



An Analysis of Big Five Personality (OCEAN) in William Shakespeare's Drama "Othello"

Saralena Manik^{1*}, Yeni Adventry Tanjung², Christy Aulia Dunov Simanjuntak³, Jovan Morientes Nigel⁴, Syamsul Bahri⁵

¹⁻⁵ Universitas Negeri Medan, Indonesia

Email : saralenamanik.26@gmail.com¹, yenitanjung622@gmail.com², Chrstalia22@gmail.com³, mmoren422@gmail.com⁴, Syamsul.bahri0401@gmail.com⁵

* Penulis Korespondensi : saralenamanik.26@gmail.com

Abstract, Human personality is diverse and influences the way people act, think, and interact in daily life. These differences also appear in literature, especially in drama, where characters reveal their traits through dialogue, actions, and conflicts. This study aims to analyze the personality of Othello in William Shakespeare's Othello using the Big Five Personality Traits (OCEAN). This research employs a qualitative descriptive method with data taken from selected dialogues and monologues that reflect Othello's personality. The data were categorized into five dimensions: Openness, Conscientiousness, Extraversion, Agreeableness, and Neuroticism. The findings show that Neuroticism (30.77%) is the most dominant trait in Othello's character, followed by Extraversion (23.08%), Agreeableness (15.38%), Conscientiousness (15.38%), and Openness (15.38%). These traits influence his decisions, relationships, and eventual downfall, indicating that emotional instability and insecurity play a crucial role in the tragic development of the play. This study demonstrates how universal personality traits shape human behavior and conflict in Shakespeare's drama and shows that modern psychological frameworks can be effectively applied to classical literature.

Keywords: Big Five Personality, Drama, OCEAN, Othello, William Shakespeare.

1. INTRODUCTION

Literature is a powerful form of human expression that communicates experiences, emotions, and ideas through artistic language and storytelling. It functions not only as entertainment but also as a cultural record that preserves human thought, values, and social interaction. Scholars agree that literature reflects how people live and respond to their surroundings, allowing readers to see the struggles and hopes of different generations. As Harris (2023) observes, literature acts as "a mirror to human life, capturing social interactions, dilemmas, and collective memory through diverse textual forms." In a similar way, Parker and Lee (2024) explain that literature engages both intellect and emotion, leading readers to reflect on universal themes such as love, conflict, morality, and ambition. These qualities make literature an important tool for understanding the human condition. Broadly, literature is classified into three main forms: prose, poetry, and drama. Each of these forms has its own method of expression, prose relies on extended narration and description, poetry emphasizes rhythm and imagery, and drama combines dialogue with performance. Together, these forms show how literature can present human life from multiple perspectives, whether through reflective storytelling, artistic language, or live enactment.

Among these literary forms, drama holds a distinctive position because of its performative and communal nature. Unlike prose or poetry, which are primarily read, drama is meant to be seen and experienced in performance. This unique quality makes drama an especially powerful way to represent conflict, emotion, and moral dilemmas in a direct and dynamic manner. As Lee (2023) defines, drama is "a literary form that facilitates a dynamic encounter between characters and audience, revealing psychological depth and societal tensions through dramatic conflict and resolution." Similarly, Ahmed (2022) explains that drama functions as a mirror of human struggles, allowing audiences to reflect on the complexity of social relationships, ethical choices, and emotional vulnerabilities. By combining dialogue with physical performance, drama does not merely tell a story but also stages it before the audience, creating a sense of immediacy. This makes drama a valuable medium for analyzing characters' motivations, conflicts, and transformations, especially when connected with theoretical approaches from psychology.

