Navigating OCEAN Personality Theory in the Movie of Coco

Aulia Sapna[1] Atika Anjani[2]
Universitas Padjadjaran, Kota Bandung, Provinsi Jawa Barat, Indonesia[1]
Universitas Negeri Medan, Kota Medan, Provinsi Sumatera Utara, Indonesia[2]
Email: aulia21016@mail.unpad.ac.id[1] atikasan01@gmail.com[2]

Abstract

In this research, the major characters of Pixar's Coco were analyzed using the approach of the Big Five or OCEAN (Openness, Conscientiousness, Extraversion, Agreeableness, Neuroticism) personality theory. This study seeks to determine how five personality dimensions show themselves in fictional characters based on the movie and how they shape narrative dynamics and cultural values of the movie. The method used is qualitative and works with content analysis in which there is a profound observation of behaviour, dialogue, and also emotions of characters. The results from the study showed that the most dominant dimension was Agreeableness which amounts to 33.33 percent reflecting Mexican character of being empathetic and compassionate and strong family harmony. Equal proportions of the other dimensions like Openness, Conscientiousness, Extraversion and Neuroticism appeared and all this depicted realistic character complexity and development. The results of this research proved that OCEAN theory could be an instrument to examine the psychological makeup of fictional characters and contributed to enlightening moral and cultural messages released in the movie.

Keywords: Coco, Big Five Personality Theory, OCEAN, Character Analysis, Character Psychology, Cultural Values, Movie

INTRODUCTION

Therefore literature is a medium of expression which enables humans to investigate on the values of life, culture and individual psychology via several forms of literature, that is, poetry, prose and drama. Modern development has made film the form of the visualization of literary work to be the major means of conveying the stories not only entertaining but full of the moral and psychological learning. Film is a mass media which is dense with meaning so that it can be narrated just like a book (Asri, 2020). Through movies viewers can get closer and more personal to characters, conflicts and emotional changes. Notice that film is now regarded as a modern day art medium that is structurally the same as literary works. Film is a semi textual genre, it is influenced by and influences literature practices as explained by Klarer (2004). In addition, Monaco (2000) states that the narrative structure of films is very similar to that of novels in the sense that one understands camera angles, editing and montage techniques in a way through the framework of literary texts. The characters on the film are an integral part of delivering profound messages and engaging emotionally with the audience.

In relating to character dynamics in movies, personality theory in this context becomes an important approach to understanding. The Big Five Personality Theory also known as OCEAN (Openness to Experience, Conscientiousness, Extraversion, Agreeableness and Neuroticism) is one of the most influential theories (McCrae & Costa Jr, 1997). There is a very common way of classifying the individual personalities based on the five main dimensions by using this theory. This model is regarded as a solid framework for explaining the human behavior diversity and can be used for the purposes of analyzing fictional characters among other things. It can be said that character analysis is a key element of film study because they are the main element of the story where the films presented are entirely character driven and

have huge cultural value (Eder et al., 2008). Researchers can therefore analyze the film characters' traits and actions and infer the cultural setting and main message of the film from the traits and action of the characters.

Pixar Animation Studios produced the musical animated film about Mexican culture, particularly, a celebration of Día de los Muertos (Day of the Dead). When Miguel accidentally enters in the Spirit World to find out some family secrets and to accomplish his dream as a musician, the film tells the story of his adventure. The study of personalities to this set of characters is interesting. The analytics include their diversity in traits and motivation. This research intends to find out the personalities of the main characters in *Coco* using the Big Five Personality theory. The major part of the analysis is aimed at determining which OCEAN dimension characterizes the behavior, dialectics and character development in the story. By taking such an approach, I hope that a profound understanding of the relationship between the structure of personality and the narrative structure of fiction in cinematic medium, especially that concerning culture and family values which is the main concern of the film *Coco* will be achieved.

Literatur Review

The OCEAN Big Five personality theory as a framework to describe individual uniqueness through five basic dimensions. The five dimensions are Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism.

