

PERSONALITY REPRESENTATION IN YANDY LAURENS' *SORE: A WIFE FROM THE FUTURE* (2025)

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Abstract

This study examines the representation of personality traits in Yandy Laurens' *Sore: A Wife from the Future* (2025) using the Big Five Personality Theory proposed by McCrae and Costa. This study employs a qualitative research design with content analysis and focuses on the behavior, dialogue, and interactions of the two main characters, Jonathan (Jo) and Sore. The data were collected through repeated close viewing of the film and analyzed based on the five personality dimensions: Neuroticism, Extraversion, Openness to Experience, Agreeableness, and Conscientiousness. The findings reveal that Jonathan is predominantly characterized by Neuroticism, Conscientiousness, and Openness to Experience. His emotional defensiveness, suspicion, and difficulty regulating unhealthy habits reflect Neuroticism, while his sense of responsibility, self-discipline, and commitment to personal growth demonstrate Conscientiousness. His creativity, artistic sensitivity, and willingness to consider new possibilities represent Openness to Experience. In contrast, Sore is primarily characterized by Agreeableness, as reflected in her empathy, patience, and concern for Jonathan's well-being. Extraversion appears less prominently in the narrative and is represented through limited instances of interpersonal engagement. The study concludes that the interaction of these personality dimensions contributes significantly to character development and supports the film's themes of emotional healing, self-improvement, and personal transformation. This research also demonstrates the relevance of the Big Five Personality Theory in analyzing psychological characterization in contemporary Indonesian cinema.

Keywords: *Big five personality, characters, personality, psychology of literature*

1. Introduction

Film and literature play a significant role in practically every aspect of human existence. A large portion of what individuals find enjoyable and thought-provoking in storytelling, entertainment, and daily cultural consumption is based on tales presented through written or visual media. In addition to providing audiences with entertainment, literature and movies serve as artistic mediums that reflect emotions, depict complicated psychological realities, and represent human experiences. The book *Theory of Literature* was released by Wellek and Warren in 1949. They presented a novel theory regarding the connection between psychology and literature in that book. Literature is more than just artistic expression. Rather, they held

that literary works, and consequently other narrative mediums like movies, reflect actual psychological truths of human existence and can be analyzed as such.

This concept makes it clear that psychological characteristics are crucial to comprehending how fictional characters in literature and film capture the complexity of real people. This suggests that a character's actions, choices, and dialogue all reveal an underlying personality tendency. It demonstrates a character's characteristics and how their past experiences have influenced their current actions (Caspi et al., 2005). Thus, examining the psychological characteristics of fictional characters reveals the relationship between psychology and human behavior as it is portrayed in narrative works.

The way personality and human complexity are portrayed to broad audiences has changed as a result of the growth of Indonesian cinema. Yandy Laurens, a well-known Indonesian filmmaker noted for his emotionally nuanced narrative, is the director of *Sore: A Wife from the Future*, a movie about a lady named Sore who journeys into her husband Jo's past in an effort to improve his life (Putri & Iskandar, 2025). Jo, who has a tense relationship with his father and tends to withdraw emotionally and disregard his own well-being, and Sore, who is constantly patient, selfless, and compassionate toward him, are the film's two central characters. Jo and Sore's dynamic interplay produces a special psychological setting in which personality serves as both the story's emotional center and a narrative device. Costa and McCrae's (1992) Big Five Personality theory can help us comprehend the psychology of the characters in this movie. According to this theory, a character's actions and speech can also disclose underlying personality traits, such as neuroticism, agreeableness, extraversion, conscientiousness, and openness. Every action or piece of dialogue a character performs reflects their psychological makeup and emotional reaction to their experiences in life, in addition to serving as narrative devices.

While previous studies (Putri & Iskandar, 2025) examined *Sore: A Wife from the Future* using Ferdinand de Saussure's semiotic approach combined with Relational Dialectics Theory. This research examined the role that semiotic contradictions have in revealing tension within the marital relationship between Jo and Sore. The current study focuses on identifying and categorizing the psychological traits exhibited by Jo and Sore through their behavior and dialogue throughout the film, especially those that emerge during their interactions across different points in the story. The goal of this focus is to make clear how personality is represented through characterization in this Indonesian time-travel drama film.