To examine such character dynamics, this study uses the Big Five personality traits model, also called OCEAN (Openness, Conscientiousness, Extraversion, Agreeableness, and Neuroticism). The model provides a clear and systematic way to study personality by focusing on five broad dimensions that influence human behavior. Brown (2024) notes that the Big Five has been widely supported by research because it explains stable patterns of thought, feeling, and action across individuals. Martin and Kelly (2023) further argue that "the Big Five offers a robust taxonomy to analyze how personality influences social behavior and decision making," making it useful in contexts beyond psychology, including education, media, and literature. For literary studies, the model provides a framework to uncover the inner psychology of characters, showing how traits such as openness or neuroticism shape their choices, relationships, and conflicts. By treating these five traits as analytical variables, this study seeks to combine psychological insight with literary criticism, giving a deeper understanding of character construction in drama.

Human personality is diverse and complex, shaping the way people think, feel, and act in daily life. These differences are not only visible in reality but also reflected in literature, especially in drama where characters interact directly through words and actions. When personalities differ, they create patterns of cause and effect: honesty can build trust, while jealousy or selfishness may lead to misunderstanding and conflict. Such dynamics make the study of personality important, because it mirrors the challenges and struggles of human relationships. In Shakespeare's *Othello*, these variations appear vividly. Othello's honor and vulnerability, Iago's manipulation and deceit, and Desdemona's loyalty and innocence together

form a network of contrasting traits that move the story toward tragedy. Their personalities are not isolated qualities but forces that affect decisions, relationships, and outcomes. This complexity makes *Othello* an effective subject for psychological exploration. By applying the Big Five Personality Theory (OCEAN), this study aims to show how openness, conscientiousness, extraversion, agreeableness, and neuroticism can be traced in the characters' behavior. In this way, the analysis connects literature with psychology, offering deeper insight into how Shakespeare's drama illustrates universal human traits and the consequences they bring.

Primarily Data :

Script :

Iago : "Men should be what they seem."

Othello : "I know, Iago, thy honesty and love doth mince this matter."

Iago : "Trifles light as air are to the jealous confirmations strong as proofs of holy writ."

Othello : "O, beware, my lord, of jealousy! It is the green-eyed monster which doth mock the meat it feeds on."

In this exchange, Othello seems to speak wisely, but contextually the line shows how fear has already taken hold of him. Instead of simply warning about jealousy, he reveals his own insecurity and growing dependence on Iago's words. The phrase "green eyed monster" makes jealousy appear as something destructive and uncontrollable, signaling that Othello is beginning to lose stability. The bolded line "**O, beware, my lord, of jealousy! It is the green-eyed monster which doth mock the meat it feeds on**" highlights the rise of his **neuroticism**, marked by emotional instability and anxiety. At the same time, his earlier **agreeableness** and trust in Iago make him vulnerable to manipulation, showing how positive traits can turn into weakness in the wrong context. Viewed through the Big Five framework, this dialogue illustrates how the interaction of traits pushes Othello toward jealousy and irrational judgment, shaping both his downfall and the tragic movement of the play.

Several previous studies have analyzed the Big Five Personality Traits in different contexts, each with its own focus and findings. Soto and Jackson (2020), in *Five-Factor Model of Personality*, provided a comprehensive overview of the Big Five structure and its applications across human behavior, serving as a strong theoretical basis for later works. Kabigting (2021), in *The Discovery and Evolution of the Big Five of Personality Traits: A Historical Review*, traced the development of the model and emphasized its universality across cultures. Rosita and Sheikha (2022), in *An Analysis of Big Five Personality (OCEAN) in Alice*

in *Wonderland*, examined fictional characters and found neuroticism as the most dominant trait, while openness was least visible, showing how personality theory can explain behavior in modern film. Hu, Li, and Song (2023), in *The Influence of Big Five Personality Traits on College Students' Key Competencies*, connected traits with skills such as creativity and collaboration, showing how personality supports growth in education. Bahri et al. (2024), in *Big Five Personality (OCEAN): An Analysis in J.K. Rowling's Harry Potter and the Philosopher's Stone*, used the framework to uncover motivations in popular fiction, proving that the model works effectively for character study. Finally, Marhani, Felicia, and Santana (2025), in *The Relationship Between Big Five Personality Factors and Mother's Parenting Style*, focused on psychology and family, finding agreeableness strongly tied to authoritative parenting. Compared to these works, this research applies the Big Five not to modern films, novels, or family studies, but to Shakespeare's classical tragedy *Othello*, where personality traits such as neuroticism, agreeableness, and openness shape both character development and the tragic movement of the play.