Costa & McCrae (1992) state the theory of big five Personality (OCEAN), as follows:

1. Openness to Experience: The trait is given to a degree of a person's curiosity, creativity and inclination towards novelty and variety. People who are high in openness are imaginative, adventurous and open minded. New ideas, cultures and experiences interest them. On the contrary, those low in openness tend to be traditional, conventional and resistant to change.

2. Conscientiousness: The term Conscientiousness described the ability to be well organized and responsible along with being dependable. High in conscientiousness, people are faithful, serious, diligent people whose main trait is their attentiveness to goal setting. They will probably think ahead, follow the rules and strive for achievements. While conscientious individuals can tend to be more detail oriented, hardworking and organized, people who score low in conscientiousness have the tendency to be more careless, spontaneous and delay everything.

3. Extraversion: Sociability, assertiveness and enthusiasm are some of the qualities that define extraversion. Outgoing, energetic and driven to find stimulation from the external environment, extraverts tend to be extraverted. Talking, they are talkative and they enjoy social interaction and taking charge in group settings. On the other hand, introverts are shy, contemplative and prefer solitary activities.

4. Agreeableness: The second factor, agreeableness, i.e., the tendency to be cooperative and compassionate or empathetic towards others. High agreeableness people are trusting, considerate and kind. Most of all, they value the need to be in harmony in relationships and will compromise if it suggests less conflict. On the other hand, those who are low in agreeableness may be more competitive, skeptical, not driven to meet the needs of others.

5. Neuroticism: The tendency to experience negative emotions such as anxiety, depression and stress is called neuroticism. People who score high in neuroticism tend to have mood swings, worry too much and get stressed by life easily. On the other hand, individuals low in neuroticism are emotionally stable, resilient and can cope well with the stressors.

METHODOLOGY

The method used in this study is a combined method of qualitative approach and content analysis method. The qualitative approach focuses on a holistic observation of characters' actions, speech, and emotional responses without translating them into numbers or statistics. The main goal is to deeply understand the psychological dynamics displayed in the movie. The content analysis method is carried out through a process of direct review of the film, namely recording and categorizing monologue and conversation quotes that reflect aspects of personality based on the theory used. The combination of this observational approach and theoretical study resulted in a better understanding of how personality is constructed in film narratives, as well as providing meaningful insights for readers who want to understand the psychological complexity of fictional characters in more depth.

RESULT AND DISCUSSION

Personality is a person's characteristic differences in affect, behavior, and cognition that can change throughout the life cycle due to internal factors and external factors (critical life events and environmental factors (De Vries et al., 2021). The characteristics of characters in movies are portrayed differently, such as the characters in the animation *Coco*. In this movie, each character has their own personality, such as Miguel who is described as cheerful, free, and wants to pursue his dreams but is hindered by family rules to Miguel's family who has reasons behind the ban. This movie shows about dream, family, and the traditions of Mexico which are the main attraction of the movie. The results of the research on the movie *Coco* are:

No	Big Five Personality (OCEAN) %	Number	%
1	Openness to Experience	2	16.67%
2	Conscientiousness	2	16.67%
3	Extraversion	2	16.67%
4	Agreeableness	4	33.33%
5	Neuroticism	2	16.67%
	Total	12	100%

Openness to Experience
Minute: 25:23 - 25:35
Dialogue
Miguel: **"This isn't a dream then, you're all really out there."**
Tia Victioria: "You thought we weren't."
Miguel: "Well, I don't know, I thought it might be one of made up things that adults told kids like vitamins."
Tia Victioria: "Miguel, vitamins are a real thing."

Kalian sungguh ada di sini.