2. Literature Review

2.1 Psychology of Literature

Literature is often regarded as a creative form of expression through which human emotions, experiences, and ideas are represented using language as a medium. René Wellek and Austin Warren as cited in Mentari & Wennyta (2019) defined "literature as a full creation form, emotion, and expression which designate imaginative ideas through language as media". Literary works often represent many facets of human existence, such as social interactions, cultural ideals, and psychological experiences, in addition to being entertaining. Because of this, literature has grown in importance as a subject of study for comprehending human behavior and thought processes.

The discipline known as psychology of literature emerged from the connection between psychology and literature. Literary writings can be analyzed from a psychological standpoint as depictions of human ideas, feelings, motives, and actions in addition to being

artistic works. As a result, literary psychology offers a useful framework for investigating the psychological aspects present in literary works.

There are four ways to look at the connection between psychology and literature, according to Wellek and Warren (1983). The first viewpoint focuses on the psychological analysis of the author as a specific person or psychological type, looking at how psychological conditions, life events, and personal traits could affect literary creation. The second viewpoint examines the psychological processes—conscious or unconscious—involved in the process of creating art. The third viewpoint looks at the psychological types and rules that are depicted in the literary work, including the motivations, personalities, feelings, and actions of fictitious characters. The fourth viewpoint examines how literature affects readers, particularly the psychological and emotional reactions brought on by reading.

The current study uses the third of these four viewpoints, which concentrates on the psychological elements that are depicted in the literary work itself. Because literary characters frequently reflect real human behavior and psychological complexity, this viewpoint is especially pertinent. Through fictional narratives, researchers can examine personality traits, emotional conflicts, motivations, and behavioral patterns. By analyzing characters as psychological representations, researchers can gain a deeper understanding of the ways literature portrays human nature and psychological development.

2.2 Characters in Literature

Characters are a common way for authors to depict human experiences and behavior in literature. Many people consider characters to be among the most important components of fiction, especially in plays and novels, since they propel the plot and allow readers to relate to the story both intellectually and emotionally. Authors can examine complicated psychological conditions, relationships, and social challenges that mirror real-life situations through their characters.

According to Minderop as cited in Jannah et al. (2023) many believe that every individual possesses unique characteristics, attitudes, and patterns of behavior that distinguish them from others. Because it influences how people react to various circumstances and contributes in the formation of personal identity, personality is a crucial component of human existence. Because of this, the study of personality has grown in importance across a number of fields, including literary studies and psychology. To present these aspects effectively, authors employ characterization, which refers to the process of creating and developing characters within a literary work. Characterization, according to Ifianti (2020), is the process of giving an accurate account of the acts and behaviors of the characters who take part in the narrative. Readers learn about a character's personality, motivations, and growth throughout the story through characterization. Characterization analysis is therefore a useful method in literary research since it is crucial to understand how literary works create and depict human personality.

2.3 Big Five Theory

McCrae and Allik (2002) conceptualize personality through the Five-Factor Model (FFM), a widely accepted framework that organizes individual differences into five broad dimensions: Neuroticism, Extraversion, Openness to Experience, Agreeableness, and Conscientiousness. A tendency for emotional instability and the frequent occurrence of negative affective states, including anxiety, anger, melancholy, and stress susceptibility, are characteristics of neuroticism. On the other hand, extraversion, which includes characteristics

like friendliness, assertiveness, activity, and positive emotionality, represents a person's tendency toward social engagement and outside stimulation. Openness to experience refers to a disposition toward intellectual curiosity, imagination, aesthetic sensitivity, and receptiveness to novel ideas and experiences, indicating a willingness to engage with complexity and explore alternative perspectives. Harmonious social relationships are facilitated by agreeableness, which characterizes the interpersonal dimension of personality and is linked to traits like trust, empathy, cooperation, and care for the well-being of others. Conversely, conscientiousness is characterized by a propensity for self-control, responsibility, organization, and goal-directed behavior, which enables people to successfully control their behavior and persevere in the pursuit of long-term goals.