2. REVIEW OF LITERATURE

Literature is a creative expression of human life that reflects thoughts, feelings, and values through written or oral forms. Semi (2021) explains that literature serves as a mirror of society, showing cultural, social, and political realities. It is not only limited to books but also includes films, theater, and other media that tell human stories. Pasopati et al. (2024) argue that the adaptation of literature into film demonstrates how stories expand across media and continue to reflect human experiences. Similarly, *Literature as a Cultural Mirror* (2024) highlights that literary works both shape and reflect cultural identity. Among its many forms, drama holds a special place because it presents human experiences directly through performance, combining dialogue, action, and stage elements. Roberts (2023) emphasizes that drama creates a strong emotional connection between actors and audiences, while recent studies confirm that character and conflict make it an effective medium for exploring human psychology and personality. In both stage plays and films, characters stand at the center, and their traits shape not only the plot but also how audiences respond to them.

Personality is a key element in drama because it shapes how characters act and develop. *Personality Trait Stability and Change* (2023) define personality as consistent patterns of thought, feeling, and behavior across time. Verywell Mind (2025) notes that personality also affects how people relate to others and manage life situations, later known as the Big Five Personality Traits or OCEAN, which McCrae and John (1992) further developed into five main

categories:

1. Extraversion describes how active, energetic, and social a person is. Garousi Farshi et al., (2025) shows that extraversion has a significant positive relationship with happiness and life satisfaction. Extraverts tend to have higher positive affect and are more socially engaged, while introverts prefer solitude and less stimulation. In the American TV series *Friends*, Joey Tribbiani is an example of extraversion because he often dominates conversations and brings humor into group interactions.

Joey Tribbiani : “How you doin’?”

Chandler : “That again? Really?”

Joey : “Hey, it works every time!”

These lines highlight Joey’s extraverted nature direct, playful, and highly social. His confidence in initiating conversation, combined with humor and charm, reflects the trait of extraversion described in the recent study (Garousi Farshi et al., 2025). The exchanges show his ease in building connections, which demonstrates how positive emotion and sociability define his outgoing personality. Unlike more introverted characters such as Ross, who often hesitates or overthinks, Joey’s quick and bold approach reinforces the extravert’s preference for social energy and instant interaction.

2. Neuroticism is linked to emotional instability and vulnerability to stress. Meynadier, Malouff, Schutte et al., (2024) confirm that neuroticism strongly correlates with negative outcomes, such as psychological distress and lower emotional stability. In Christopher Nolan’s film *The Dark Knight* (2008), the Joker represents neuroticism with his unpredictable behavior and emotional volatility.

Batman : “What do you want?” **Joker: “Chaos. Nothing more.”**

Batman : “You’re insane.”

This dialogue reflects the Joker’s unstable psychology. His pursuit of chaos illustrates the destructive impulsivity of neuroticism, while Batman’s reaction underscores the Joker’s irrational instability. As the 2024 meta-analysis shows, high neuroticism often leads to erratic and dangerous behavior when emotions are not regulated. The Joker’s obsession with disorder and his inability to control his destructive impulses further demonstrate the central traits of neuroticism: instability, insecurity, and vulnerability to extreme emotions.

3. Agreeableness refers to kindness, empathy, and cooperation. Mak & Fancourt (2022) finds that agreeableness is positively associated with supportive behaviour and social harmony; people higher in agreeableness tend to foster trust, help others, and maintain

positive relationships. In *The Pursuit of Happyness* (2006), Chris Gardner displays high agreeableness through his deep care for his son.

Christopher : "Dad, I'm tired."

Chris : "I know, son. But we'll get through this."

Christopher : "With you, I'm okay."