When Miguel walked through the bridge into the land of the dead, he was both surprised and fascinated by what he saw. **"This isn't a dream then, you're all really out there."** Miguel

saw what he thought was unreal and made up by adults, but it turned out to be real that he was seeing then and there. Instead of closing down or rejecting this unknown and fantastical world, Miguel shows his amazement, acceptance and eagerness to be part of what he has been experiencing. It clearly demonstrates this high degree of openness as he accepts a reality that is very different to the real one, rather than deny or fear it. Miguel's mental flexibility in being able to acknowledge and emotionally process an unreal situation in which he's meeting long deceased relatives that occur in another world and interact, but not dismiss, not panic, but somehow manage. Rather than responding with disbelief or skepticism he responds with open wonder and awe towards the mystery and magic of the world about him. The way Miguel is open enables him to grow and learn, and eventually find out truths about his family, music, and even identity he would never be able to have known if he didn't have an aggressive attitude to life such as this.

Minute: 26:37-27:00
Dialogue
Departures Agent: "Next!"
Hector: **"Yes, it is I. Frida Kahlo. Shall we skip the scanner? I'm on so many ofrendas, it'll just overwhelm your blinky thingie.."**
Departures Agent: "Well shoot. Looks like no one put up your photo, Frida…"
Hector: "Okay, when I said I was Frida… just now? That… that was a lie. And I apologize for doing that."

When Hector came near the scanner so that he could pass through the bridge, Hector pretended to be someone named Frida in order to pass through the scanner. **"Yes, it is I. Frida Kahlo.Shall we skip the scanner? I'm on so many ofrendas, it'll just overwhelm your blinky thingie."**, the line humorously reflects Openness to Experience, not because it represents Frida's real personality, but because it showcases Héctor's own imaginative and spontaneous behavior. Héctor's open mindedness is due to him pretending to be the iconic and unconventional artist Frida Kahlo. Artistic bravado and boundary pushing expression are what represent Frida Kahlo herself and Héctor is tapping into that same spirit by being hers. For one thing, his ability to role play, to perform under pressure, to be creative, to adapt regardless of circumstances, all of these suggest a kind of creative, fluid approach to solving problems which is precisely again one of the main hallmarks of openness to experience.

Conscientiousness
Minute: 1:13:48-1:14:09
Dialogue
Miguel: "He stole your guitar. He stole your songs. You should be the one the world remember, not De La Cruz."
Hector: **"I didn't write *Remember Me* for the world… i wrote it for Coco."**

Hector: "I'm a pretty sorry excuse for a great-great grandpa."
Miguel: "Are you kidding? A minute ago i thought i was related to a murderer. You're a total upgrade!"

In that moment, Héctor reveals that his motivations were deeply personal and rooted in love and duty to his daughter, rather than fame or public recognition. **"I didn't write Remember Me for the world… I wrote it for Coco."**, highlights the sense of loyalty, dedication and long term commitment, the key features of a conscientious personality. In making the song, he didn't do it to impress the world, but to keep an emotional link with his daughter even in his absence. The other implication of this statement is that Héctor considers relationships meaningful and puts a great deal of importance to the people he cares, including his family, and their well being. When it comes to conscientiousness, people who possess a high level of this personality trait are often hyper conscious about how they act and the amount of thought they put into actions, and this is certainly a deep expression of how Héctor's actions would impact the emotions of Coco. All his efforts not to be forgotten by her and to keep her memory of him alive still even after death can be considered as his utter sense of responsibility as a father.

Minute: 1:17:20-1:17:35
Dialogue
Miguel: "I'm ready to accept your blessing… and your conditions. But first, I need to find de la Cruz. To get Hector's photo."
Mama Imelda: "What?"
Miguel: **"So he can see Coco again. Hector should be on our ofrenda. He's part of our family."**
Mama Imelda: "He left this family!"

When Miguel said that he was ready to get Mama Imelda's blessing and the conditions, Miguel wanted to get Hector's photo before that happened. i He wants Hector's photo in Ofrenda so that Hector can meet Coco and because Hector is part of the family. **"So he can see Coco again. Héctor should be on our ofrenda. He's part of our family—"**, proves his vast

soul of moral responsibility, loyalty and duty to family tradition. Here, Miguel is standing up for what he feels is right, even in the face of opposition by insisting that Héctor deserves to be remembered and honored on their family's ofrenda. Dependable, principled and with a strong internal code, conscientious people are the sort of people you can rely on. Miguel is not acting impulsively, he's thinking carefully, he wants to be fair and he wants to put things right within his family's legacy. These words are the utterances of a man who has realised what should be done to respect truth and to keep the integrity of family values which are categorical conscientious of the right personality.

