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Jesus on Film: Representations of Divine Personality

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ABSTRACT

This research paper aims to explore the figure of Jesus of Nazareth in English-speaking cinema, with special attention to the psychological aspects of the character. Throughout this study, we will focus on the fictional Jesus figure, which means we will not consider historical information or religious interpretations. Taking into account his influence as a transcendental and fundamental figure in Western culture, we have conducted this study. Additionally, it contributes to a better understanding of society from a variety of perspectives by offering an intellectual and academic challenge. In order to accomplish this task, we have carried out a study of a synthetic nature using the psychological model known as "The Five Factor Model" (agreeableness, neuroticism, conscientiousness, extraversion, and openness). Therefore, we have organized his representation into three filmic models. Lastly, we have induced a variety of cultural and religious factors that may have contributed to the development of this character's psychological traits.

Keywords: Filmic Jesus, Psychology, "The big five", the five-factor model, English cinematography, Jesus of Nazareth.

RESUMEN

El propósito de esta estudio es explorar la figura de Jesús de Nazaret en el cine de habla inglesa, prestando especial atención a los aspectos psicológicos del personaje. A lo largo de este estudio, nos centraremos en el Jesucristo de ficción, lo que significa que no tendremos en cuenta la información histórica ni las interpretaciones religiosas. hemos llevado a cabo este estudio dada su importancia como figura trascendental y fundamental en el mundo occidental. Por otra parte, se trata de un reto intelectual y académico vital que contribuye a una mejor comprensión de la sociedad desde diversas perspectivas. Para llevar a cabo esta tarea, hemos llevado a cabo un estudio de carácter sintético utilizando un modelo psicológico denominado "El Factor de los Cinco Grandes" (agreeableness, neuroticism, constientiousness, extraversion and openness). Hemos organizado su representación en tres factores. Finalmente, hemos inducido diferentes factores culturales y religiosos que pueden haber influido en la evolución de la psicología de este personaje.

Palabras claves: Jesús fílmico, Psicología, "Los cinco grandes", el modelo de los Cinco Factores, Cinematografía inglesa, Jesús de Nazareth.

1. INTRODUCTION

In this study, we will explore an issue in narratology the properties of a fictional character, specifically Jesus of Nazareth. A figure whose influence has intervened in Western and Eastern society, regardless of individual opinions and ideologies. Thus, when we carry out this study, we focus on the image that the directors want to convey of Jesus to us throughout the 20th and 21st century throughout the English-speaking cinematographic world.

This research aims to explore the figure of Jesus Christ in English-speaking cinema, with special attention to the psychological aspect of the character. In addition, we will discuss how directors portray this character, based on the social, ideological, and moral contexts of their time. We will focus on the fictitious Jesus Christ in this study, which means that we will not consider historical data or religious interpretations. Instead, we will strictly look at the filmic and biblical texts and consider what can be induced from them. In other words, theological or historical interpretations of this character that are not related to what is depicted on the screen will not be held. This will be accomplished by employing a psychological conceptual frame called The Big Five Factor. This theory consists of five major psychological dimensions, that will be used to describe the personality type of each version of each film.

There are few studies of the figure of Jesus from a psychological perspective in cinema that utilize psychological theories, such as the Big Five Factor, given his importance in Western culture and art. Thus, this paper aims to contribute to this study, since little has been written employing this a conceptual frame about his personality as a fictional character in the English film world. There are some studies that explain this fictional character's personality using the five factors. However, few attempts have been made to focus on this character in film using this method as a tool. For instance, the licensed clinical psychologist, James R. Beck (Beck 1999)[1], explores the personality of Jesus through The Big Five Factors, but in this case, based on the scriptures. Another example is David Jones (2013)[2]. Jones uses various psychological concepts to describe the character of Jesus as portrayed in the Gospels.

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[1] Beck, James R. Jesus & Personality Theory: Exploring the Five-Factor Model. Ed. IVP Academic. InterVarsity Press, 1999.

[2] Jones, David W. The Psychology of Jesus: Practical Help for Living in Relationship. Ed. Createspace Independent Publishing Platform. CreateSpace Independent Publishing Platform, 19 diciembre 2013

On the other hand, exploring Jesus' figure presents a challenging intellectual and academic challenge, since he is considered a fictional, historical, or real figure by different authors. In part, this difficulty is attributed to the complexity many scholars have in considering the Bible as literature. As a result, this idea is connected to the understanding of what constitutes literature as opposed to what does not. Researchers such as Erich Auerbach (1953) have devoted themselves to analyzing biblical accounts to interpret this phenomenon. "It is all very different in the Biblical stories. Their aim is not to be witch the senses, and if nevertheless they produce lively sensory effects, it is only because the moral, religious, and psychological phenomena" (14)[3]; "The view of reality expressed in the Christian works of late antiquity and the Middle Ages differs completely from that of modern realism" (555). In addition, leader of Christianity's teachings had a great influence on Western culture and society throughout history. Due to these reasons, it is a challenge to address this topic, which has been and continues to be of vital importance for the understanding of society from various vantage points.

2. METHODOLOGY

2.1. CORPUS

As a first step, this study examined the most critically acclaimed movies and shows about Jesus Christ from the beginning of English-language cinema. Based on the criteria set forth by an official cinema website such as IMDb (**figure 3**), we have selected the most outstanding films. On these pages, we find official lists of the most impressive films depicting Jesus' life. It should be noted that these lists are based on the scores of the movies according to critics' and audience opinions. In this case, the data has been corroborated by these websites. On the other hand, we have selected only those films that depict Jesus in his ministry between 30 and 33. In our research, we have concentrated on the psychology of Jesus during his adult life, which is narrated in the 4 gospels of the New Testament. As a result, we created a corpus of 21 movies and organized them chronologically. The corpus consists of 21 items, four of which are TV shows and seventeen of which are movies. There are 17 Americans, 3 British, and 1 Canadian among them. Over a hundred years passed from the first film to the last, from 1912 to 2018.

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3 Auerbach, Erich. 1953. Mimesis: The representation of reality in Western literature. Princeton, NJ: Princeton University Press.

There is a corpus table in the appendix, which includes the name, director, producer, year, and country of each movie. (**Figure 1**)

2.2.CLOSE WATCHING

To achieve the objective of our study, as we mentioned earlier, we have collected data on our character psychology through five dimensions. These dimensions will be explained in the theoretical background. Our research is synthetic in nature since we use general data to reveal the most salient aspects and, as a result, provide an overview of Jesus' personality in English cinema. We compiled the data for each movie by creating five tables representing the five dimensions, in which we record the facets of each dimension. The 21 films are listed in this table along with the general dimension degree and its six corresponding facets **(figure 4.1-4.5).** In addition, we have noted the scenes in which each trait is depicted. To represent the degree of each dimension and facet, we have used the following five signs: "--" (very low); "-" (low); "?" (uncertainty); "+" (high); "++" (very high). During the evaluation process, we used the intensity and the number of scenes of each facet to determine the grade level of each dimension. Secondly, we first observed each film and then made superficial annotations of the most salient features expressed by our characters. To make our annotations, we employed the program "obsidian" to compile all information of each movie, organized by sections. In the next step, we carried out a more detailed analysis of each trait in each film after taking a first look. Aside from the table, we wrote their dialogues and the minutes of the scenes of each trait. In addition, we created a list of each facet in the movie sections and provided a brief, yet in-depth explanation of each one. In the final step, we add the final data to the table.

3. THEORETICAL BACKGROUND.

Our study applied the method of the "big five", also known as the Five Factor Model (FFM) following the guidelines of Paul T. Costa and Robert R. McCrae (2008)[4], Jeffery J. Mondak (2010)[5], and Irving B. Weiner y Roger L. Greene (2017)[6]. In the 20th century, personality

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[4] Costa, Paul, and Robert McCrae. 2008. The revised NEO personality inventory (NEO-PI-R). The SAGE Handbook of Personality Theory and Assessment.
[5] Mondak, Jeffery J. 2010. "The Big Five Approach." Chapter. In Personality and the Foundations of Political Behavior. Cambridge University Press.
[6] Weiner, Irving B., and Roger L. Greene. 2017. NEO PERSONALITY INVENTORY-3 Chapter. Handbook of Personality Assessment. John Wiley & Sons, Inc.

psychologists sought to identify and organize the characteristics of human psychology. In their study, they found that a person's personality can broadly be defined in five dimensions: agreeableness (A), extraversion (E), neuroticism (N), conscientiousness (C), and openness (O). Currently, this psychological theory has gained the approval of several theorists. It "incorporates both normal and abnormal personality traits" (Markon, Krueger and Watson 2005, qtd. in Costa and McCrae 2008, 223) "and that it is a universal feature of the human species" (McCrae and Terracciano 2005, qtd. in Costa and McCrae 2008, 223), "grounded in the human genome" (Yamagata 2006, qtd. in Costa and McCrae 2008, 223). According to some theorists, it is the "most scientifically rigorous taxonomy that behavioral science has" (H. Reis, personal communication, April 24, 2006, qtd in Costa and McCrae 2008, 223). Additionally, we have chosen to use this psychological model because of its synthesis nature and extensive information. In other words, we are not looking for a model that will lead us to specific traits of our character's personality, but rather, we are looking for a model that will allow us to distinguish and define each of their cinematic representations. "The big five" do not cover all traits, but rather they "are seen as broad domains, collectively representing a hierarchy that organizes and summarizes the vast majority of subsidiary traits." (25; The Big Five Approach). Our understanding of this model has been guided by the NEO Five-Factor Inventory-3 (NEO-FFI-3; McCrae & Costa, 2010). These definitions have assisted us in identifying the different traits of Jesus' personality. "the NEO inventories have been designed to assess the most important general personality traits and the factors they define, and they have grown with our understanding of the FFM" (2008, 223). As a next step, we will present a table that contains the definitions that have served as the foundation for our work. This table defines the domain dimensions and their facets. Facets or domains are defined according to their degrees. Finally, it should be noted that we will not discuss facets such as "excitement-seeking" (E5), "fantasy" (O1), "aesthetics" (O2), or "actions" (O4). Our decision was based on the lack of salience and information on these facets found in most representations of the film Jesus. Detailed definitions of all dimensions and facets can be found in the appendix (5.2.*: **figure 2.1.-2.5**).

4. BODY

To begin this study, based on the Five Factor Model, we have collected several traits of Jesus' figure depicted in the 21 movies. In this process, three models of his personality have been

induced based on different common patterns. Each of them is found in a different period. Throughout the first six movies produced from 1910 to 1965, we discover the first Jesus model. Second, there is another Jesus model found between 1965 and 1995. Finally, a more contemporary Jesus model represented from 1995 to 2018.

4.1. THE FIRST FACE OF FILMIC JESUS

4.1.1. COMMON TRAITS OF THE FIRST MODEL

As depicted in the films of this first period, 1912 to 1965, Jesus is portrayed as having an affable disposition. Agreeableness at this stage is a salient feature, and most directors similarly portray this aspect of Jesus on film similarly. He demonstrates altruism, modesty, and sensitivity to others as aspects of his personality. His behavior towards the people around him is generally courteous, attentive, and considerate, whether they are young children, adults, or elders. In movies such as "The greatest story ever told" (1965), we see a Jesus who is very open to being surrounded by children and inviting his disciples to adopt the same attitude as well [1:18:00]. Furthermore, we can observe that he maintains a modest demeanor by not bragging about himself and his work since he does not feel the need to be flattered. Jesus' disposition to acts of humility and generosity signifies high levels of agreeableness. In addition, another characteristic exhibited in these portrayals of Jesus is the tendency to sympathize with all types of groups: poor, rich, sinners, etc. We refer to this facet as tender-mindedness. The movie Ben-Hur illustrates this by showing Jesus worrying and risking his life for the protagonist while he is a slave [1:01:00]. Thus, tender-mindedness is another facet showcases a higher the degree of agreeableness. However, it should be noted that Jesus does not demonstrate high levels of trust. He displays confidence by allowing all people to approach him without any barriers, but he also displays caution regarding their evil intentions. This can be seen in several of these films, where Jewish leaders, known as Pharisees, attempt to frame him with controversial questions to accuse him of blasphemy. Jesus, however, does not fall victim to their tricks. As a final point, we can induce from his attitude a balanced intensity of straightforwardness, which is derived from his ability to separate between people's intentions and his shrewd dealings with them.