2.4 Previous Research

A growing body of scholarship has examined *Sore: A Wife from the Future* and the broader application of Big Five Personality theory to film from various disciplinary perspectives. Putri and Iskandar (2025) examine the contradictions present within the marital relationship between Jo and Sore using Ferdinand de Saussure's semiotic approach combined with Baxter and Montgomery's Relational Dialectics Theory, focusing on how Sore's efforts to change Jo create tension with his desire to preserve his personal freedom. Mentari and Wennyta (2019) apply Big Five Personality theory to a different film, Disney's live-action *Cinderella*, and find that the main character's behavior and dialogue reflected four of the five personality dimensions, openness, conscientiousness, extraversion, and agreeableness, with neuroticism notably absent.

Together, these studies underscore that *Sore: A Wife from the Future* is a worthwhile and discussable object of academic inquiry, and that Big Five Personality theory remains an effective instrument for mapping character complexity in film. However, none of these works examine the personality traits of Jo and Sore through the lens of Big Five Personality theory, an analytical gap this study seeks to address.

3. Research Method

This study employs a qualitative research design using content analysis to examine the representation of psychological character traits in *Sore: A Wife from the Future* directed by Yandy Laurens. Qualitative literary research allows researchers to interpret narrative structures, character development, symbolic meanings, and sociocultural contexts through an in-depth engagement with a literary or cinematic text (Zhang, 2023). This approach is particularly appropriate for investigating how personality traits are represented through narrative elements, character interactions, dialogue, and behavior within the film.

The primary data source of this study is *Sore: A Wife from the Future* (2025), directed by Yandy Laurens and produced by Cerita Films. The analysis focuses on the two central characters, Sore and Jonathan (Jo), whose relationship serves as the core narrative of the film. Particular attention is given to scenes depicting health-related behavior, emotional vulnerability, interpersonal communication, and the negotiation of personal habits, as these aspects provide significant insight into the characters' psychological dispositions.

Data collection was conducted through repeated and systematic close viewing of the film. During the viewing process, scenes containing dialogues, actions, and visual or behavioral cues that reflected the personalities of Sore and Jonathan were identified, transcribed, and documented. These data were then categorized according to the five dimensions of the Big Five Personality Theory.

The data were analyzed using qualitative content analysis. Each selected scene was examined to identify personality-related expressions manifested through the characters' speech, decisions, attitudes, and interactions. The identified traits were subsequently interpreted based on the conceptual definitions of the Big Five Personality dimensions. Through this analytical procedure, the study aims to reveal how the film constructs and represents the psychological characteristics of its main characters.

4. Result and Discussion

4.1 Result

The analysis reveals that neuroticism is one of the most dominant personality dimensions represented through Jonathan's character. Throughout the film, Jonathan frequently exhibits emotional defensiveness when confronted with unfamiliar situations, suggesting a heightened sensitivity to uncertainty and perceived threats.

4.1.1 Representation of Neuroticism

A significant example appears when Jonathan discovers an unfamiliar woman inside his house and immediately assumes that the situation is a practical joke orchestrated by his friend. He reacts by stating:

"Stop this game right now! It's not funny. I hate people come into my house."
(Laurens, 2025)

Jonathan instinctively perceives the scenario as an invasion of his personal space rather than asking for clarification. His reaction reveals emotional sensitivity and a propensity to view unforeseen circumstances as dangerous. This response is indicative of the anger-hostility aspect of neuroticism, which is typified by annoyance and dissatisfaction when people come across circumstances that are beyond of their control. Jonathan is shown in this scenario to be a person who appreciates consistency and reacts badly when it is disturbed.

A similar tendency can be observed when Jonathan becomes increasingly frustrated by Sore's persistent presence in his daily life. His frustration culminates in the statement:

"Udah! Cukup ya! Kalau kamu masih di sini aku panggil polisi." (Laurens, 2025)
(Enough! That's it! If you're still here, I'll call the police)

Likewise, when he notices Sore waiting outside his residence, he immediately asks:

"Mau kamu apa sih?" (Laurens, 2025)
(What do you want, anyway?)