Extraversion
Minute: 26:50-27:06
Dialogue
26:50
Departures Agent: "Well shoot….. Looks like no one put up your photo, Frida…"
Hector: "Okay, when I said I was Frida...just now? That... that was a lie. And I apologize for doing that."
Departures Agent: "No photo on an ofrenda, no crossing the bridge."
 Hector: **"You know what, I'm just gonna zip right over, you won't even know I'm gone."**

At that moment, Hector realized that the Department of Agents would not let him cross the bridge and that made him take immediate action and go straight towards the bridge to cross it. **"You know what, I'm just gonna zip right over, you won't even know I'm gone."** ,clearly Extraversion, the Big Five personality trait characterized by assertiveness, energy, and a proactive approach in social situations. Hector himself unable to cross the bridge, realizing that the Department of Family Reunions will not let him, now he turns to them and declares that he's just going to zip right over without them knowing he went. Héctor is not too passive about the rejection; instead he responds to it boldly, and takes immediate action. Because his high energy level and a penchant for taking risks is typical of extraverts, his decision to run over to the bridge unhesitatingly reveals it. Additionally, his light disposition and humorous writing, such as 'you won't even know I'm gone,' indicate he'd be great with people and very charismatic to be around. Héctor manages to keep the mood light and interesting even in a tense moment, a behaviour typical of an extravert, who tends to stay in a positive state and express themselves, especially for the others. Quick, outward, and socially animated this kind of reaction is far more common for extraverts because it shows the drive to interact with one's environment dynamically instead of retreating or over analyzing.

Minute: 44:07 - 44:26
Dialogue
Hector: "You know I don't play anymore, Cheech. The guitar's for the kid–"
Chicharron: "You want it, you got to earn it…"

Hector: **"Only for you, amigo. Any requests?"**
Chicharron: "You know my favorite, Hector."

At the time, Hector had to play music for Chicharron in order to get Chicharron's guitar for Miguel to use in a match where the winner would play music at Ernesto De La Cruz's party. **"Only for you, amigo. Any requests?"**, demonstrates Extraversion by the way he is warm, friendly and engaging, 'Any request?' . This is a perfect way to describe the type of people that are extraverted. Pretty much in every somber situation, Héctor is bringing ease, charm and lightheartedness while playing for a friend who is precariously standing in the Land of the Dead without being forgotten. The use of the term 'amigo' shows his innate talent to connect with other people emotionally and socially on delicate situations.

Agreeableness
Minute: 1:14:05 - 1:14:35
Dialogue
Miguel: "Are you kidding? A minute ago, I thought I was related to a murderer. You're a total upgrade!"
Miguel: "My whole life, there's been something that made me different...and I never knew where it came from. But now I know. It comes from you. **I'm proud we're family!"**
Miguel: "I'm proud to be his family! TRRRRRAI-HAY-HAY-HAY-HAAAY!"
Hector: "TRRRRRRAAAAAI-HAAAI-HAAAAAY! I'm proud to be his family!"

After Miguel learned that his real great-grandfather was Hector, he assured Hector that he was happy that Hector was his great-grandfather. **"I'm proud we're family!"** reflects the core of agreeableness that is kindness, warmth and a need to maintain harmony in their relationships. Conflict and misunderstanding with his relatives have proven to be a problem for Miguel, so he chooses the path of compassion and emotional connection instead of the bitterness and resentment. His perseverance to express love and pride of his family despite hardship shows empathy and forgiveness which happen to be two out of the three traits of an agreeable personality. Miguel's agreeable people put happiness ahead of others and he was in fact kind and accepting to his family so that he would restore unity.