As far as extraversion is concerned, he tends to be an introverted individual. He behaves coldly during this initial period. We rarely find scenes in which he demonstrates a high degree of cordiality or warmth toward others. In addition, we cannot attribute him to being cheerful or

high-spirited because he is not prone to laughing easily or experiencing intense joy. Additionally, he does not display any energy when acting. Instead, he displays a passive and calm attitude toward his circumstances and surroundings. For instance, during a scene in "the intolerance" [55:00], Jesus performs a miracle at the wedding in Cana, where he turns water into wine. Afterward, we observe that he reacts without expressing any emotion, but rather displays a serious and passive demeanor. An attitude of this kind can be found in many movies of this first phase, demonstrating a low intensity of warmth, activity, and positive emotions. As a result, extraversion is reduced to a lesser degree. However, although he shows traits consistent with an introverted personality, his level of gregariousness and assertiveness does show some degree of extraversion. These facets are seen in Jesus' tendency to surround himself with people, as well as in and his dominant, forceful, and assertive disposition. An example of this can be found in the first movie in our corpus, "From the Manger to the Cross" (1912), which shows us a scene we are familiar with from other productions: the character teaches religious leaders in the temple, demonstrating authority, self-confidence, and dominance without modesty. As a result, we conclude that the individual has a reasonable assertiveness level. At the same time, we see him surrounded by people in the same scene, we see him surrounded by people, something which is also frequent in several other scenes from the movie. This, like the previous characteristic, shows a high degree of gregariousness. However, these facets are not enough salient to convey a strong sense of extraversion; the other facets (very low degree of warmth, positive emotions, and activity) make him stand out as an introverted individual.

In terms of neuroticism, this type of Jesus has strong emotional stability in most scenes. However, there are scenes in which he is unavoidably thrown off balance by circumstances. In all the movies of this period, the filmic Jesus shows no signs of anxiety, depression, impulsiveness, or vulnerability. In each movie, when Jesus faces the fear of returning to the cross after the Last Supper, he does not experience a high degree of suffering, anxiety, or restlessness. This attitude is only present at inflection points. Despite the actor's attempts to express this emotion, it is not really a common reaction. From an objective perspective, and without losing sight of subjectivity, we can ask ourselves this question: Would an individual act in this manner in the same circumstances? Could we say that he exhibits a high level of vulnerability, impulsiveness, anxiety, or depression? Based on the Five Factor Model, our induction is that Jesus does not allow his emotions easily to dominate him like someone else in his place. As a result, we can conclude that his neuroticism level is very low. Meanwhile, concerning his degree of angry hostility, we find a higher level than the other facets. He is not

a quick temper, but at certain turning points, he becomes out of control intensely. A good example of this can be found in "King of kings" (1927), where Jesus and his disciples decide to visit the temple in Jerusalem at Easter. He is scandalized to see money changers selling in such a sacred setting. Consequently, Jesus gets out of control and smashes the tables of the merchants and whips them, forcing them all to leave the temple. Jesus often tends to complain about the aforementioned Pharisees, calling them hypocrites on several occasions. This scene appears not only in the above-mentioned movie, but also in "From the Manger to the Cross" (1912), "King of Kings (1961), and "The Greatest Story Ever Told" (1912).

Lastly, we should clarify that when discussing the remaining two domain dimensions, conscientiousness and openness, there are no scenes that provide much information about these traits. However, we have gathered some information based on some details. In the first place, from some of the dialogues, his clothing, and expressions, we can induce that Jesus is someone responsible and orderly. As we observe details, we find that he always appears clean and combed, has a clear sense of his objectives, and makes rational decisions (competence, order, dutifulness, achievement striving, self-discipline, and deliberation). Each movie of this period incorporates many scenes in which Jesus accomplishes his purpose without difficulty. In this way, Jesus is portrayed as resilient and competent. With regard to openness, the directors do not provide enough information to make a clear conclusion. One of the most salient facets to highlight are "ideas" and "values". On the one hand, he never shows signs of boredom while expounding or teaching theories. On the other hand, he is open-minded and tolerant of any social group and does not follow society's principles. For instance, in the movie "Intolerance", the Pharisees bring a woman who has committed adultery before Jesus to be stoned. His status as a Jewish teacher would require him to stone her then, according to society. Nevertheless, Jesus is more concerned with saving her than adhering to Jewish law. That example is one of the scenes in which he demonstrates a tolerant and open-minded disposition. As its title suggests, a central theme of this movie is Jesus' tolerance amid the tradition-bound Jewish society of the first century.

4.1.2. DIFFERENCES

In this section, we will examine the differences or varieties within each movie that do not conform to the Jesus model. However, we have found that this first period is more

homogeneous and that there are few deviations from the established model. In any case, we would like to point out some differing details of his traits. The most notable variations can be found in Ben-Hur (1959). Keeping in mind that this film is not primarily about the life of Jesus, there are a few scenes that depict the character of Jesus. In spite of this, the few scenes that are available expose us to some of his most intense characteristics. In terms of agreeableness, he expresses a higher degree of kindness through his gestures and the reactions of the other characters. In addition, he transmits warmth, unlike the other films, when it comes to extraversion. However, we do not have enough information to consider him an extroverted or introverted character. We can illustrate these traits by referring to dialogues in which Esther, Ben Hur's sister, sees him charging towards the cross: "In his pain, this look of peace" [3:20:00]. Another illustrative moment occurs when Jesus gives water to the protagonist [1:00:00]. Although his face is not seen, by his gestures and Ben-Hur's reaction we can appreciate a more salient intensity of cordiality and agreeableness than in other movies. However, he at first remains an introverted character who is serious and cold throughout the movies. Yet his positive emotions and warmth, facets of extraversion, steadily increase with each film.

4.1.3. FACTORS

There are several factors that have influenced the production of each movie during this first period and, thus, the first face of filmic Jesus. The first phase is characterized by not being very experimental, having more homogeneity of characteristics, and possessing a less "human" figure. The factors behind this model have to do with the religious, cultural, and political principles of the social context within which they occur. We will focus on American society between 1910 and 1960 in this first period since we only find American movies. In this section, we will discuss the subject in more detail.

As a general rule, the movies that depict our character in this early model do not contain much information about his personality. There is a strong commitment to biblical texts. The directors stick to representing only the events described in the scriptures, without inserting scenes that are not found in the biblical text. Specifically, we observe in the first film that religious events are the only relevant aspect of the story, leaving aside his psychology. Even though we can deduce certain aspects of his personality from his gestures or dialogues, they do not provide sufficient information to draw more definitive conclusions about his psychological makeup.

As a matter of fact, this idea has already been explored in some books and studies written by theorists such as Lloyd Baugh (1997)[7], who criticizes and analyzes the filmic Jesus throughout history:

> "the New Testament texts are linear in style, highly elliptical often syncopated, with little organic narrative and relatively little attention paid to psychological motivation of character and action. [...] The early Jesus-films are highly episodic in structure and content, composed of [...] simple cuts and title cards join episodes and serve as rough transitions bet ween them [...] these early films are more like reminders, iconographically cued remembrances from the source-text that is the Bible." (7)

Among the reasons for this fact may be the dominance of religious ideals during an American period where religious ideals were prevalent. The 20th century, especially during its early years (1900-1960), was characterized by a prevailing Christian morality and tradition. Randall H. Balmer (2001)[8], an American historian, discussed this phenomenon in his book, Religion in Twentieth-Century America. In his publication, Balmer cites George A. Campbell, editor of the small magazine "Christian Oracle", who called the 20th century of the United States the "Christian Century": "The "Christian Century" that Campbell envisioned would be a Protestant century and, more specifically, a century defined by traditional, or "mainline," Protestant denominations — Presbyterian, Presbyterian, Lutheran, [...]. Roman Catholics, however, had other ideas as they sought to make a place for themselves in the American religious landscape" (11). In his description of Christianity in American society, he refers to the Protestant and Catholic influences. In the early twentieth century, Protestantism takes precedence over Catholicism, and its tradition was a significant influence on society. Consequently, these religious principles rooted in culture had consequences in a variety of fields, including the arts, and in particular the seventh art industry. The historians assert that cinema at that time served not only as an entertainment medium, but also as " a vibrant vehicle for conveying religious sensibilities and supporting common religious identity" (Weisenfeld 2010, 130)[9]. Christian leaders from various fields advocated for national censorship at the beginning of the 20th century. As early as 1919 and 1922, several Protestant denominations passed resolutions

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[7] Baugh, Lloyd. 1997. Imaging the divine: Jesus and Christ-figures in film. Kansas City, MO: Sheed & Ward.
[8] Balmer, Randall Herbert. 2001. Religion in twentieth century America. New York : Oxford University Press.
[9] Weisenfeld, Judith. 2010. Film chapter. The blackwell Companion to Religion in America. Edited by Philip Goff. Wiley & Sons, Limited, John.

enforcing censorship. Additionally, in May 1922, the New York Times, through the Presbyterian Church, prohibits cinematographic representations that ridicule marriage, women's virtues, the Eighteenth Amendment, or chastity. In spite of resistance from the big studios, the censorship process only increased. In the years between 1927 and 1930, The Motion Picture Producers and Distributors Association (MPPDA) established a production self-censorship code that governed the content of American movies produced by major studios until 1960. The code included 11 themes that should not be depicted in movies, including profanity, drugs, perversion, nudity, interracial sex, and ridiculing the clergy, as well as more topics that were added over time. (136-137). Therefore, we can conclude that the special attention paid to the biblical text and the lack of daring to delve into its psychology can be attributed to this period of strong censorship. The limits and strictness of the censorship code, in other words, may have dissipated the flame of many directors' creativity.

Taking these circumstances into consideration, we might suggest that the personality is not only shaped by the director's vision but also by traditional Christian morality. Among the many traits that distinguish this model, we can point out its low expressiveness and warmth, as well as its high level of emotional stability. He has distinguished himself because of the perfection with which he has dealt with circumstances that are extremely challenging for a human being. In light of this fact, we have begun to doubt the verisimilitude of the portrayal of Jesus' personality. Is there any explanation for why these traits are represented in such a manner? Do the directors intend, since he is also regarded as a religious figure, to portray humanity or divinity in the film? What would defining traits would make someone divine or human? In order to gain a deeper understanding of the factors behind the formation of this model, this study has been designed to answer these questions.