A pattern of suspicion and emotional resistance can be seen in these statements. Jonathan constantly views Sore's actions as intrusive rather than with interest. These responses point to a lack of tolerance for ambiguity and uncertainty, traits that are frequently linked to those with high neuroticism scores. Therefore, rather than being isolated instances of annoyance, his emotional reactions are a reflection of a larger psychological propensity.

Another manifestation of neuroticism appears in Jonathan's inability to abandon unhealthy habits despite repeated promises. This tendency is highlighted through Sore's disappointment when she states:

"Setiap kali aku biarin kamu cobain, kamu bilang cuma satu kali itu aja. Kamu yang ada makin enggak bisa berhenti, makin gak bisa dikasih tau." (Laurens, 2025)

(Every time I let you try it, you say it's just that one time. But you only get more unable to stop, and less willing to listen.)

Despite being uttered by Sore, this exchange sheds light on Jonathan's inclinations. His frequent relapses into smoking point to issues with self-control and impulse control. According to the Five-Factor Model, impulsivity is a significant aspect of neuroticism since it shows a person's propensity to prioritize instant gratification even when they are aware of the potential consequences. As a result, Jonathan's smoking habit represents both physical dependence and a more general difficulty controlling emotions.

When combined, these sequences show that neuroticism plays a major role in Jonathan's personality. His propensity for animosity, mistrust, emotional defensiveness, and impulsive behavior points to a personality that is especially susceptible to psychological stress and ambiguity. As a result, throughout the story, one of Jonathan's main personal struggles is emotional control.

4.1.2 Representation of Conscientiousness

In contrast to his emotional instability, Jonathan also demonstrates significant characteristics associated with conscientiousness. This dimension becomes particularly important in understanding Jonathan's personal development throughout the narrative. An early indication of this trait appears when Sore reminds him:

"Dompet sama handphonenya jangan lupa ya." (Laurens, 2025)
(Don't forget your wallet and phone, okay?)

Immediately after hearing this reminder, Jonathan checks his pockets to ensure that he has both items. Although seemingly trivial, this action demonstrates attentiveness and responsibility in managing everyday obligations. Such behavior reflects the competence facet of conscientiousness, which involves the ability to handle practical responsibilities effectively.

Conscientiousness becomes more prominent after Jonathan begins to trust Sore and agrees to follow her guidance.

Sore: Janji?
Jo: Janji. (Laurens, 2025)
(Sore: "Promise?"
Jo: "Promise.")

At this point, Jonathan's character development takes a significant turn. He is shown throughout the movie as someone whose bad habits endanger his physical and mental health. His readiness to cut back on drinking, smoke less, work out frequently, and embrace better habits shows that he is becoming more capable of exercising self-control. Jonathan eventually gains more control over his actions instead of becoming stuck in self-destructive routines. His conscientiousness is further reflected in Sore's reminder of a previous promise:

"Kamu pernah bilang mau jagain aku bahkan dari diri kamu sendiri." (Laurens, 2025)
(You once said you'd protect me, even from yourself.)

This statement reveals a strong sense of responsibility toward another person. The phrase *"bahkan dari diri kamu sendiri"* suggests that Jonathan recognizes the potential consequences of his own actions and is willing to regulate his behavior to protect someone he loves. This attitude corresponds to the dutifulness facet of conscientiousness, which emphasizes commitment and moral responsibility.

Jonathan's professional life also demonstrates achievement-oriented behavior. He asks:

"Di masa depan pameranku yang di Madrid berhasil, enggak? Kayaknya ada yang kurang." (Laurens, 2025)
(In the future, will my exhibition in Madrid be successful? It feels like something's missing.)

Similarly, he later reflects:

"Aku masih kepikiran sama sunset tadi. David bakal suka gak, ya?" (Laurens, 2025)
(I'm still thinking about the sunset earlier. Do you think David will like it?)