This interaction highlights Chris's compassion and empathy, showing how he reassures his son in difficult circumstances. His patience and warmth demonstrate agreeableness, aligning with Mak & Fancourt (2022) who show that high agreeableness fosters social support and interpersonal trust. By prioritizing his son's feelings over his own struggles, Chris embodies the essence of agreeableness, maintaining harmony even in hardship, which strengthens the emotional bond between father and child.

4. Conscientiousness is characterized by responsibility, persistence, and strong self-discipline. Garousi Farshi et al., (2025) shows conscientiousness is a strong positive predictor of happiness and well-being, and is negatively associated with maladaptive behaviors. In *Erin Brockovich* (2000), Erin shows high conscientiousness through her determination to fight for justice.

Ed : "You can't win this case."

Erin : "Watch me try."

Ed : "You never quit, do you?"

These lines show Erin's persistence and discipline. Her refusal to give up reflects conscientiousness, as described in recent studies, where people high in conscientiousness persist through difficulties and aim for achievement and responsible action. Erin's commitment to justice, even when others doubt her, demonstrates the conscientious trait of long-term dedication and reliability, proving how this personality dimension drives individuals to overcome obstacles with focus and consistency.

5. Openness involves creativity, imagination, and curiosity. Garousi Farshi et al., (2025) confirms that openness to experience is significantly and positively related to life satisfaction and well-being, especially in contexts that allow intellectual or artistic expression. In the TV series *Doctor Who*, the Doctor represents openness through his adventurous spirit and reflective thinking.

Amy : "Doctor, aren't you scared?"

The Doctor : "We're all stories in the end."

Amy : "Then let's make it a good one."

This dialogue reflects the Doctor's imaginative perspective and curiosity, central aspects of openness. As recent research shows, people high in openness are drawn to novel ideas and experiences; the Doctor's ability to embrace uncertainty while maintaining creativity and vision aligns well with that trait. His outlook not only illustrates intellectual curiosity but also highlights how openness fuels resilience and meaning-making in challenging situations.

Personality theory is often used by critics, audiences, and readers to study and evaluate literary works, including films and dramas. The five main traits such as extraversion, neuroticism, agreeableness, conscientiousness, and openness are commonly applied in character analysis. Previous studies have worked to explain and expand personality analysis in literary works such as (1) Mak & Fancourt. 2022. *The Big Five Personality Traits and Social Support During the COVID-19 Pandemic. Personality and Individual Differences, 190*: 111–118. (2) Meynadier, Malouff, Schutte, Zhang, & Prentice. 2024. *Meta-analysis of Associations between Five-Factor Personality Traits and Problematic Social Media Use. Psychological Reports, 127(2)*: 761–788. (3) Garousi Farshi, Bakhshipour, & Heidari. 2025. *The Relationship between Five Personality Traits and Happiness. Personality and Individual Differences, 219*: 112174.

These studies show that the Big Five model is important in many fields, explaining how personality traits affect emotions, behavior, and social life. However, this study takes a different focus by looking not only at the main character's personality but also at how these traits are shown through dialogues and conflicts. The analysis uses Costa and McCrae's (1992) Big Five theory as the main framework. The researchers chose Shakespeare's *Othello* because it is a famous drama that still attracts audiences with its themes of jealousy, trust, and human psychology.

3. METHOD

This study uses a qualitative descriptive approach to examine the main character in William Shakespeare's *Othello* based on the Big Five Personality Theory (OCEAN). Qualitative research is considered appropriate for exploring psychological traits in literary works because it allows detailed interpretation of language, behavior, and context (Soto & Jackson, 2020; Kabigting, 2021). The researchers read the play closely and selected dialogues and monologues that represent Othello's personality in relation to his role as a general, his marriage to Desdemona, and the manipulation of Iago. These data were then classified into the five dimensions of Costa and McCrae's model: Openness, Conscientiousness, Extraversion,

Agreeableness, and Neuroticism. The analysis combined context (the story and conflicts in the drama) with theory (the Big Five framework), enabling interpretation of how Othello's openness, sense of duty, emotional instability, and ability or failure to build trust reflect both individual psychology and dramatic tension. This method shows how integrating qualitative analysis with personality theory can reveal the psychological depth of Shakespeare's tragedy.