To understand the essence of the human being, several researchers have conducted research. One of them is the work of A Gehlen, which have concluded that human being is unfinished nature: "the human being's "unfinished" nature" A. Gehlen, (Gehlen 1988, 15); "the human being is somehow "unfinished", not firmly established". He describes this "unfinished" as a fundamental part of his physical condition and of his very nature. According to him, vulnerability is the cause of this finite human condition. Psychology, philosophy, and theology have conducted several studies to investigate the essence of humanity's own characteristics. Vulnerability has played a key role in them. Research has led to the adoption of a term by some theorists to describe human vulnerability: "ontological vulnerability". This concept has been

explored by Erinn Gilson (2011)[10], among others: "Possible for us to suffer, to fall prey to violence and be harmed, but also to fall in love, to learn, to take pleasure and find comfort in the presence of others, and to experience the simultaneity of these feelings" (310). According to Gilson, vulnerability is the ability to experience pleasures, sorrows, and emotions. Afterward, he explains that ontological vulnerability consists of "openness to being affected and affecting in turn" (310). Furthermore, Carla Bagnoli (2018)[11] discusses this term in relation to emotions: "the capacity to be emotionally affected and to emotionally affect others" (208). Suffering and sadness can only reach us through vulnerability, which is an innate characteristic of human beings. Is it this vulnerability that sets us apart from the divine? There is a close connection between this thought and rationalist ideas. According to rationalists, emotions escape the realm of reason; they are uncontrollable forces experienced by human beings that can lead to irrational acts. They are merely sensations or passions that follow their own laws and can interfere with the correct reasoning process. As far as they are concerned, reason is the sole and most important cognitive faculty capable of providing us with truths and procedures that ensure the truth. As one of the most influential rationalists, Kant (1980)[12] argued that joy and sadness are both related to pleasure and pain, respectively, and that these drive a subject to remain in the state in which he is or to leave. There are two types of emotions that threaten existence, excessive joy and oppressive sadness or anguish. Furthermore, Leibniz, another rationalist, views emotions as imperfection, which prevents the soul from being a god or, in other words, divine (Spinoza 2005)[13]. As a result, we see that Jesus does not show any excessive joy or sadness, nor does he allow his emotions to dominate his actions. As a result, we see that Jesus does not show any excessive joy or sadness, nor does he allow his emotions to dominate his actions. According to this line of thought, this attitude is related to perfection or divinity. Ontological vulnerability, a trait inherent in humans and a manifestation of imperfection is absent in this character (very low neuroticism). Despite his altruistic disposition (high agreeableness), he does not demonstrate warmth or feelings typical of a human being, but instead appears cold, distant, and solemn (very low extraversion). Thus, we can conclude that in this first model, an attempt has been made to convey a figure of Jesus that is more divine than human.

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[10] Gilson, Erinn. 2011. Vulnerability, Ignorance, and Oppression chapter. Hypatia. 26 vols. Cambridge University Press.
[11] Bagnoli, Carla. 2018. Autonomy, Emotional Vulnerability and the Dynamics of Power chapter. Women Philosophers on Autonomy. Edited by Sandrine Bergès & Alberto Siani. London.
[12] Kant, Immanuel. 1980. El Poder de las Facultades afectivas. Buenos Aires: Aguilar.
Spinoza, B. 26 julio 2005. Ethics. Penguin Classics.
[13] Spinoza, B. 2005. Ethics. Penguin Classics.

4.2. THE SECOND FACE OF FILMIC JESUS

From 1965 until 1995, the Jesus of Nazareth movies began to represent the character in different ways and explore other traits that had not been explored in the previous films. In light of this fact, we are led to consider a second model for the filmic Jesus in this study. The movies in this period do not follow any clear, fixed model, since each one has exceptions and a wide range of features. Despite these differences, we have found commonalities that will be discussed in more depth. Later, we will discuss its great exceptions and differences. In addition, there is a variation in the degrees of intensity of each aspect of this model's personality. Sometimes, some dimensions are of a greater degree, while in other cases, they are less visible. Following this, we will discuss the traits that constitute this second model, as well as its exceptions.

4.2.1. COMMON TRAITS OF THE FIRST MODEL

First and foremost, our character is characterized by a higher degree of agreeableness. As with the previous phase, Jesus is characterized by a highly noticeable level of altruism, a conciliatory attitude, modesty, and tender-mindedness facets. Nonetheless, this second period is marked by a more intense disposition in all these facets. It is not only that the character's intensity increases in each scene, but there are also more scenes in which Christ is shown acting altruistically, avoiding violence, and showing sensitivity to all groups, including the most discriminated. In the movie "Jesus of Nazareth" (1977), we see that Jesus enters the house of a tax collector, Matthew, despite the warnings of his disciples [2:12:00]. We may not be able to draw any meaningful conclusions from this superficially explained fact. However, tax collectors were considered traitors in the Jewish society of the time, so even their closest relatives rejected them. "The Rabbis in distant Palestine might be excused for their intense dislike of "the publicans," (Edersheim 1985, 51)[14]. Jesus not only attends Mateo's house party, but also sits with prostitutes and eats with them there. In this example, we are able to gain a deeper understanding of the agreeableness trait, more specifically the inner tenderness and altruism facet of our character, thus increasing the intensity of this trait. As in the first model, Jesus does not use violence; on the contrary, he is constantly advocating peace. Additionally, we observe that certain movies make direct allusions to world wars, particularly through the use of tanks

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[14] Edersheim, Alfred. 1985. *Sketches of Jewish Social Life in the days of the Christ.* Boston: Ira Bradley.

and weapons in certain scenes. "Jesus Superstar" (1973) gives us a glimpse of one of his disciples, Simon, the Zealot, with the firm belief that Jesus' purpose is to destroy Rome with violence; however, the true purpose is quite different. Around the beginning of the first century AD, the Zealots emerged as a religious or political movement. They strongly opposed Roman rule and turned against all Jews who collaborated with Rome. They "professed a fierce attachment to liberty, recognizing God alone as master, and were always ready to suffer torture and death rather than bow before the authority of any man" (Simon 1980, 49)[15]. Although Simon, like other Zealots, expects a warrior messiah, Jesus makes it clear that he will never use violence under any circumstances. Jesus, on the other hand, does not display a modest attitude and does not boast about his achievements as in the previous model. As for trust and straightforwardness, this second model is also very similar to the first model. We can appreciate a Jesus who trusts people and is able to discern their true intentions. Finally, He is honest and straightforward, as he does not intend to deceive people.

The character's extraversion stands out in this second model since it has not been presented in this intensity to date. In contrast to how this characteristic manifests in the first model, we find Jesus to be a very extroverted individual. This group of films demonstrates an increase in extraversion because of characteristics such as warmth, positive emotions, and activity. The Jesus from this model conveys warmth and lovingness to those around him. The character is depicted as someone who is sociable and engages in conversation with everyone. Additionally, he is someone who generally experiences intense joy, so we can say that his spirit is cheerful. Finally, he an energetic individual and instills energy onto others when it comes to his actions, speech, and responsibilities. The musicals "Godspell" (1973) and "Jesus Christ Superstar" (1973) provide vivid examples of these aspects. This novel way in which Jesus acted in these two movies had never been seen until the early 1970s. Throughout the film, we see him dancing, singing, and constantly smiling. He is shown acting energetically at times. Similarly to the previous model, Jesus displays a propensity for being around people and displaying an assertive personality. Due to the intensity transmitted by the previously described facets, it can be concluded that there is a high degree of extraversion.

Next, we will discuss neuroticism. In general, he is not a neurotic individual. However, we cannot ignore that while some movies portray him with a low level of neuroticism, others

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[15] Simon, Marcel. 1980. Jewish Sects at the Time of Jesus. Fortress Pr.

portray him with the opposite. Thus, this model has a higher degree of neuroticism than the first model, demonstrating more humanity. We can observe that it expresses more emotional weakness in a more intense way and with a greater number of scenes. Although he can control his emotions, he tends to express more anxiety, depression, or anger. We can see that in his greatest moments of inflection, he could get carried away by his emotions and desires. However, he knows how to control those emotions and desires. As in the previous model, there are scenes in which he loses control in an explosive manner. Particularly when he is in the presence of the Pharisees. A good example of this is in the movie "Godspell" (1973), in which he only appears angry and different with the Pharisees [1:07:00]. As seen in this scene, Jesus gets out of control and calls them hypocrites and vipers. In contrast, Jesus does not display self-consciousness when communicating with others, so he appears confident in his conversations. Finally, regarding vulnerability, Jesus does not show much confidence to handle on his own with the problems during an emergency situation as in the previous model. For instance, in "Jesus Christ Superstar", there is a scene in which Jesus is concerned and Mary Magdalene reassures him with a song [18:00-22:00]. In "Jesus of Nazareth" (1977), During Jesus' prayer on Mount Gethsemane, he becomes so concerned and anxious that he calls Peter for assistance [5:04:00-5:05:00]. As a result of all these facets, Jesus' second model confirms the presence of emotional stability, though not as intense as the first model.

With regard to consciousness and openness, we can observe that both traits increase in this second model. The first thing we observe is that he is responsible and is clear about his objectives, demonstrating a deep sense of dutifulness and self-discipline. The image depicted is that of someone who is neat, tidy, and well-maintained (order). Additionally, we find several scenes in each film in which he discusses his purpose and the importance of fulfilling it, demonstrating competence and achievement striving. In contrast, when it comes to openness, there are more scenes that provide us with more information than in the previous period. In contrast to his previous phase, we find Jesus to be much more open to emotions. In addition, he remains committed to changing the values of society with the same attitude. There are several scenes in movies such as "Godspell" (1973) and "Jesus Christ Superstar" (1973) in which several people refer to him as a "revolutionary". He is viewed as a revolutionary, thus indicating that his actions are incongruent with the historical context. Throughout these films, Jesus discusses feelings and experiences a wide variety of emotions.

4.2.2. DIFFERENCES

Although we have developed a second model of Jesus based upon the characteristics that they share, it is necessary to point out that there are a number of salient differences in this period. In this regard, we may consider that these two decades constitute a period of higher experimental and daring representation of our character with less homogeneity. One of the most noteworthy differences between "Godspell" (1973) and "Jesus Christ Superstar" (1973), and the rest of the movies are the levels of extraversion. Even though Jesus is shown to be somewhat extroverted in the rest of the movies, we must note that the Jesus in these two films shows a remarkable intensity. Specifically, when it comes to expressing warmth, activity, and positive emotions. His character portrayal has never been depicted with such warmth and energy in English cinematography. Throughout the film, we see our protagonist jumping, dancing, smiling, making jokes, painting his face, and showing it to others, as well as painting his face to other people. Based on previous films of this period and the first Jesus model, we can conclude that these actions are unusual in Jesus' personality to date.

However, it has been difficult to relate "The Last Temptation of Christ" (1988), directed by Martin Scorcese, to a model, since it presents Jesus' personality in a unique way in English cinematic history. We will later discuss the personality of this peculiar Jesus in detail. We have placed it in this period since there is a greater diversity of representations during this period. There is a great deal of salience in this tape not only for this period but for the entire history of this character in cinema. We will explain the most notable features we observed. As opposed to the other representations, Scorsese's Jesus exhibits a much higher degree of neuroticism and emotional instability. The second model is also extroverted and open to experience, however, he has a lower degree of conscientiousness and a somewhat dubious degree of kindness. In the following paragraphs, we will explain it in more detail.

First of all, regarding neuroticism, we can conclude that he lacks the ability to control his emotions due to his neutoriticity. In terms of facets such as hostility and impulsiveness, we find it similar to the second model, calm most of the time, but intense occasionally. However, it differs from the second model in that it incorporates facets such as anxiety, depression, and vulnerability at a very high level. As a result, he is characterized by a high degree of neuroticism. As a result of his nervousness, anxiety, and tense state, he often worries about what may happen in the future. In the first few minutes of the film, we see Jesus' nightmares

or hallucinations about the greatest fears he has regarding the cross [1:00-3:00]. A visible difference can be seen here between this Jesus image and the others. In all movies, the moment of the ordeal represents one of the major inflection points of the character. There is generally a reaction of concern and anxiety on the part of the character during these minutes, especially at the same common moment: praying on Mount Gethsemane following the Lord's Supper. In this movie, however, this depressed or anxious attitude persists throughout the entire film, not only on Mount Gethsemane. Alternatively, we can also appreciate a vulnerable and less self-confident Jesus. In the face of a crisis, they do not demonstrate good emotional management and tend to seek support from others. One example of this is his relationship with Judas Iscariot. In other movies, this apostle is usually portrayed as a faithful disciple who does not fully comprehend God's will and betrays Jesus. Scorcese's film, however, depicts the opposite situation. Judas plays a key role as Jesus' support during crisis moments. For instance, during the time Jesus has hallucinations about the cross, Judas is the one who helps him come to terms with them [4:00-6:00]. During another episode, when Jesus is worried and cannot sleep, he asks Judas to stay by his side. The facets of this Jesus are what make him a unique type never before seen in the film industry.

