung's "confrontation with the unconscious,"* a period during which he formulated his ideas about archetypes, the collective unconscious, and individuation[7] . In The *Red Book: Liber Novus*, Jung recorded imaginations and dialogues in a form that combines autobiography, painting, calligraphy, myth, and psychological reflection. This is not an ordinary personal diary, but a staged experiment in self-interpretation. This form is relevant to literature and games because it shows that an image is not a

[7] Philemon Foundation, C. G. Jung's Red Book: Liber Novus.

message waiting to be decoded from the outside. In active imagination, the subject does not passively observe an image, but enters into dialogue with it. *The Princeton edition of Jung's 1931 seminars* describes the technique as *the deliberate invocation of fantasies in a waking state, followed by painting, sculpting, or engaging in dialogue with the characters who appear* [8].

In The Red Book, Jung recovers his soul through a series of encounters, tensions, and confrontations with autonomous figures. He is not building an imaginary world in the fantasy acceptance of the term. He takes the risk that the world may answer him in an unexpected way. *Here lies one of the philosophical origins of my concept: "the imagined" must have the right to contradict its imagination.* Applied to creative work, active imagination does not mean allowing every association to flow without form. It means creating the conditions for an encounter between conscious intention and material that emerges from beyond it. The author draws a map, then notices that the map generates questions. The author writes a character, then discovers that the character refuses to be merely a mouthpiece. The author creates a monster, then realizes that the monster knows something the protagonist does not.

For me, this is the difference between *administrative worldbuilding and imaginal*[9] *worldbuilding*. The first catalogs regions, races, religions, and economies. The second asks what kind of collective psyche could produce such a world - and what kind of world, in turn, produces such a psyche. Jung should not be turned into an all-encompassing authority. His concepts belong to a specific history of psychology and have been challenged or reinterpreted. I use them here as hermeneutic and creative tools, not as medical explanations of the reader, player, or author. Active imagination may inspire creative work, but it does not replace psychotherapy and must not be confused with diagnosis.

Archetype, Shadow, and the Critique of the Singular Hero

The *hero archetype* has been enormously influential in literature, film, and games. It offers a clear structure: the call, the threshold, the trials, the meeting with the mentor, the descent, and the return. In games, this model fits progression: the character gains abilities, crosses levels, defeats opponents, and reaches a final confrontation. But a psycho-anthropic manifesto cannot accept the singular hero without reservations. *Richard Lemarchand*, a game designer and professor in the field, observes that *the hero's journey can become colonialist and patriarchal when it centers on an individual who sets out to conquer distant spaces and bring prosperity back home*[10]. The problem is not the existence of the hero, but the hero's monopoly over meaning.

A mature world should not exist solely for the protagonist's initiation. Communities, animals, spirits, ancestors, adversaries, and environments have their own histories. Sometimes transformation does not mean becoming more powerful, but relinquishing the right to control. Sometimes the mission is not to save the world, but to repair a relationship. Sometimes the shadow is not the monster outside the group, but the social order that produced the monstrosity. That is why I use archetypes as dynamics, not fixed characters. The Shadow is what consciousness refuses to include, but it need not always be absolute evil. The mentor may become the guardian of an old order. The child may represent not innocence but a form of the future. The king may be the institution that confuses stability with possession. Death may be loss, threshold, or the condition of transformation.

In T*he Lord of the Rings*, Frodo is not a triumphant hero in the conventional sense. He does not become master of the power, and the ending does not erase the wound left by the journey. In *Earthsea*, Ged does not defeat his shadow through extermination. In *The Broken Earth*, repair cannot be separated from acknowledging a history of exploitation. These works interest me precisely because they do not treat transformation as the simple accumulation of victories.

Gothic, Ruin & the Anatomy of Fear

Psycho–Anthropic landscapes inevitably have a Gothic component. The Gothic knows that space becomes unsettling when what should be familiar begins to behave like a stranger. The house, the family, the city, and

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[8] C. G. Jung, The Active Imagination: Notes from the Seminar Given in 1931.

[9] See Henry Corbin's concept of the Imaginal World (Mundus Imaginalis).