4. RESULT AND DISCUSSION

People's habits, thoughts, and actions are indicative of their personality when dealing with others. Shakespeare's Othello features various personalities in the main characters, which impact both the narrative and tragic elements. Othello, Desdemona, Iago, and Cassio are examples of characters that can be identified using the Big Five Personality theory (OCEAN).

Big Five Personality (OCEAN)	Number	%
Neuroticism	4	30,77%
Extraversion	3	23,08%
Agreeableness	2	15,38%
Conscientiousness	2	15,38%
Openness to Experience	2	15,38%
Total	13	100%

Neuroticism

Othello : "Why, why is this? Think'st thou I'd make a life of jealousy?" Iago: "My lord, beware of jealousy; it is the green-eyed monster."

Othello : "To be once in doubt is once to be resolved." (Act III, Scene III, Line 181)

Iago : "Then trust your eyes, my lord not my words."

Neuroticism reflects a person's emotional instability, anxiety, and insecurity. People high in neuroticism often experience overwhelming stress and find it difficult to control their emotions. Othello's statement in the conversation, "**To be once in doubt is once to be resolved,**" is a clear indication of his emotional impulsiveness. Without any calm deliberation, he instantly looks for an answer to his jealousy. It is a demonstration of how his neuroticism makes him readily influenced by others. Iago exploits Othello's emotional frailty to deepen his insecurity, which then drives him to jealousy and anger.

Extraversion

Cassio : “Good morrow, fair lady.”

Desdemona : “Good morrow, Cassio. You are ever kind.”

Cassio : **“He speaks home to me: a knave very voluble.” (Act II, Scene I, Line 163)**

Iago : “See, he’s so friendly, too friendly with her.”

Extraversion is the characteristic that indicates how energetic, friendly, and happy a person is. Extroverted people are usually ones who talk a lot, get excited easily, and are in their element when they are with other people. Cassio, without a doubt, is one of such people. As he talks, one can feel the heat coming from his cheerful and nice manner of speech. The bolded line, **“He speaks home to me: a knave very voluble,”**, is a perfect example of how Cassio was outgoing and approachable. Iago, however, seems to capitalize on this to misconstrue as though Cassio was being overly familiar with Desdemona. This indicates that in a toxic environment where one’s kindness is likely to be misinterpreted, Cassio’s extraversion which is his riskiest side becomes the source of his downfall.

Agreeableness

Othello : “Are you not false, Desdemona?”

Desdemona : “No, my lord. I am your true and loyal wife.” Othello: “Heaven truly knows that thou art false as hell.”

Desdemona : **“Your wife, my lord; your true and loyal wife.” (Act IV, Scene II, Line 42)**

Agreeableness is one of the personality related to the traits of kindness, empathy, and being cooperative. Agreeable people usually are conflict-free and try to keep it peaceful. Desdemona's response, **“Your wife, my lord; your true and loyal wife,”** reveals her immense sense of endurance and love in the situation where Othello is accusing her unjustly. She reacts with serenity rather than rage, hence, asserting her gentle and forgiving nature. Her extremely high level of agreeableness makes her a good person but, at the same time, she is susceptible she loses her power to Othello’s outburst.

Conscientiousness

Roderigo : “I think she truly loves the Moor.”

Iago : **“Blessed fig’s-end! The wine she drinks is made of grapes: if she had been blessed, she would never have loved the Moor.” (Act II, Scene I, Lines 248–250)**

Roderigo : “So you mean her love is false?” Iago: “Aye, and I’ll prove it soon enough.”