As for his conscientiousness, we may conclude that he is not a character with clear objectives, nor is he as responsible and self-disciplined as the model of this period. His understanding of God's will is often clouded by doubts and confusion. During the first ten minutes, we see a scene in which he hears voices in his head but is unable to determine whether they originate from God or the devil. In another instance, Jesus informs his disciples that God has revealed a secret to him. Judas complains, saying, "Listen, I do not understand you, every time you have a different plan for me." [1:28:00-1:31:00]. A very low level of this dimension can be seen in these scenes. Therefore, this Jesus type does not possess the same levels of competence, dutifulness, deliberation, and order as the second model.

Furthermore, we find a salient variety in the agreeableness dimension, where our study does not have a clear conclusion. As we look at this movie, there is a Jesus who speaks of peace, of love, who is altruistic, benign, and frank to the point of recognizing and telling others his unpleasant thoughts without fear of judgment. As in the rest of the movies of this period, we have scenes such as the attempt to stone Mary Magdalene by Jewish leaders, which confirm Jesus' affable disposition. Nevertheless, there are some scenes that contradict this attitude. As an example, when he arrives in Jerusalem on a donkey, Jesus is praised by the crowd and says:

"Follow me, I will set the world on fire" [1:34:00-1:35:00]. Once the guards arrive, they kill the crowd and put down the riot. Jesus, on the other hand, leaves along with Judas and leaves without intervening. Although he could not help them, we cannot ignore that Jesus behaved indifferently and coldly toward the crowd. We find another example in the final scenes on the cross. An angel appears to him and gives him the opportunity to descend from the cross [2:06:00]. As Scorcese represents, this will enable him to fulfill one of his wishes, namely to build a family alongside Mary Magdalene. Jesús succumbs to the temptation. At the end of the movie, we see how he repents, since he was not an angel but rather a devil's trick. Although the film explains that all these events are just a dream, they still pass through Jesus' mind while he is on the cross. Jesus demonstrates a disposition in these scenes that contrasts with his other filmic versions. We cannot always predict what a character's true intention is. In spite of this, we can ask ourselves some questions to inquire about his real intentions. What would have happened would not have been a dream? Would he succumb to his pleasures or temptations? Would he be naive to believe the devil's trick? In light of scenes such as these and others, we cannot draw any definitive conclusions about this dimension of Scorsese's Jesus. Finally, based on the openness domain, we can conclude that they remain generally similar to the second model. The extraversion model is also similar to this model, however, there are also some significant differences to be noted. Jesus lacks a high level of assertiveness. As a leader of a revolution, he has the ability to attract crowds with his words. However, we do not find such forcefulness when he expresses himself and confidence when he makes decisions. It is a very characteristic feature of both the second model and the first model.

To conclude, we can say that this period is characterized by a great deal of diversity. In all the films made between 1965 and 1995, there is a common pattern. However, there are a few notable exceptions. On the one hand, in "Godspell" (1973) and "Jesus Christ Superstar" (1973), Jesus stands out for an intensity of extraversion unprecedented in cinema and, on the other hand, in "The Last Temptation" (1988), Jesus is presented in an unusual and controversial manner that displays a high degree of neurotic behavior.

4.2.3. FACTORS

This second face of filmic Jesus represents a group of films spanning the late 1960s to the late 1990s. Compared with the previous movies, these movies of this second stage of Jesus are more experimental and controversial. The late 1960s saw rapid and abrupt changes that completely

transformed American and British culture. A major factor contributing to this change was the influence of the hippie movement in the United States during the same decade.

According to several historians of United States history, this decade marked the most significant changes in the 20th century. As a starting point, we will quote Richard A. Brustan's explanation (2014)[16] of the late 20th century. In his book on the hippie movement and Christianity, he makes a representative metaphor that compares this movement to the Novarupta volcano eruption in 1912:

> When the dome of Alaskan volcano Novarupta exploded in 1912, it famously became the largest volcanic eruption of the twentieth century. The valley below was transformed by the pyroclastic ash flow and thereafter renamed the Valley of Ten Thousand Smokes. In much the same way, the cultural revolution of the 1960s and 1970s abruptly and violently tore large fissures across the landscape of American society, leaving behind what could be argued as a pre-sixties America and a post-sixties America. For if the period of the sixties and the seventies was the volcanic eruption, then the remainder of the century, the 1980s and 1990s, was the spreading and cooling of the pyroclastic ash flow and a period of resettling and rebuilding around this new feature in the landscape of American society. (22)

By using this metaphor, we can illustrate the consequences and power of the movement in North American society. When the countercultural movement emerged in the late 1960s, the principles of a Christian society disappeared. During the 20th century, the hippie movement arose as a reaction to several events. The hippies were part of the generation that was born in the post-World War II economic recovery, known as "baby boomers". In contrast to their parents' generation, who lived through times of war and economic crisis, these children grew up in an era of great economic prosperity. As a result, there was a generation with a lot of money and a lot of leisure (26-27). As Francis Fitzgerald (1987)[17] states, "There were very few periods in American history in which the dominant sector—the white middle class— transformed itself as thoroughly as it did in the sixties and seventies; transformed itself quite deliberately, and from the inside out, changing its customs, its sexual mores, its family

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[16] Bustraan, Richard A. 2014. The Jesus People Movement: A Story of Spiritual Revolution among the Hippies. Pickwick Publications.
[17] Fitzgerald, Frances. 1987. Cities on a Hill. S.I: Simon & Schuster/Alibris.

arrangements, and its religious patterns." (390). In addition, we can appreciate some of the ideas of this movement when Allen Ginsberg, a hippie forerunner, exposed his intentions:

> I am in effect setting up moral codes and standards which include drugs, orgy, music and primitive magic as worship rituals—educational tools which are supposedly contrary to our cultural mores; and I am proposing these standards to you respectable ministers, once and for all, that you endorse publically the private desire and knowledge of mankind in America, so to inspire the young. (Ginsberg 1967)[18]

During the 1960s and 1970s, there was a sexual revolution that transformed conventional gender roles: "The sexual revolution jettisoned conventional American taboos on heterosexual and homosexual relationships in exchange for the ethics of "free love." (Brustan, pag 18). Different Eastern and American Indian religions shaped the hippie movement. Consequently, it was not aligned with Christian ideals. Hippies were loyal to the oriental nature and sought mystical alternatives (pages 49-50). Hippies did not support established Christianity, yet they saw Jesus as a good man. Although we might have thought it would disadvantage the image of Jesus, he continued to be popular. It resulted in the cinematography portraying representations of Jesus that have been greatly altered to date, as seen in films such as "Jesus Christ Superstar" (1973) and "Godspell" (1973). However, from Brustan's viewpoint, these films were not a reflection of Christianity at the time, but rather a hippie interpretation of Jesus. Due to this reason, we can see an image of Jesus that portrays him as a revolutionary. In addition, the development of the Christian Milieu has altered the perspective that is associated with Jesus: "However, the massive success of plays like Jesus Christ Superstar and Godspell show that He was quite popular, albeit as a Jesus recreated in hippie likeness" (Bustraan 2014, 50). Jesus' perspective in Christianity, in general, has changed thanks to movements such as the Jesus People Movement who have been heavily influenced by the "Charismatic movement ". During the year 1967, a Christian movement arose among American youths known as "The Jesus People Movement" (JPM). It was a movement combining elements of the hippie counterculture with Christian values. "The movement lasted from 1967 to the end of the 1970s and its aftermath has continued to grow, diversify, and influence American Christianity into the present day." (Bustraan 2014, 15)

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[18] Ginsberg. 1967. The City of San Francisco Oracle.

As a result of these changes, directors found themselves with greater freedom to represent Jesus in their cinematographic work. "Jesus Christ Superstar" and "Godspell" portray Jesus as a hippie revolutionary, as we have already discussed. Additionally, we found films that received highly controversial reviews. In this case, we are discussing Scorcese's controversial adaptation of Nikos Kazantzakis' novel, "The Last Temptation of Christ" (1988) (Weisenfeld 2010, 142). There have been criticisms of this movie for its deviation from conservative Christian moral perspectives of the time as well as some explicit nudity scenes: "The film's consideration of Jesus' human struggles with a variety of temptations produced charges of blasphemy from conservative Catholics and Protestants and vigorous protests against the exhibition of the film" (Weisenfeld 2010, 142). The context of Britain's society was not very different from the United States due to secularization. Additionally, the hippie movement also had a significant influence on them. As Callum G. Brown (2006)[19] explains in detail, a subtle change in society occurred in 1967: "British society as a whole – including the government and the churches – became aware of secularization as an intense cultural and ecclesiastical revolution. It was the year of the so-called "Sumer of Love", marked by proclamations of sexual freedom, public nudity, the flower people, the hippies and open drug-taking". As a result, the movies provide a different perspective on Jesus and the Christian faith. As Brown notes, the weight of the concept of sin was diminishing: "the notion of sin was being widely rejected, and indeed was dropped from most Bristish-made religious films of the decade." (190) "Some Christian films were liberalising the view of faith" (191). We, therefore, find movies in which, for example, Jesus is seated with prostitutes in some scenes [1:45:00-1:50:00; Jesus of Nazareth (1977)]. In other cases, we find the participation of Jesus in parodies in which he is a secondary character, as in Terry Jones' comedy or satire "The Life of Brian" (1979).

All these cultural changes had a significant impact on his personality when it came time to portray him on the big screen. The character of Jesus ceases to be a "divine" character and begins to display a "human" personality. The same line of thought that we discussed earlier about the rationalists (4.1.3.)[20], specifically about Leibniz, holds that emotions are signs of imperfection, which prevents humans from being god. As opposed to this, the excessive

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[19] Brown, Callum G. 2006. Religion and society in twentieth-century Britain. Harlow, England ; New York : Longman.
[20] Kant, Immanuel. 1980. *El Poder de las Facultades afectivas*. Buenos Aires: Aguilar. and
Spinoza, B. 2005. *Ethics*. Penguin Classics.

expression of emotions and the inability to control them are characteristics of the human being, a finite and imperfect being. These tapes reveal scenes in which Jesus lets himself be carried away in a more expressive and intense manner, clearly illustrating his humanity. As we can see in films like Jesus Christ Superstar (1973) and Godspell (1973), there is a very high degree of extraversion, characterized by positive emotions (extreme joy) and warmth (close, warm). On the other hand, there are films like "the last temptation" in which he is depicted as a character with a very high degree of emotional instability (insecure, anxious, depressed, and above all, vulnerable). One of the most notable aspects of this last movie is its emphasis on Jesus' humanity. A short comment is made by Judith Weisenfeld (2010) regarding this film: "The film's consideration of Jesus' human struggles with a variety of temptations" (142). Ontological vulnerability, the essence of the human being, which could not be clearly identified in the first model, is identified in this model (4.1.3). Consequently, we induce a phase that is much more human than the first. Due to a lack of censorship, the directors have been able to explore the human side of his personality. This has given us scenes in which he transmits vulnerability and suffering under temptation for the first time. We find a scene where he is tempted and accepts, even if it is only an illusion, that he must come down from the cross. There is a constant sense of doubt in his dialogues and he constantly questions God's will, dominated by the words, "I don't know." The tendency of this period is to portray a much more human side of the Jewish preacher, despite the fact that there are films, such as Jesus (1979), that continue to be more divine.

4.3. THE THIRD FACE OF FILMIC JESUS

As our analysis of the 20th century ended and our study of the 21st century began, we found common patterns in each film, leading us to propose a third model for the Jewish teacher. In this current period, we discuss recent movies such as "Mary Magdalene" (2018), or the television series "The Chosen" (2017), which is still broadcast today. It should be noted that the second and third models are not that different. The majority of films from this period do not present as much novel or controversial information regarding Jesus' psychology as those from the second period. However, we find a wide diversity of representations that combine many of these traits already explored in certain films, with other traits developed in others. As a result, they form distinct versions of Jesus' character. Further, we need to note that the

dimensions of the second period will not be as extreme or intense as those of Scorcese ("The Last Temptation") or D. Greene ("Godspell"), but rather more moderate. In the next section, we will discuss in more detail the features of the third model as well as its exceptions.