[10] Richard Lemarchand, My Game Story: Reflections on Design and Storytelling.

the body become architectures of suspicion. *The British Library describes the Gothic as a family of texts, films, games, music, comics, and fashion united not by a single essence but by overlapping motifs.* This observation matters to my manifesto: I do not want to define a species through a rigid list of ingredients. I want to trace an affinity of techniques. Marginal spaces. Clashing periods of time. Genealogical secrets. Asymmetrical power. Vulnerable bodies. The doubt that reality can ever be fully explained.

For me, the Gothic ruin is a knot between history and psyche. Within it, time is not linear. A collapsed wall shows that a civilization once existed, but does not tell us whether that civilization deserves to be recovered. A shattered statue may be a sacred relic, propaganda, or a warning. The ruin is a space of interpretation, not automatic nostalgia. Video games have greatly expanded this possibility. In *Dark Souls, Bloodborne, and Elden Ring*, the world is conveyed through architecture, objects, fragments of dialogue, and sequences of combat. The player is not always given a complete history. They must reconstruct it from traces. This form of storytelling resembles the Gothic experience: the past is present but fragmented; the truth exists, yet does not reveal itself without a price.

Control, developed by *Remedy Entertainment*, turns a building into an impossible institution where bureaucracy, the paranormal, and trauma converge. *Silent Hill* treats the town as an environment that responds to guilt and fear, but the most powerful interpretation is not that the town is merely the character's mind. The game's force lies in the ambiguity between psyche, myth, and objectivity. The Gothic, in this formulation, does not mean visual darkness alone. It means the politics of things that return. Trauma returns. An empire returns under another technology. An archive conceals what it claims to preserve. A body carries the history of a family and of a genome. A forgotten god returns as an administrative system.

Film: Landscape as a Montage of Consciousness

Cinema has a particular ability to make the relationship between space and interiority visible. The camera can turn a corridor into a duration, a desert into a state of waiting, and a city into a network of gazes. In a psycho-anthropic approach to a film, the frame does not illustrate psychology. It produces it in the viewer. In *Stalker*, moving through *the Zone* is not merely physical travel. The rhythm, the silences, the shifts in color, and the impossibility of a straight line create an experience of uncertainty. In *Solaris,* water, the surface of the planet, and the rooms of the space station connect personal memory to cosmic otherness. In *The Green Knight*, the medieval landscape is also a landscape of shame, promise, and mortality. In *Pan's Labyrinth*, the fantasy labyrinth does not cancel historical violence; it makes that violence bearable without making it any less real.

Hayao Miyazaki's films, especially Princess Mononoke, Spirited Away, and Nausicaä of the Valley of the Wind, show how a world can have an ecological and spiritual logic that does not coincide with the characters' desires. The forest is not a resource for the hero's initiation. It is a community of forces, and conflict arises precisely because human beings try to turn a relationship into property. In *Arrival,* language is not merely a narrative tool, but an environment that alters the experience of time. In *Everything Everywhere All at Once*, multiple universes dramatize exhaustion, regret, and the possibility of an ethic of care. In *The Matrix*, virtual space is at once a prison, a philosophical metaphor, and political infrastructure. Each example succeeds when the imagined world is not separated from the human problem, but reorganizes it.

RPGs & TTRPGs: The World as a Negotiated Relationship

In role-playing games, the landscape is not merely read or viewed. It is negotiated through action. A TTRPG is, according to the University of Missouri–St. Louis library guide, *'a cooperative small-group game in which each participant plays a character and a Game Master guides the story within a shared set of rules'*[11]. Narrative emerges from the meeting of the system, group imagination, and the consequences of decisions. This structure radically changes the status of the world. Different from a novel, in which the author can control the order of revelations, in a TTRPG, the world must withstand the players' questions. If the characters decide not to follow the prepared plot, the landscape must still be able to continue existing and provide

[11] University of Missouri–St. Louis Libraries, Tabletop Role-Playing Games.

enough content for the players to accomplish their mission. A credible society does not wait only for adventurers. It has interests of its own.