Conscientiousness is a personality trait related to being careful, disciplined, and organized. In *Othello*, this trait appears in Iago through his ability to plan and control his actions very precisely. When Iago says, "**Blessed fig's-end! The wine she drinks is made of grapes,**" he shows his rational and strategic side. He uses logic to twist reality convincing Roderigo that Desdemona's love for Othello is unnatural. This shows that Iago's Conscientiousness works in a twisted or negative way. He is organized and detail-oriented, but he uses those strengths to manipulate others and execute his plan step by step. This aligns with the theory because Conscientiousness is a neutral trait it can be used for good (discipline, planning) or bad (control, manipulation). In Iago's case, it becomes a dangerous weapon that drives the story's conflict..

Openness to Experience

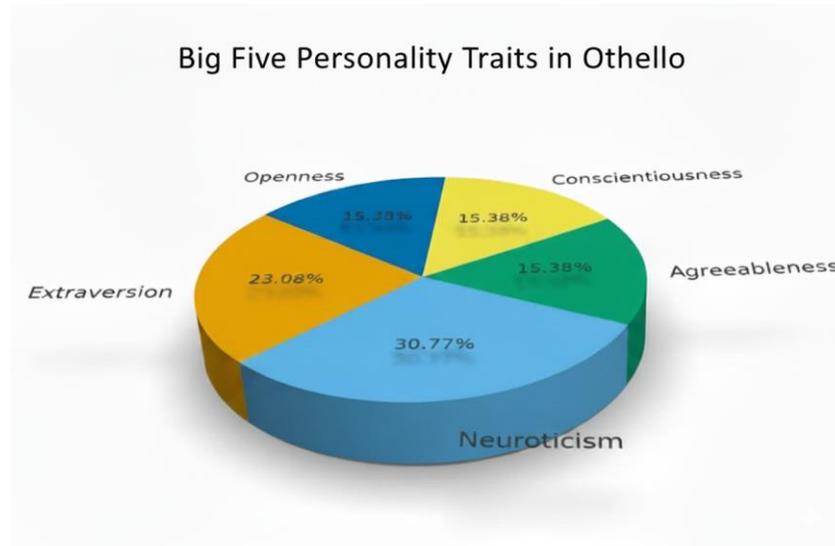
Duke : "How did you win her heart, Othello?"

Othello : "She loved me for the dangers I had passed, and I loved her that she did pity them." (Act I, Scene III, Lines 166–167)

Desdemona : "My heart was won by his stories of courage."

Duke : "Indeed, these tales would win my daughter too."

Openness to experience is a personality trait related to imagination, emotional awareness, and curiosity toward new experiences and ideas. People high in openness usually appreciate creativity, deep feelings, and different perspectives. In this scene, Othello expresses his openness through storytelling. When he says, "***She loved me for the dangers I had passed, and I loved her that she did pity them,***" he shows his emotional depth and ability to share his personal experiences with honesty. Storytelling becomes his way to connect emotionally with others, especially Desdemona, who responds with empathy and admiration. Desdemona's reply, "***My heart was won by his stories of courage,***" also reflects openness. She does not only listen to Othello's words but truly feels them, showing emotional understanding and appreciation of his experiences. This moment highlights mutual openness Othello opens his heart through emotion and memory, while Desdemona opens hers through empathy and connection.



5. CONCLUSION

This study analyzed the personality of Othello in Shakespeare's *Othello* using the Big Five Personality Traits (OCEAN) through a qualitative descriptive method. The analysis classified his dialogues and actions into five personality dimensions and found that Neuroticism (30.77%) was the most dominant trait, followed by Extraversion (23.08%), while

Agreeableness, Conscientiousness, and Openness shared the same percentage (15.38% each) as the least dominant traits. Neuroticism appeared as the strongest trait influencing Othello's behavior. It shows his emotional instability, jealousy, and insecurity. Because of this, Othello became easily influenced by Iago and failed to control his emotions, which led to poor decisions and finally to his downfall. The three traits with equal percentages Agreeableness, Conscientiousness, and Openness also play important roles in the story. Desdemona's Agreeableness shows her gentle and loyal nature, but it also makes her too trusting of Othello. Iago's Conscientiousness shows that he is organized and careful in planning, but he uses it for manipulation instead of good intentions. Meanwhile, Othello's Openness shows his creativity and emotional depth, which first attract Desdemona's love but later turn into overthinking and jealousy. Together, these traits explain the complexity of each character and how personality influences human relationships, emotions, and conflicts. Overall, this research shows that the Big Five theory is still relevant for understanding classical works, proving that human behavior and emotions remain similar through different times.