4.3.1. COMMON TRAITS OF THE THIRD MODEL

As in the previous models, we find a high degree of agreeableness in this third model. We consider that he has an altruistic, conciliatory, modest disposition and a tender-mindedness attitude toward others. Similarly, we find facets that are not so highly visible such as trust and straightforwardness; for example, he is honest and trusts others, but does not release his cunning to protect himself from others' true intentions. In this regard, we can observe iconic scenes that characterize him, such as the first episode of the first season of the series "The Chosen" (2017-). During these few minutes [49:00-51:00], Jesus makes his first appearance in a very unusual and characteristic manner. In place of reading the Torah (Jewish holy book) as in Jesus of Nazareth (1977), or being baptized in the Jordan River as in most movies, he appears in a disreputable neighborhood called the "red quarter". Although we have not found any historical data regarding "The red quarter" or, also known as "the red district", we do know that the director depicts it as a poorer area of Capernaum in which prostitutes and other people lived excluded from society. It is here, specifically in a bar, that Jesus meets and converses with Mary Magdalene, a disreputable woman tormented by demons. In this first episode, Dallas Jenkins, the director, shows the background of M. Magdalene and the context of Jewish society at that time. As a result of these data, we can gain a deeper understanding of the degree of agreeableness at the entrance of our character in the show. Considering that Jesus entered a place where religious leaders and teachers are prohibited from entering to speak to a prostitute, this reveals much about his character, i.e. he put his reputation at risk for a single individual. Another detail that deserves mention is when Jesus heals Magdalene from the demons by hugging her, an uncommon form of healing in the rest of the movies.

In terms of extraversion, we can describe our third model as an extroverted character in general. Despite the fact that Jesus is not as outgoing as some movies of the second period, his characteristics are still quite extroverted (warmth, gregariousness, assertiveness, activity, and positive emotions). He is characterized by being warm, affectionate, energetic, social, assertive, and endowed with a joyful spirit that infects others. Despite being rare in the first phase, in every movie from this period, we see him demonstrating a warm and spontaneous attitude

toward his disciples, his family, and various Jewish groups. For instance, in one of these sequences, we can observe Jesus joking with his disciples when they tell him that spies are watching them. He says: "They will say we are drunks, right?" [1:10:00-1:11:00; "Killing Jesus" (2015)]. Even though he does not always joke, there is still something salient to be seen in this scene. Jesus' reaction to this situation of danger and worry is humorous and light-hearted. In this sequence, we appreciate an extroverted disposition, which includes facets such as gregariousness, positive emotions, and activity.

When it comes to neuroticism, we observe that our character is consistently depicted as being emotionally stable in most of his representations. However, if we concentrate on the details, we cannot conclude that this model is the same as those described previously. Accordingly, we do not see a Jesus who is impassive, as in the first model, or overwhelmed by his emotions, as in the second model. In our study, we identified characteristics more common to human beings. However, in most scenes, he demonstrates effective control in facets of anxiety, self-consciousness (shy), impulsiveness, hostility, and vulnerability in scenes, but with less intensity than the first model. We cannot ignore scenes of vulnerability and instability. The exceptions are found in the inflection moments, in which he loses his temper when confronted with specific situations or groups (e.g., the Pharisees). New scenes are even shown exploring the humanity of the character from another perspective. As an example, the loss of a loved one is considered something that can cause trauma, sadness, and depression. As a result of a stimulus, this could be considered a common reaction in humans. Nevertheless, in English cinema history, this aspect had not yet been explored. In this movie, when we consider the absence of this fact, we observe a change. Despite turning points such as these, Jesus does not allow himself to be swayed. Nevertheless, Jesus shows more vulnerability in this regard during this period. There are several examples of this in the show "The Bible," when his cousin John the Baptist dies [34:00-37:00]; in the movie "Jesus (1999)," when his father Joseph dies [13:00-14:00]; and in "The Chosen" (2017-), when Jesus visits the tomb of his father and feels his absence [39:00; 03x03].

Lastly, we must consider Jesus as a character who is focused on his goals and organized (conscientiousness), as well as open, tolerant, and non-conformist to the ideas of the society in which he lived (openness). In conclusion, we observed both conscientiousness and openness to be high, like the second model. One of the differences from the previous models is that several of these characteristics are explored in greater detail from new perspectives. In The

Chosen, for example, the director portrays a nomadic and hospitable Jesus who moves from one place to another, leaving the place ready for other travelers [07x01; 11:00]. In this same scene, John, his disciple, asks him about how difficult it is to live while traveling. Our character answers: "I want to do the will of my Father, and I want to spread the message of salvation. So, yes, I am happy to not stay in one place". Afterward, he says: "Hospitality is not restricted to those who own a home, John". The fact that he is focused, centered, and hospitable at the same time reflects a high intensity of competence, order, dutifulness, achievement, striving, and self-discipline. In addition, the fact that he does not have a home to live in because he is totally committed to achieving what he calls his "purpose on earth". Similarly, we can observe that the Jesus from Openness demonstrates a great deal of tolerance towards various groups, even though he is not as open to feelings as the second model (feelings). Additionally, the movie introduces revolutionary ideas (ideas) that aim to transform society as a whole. Jesus refers to this change in several scenes. As an example, during the sixth chapter of "the Bible" [40:00-44:00; 07x01], Peter asks Jesus what he intends to accomplish after following him. Jesus answers, "Change the world".

4.3.2. DIFFERENCES

Despite the similarities between the films of the 1990s and the beginning of the twentieth century, certain differences must be highlighted. Firstly, we should point out that the "Passion of Christ" (2004), "Last Days in the Desert" (2015), and "The Risen" (2016) do not provide enough information to draw a conclusion in relation to all dimensions. This is because each movie shows a different perspective. Each of the movies focuses on a different moment in Jesus' life, and in some cases, Jesus plays a secondary role. The director of "Passion of Christ" focuses on the crucifixion of Jesus and emphasizes traits such as agreeableness, extraversion, and neuroticism. R. G. Barcha ("The Last Days in the Desert"), on the other hand, depicts Jesus' experience in the desert, exploring neuroticism and conscientiousness in greater depth. Lastly, Paul Aiello ("The Risen") describes Jesus' life after the "Resurrection," emphasizing his extraversion, openness, and agreeableness.

In addition, it is important to note how neuroticism, in particular vulnerability and conscientiousness are portrayed in Christopher Menaul's movie, "Killing Jesus" (2015). There is a Jesus in the film who is less sure of his purpose on earth, contrary to the rest of the movies. It is not uncommon for him to express doubts and question his identity, for example, when

John the Baptist refers to him as the "lamb of God". He answers: "How are you so certain that what you believe is true?" [19:00]. The reaction of Jesus upon hearing about the purpose God has given him reflects insecurity or uncertainty. The level of uncertainty or insecurity (conscientiousness) will decrease as the film progresses. However, in general, we appreciate this characteristic throughout the movie. Meanwhile, Jesus exhibits greater vulnerability by relying on the opinions of others, as we can see in the same example that we have just discussed.

"Mary Magdalene" (2018) is another film that provides a new perspective on Jesus, despite its absence of him as the protagonist. He demonstrates a very low degree of extraversion. We are dealing with a highly introverted Jesus who lacks his characteristic facility in speaking. Despite the fact that we see him speaking to crowds, he is generally self-conscious, as a result, he withdraws from his disciples for most of his time. Through the course of the film, we observe that Mary Magdalene is the one who has the greatest access to this personal space. Moreover, it does not appear comfortable when surrounded by a large crowd. Lastly, we can highlight that this dimension is characterized by a very low intensity of these facets: warmth, gregariousness, and positive emotions (coldness, distance, and languidness).

We see a Jesus, however, who has a high level of neuroticism and struggles to manage his emotions throughout the film. There are numerous instances in which we see him wandering and afflicted by fears. His lack of expressiveness and the gestures of his features convey melancholy and concern. In some scenes, he seeks refuge with Mary Magdalene, who helps him overcome these feelings [56:00]. The director, Garth Davis, explores the limits of our character's emotional stability, bringing him to a state of vulnerability by exposing the deepest fears of Jesus. The dimensions of agreeableness, conscientiousness, and openness do not reveal any salient differences in his personality. We can appreciate a high degree of agreeableness. This dimension is explored in different aspects of American and British modern society. For instance, feminism, which we will discuss later (4.3.3). We see him empathizing with women rejected by society. As shown in this scene [47:00-50:00], Jesus speaks empathically and affectionately to a group of women, who, in general, lacked many privileges in first-century Jewish society. We have seen how Jesus accepts some group of women despite her rejection by society in other movies. However, Davis provides a fresh and affectionate depiction of Jesus' interaction with Jewish women in this scene.

4.3.3. FACTORS

This third model of Jesus dates from the late 1990s to the present. In order to gain better understanding of this portrayal, we should first discuss the social and cultural context of 21st-century North American and British society. In this period, the abrupt changes that emerged in the second period lose their intensity. Despite this, they remain significant due to the effects or influences they have on both societies. The changes also gradually alter the foundations of a new era, not only in terms of society but also in terms of Christianity.

On the one hand, British society entered the new 21st century with a well-established secularization process. The process of secularization in Great Britain began not in the 21st century, but in the mid and late 20 century: "it was in the 1950s and 1960s that historians and sociologists came to identify the great religious crisis that instigated most of Britains's deschristianisation" (Brown 2006, 11); "the statistics of religious adherence and practice […] only form de 1960s showed serious signs of decline" (11). It was this process that contributed significantly to the development of a new British culture and society in the 21st century. Through the course of history, the term "secularization" has been interpreted in two ways in Britain:

> In 1900, to many churchmen, 'secularisation' meant the state's takeover of church property and functions […]. But by 2000, with loss of church property and functions in the state mostly accomplished, the meaning of secularisation had changed. It had come to mean the loss of popular Christian behaviour and faith — the decline of going to church and praying, the decline of marrying in church and baptising children, and the decline of believing in Jesus Christ as the Risen Lord. (3)

In turn, North American society also experiences secularization in the late 20th century and at the beginning of the current century. Despite this, some scholars believe that the United States is becoming increasingly secular, whereas others believe that fundamentalism is on the rise. In this regard, Peter L. Berger (2008), a sociologist of religion, finds a problem in the process of secularization in North America: "One of the central problems for secularization theory is cases of obvious religious revival. Such revivals are often taken as counterevidence or even falsifications of secularization theory." (Berger, Davie and Fokas, Religious America, Secular

Europe? A Theme and Variations 2008)[21]. Despite North American society was considered "previously as the model secularizing society, with its high consumerism, recreational culture and advanced modernistic society" (Brown, 12) Fundamentalism played a salient role in restraining secularization effects. "During 1975-2000, Christian fundamentalism in the United States helped to sustain high levels of religious adherence and practice, and strong religious influence in political and moral behaviour" (12). An example of this is found in education during the 2000s: "despite its science and technology, and despite its modernity and consumerist values, the USA allowed religious ideas like creationism and 'intelligent design […] into the teaching of many of children." (12). The advancement of technology and science, which placed science in a position of authority, also contributed to secularization. "The pervasive influence of science" was a major contributor to this process (Berger 1967, 110)[22]. While religious influence is still very much in force in North American society, especially Protestantism, we cannot ignore secularization's changes. In the next section, we will examine some of its effects.