These remarks demonstrate his ongoing concern for the caliber of his work. Jonathan continuously assesses his performance and looks for ways to improve rather than being content with his current accomplishments. Achievement striving, a key component of conscientiousness marked by perseverance and dedication to perfection, is shown in such conduct.

4.1.3 Representation of Agreeableness

Among the five personality dimensions, Agreeableness is most strongly represented through Sore's character. Throughout the film, Sore consistently demonstrates these characteristics through her efforts to care for and support Jonathan.

This tendency appears even in seemingly ordinary interactions. For example, while walking together, Sore warns Jonathan:

"Hati-hati, jalannya jangan cepat-cepat." (Laurens, 2025)
(Be careful, don't walk too fast.)

Despite being succinct, this statement shows concern for Jonathan's security. Sore's worry shows up before any harm happens, indicating that she has an innate ability to care for other people. Such actions align with the altruistic aspect of agreeableness, which is actively attempting to defend and support others.

Sore's empathy becomes more evident when she addresses Jonathan's unresolved emotional conflict regarding his father:

"Kasihannya kamunya. Bertahun-tahun lebih ngunci papa dalam kesalahannya daripada milih buat bebasin diri kamu sendiri. Kapanpun kamu siap, aku di sini." (Laurens, 2025)
(I feel sorry for you. For years, you chose to lock your father in his mistakes rather than choosing to free yourself. Whenever you're ready, I'm here.)

Sore recognizes Jonathan's emotional burden rather than passing judgment on him for harboring animosity. Her answer demonstrates a profound emotional comprehension and empathy. Crucially, she offers Jonathan acceptance and support rather than putting pressure on him to change right away. This exchange exemplifies the agreeableness trait of tender-mindedness, which is marked by empathy and awareness of other people's feelings.

Agreeableness is also reflected in Jonathan's interaction with a visitor at his exhibition. After Sore apologizes for causing inconvenience, Jonathan responds:

"Benar, enggak apa-apa. Saya malah terima kasih. Saya senang banget mbaknya lihat foto saya satu-satu. Sungguh-sungguh." (Laurens, 2025)

(That's right, it's okay. I'm actually grateful. I'm really happy that you looked at my photos one by one. Truly.)

Instead of being irritated, his attitude is courteous, appreciative, and grateful. This moment implies that Jonathan eventually takes on traits that reflect Sore's interpersonal warmth as he grows emotionally. When taken as a whole, these scenes show that Sore's emotional core is agreeableness. Because of her understanding, tolerance, and compassion, she is able to improve Jonathan's life and promote personal development and healing.

4.1.4 Representation of Openness to Experience

Another significant personality dimension represented in Jonathan's characterization is openness to experience. Within the narrative, this trait is closely connected to Jonathan's identity as an artist and his willingness to reconsider his understanding of reality. A notable example appears when Jonathan begins to entertain the possibility that Sore's extraordinary claim may be true:

"Katakanlah aku percaya kamu dari masa depan. Terus mau kamu apa?"

(Laurens, 2025)

(Let's say I believe you're from the future. Then what do you want?)

Jonathan opposes the concept at first, but he finally comes to accept an explanation that defies rationality. This change demonstrates intellectual adaptability and receptivity to new ideas. Instead of steadfastly upholding his initial beliefs, he lets himself consider viewpoints that contradict his worldview. Jonathan's artistic mindset further reflects this dimension. While discussing his photography exhibition, he asks:

"Di masa depan pameranku yang di Madrid berhasil, enggak? Kayaknya ada yang kurang." (Laurens, 2025)

(In the future, will my exhibition in Madrid be successful? It feels like something's missing.)

This statement exhibits a thoughtful and imaginative attitude. His readiness to doubt the wholeness of his work points to a continuous quest for greater significance and artistic advancement. Such conduct is consistent with the ideas dimension of openness, which entails curiosity and intellectual inquiry. The strongest representation of openness appears when Jonathan explains:

"Ini yang saya rasain waktu dulu saya melihat aurora. Jadi, saya mau berbagi." (Laurens, 2025)

(This is what I felt when I saw the aurora before. So, I want to share it.)