Minute: 03:07 - 03:25
Dialogue
Miguel: "She's my great grandmother, Mama Coco."
Miguel: "Hola, Mama Coco."
Mama Coco: "How are you, Julio?"
Miguel: **"Actually, my name is Miguel. Mama Coco has trouble remembering things... But it's good to talk to her anyway. So I tell her pretty much everything."**

Tapi menyenangkan bicara dengannya

When Mama Coco forgets Miguel's name and calls him Julio after Miguel greets her, Miguel is not sad or upset with Mama Coco. **"Actually, my name is Miguel. Mama Coco has trouble remembering things... But it's good to talk to her anyway. So I tell her pretty much everything."** — beautifully reflects the Big Five personality trait of Agreeableness, is the characteristic of kindness, compassion, patience and empathy. Miguel does not respond with frustration or disappointment because Mama Coco had simply forgotten his name. His explanation about it is full of humility, warmth and respect, and you can feel he truly cares about his great grandmother condition and is very emotionally sensitive towards it. Those who are agreeable seem inclined to care for the feelings of others and a great example of this can be seen in Miguel's choice of 'anyway' continuing to talk to Mama Coco, 'regardless' if she may not be having all of the conversation. What's more, he has no expectations, does not expect anything back or require that he'd be recognized and what he enjoys doing is that he finds value in the relationship for what it is, a symbol of loyalty.

Neuroticism
Minute: 1:27:41 - 1:27:56
Dialogue
Mama Imelda: "Miguel, it's almost sunrise!"
Miguel: "No, no, no, I can't leave you. I promised I'd put your photo up. I promised you'd see Coco!"
Hector: **"We're both out of time, mijo."**
Miguel: "No, no... she can't forget you!"

Kita berdua kehabisan waktu, nak.

At that moment, Miguel refused to go home because he still didn't have Hector's picture and Hector was about to disappear. However, Hector told Miguel to go home because the sun

was about to rise. **"We're both out of time, mijo."**, reflects elements of Neuroticism. People with a high degree of this trait experience emotional sensitivity, are vulnerable, anxious and tend to be very concerned or distressed when confronted by loss, uncertainty or dangerous situations. In this scene Hé Hector is facing his greatest fear, of being forgotten all together and just ceasing to exist. Not only can he deliver these words, but his tone is that of helplessness and resignation … words that are typical of someone who is high in neuroticism. Héctor does not show anger or detachment; he shows emotional depth, he cares about both himself and Miguel. "Our time is out," expresses a feeling of emotional urgency, sadness and the fear of what shall come. Not only is his existence fading, but he is also afraid that Miguel will not make it back before that. This moment has that man's inner struggle, emotional vulnerability, and the anxiety that comes with not connecting with his family and losing all meaning in their lives. This line shows more of the fragile emotional undercurrent that goes with being neurotic, which is something that Héctor has shown us is a classic trait of his character while we've watched him throughout the film.