On the one hand secularization had the effect of diminishing the power of the religious realm. Berger explored this effect when he defined "secularization": "the process by which sectors of society and culture are removed from the domination of religious institutions and symbols" (107). On the other hand, secularization contributed to the development of religious pluralism in the United States. Currently, American society has changed to a "more pluralistic stage marked by a divide between secularists and believers of all sorts, as well as between Christians and members of other faiths, and – continually – between Christians of different sorts." (Noll 2017, 4)[23]. Consequently, between the middle of the 20th century and the beginning of the 21st century, the USA has become a society where different religions coexist as well as multiple denominations within Christianity. Furthermore, at the same time, relevant changes occurred that established the pillars of American society as we know them today: "the Civil Rights movement, feminism, increased immigration, and the rise of the Religious Right have changed the face of the United States;" (Goff 2010, ix)[24]

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[21] Berger, P., G. Davie, and Effie Fokas. 2008. Religious America, Secular Europe? A Theme and Variations.
[22] Berger, Peter L. 1967. The Social Construction of Reality: A Treatise in the Sociology of Knowledge. Anchor.
[23] Noll, Mark A. 2017. Religion and American Politics: From the Colonial Period to the Present. OUP USA.
[24] Goff, Philip. 2010. Blackwell Companion to Religion in America. Wiley & Sons, Limited, John

Having established this, we will examine the effect of these socio-religious factors on the personality of Jesus in the third phase of our discussion. The influence of secularization in both societies, which is stronger in the United Kingdom than in the United States, contributes greatly to the variance in representations of this character. As a consequence, the directors continue to explore their "human" side (4.1.3), although we must admit that in a more moderate manner than in the previous period. Although we are unable to find the same level of ontological vulnerability as in "The Last Temptation" (1988), we do find a similar degree of neuroticism in films such as "Mary of Magdalene" (2018), "Killing Jesus" (2015) and "The last days in the desert" (2015). In these three films, we see a vulnerable Jesus who worries, doubts, and generally exhibits an emotional response to his environment (high level of neuroticism). Likewise, Mel Gibson's "The Passion of Christ" (2004) explores Jesus' vulnerability, but with a special focus on the physical aspect. As a result, the movie has even been criticized "for its exclusive focus on the violent events of Jesus' death without attention to his teachings" (Weisenfeld 2010, 142). On the other hand, although the directors portray a Jesus that is not as extroverted as the one presented in "Godspell" (1973), he remains warm, social, and happy, dances, makes jokes, and, as a result, transmits humanity and closeness (a high degree of extraversion). In addition, he is a loving, altruistic, and modest individual (high level of agreeableness). Those aspects can be observed in productions such as "The Chosen" (2017), "Jesus: The Miracle Maker" (2000), and "Jesus" (1999). Each of these three dimensions is explored in a different and varied manner, thus resulting in differing interpretations of the character. We find that the solemn and divine Jesus in the first film is already very different from the current versions of this more human Jesus. The main difference between this period and the second period is that the human aspect of this character, however, does not obscure the divine nature of this character in this third period. In most of the films, we observe a greater balance between these two natures, compared to earlier periods. According to our own interpretation, these two natures could reflect the coexistence of secularism and the still prevalent religious influence on American society. Irrespective of whether this is true or not, it is a fact that these movies explore the complexity of the coexistence of these two natures in human personalities, the divine and the human.

With regard to the religious pluralism of the 21st century in America, we may observe its influence on the seventh art. There is a multiplicity of interpretations as well as a diversity of religions and denominations. Furthermore, although it covers a shorter period than the previous ones, which span two decades, it contains a much larger number of movies about Jesus life. In

some studies, this may be attributed to the evolution of film towards digital cinema in recent decades, since for some scholars, Jesus of Nazareth is considered "the most popular movie subject in the history of cinema" (Reinhartz 2007)[25]. However, we cannot ignore the influence of pluralism within this American society, considering the social context. During this short period (1995-2018), eight North American films and two British films were recorded as among the most salient. During the past two decades, we have encountered a variety of different directors offering a variety of perspectives on Jesus. In this regard, we should pay close attention to the film "Killing Jesus" (2017) produced by National Geographic Channel, Scott Free Productions. The depiction of the leader of Christianity in National Geographic is more historical, neutral, and human. It can be seen at the end of the film that it does not represent the resurrection of Jesus, as in most other films. After his death on the cross, he is not represented in any scene. This fact demonstrates that his resurrection is not historically evidenced. Therefore, this movie is not influenced by religious beliefs. In contrast, there are directors who, instead of worrying about historical evidence, look for accuracy in Christian religious texts. Among the highest grossing movies about Jesus, we can highlight "The Passion of Christ" (2004) by Mel Gibson. (Lifetime Gross: $370,274,604)[26]. "Mel Gibson's stated goal for his film was to adhere as closely as possible to the Christian scriptures, with Aramaic and Latin dialogue serving as the most obvious sign of authenticity and accuracy". The fact that it was recorded in Latin and Aramaic resulted in a greater acceptance of various Christianity denominations. There was a positive reception for the movie among the many Catholic and Protestant denominations. Nevertheless, he received some criticism as well:

> Many film critics and some viewers criticized the film for its exclusive focus on the violent events of Jesus' death. […] More significantly, a number of prominent Catholic, Protestant, and Jewish biblical scholars criticized the film for what they saw as a strong anti-Semitic element, derived not from the gospels, but from the writings of the nineteenth-century German nun Anne Catherine Emmerich. Despite or perhaps because of the controversy, many conservative Catholics and evangelicals embraced Gibson's film, which earned $83 million dollars at the box office in its opening weekend and eventually earned more than $600 million dollars worldwide. (Weisenfeld 2010, 142)

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[25] Reinhartz, Adele. 2007. Jesus of Hollywood. New York: Oxford University Press. (IMDb n.d.)
[26] IMDb. n.d. Genre Keyword: Christian Theme. Accessed May 2023.
https://www.boxofficemojo.com/genre/sg3923767553/.

Even though "The Chosen" (2017, Dallas Jenkins) is directed by a Protestant, the show seeks a broader audience within the Christian community. This can be seen from the fact that he has built a free platform and app, which is sustained through donations from viewers. Through this platform, he can access both the show and extra videos entitled "Bible Roundtable"[27]. In these videos, biblical consultants from three different traditions-Jewish, Catholic, and Evangelical-address a variety of scriptural and historical topics in The Chosen. Consequently, the viewer can review the Biblical and historical sources that have been cited for each chapter.

Last but not least, in a modern era of freedom of expression, civil rights, feminism, and tolerance, we see films that dare to depict controversial issues. "A number of scholars have used public controversies over representations of religion in late twentieth and early twenty-first-century films as a window on the place of film in contemporary American life, on religion and politics in a pluralist nation, and on free speech." Productions such as Dallas Jenkins' "The Chosen" and "The Killing Jesus" (2015), for example, depicts Jesus in a more Jewish light. Jenkins also instructs the actors to speak with a Hebrew accent. This is done in contrast to most 20th-century movies, which portray Jesus with Western characteristics. Mary of Magdelene (2018), on the other hand, portrays her as one of the most important figures in Christianity and the life of Jesus during his final days. In the following passage, Jesus talks to a crowd of women and listens to their problems [47:00-50:00]. These problems have to do with their role in marriage and Jewish society at the time. Despite this situation, Jesus demonstrates tolerance and respect for women, giving them the value they deserve.

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[27] n.d. Bible Roundtable. Come and See Foundation, Inc. Accessed May 2023. https://watch.thechosen.tv/episode/biblical-roundtable-season-1-episode-1.

5. APPENDIX

5.1.CORPUS (**figure 1)**

ID	NAME	DIRECTOR	PRODUCTOR	YEAR	COUNTRY
1	From the manger to the Cross	Sidney Olcott	Kalem Company	1912	USA
2	Intolerancia	D. W. Griffith	The Triangle Film Corporation, Wark Producing Corporation	1916	USA
3	King of Kings	Cecil B. DeMille	Pathé	1927	USA
4	Ben Hur	William Wyler	Metro-Goldwyn-Mayer (MGM)	1959	USA
5	King of Kings	Nicholas Ray	Metro-Goldwyn-Mayer (MGM), Samuel Bronston Productions	1961	USA
6	The Greatest Story Ever Told	George Stevens, David Lean, Jean Negulesco	United Artists	1965	USA
7	Godspell	David Greene	Columbia Pictures	1973	USA
8	Jesus Christ Superstar	Norman Jewison	Universal Pictures	1973	USA
9	Jesus of Nazareth (TV Miniseries)	Franco Zeffirelli	Co-production United Kingdom-Italy: CCI Entertainment	1977	UK
10	Jesus	John Krish, Peter Sykes	Inspirational Films, The Genesis Project	1979	USA
11	The Last Temptation of Christ	Martin Scorsese	Universal Pictures, Cineplex-Odeon Films. Distributor: Universal Pictures	1988	USA
12	Jesus (TV)	Roger Young	Five Mile River Films, Lux Vide	1999	USA
13	Jesus: The Miracle Maker	Derek W. Hayes, Stanislav Sokolov	Co-production United Kingdom-Russia: BBC, British Screen Productions, Cartwn Cymru, Christmas Films, Icon Productions, BBC	2000	UK
14	The Gospel of John	Phillip Saville	Visual Bible International, Toronto Film Studios	2003	Canada
15	The Passion of Christ	Mel Gibson	Newmarket, Icon Productions	2004	USA
16	The Bible (TV Miniseries)	Crispin Reece, Tony Mitchell, Christopher Spencer	LightWorkers Media, History Channel. Broadcast by: History Channel	2013	USA

17	Killing Jesus (TV Miniseries)	Christopher Menaul	National Geographic Channel, Scott Free Productions	2015	USA
18	Last days in the desert	Rodrigo García Barcha	Mockingbird Pictures	2015	USA
19	Risen	Kevin Reynolds	Co-production United States-Spain; LD Entertainment, Affirm Films. Distributor: Columbia Pictures	2016	USA
20	The Chosen (TV Series)	Dallas Jenkins	Out of Order Studios	2017	USA
21	Mary Magdalene	Garth Davis	Co-production United Kingdom-Australia-United States; See-Saw Films, Porchlight Films, Universal Pictures	2018	UK

5.2. DEFINITIONS: Interpretation of the NEO-PI-3. (Weiner y Greene. 2017)[28] **(Figure 2.1-2.5)**

Domain: N (Neuroticism)		
DOMAIN OR FACET	LEVEL	INTERPRETATION
N (Neuroticism)	High (T > 55)	Individuals often feel tense, jittery, anxious, and easily frightened. They are easily embarrassed and self-conscious, and feel inferior around other people. They feel sad, blue, and depressed, and sometimes experience a deep sense of guilt and sinfulness. Individuals often get angry and mad, and they are known as being hot blooded and quick tempered. They sometimes do things on impulse that they later regret and often give in to their impulses. They feel helpless and unstable emotionally, and sometimes feel as though they are going to pieces.
	Low (T < 45)	Individuals do not worry and rarely feel fearful or anxious. They are even tempered, and it takes a lot to get them mad. They rarely feel lonely, sad, or depressed. They are comfortable around other people. They rarely overindulge and seldom give in to their impulses, cravings, or temptation. They can handle themselves pretty well in a crisis or emergency.
N1 (Anxiety)	High (T > 55)	Individuals often feel tense, jittery, anxious, and easily frightened. They often worry about things that might go wrong. They have frightening thoughts and are apprehensive about the future.
	Low (T < 45)	Individuals do not worry and rarely feel fearful or anxious. They are seldom apprehensive about the future and have fewer fears than most people. They do not have frightening thoughts.
N2 (Angry Hostility)	High (T > 55)	Individuals often get angry and mad, and they are known as being hot blooded and quick tempered. They often get disgusted with other people and at times have felt bitter and resentful. Even minor annoyances can be frustrating to them.
	High (T > 55)	Individuals are even tempered, and it takes a lot to get them mad. Minor annoyances are not frustrating to them, and they seldom get angry at the way people treat them. They seldom get disgusted with people or feel bitter and resentful.
N3 (Depression)	High (T > 55)	Individuals feel sad, blue, and depressed, and sometimes experience a deep sense of guilt and sinfulness. They blame themselves when something goes wrong, have a low opinion of their abilities, and sometimes feel completely worthless. When things go wrong, they feel discouraged, bleak, and hopeless.
	Low (T < 45)	Individuals rarely feel lonely, sad, or depressed. They do not get discouraged and do not blame themselves when things go wrong. They have not experienced a deep sense of guilt or sinfulness.
N4 (Self-Consciousness)	High (T > 55)	Individuals are easily embarrassed, are self-conscious, and feel inferior around other people. They fear making a social blunder and can hardly bear facing someone if they do make a blunder. They get embarrassed when people they know do foolish things.
	Low (T < 45)	Individuals are comfortable around other people. They seldom feel self-conscious and are not embarrassed if people tease them or if they do foolish things. They are not concerned about making social blunders.
N5 (Impulsiveness)	High (T > 55)	Individuals sometimes do things on impulse that they later regret, and often give in to their impulses. They find it difficult to resist temptation or cravings and frequently overindulge. They have problems keeping their feelings under control. They eat too much of their favorite foods and sometimes eat themselves sick.
	Low (T < 45)	Individuals rarely overindulge and seldom give in to their impulses, cravings, or temptation. They are able to keep their feelings under control. They do not tend to eat too much of their favorite foods or eat themselves sick.
N6 (Vulnerability)	High (T > 55)	Individuals feel helpless, unstable emotionally, and at times as if they are going to pieces. They do not feel capable of dealing with most of their problems. They have a hard time making up their mind. They cannot handle themselves very well in a crisis or emergency.
	Low (T < 45)	Individuals can handle themselves pretty well in a crisis or emergency. They are pretty stable emotionally and can cope with most of their problems. They can make good decisions even when things are going wrong or they are under a great deal of stress.