His admiration for aesthetic experiences and emotional depth is evident in this comment. Jonathan sees photography as a means for communicating important experiences rather than just a technical endeavor. Both the aesthetic and affective aspects of openness are reflected in his desire to convey emotions through art. As a result, one aspect of Jonathan's personality that stands out is his artistic consciousness.

4.1.5 Representation of Extraversion

Unlike the other dimensions of the Five-Factor Model, extraversion receives relatively limited representation within the narrative. However, the film focuses more extensively on emotional conflict, self-reflection, and interpersonal transformation than on social activity.

The primary indication of Extraversion appears during a playful interaction between Sore and Jonathan:

"Aku lempar, kamu tangkap, ya?" (I'll throw it, and you catch it, okay?)

"Ya, lempar sini." (Yeah, throw it here.) (Laurens, 2025)

Despite being brief, this chat shows that Jonathan is open to having fun and impromptu social conversations. He seems at ease engaging in casual conversation with Sore, in contrast to his previous defensive reactions. This change implies that as their relationship progresses, their level of interpersonal ease will rise.

4.2 Discussion

According to the analysis, Sore is mostly characterized by agreeableness, whereas Jonathan is primarily characterized by neuroticism, conscientiousness, and openness to new experiences. Jonathan's emotional defensiveness, distrust, and inability to break bad behaviors are all signs of his neuroticism. These actions imply that he frequently finds it difficult to deal with emotional anguish and uncertainty. Conscientiousness, on the other hand, suggests that Jonathan also has a strong sense of accountability and self-control, especially when it comes to his attempts to enhance his way of life and further his career as a photographer. This combination demonstrates that even if Jonathan faces emotional difficulties, he is still capable of developing personally.

The results also show that Sore's personality is closely linked to agreeableness. Her compassion and selflessness are shown in her empathy, tolerance, and concern for Jonathan's welfare. Sore plays a significant role in Jonathan's quest for a better, more fulfilling life through her encouraging deeds. Furthermore, the aspect of openness to experience is shown in Jonathan's artistic sensibility and openness to new possibilities. He exhibits inventiveness, curiosity, and a love of beautiful things as a photographer. Extraversion, on the other hand, is less prominent in the story, indicating that the movie is more concerned with internal psychological growth than social engagement.

5. Conclusion

This study examines the representation of the Big Five personality dimensions, neuroticism, conscientiousness, agreeableness, openness to experience, and extraversion, in the characterization of Jonathan and Sore within the film. The analysis reveals that Jonathan's personality is predominantly shaped by three dimensions: neuroticism, conscientiousness, and openness to experience. His neurotic tendencies are evident through emotional defensiveness, distrust, hostility toward uncertainty, and impulsive behaviors such as repeated smoking relapses, all of which reflect a deep-seated struggle with emotional regulation and psychological stress. Simultaneously, Jonathan exhibits a strong sense of conscientiousness, particularly in his commitment to personal improvement—adopting healthier habits, demonstrating responsibility toward others, and striving for excellence in his professional work as a photographer. His openness to experience is equally prominent, as seen in his willingness to entertain unconventional possibilities, his artistic sensitivity, and his deep appreciation for aesthetic and emotional expression through photography.

In contrast, Sore's character is primarily defined by agreeableness, characterized by her empathy, patience, altruism, and emotional support toward Jonathan. Her compassionate interventions serve as a catalyst for Jonathan's personal transformation, highlighting the interpersonal dynamics that facilitate psychological growth. Meanwhile, extraversion receives

minimal representation within the narrative, suggesting that the film prioritizes internal emotional and psychological development over social extroversion.

Taken together, these findings demonstrate that the film offers a nuanced psychological portrayal of its characters, aligning closely with the Five-Factor Model of personality. Jonathan's journey from emotional instability toward self-discipline and openness underscores the complexity of human personality, while Sore's agreeableness functions as a stabilizing and nurturing force. This character-driven narrative not only enriches the storytelling but also provides a meaningful framework for understanding personality dynamics in cinematic contexts.

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