A TTRPG can be understood as a form of collective active imagination. Players give voice to figures, test conflicts, and discover consequences. The monster is not merely a combat statistic. It may be a symptom of the world. A dungeon is not merely a sequence of obstacles. It may be the abandoned infrastructure of a civilization, a buried memory, or an economy of sacrifice. Here, rules have a philosophical function. They determine what is allowed to matter. If the system rewards only killing and the accumulation of gold, the world will be experienced as an exploitation machine. If the rules reward relationships, recovery, memory, or relinquishment, they produce a different kind of moral landscape. *Mechanical design is therefore a form of implicit anthropology*.

The ideal TTRPG campaign is not a series of missions, but a living archive. Characters leave traces in places. A village that has been saved changes. A betrayed faction builds a legend about the heroes. An ignored god alters its rituals. Players do not explore a closed world; they contribute to its memory. The same logic can be found in open-world video games and narrative RPGs. The difference is that the digital system hides more of the negotiation and automates it. In a TTRPG, the world can respond through the Game Master's improvisation. In a video game, the response is encoded in the possibilities designed by the developers. Both forms can create psycho-anthropic worlds, but in different ways: one through conversation and improvisation, the other through systemic architecture and feedback.

Video Games: The Player Inhabits the World

Interactive narrative changes the relationship between author, audience, and work. Columbia University describes this shift through the idea that games, virtual reality, interactive films, and participatory experiences grant agency to audiences, forcing creators to balance narrative integrity with choice and remixing[12].

In a game, the world is not merely represented; it becomes a rule. A locked door may be a dramatic obstacle, but it may also be a statement about authority. A map may be an object of exploration, but it may also be a reward system. An inventory may suggest that the world is made up of resources. A health bar may turn the body into an economy of risk. This is both the strength and the limitation of games. A novel can tell us that a character feels guilty, but a game can make guilt emerge through mechanics: through the impossibility of saving everyone, the loss of a resource, or the consequences of a choice.

Conversely, if the game rewards actions that the story condemns, a rupture appears between discourse and system. The digital psycho-anthropic landscape must therefore be considered on three levels: image, narrative, and mechanics. A devastated city may show trauma through ruins. It may speak about trauma through documents and characters. But it can truly convey trauma when movement through the city is slow, resources are fragile, and every brief safe zone takes on importance. I am not arguing for games that are permanently difficult, or for suffering as proof of authenticity. I am arguing for consistency. If a world speaks about care, then care must be a possible and meaningful action. If it speaks about an ecosystem, then nature must have behaviors, not merely beautiful textures. If it speaks about alienation, then the interface, pacing, and social spaces must produce a form of disorientation that can be understood.

Pop Culture, Fandom, and Shared Memory

Psycho–Anthropic landscapes do not appear only in canonical works. They also exist in popular culture, fandom, memes, cosplay, fan fiction, mods, and gaming communities. An imagined world continues to change when it is reinterpreted. *Star Wars, Warcraft, Pokémon, The Witcher, Warhammer, The Elder Scrolls, Final Fantasy, The Legend of Zelda, and the Marvel and DC* universes are not merely collections of franchises. They are reservoirs of symbols through which different generations negotiate fear, heroism, belonging, and technology. *Some worlds function as pop mythologies*, o*thers as archives of nostalgia*. There are

[12] Columbia University School of the Arts, Narrative Design for Video Games and Interactive Experiences.

those that act as spaces for experimenting with identity. Fandom shows that a world no longer belongs exclusively to its author. Readers and players produce maps, theories, genealogies, mods, scenarios, and forms of community.

Sometimes this participation corrects the limitations of the original work. At other times it reinforces hierarchies or exclusions. My manifesto does not automatically romanticize community. Imagined communities, too, contain conflicts, gatekeeping, and forms of power. What matters is that meaning shifts. A figure created as an antagonist may become, within fan culture, a symbol of vulnerability. A secondary setting may become the center of an ecological interpretation. A game designed as an adventure of power may be played as a story of loss. Through this process, the psycho-anthropic landscape becomes distributed property rather than a closed message.