(Figure 2.2.)

Domain: E (Extraversion)		
DOMAIN OR FACET	**LEVEL**	**INTERPRETATION**
E (Extraversion)	High (T > 55)	Individuals are known as warm, friendly persons who enjoy talking to people. They like to have a lot of people around them and enjoy parties with lots of people. They are dominant, forceful, and assertive, and often have been leaders of groups to which they belong. They often crave excitement and like to be where the action is. They are cheerful, high-spirited persons who laugh easily.
E (Extraversion)	Low (T < 45)	Individuals do not get much pleasure from chatting with people, and they do not take a personal interest in the people with whom they work. They shy away from crowds of people and usually prefer to do things alone. They sometimes fail to assert themselves as much as they should and usually let others do the talking. They are not as quick and lively as other people, and their work is likely to be slow and steady. They seldom crave excitement, and they do not like to be where the action is. They are not cheerful optimists and do not consider themselves especially lighthearted.
E1 (Warmth)	High (T > 55)	Individuals are known as warm, friendly persons who enjoy talking to people. They really like most people they meet, and they find it easy to smile and be outgoing with strangers. They take a personal interest in the people with whom they work. They have strong emotional attachments to their friends.
E1 (Warmth)	Low (T < 45)	Individuals do not get much pleasure from chatting with people, and they do not take a personal interest in the people with whom they work. Many people think of them as cold and distant, and they do not have strong emotional attachments to their friends.
E2 (Gregariousness)	High (T > 55)	Individuals like to have a lot of people around them and enjoy parties with lots of people. They really feel the need for other people if they are by themselves for long. They would rather vacation at a popular beach than at an isolated cabin.
E2 (Gregariousness)	Low (T < 45)	Individuals shy away from crowds of people and usually prefer to do things alone. Social gatherings are usually boring to them. They would rather vacation at an isolated cabin rather than a popular beach. They prefer jobs that let them work alone without being bothered by other people.
E3 (Assertiveness)	High (T > 55)	Individuals are dominant, forceful, and assertive, and often have been leaders of groups to which they belong. Other people look to them to make decisions. In conversations, they tend to do most of the talking.
E3 (Assertiveness)	Low (T < 45)	Individuals sometimes fail to assert themselves as much as they should and usually let others do the talking. They would rather go their own way than be a leader of others. They do not find it easy to take charge of a situation.
E4 (Activity)	High (T > 55)	Individuals are active and have a fast-paced life. When they do things, they do them vigorously. They often feel as if they are bursting with energy and usually seem to be in a hurry.
E4 (Activity)	Low (T < 45)	Individuals are not as quick and lively as other people, and their work is likely to be slow and steady. They have a leisurely style in work and play.
E5 (Excitement- Seeking)	High (T > 55)	Individuals often crave excitement and like to be where the action is. They have sometimes done things just for the thrill of it. They are attracted to bright colors and flashy styles. They like being part of the crowd at sporting events.
E5 (Excitement- Seeking)	Low (T < 45)	Individuals seldom crave excitement and they do not like to be where the action is. They tend to avoid movies that are shocking or scary, and they would not enjoy vacationing in Las Vegas.
E6 (Positive Emotions)	High (T > 55)	Individuals are cheerful, high-spirited persons who laugh easily. They have sometimes experienced intense joy or ecstasy and sometimes bubble with happiness.
E6 (Positive Emotions)	Low (T < 45)	Individuals are not cheerful optimists and do not consider themselves especially lighthearted. They have never literally jumped for joy and rarely use words like "fantastic!" or "sensational!" to describe their experiences.

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[28] Weiner, Irving B., and Roger L. Greene. 2017. NEO PERSONALITY INVENTORY-3 Chapter. Handbook of Personality Assessment. John Wiley & Sons, Inc., 296-300

(Figure 2.3.)

Domain: O (Openness)		
DOMAIN OR FACET	**LEVEL**	**INTERPRETATION**
O (Openness)	High (T > 55)	Individuals have an active imagination and fantasy life. They are intrigued by the patterns they find in art and nature. They feel a wide range of emotions or feelings. They think that it is interesting to learn and develop new hobbies. They enjoy playing with theories or abstract ideas and solving problems or puzzles. They consider themselves to be broad minded and tolerant of other people's lifestyles
	Low (T < 45)	Individuals try to keep all their thoughts directed along realistic lines and avoid flights of fancy. They are bored watching ballet or modern dance, and poetry has little effect on them. They rarely experience strong emotions and seldom pay attention to their feelings of the moment. They find philosophical arguments boring and sometimes lose interest when people talk about abstract, theoretical matters. They believe that letting students hear controversial speakers only confuses and misleads them.
O1 (Fantasy)	High (T > 55)	Individuals have an active imagination and fantasy life. They enjoy concentrating on a fantasy or daydream and exploring all its possibilities. As children, they enjoyed games of make-believe.
	Low (T < 45)	Individuals try to keep all their thoughts directed along realistic lines and avoid flights of fancy. They do not like to waste their time daydreaming. They have difficulty letting their mind wander without control or guidance. As children, they rarely enjoyed games of make-believe.
O2 (Aesthetics)	High (T > 55)	Individuals are intrigued by the patterns they find in art and nature. They are sometimes completely absorbed in music to which they are listening, and certain types of music have an endless fascination for them. They enjoy reading poetry that emphasizes feelings and images more than story lines.
	Low (T < 45)	Individuals are bored watching ballet or modern dance, and poetry has little effect on them. Aesthetic and artistic concerns are not very important to them.
O3 (Feelings)	High (T > 55)	Individuals feel a wide range of emotions or feelings. Without strong emotions, life would be uninteresting to them. They find it easy to empathize with others.
	Low (T < 45)	Individuals rarely experience strong emotions and seldom pay attention to their feelings of the moment. They seldom notice the moods or feelings that different environments produce.
O4 (Actions)	High (T > 55)	Individuals think that it is interesting to learn and develop new hobbies. They often try new and foreign foods. Sometimes they make changes around the house just to try something different.
	Low (T < 45)	Individuals are pretty set in their ways and prefer to spend their time in familiar surroundings. Once they find the right way to do something, they stick to it. They follow the same route when they go someplace. On a vacation, they prefer going back to a tried-and-true spot.
O5 (Ideas)	High (T > 55)	Individuals enjoy playing with theories or abstract ideas and solving problems or puzzles. They have a wide range of intellectual interests and a lot of intellectual curiosity.
	Low (T < 45)	Individuals find philosophical arguments boring and sometimes lose interest when people talk about abstract, theoretical matters. They have little interest in speculating on the nature of the universe or the human condition.
O6 (Values)	High (T > 55)	Individuals consider themselves broad minded and tolerant of other people's lifestyles. They believe that laws and policies should change to reflect the needs of a changing world. The different ideas of right and wrong that people in other societies have may be valid for them.
	Low (T < 45)	Individuals believe that letting students hear controversial speakers only confuses and misleads them. They believe that we should look to our religious authorities for decisions on moral issues and that the "new morality" of permissiveness is no morality at all. They believe that being loyal to their ideals and principles is more important than being open minded.

(Figure 2.4.)

Domain: A (Agreeableness)		
DOMAIN OR FACET	LEVEL	INTERPRETATION
A (Agreeableness)	High (T > 55)	Individuals believe that most people are basically well intentioned, honest, and trustworthy. They are not crafty or sly, and could not deceive anyone even if they wanted to. They try to be courteous, thoughtful, and considerate. Most people they know like them. They would rather cooperate with others than compete with them. They try to be humble and would rather not talk about themselves and their achievements. They believe that all human beings are worthy of respect and that we can never do too much for the poor and elderly.
	Low (T < 45)	Individuals tend to be cynical and skeptical of others' intentions and believe that most people will take advantage of them if they let them. They are willing to manipulate people to get what they need and sometimes trick people into doing what they want. They are thought to be selfish, egotistical, cold, and calculating. They are hardheaded, tough minded, and stubborn, and can be sarcastic and cutting when they need to be. They do not mind bragging about their talents and accomplishments.
A1 (Trust)	High (T > 55)	Individuals believe that most people are basically well intentioned, honest, and trustworthy. They have a good deal of faith in human nature and assume the best about people.
	Low (T < 45)	Individuals tend to be cynical and skeptical of others' intentions and believe that most people will take advantage of them if they let them. They are suspicious when someone does something nice for them.
A2 (Straightforwardness)	High (T > 55)	Individuals are not crafty or sly, and could not deceive anyone even if they wanted to. They would hate to be thought of as a hypocrite.
	Low (T < 45)	Individuals are willing to manipulate people to get what they need and sometimes trick people into doing what they want. Being perfectly honest is a bad way to do business. They pride themselves on their shrewdness in handling people.
A3 (Altruism)	High (T > 55)	Individuals try to be courteous, thoughtful, and considerate. Most people they know like them. They think of themselves as being charitable, and they go out of their way to help others.
	Low (T < 45)	Individuals are thought to be selfish, egotistical, cold, and calculating. They are not known for their generosity.
A4 (Compliance)	High (T > 55)	Individuals would rather cooperate with others than compete with them. They hesitate to express their anger even when it is justified. When they have been insulted, they just try to forgive and forget.
	Low (T < 45)	Individuals are hardheaded and stubborn, and can be sarcastic and cutting when they need to be. If they do not like someone, they let the person know it. If someone starts a fight, they are ready to fight back. They often get into arguments with their family and coworkers.
A5 (Modesty)	High (T > 55)	Individuals try to be humble and would prefer not to talk about themselves and their achievements. They would rather praise others than be praised. They think that they are no better than others, no matter what their condition.
	Low (T < 45)	Individuals do not mind bragging about their talents and accomplishments. They are better than most people and they know it. They have a high opinion of themselves.
A6 (Tender- Mindedness)	High (T > 55)	Individuals believe that all human beings are worthy of respect and that we can never do too much for the poor and elderly. They believe that human needs always should take priority over economic considerations. They have sympathy for others less fortunate than them.
	Low (T < 45)	Individuals are hardheaded and tough minded. They have no sympathy for panhandlers. They would rather be known as "just" than "merciful."

(Figure 2.5.)