Minute: 17:16 - 17:38
Dialogue
Miguel: "That man was Ernesto De La Cruz! The greatest musician of all time!"
Papa: "We've never known anything about this man. But whoever he was, he still abandoned his family. This is no future for my son."
Miguel: **"But Papa, you said my family would guide me! Well, De La Cruz is my family! I'm supposed to play music!"**
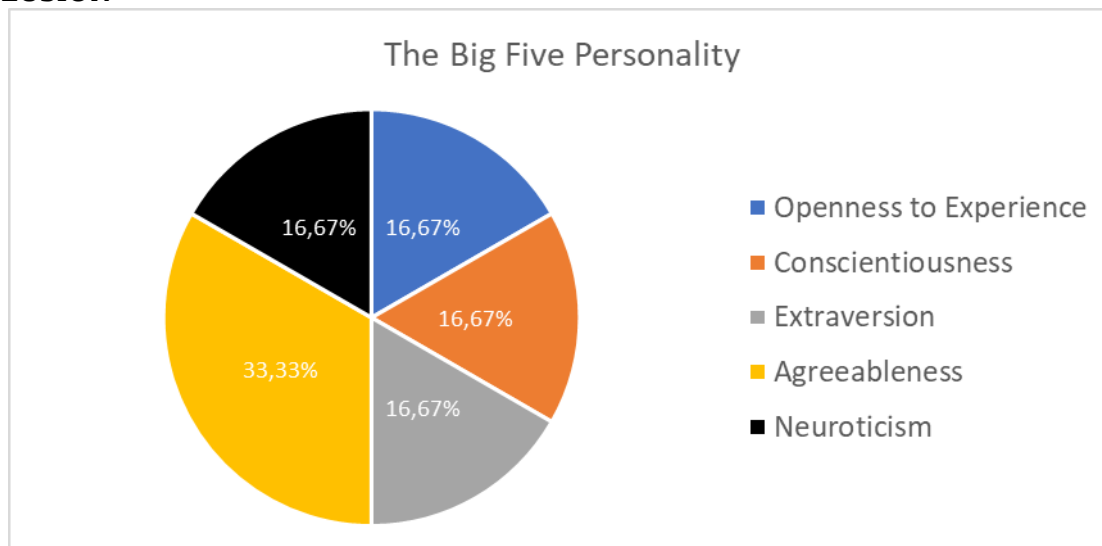Abuelita: "Never! That man's music was a curse! I will not allow it!"

        When Miguel's whole family is against Miguel playing music, Miguel tries to convince them. Saying that if his family is going to guide him then De La Cruz is the family that will guide him to play music. **"But Papa, you said my family would guide me! Well, De La Cruz is my family! I'm supposed to play music!"**, reflects Neuroticism through his intense emotional response to a deeply personal conflict. Neurotic individuals are emotional reactors, vulnerable to stress and very likely to feel distress (anxiety, frustration or sadness) because of excessive opposition to inner conflict. At this moment, Miguel is in a state of tussle between his heart and his family, and thus his plea is full of frustration, desperation and emotional sansanyas (urgency)— characteristics of neuroticism. He is not calmly reasoning with his family; his identity and his dreams are being rejected and he is thoroughly emotional. That he holds on so firmly for something that has to do with the fame but also validates his passion because he has been rejected by his family is what shows that he has the need for validation and a way to cope with the emotional distress of feeling rejected by his family. In this moment, his voice has an immediate sense of confusion and inner turmoil to the point where it hurts him to be completely misunderstood and unsupported by the very people around him. Here is a representation of this human condition, to try and present yourself and let people know who you are in your own

image even though you are afraid that they may reject you and this expression of vulnerability embodies the essence of neuroticism.

CONCLUSION

The Big Five Personality

- Openness to Experience 16,67%
- Conscientiousness 16,67%
- Extraversion 16,67%
- Agreeableness 33,33%
- Neuroticism 16,67%

Coco, a film, introduces characters who are different in personality and which can be analyzed on the basis of Big Five Personality (OCEAN) theory. Available from the analysis, Agreeableness dimension was more dominant than Openness to Experience, Conscientiousness, Extraversion, and Neuroticism (33.33%). Miguel Rivera has the most Agreeableness trait among the main character. As Miguel, he exhibits empathies he has for the people around him, specifically his family, he understands them and also feels concerned for them. At first he rebelled against the prohibition of the family to play music, but in the end Miguel respected and loved his ancestors and tried to heal the family relationships damaged by others. He is one of the most honest, sincere, and forgiving for that reason his attitude reflects the Agreeableness traits best. This analysis proves that it is not always a family animated movie but also, it is a very psychologically intense work. The design of the characters is done so well to reflect what is the real and relevant human personality dynamics such that the audience can relate better with the meaning of the characters' actions and choices in the storyline. This way of personality psychology also resonates that the story of movie can penetrate into the depth of a human emotions and experience via the fiction.

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