Ten principles for a Psycho–Anthropic Manifesto

First principle: the world must possess autonomy. If every element exists only to explain the protagonist, we do not have a world, but psychological scenery. A credible world continues to have consequences even when the protagonist is not looking at it.

Second principle: the symbol must not erase materiality. A river may represent memory, but it must also have depth, currents, banks, fishermen, pollution, and history. The psyche does not float above matter. It expresses itself through infrastructures, bodies, climates, and relationships.

Third principle: otherness must not be completely domesticated. Not every mysterious being needs to be translated into human terms. An extraterrestrial intelligence, a god, a forest, or an algorithm may remain partially opaque. Respect for the imaginary means accepting zones that cannot be colonized by interpretation.

Fourth principle: inner conflict also has a social history. Trauma, fear, and desire do not arise in a vacuum. They are shaped by family, class, race, gender, war, religion, colonization, and economics. A psycho-anthropic landscape does not psychologize injustice until it disappears.

Fifth principle: magic and technology have costs. Every ability to alter the world entails responsibility. A magic system without consequences is merely a fantasy of control. Technology without social effects is only futuristic decoration.

Sixth principle: the ruin must speak about the future. I am not interested in the ruin merely as an image of decay. I am interested in what can be repaired, what should not be rebuilt, and who has the right to decide what restoration means. I should talk more about the future than about the past.

Seventh principle: the game must produce meaning through action. In games, the theme must appear in what the player does, not only in what the player is told. Mechanics are a form of practical philosophy.

Eighth principle: the community is a character. The village, the expedition, the adventuring party, the city, and the ecosystem are not mere backgrounds. They have memory, internal conflicts, rituals, and ways of surviving.

Ninth principle: beauty and unease must coexist. A living world is neither only bleak nor only bright. Beauty without risk becomes kitsch; darkness without the possibility of transformation becomes mannerism.

Tenth principle: imagination is a form of knowledge. It does not replace historical, scientific, or psychological research, but it can formulate questions that conceptual discourse cannot sustain on its own. An invented world can be a laboratory for empathy,critique, and possibility.

Conclusion: Inhabiting the In-Between

In the form envisioned here, Psycho–Anthropic landscapes, are not yet an established discipline. The term is a programmatic phrase, a direction of inquiry, and an invitation to build. It gathers together what literature, film, games, and psychology have explored separately: the idea that an imagined world is simultaneously an environment, a memory, a system of power, and a stage for transformation. I see this tendency as a

transmedia species. In literature, it builds worlds that possess psychology without being reduced to psychology. In film, it turns the frame into an affective and temporal experience. In games, it makes exploration a method of knowing and mechanics a moral statement. In TTRPGs, it allows a community to negotiate in real time what destiny, responsibility, and otherness mean.

At its center lies a difficult relationship with imagination: not as an ornament, disposable refuge, or escapist product but as a significative and transformational encounter. In the Jungian sense of active imagination, the image must be allowed enough autonomy to answer us. In Tolkien's sense, the secondary world must be coherent enough to become a sub-creation rather than a collection of effects. In the sense of Gothic literature, the past must be allowed to return. In the sense of science fiction, the future must be used to examine the present. In the sense of games, meaning must be set in motion through choice and consequence. A psycho-anthropic landscape does not promise that we can escape the world. It shows us that the world is already full of images, technologies, myths, and psychic traces. *In Jung's words: an ocean of meaning*. That is why, when we enter a fantasy forest, a Gothic ruin, an orbital station, or a dungeon, we do not enter an entirely separate "elsewhere." We enter a device that asks what we have brought with us and what we are willing to leave behind.

This is the manifesto's final thesis: *we do not build worlds in order to hide from reality, but in order to make it inhabitable, debatable, and open to possibility once again.*

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The games and works mentioned in the essay - Dark Souls, Bloodborne, Elden Ring, Control, Silent Hill, Star Wars, Dune, The Witcher, Final Fantasy, The Legend of Zelda, Mass Effect, and Warhammer 40,000 - are cited as cultural examples and may be developed in a separate article.