REFERENCE

Ahmed, S. (2022). Drama as a Social Mirror: Exploring Human Conflicts through Performance. *Journal of Literary Studies*, 15(3), 112-124.

- Bahri, R., Sungai, A., Simbolon, S., & Sitanggang, D. (2024). Big Five Personality (OCEAN): An Analysis in J.K. Rowling's Harry Potter and the Philosopher's Stone. *Journal of Language and Literature*, 9(2), 55-66.
- Brown, L. (2024). The Big Five Framework in Modern Psychology: Applications and Critiques. *Psychological Inquiry*, 32(1), 44-60.
- Costa, P. T., & McCrae, R. R. (1992). Revised NEO Personality Inventory (NEO PI-R) and NEO Five-Factor Inventory (NEO-FFI) Professional Manual. *Psychological Assessment Resources*.
- Eagleton, T. (1996). *Literary Theory: An Introduction*. Blackwell Publishing.
- Funder, D. C. (2010). *The Personality Puzzle* (6th ed.). W. W. Norton & Company.
- Garousi Farshi, M., Bakhshipour, B., & Heidari, M. (2025). The Relationship between Five Personality Traits and Happiness. *Personality and Individual Differences*, 219, 112174.
- Harris, J. (2023). Literature and Human Nature: Reflections on Society and Emotion. *Modern Humanities Journal*, 12(4), 201-213.
- Hu, L., Li, Y., & Song, Q. (2023). The Influence of Big Five Personality Traits on College Students' Key Competencies. *Frontiers in Psychology*, 14, 1242557.
- Kabigting, M. (2021). The Discovery and Evolution of the Big Five of Personality Traits: A Historical Review. *International Journal of Research and Innovation in Social Science*, 5(8), 176-182.
- Lee, M. (2023). Drama as a Reflection of Society: A Study of Character and Conflict. *Studies in Performing Arts*, 17(1), 33-48.
- Mak, H. W., & Fancourt, D. (2022). The Big Five Personality Traits and Social Support During the COVID-19 Pandemic. *Personality and Individual Differences*, 190, 111-118.
- Martin, R., & Kelly, T. (2023). Personality and Social Behavior: Revisiting the Big Five Taxonomy. *Journal of Personality Psychology*, 41(2), 89-104.
- McCrae, R. R., & John, O. P. (1992). An Introduction to the Five-Factor Model and Its Applications. *Journal of Personality*, 60(2), 175-215. <https://doi.org/10.1111/j.1467-6494.1992.tb00970.x>
- Meynadier, G., Malouff, J., Schutte, N., Zhang, H., & Prentice, C. (2024). Meta-analysis of Associations Between Five-Factor Personality Traits and Problematic Social Media Use. *Psychological Reports*, 127(2), 761-788.
- Parker, S., & Lee, J. (2024). Timeless Voices: Understanding Literature as Cultural Expression. *International Review of Arts and Humanities*, 29(2), 98-110.
- Roberts, B. W. (2009). Personality Development and the Big Five Model: Implications for Psychology and Society. *Annual Review of Psychology*, 60, 283-306.
- Shakespeare, W. (1603). *Othello*. The Arden Shakespeare.

Soto, C. J., & Jackson, J. J. (2020). Five-Factor Model of Personality. In V. Zeigler-Hill & T. K. Shackelford (Eds.), *Encyclopedia of Personality and Individual Differences* (pp. 178-184). Springer.

Wellek, R., & Warren, A. (1956). *Theory of Literature*. Harcourt, Brace & Company.