Domain: C (Conscientiousness)		
DOMAIN OR FACET	**LEVEL**	**INTERPRETATION**
C (Conscientiousness)	High (T > 55)	Individuals are competent and known for their prudence and common sense. They like to keep everything in its place so that they know just where it is. They try to perform all the tasks assigned to them conscientiously. They have a clear set of goals, and work hard to accomplish them in an orderly fashion. They think things through and always consider the consequences before making a decision or taking action.
	Low (T < 45)	Individuals often come into situations without being fully prepared and do not seem to be completely successful at anything. They are not very methodical and never seem to get organized. They are not as dependable or reliable as they should be. They are easygoing and lackadaisical, and do not feel driven to get ahead. They have trouble making themselves do what they should, and they waste a lot of time before settling down to work. They often do things on the spur of the moment and do not think things through before coming to a decision or taking action.
C1 (Competence)	High (T > 55)	Individuals are competent and known for their prudence and common sense. They keep themselves informed and usually make intelligent decisions. They pride themselves on their sound judgment. They are effective and efficient at their work. They are productive persons who always get the job done.
	Low (T < 45)	Individuals often come into situations without being fully prepared and do not seem to be completely successful at anything. They do not take their civic duties and voting very seriously.
C2 (Order)	High (T > 55)	Individuals like to keep everything in its place so that they know just where it is. They tend to be somewhat fastidious and exacting. They keep their belongings neat and clean.
	Low (T < 45)	Individuals are not very methodical and never seem to be able to get organized. They spend a lot of time looking for things that they have misplaced. They would rather keep their options open than plan everything in advance.
C3 (Dutifulness)	High (T > 55)	Individuals try to perform all the tasks assigned to them conscientiously. They try to do jobs carefully so that they will not have to be done again. They adhere strictly to their ethical principles.
	Low (T < 45)	Individuals are not as dependable or reliable as they should be.
C4 (Achievement Striving)	High (T > 55)	Individuals have a clear set of goals, and work hard to accomplish them in an orderly fashion. They strive to achieve all they can and are something of a "workaholic."
	Low (T < 45)	Individuals are easygoing and lackadaisical, and do not feel driven to get ahead. When they start a self-improvement program, they usually let it slide after a few days.
C5 (Self-Discipline)	High (T > 55)	Individuals are productive persons who always get the job done. They have a lot of self-discipline. They are pretty good at pacing themselves to get things done on time.
	Low (T < 45)	Individuals have trouble making themselves do what they should, and they waste a lot of time before settling down to work. When a project gets too difficult, they are inclined to start a new one.
C6 (Deliberation)	High (T > 55)	Individuals think things through and always consider the consequences before making a decision or taking action. They plan ahead carefully when they go on a trip.
	Low (T < 45)	Individuals often do things on the spur of the moment and do not think things through before coming to a decision or taking action. Over the years, they have done some pretty stupid things.

5.3.MOVIE-TITLE PUNCTUATION (**figure 3**)[29]

ID	NAME	IMDB
1	From the manger to the Cross	5,8
2	Intolerancia	7,7
3	King of Kings (1927	7,4
4	Ben-Hur	8,1
5	King of Kings (1961)	7
6	The Greatest Story Ever Told	6,5
7	Godspell	6,5
8	Jesus Christ Superstar	7,3
9	Jesus of Nazareth (TV Miniseries)	8,5
10	Jesus (1979)	7,1
11	The Last Temptation of Christ	7,5
12	Jesus (TV) (1999)	6
13	Jesus: The Miracle Maker	7,1
14	The Gospel of John	7,7
15	The Passion of Christ	7,2
16	The Bible (TV Miniseries)	5,7
17	Killing Jesus (TV Miniseries)	4,6
18	Last days in the desert	5,6
19	Risen	6,3
20	The Chosen (TV Series)	9,3
21	Mary Magdalene	5,9

[29] 2023. Best Movies About Jesus Christ - IMDb. May. https://www.imdb.com/list/ls033343499/.
2023. Movies About Jesus - IMDb. May . https://www.imdb.com/list/ls079155350/.

5.4. DATA

5.4.1. DATA: AGREEABLENESS (**figure 4.1.**)[30]

AGREEABLENESS (A)							
ID	A1	A2	A3	A4	A5	A6	A	SCENES
1	+	+	+	+	+	+	+	A1 (32:00; 43:00); A2 (35:30; 37:30); A3 (25:00; 29:00; 42:00; 51:00); A4 (35:00); A5 (51:00;26:30) ; A6 (32:00, 43:00)
2	+	+	+	+	+	+	+	A1 (54:00); A2 (54:00); A3(57:00; 01:05:00); A4 (01:05:00; 54:00); A5 (57:00); A6 (01:04:27; 01:05:00; 1:25:00)
3	+	+	+	+	+	+	+	A1 (2:18:00; 1:32:00); A2 (40:00;1:23:00;1:02:00,1:44:00…); A3(10:00; 19:00); A4 (37:16; 1:34:00;1:52:00); A5 (10:00;50:00;1:08:00); A6 (10:00; 19:00; 44:00; 1:00:00;1:20:00)
4	+	?	+	+	+	+	+	A1 (3:30:00;); A2 (3:10:00); A3(1:01:00); A4 (3:10:00); A5 (1:01:00); A6 (1:01:00;2:01:00;3:35:00)
5	+	+	+	+	+	+	+	A1 (1:03:00; 1:40:00;1:41:00;1:51:00); A2 (2:01:00;1:32:00); A3(52:00-54:00; 56:00;57:00;1:04:00;2:30:00;1:32:00); A4 (55:00; 59:00; 1:29:00;); A5 (15:00; 36:00; 1:30:00;1:41:00); A6 (52:00-54:30; 56:00;1:26:00;1:38:00)
6	+	+	+	+	+	+	+	A1 (47:00; 50:00; 52:00; 59:00; 2:26:00; 1:18:00); A2 (45:00; 52:00; 1:04:00; 1:11:30; 1:21:00); A3(1:24:00; 1:34:00; 1:38:00; 2:19:00-2:23:00); A4 (45:00;1:02:00; 1:21:00; 1:32:00; 1:40:00; 2:04:00; 2:14:00; 2:38:00); A5 (26:00-28:00; 1:07:00; 1:32:00; 1:43:00); A6 (45:00; 54:00; 59:00; 1:21:00; 1:32:00; 1:39:00; 1:48:00; 1:51:00; 2:04:00; 2:14:00; 2:19:00-2:24:00)
7	++	+	+	+	+	++	++	A1 (15:30; 1:22:00); A2 (16:00, 17:00; 18:00); A3(11:00-14:00; 22:00; 34:00-38:00; 1:05:00; 1:32:00); A4 (18:00; 26:00; 39:00; 42:00; 50:00; 1:07:00; 1:29:00); A5 (6:00-9:00; 18:00; 42:00;); A6 (11:00 -14:00; 27:00; 28:00-29:00; 34:00-38:00; 50:00; 1:05:00; 1:07:00-1:09:00; 1:13:00; 1:16:00; 1:29:00;)
8	+	+	+	+	+	++	++	A1 (15:00 - 16:00; 53:00-59:00; 01:05:00-01:10:00); A2 (15:00 - 16:00; 18:00-22:00; 1:28:00; 1:40:00); A3(5:00 - 10:00; 18:00-22:00; 1:15:00-1:19:00-1:20:00); A4 (11:00-14:00; 30:00-34:00; 3:00-35:00; 48:00 - 49:00; 01:05:00-01:10:00; 1:28:00; 1:39:00); A5 ( ); A6 (15:00 - 16:00; 25:00- 30:00; 34:00-35:00; 44:00-47:00; 1:39:00;)
9	+	+	+	?	+	+	+	A1 (2:35:00; 2:51:00-2:53:00; 3:04:00-3:07:00; 3:15:00; 3:23:00-3:25:00); A2 (2:03:00-2:04:00; 2:35:00; 2:59:00; 3:03:00; 3:20:00-3:21:00; 3:17:00; 3:33:00; 3:39:00-3:42:00; 3:59:00; 4:12:00-4:14:00; 4:52:00 - 4:55:00; 5:27:00 5:30:00-5:35:00); A3(50:00-51:00; 01:00:00; 1:45:00; 1:45:00-1:50:00; 2:01:00; 2:02:00; 2:12:00; 2:13:00; 2:32:00; 2:55:00- 2:57:00; 3:07:00-3:09:00; 3:17:00; 3:18:00; 3:45:00; 4:30:00; 5:06:00;); A4 (1:45:00-1:50:00 ; 2:13:00; 2:30:00; 2:51:00-2:53:00; 3:13:00; 3:22:00; 3:23:00-3:25:00; 3:39:00-3:42:00; 3:53:00; 4:06:00; 4:15:00; 4:17:00-4:20:00; 4:34:00; 5:06:00; 5:30:00-5:35:00; 5:43:00; 1:50:00- 1:54:00; 3:33:00; 3:36:00-3:38:00;); A5 (50:00-51:00; 57:00; 3:56:00; 4:03:00; 4:59:00 - 5:03:00; 5:27:00); A6 (50:00-51:00; 2:10:00; 2:12:00; 2:55:00-2:57:00; 3:17:00; 3:20:00-3:21:00; 3:36:00-3:38:00; 3:45:00; 4:11:00; 4:17:00-4:20:00; 4:25:00; 4:49:00;)
10	+	+	+	+	+	+	+	A1 (25:00; 36:00;); A2 (26:00; 28:00; 47:00; 59:00); A3(20:00; 21:00; 26:00; 42:00-43:00; 1:04:00; 1:06:00;); A4 (26:00; 28:00; 52:00; 1:02:00; 1:11:00; 1:25:00;); A5 (1:00; 17:00; 1:02:00; 1:18:00;); A6 (21:00; 26:00; 28:00; 1:02:00; 1:06:00)
11	?	-	-	?	+	?	-	A1 (12:00; 1:23:00; 1:43:00-1:44:00;); A2 (11:00; 25:00-28:00); A3(32:00-39:00; 1:17:00; 1:23:00; 1:39:00; 2:22:00); A4 (6:00; 14:00-21:00; 51:00; 1:06:00; 1:23:00; 1:28:00-1:31:00; 1:43:00-1:44:00; 1:53:00; 2:02:00-2:05:00); A5 (25:00-28:00); A6 (28:00; 29:00-32:00; 32:00-39:00 ; 51:00;)

19	+	+	+	+	+	+	+	A1 (1:14:00; 1:29:00; 1:33:00); A2 (1:30:00); A3(10:00; 34:00; 46:00; 1:04:00-1:06:00; 1:08:00;); A4 (1:00-5:00; 1:29:00); A5 (46:00;); A6 (10:00; 34:00;)
20	++	+	+	+	+	++	++	A1 (S.1, CH.3, 19:00; CH7 18:00; S.2, CH.1, 10:00); A2 (S.1, CH.7, 21:00; S.2, CH.6 28:00); A3(S.1, CH.2, 30:00-38:00; CH.3 9:00; CH.6 43:00; CH.7 11:00; 18:00; S.2 CH.2 32:00; CH. 3 2:00-5:00; CH. 4 46:00; CH. 5 36:00); A4 (S.1 CH. 3 20:00-26:00; CH. 6 43:00; CH. 8 8:00; 19:00; S.2 CH.3 19:00; 27:00; CH. 7 18:00); A5 (S.1 CH.2 21:00-24:00; 30:00-38:00; CH. 3 09:00; 21:00-22:00; CH. 6 34:00); A6 (S. 1, CH 1 30:00-38:00; CH 2 30:00-38:00; CH. 3 09:00; 14:00-17:00; 20:00-26:00; CH.4 34:00-38:00; 43:00; CH. 7 11:00; 21:00; S. 2, CH.1, 19:00; 22:00, CH 5, 13:00-14:00)
21	-	+	+	+	+	+	+	A1 (58:00-1:01:00; 1:25:00-1:29:00;); A2 (24:00-31:00; 34:00-35:00; 47:00-50:00;); A3(11:00-12:00; 24:00-31:00 ; 47:00-50:00; 1:49:00); A4 (34:00-35:00; 37:00; 44:00; 47:00-50:00; 58:00-1:01:00; 1:18:00-1:24:00;); A5 (24:00-31:00; 58:00-1:01:00; 1:02:00.1:05:00;); A6 (24:00-31:00; 36:00; 47:00-50:00; 1:49:00)

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[30] *Note: (Scenes) "Ch.": chapter; "S.": season; "A": agreeableness domain; "N": neuroticism domain; "C": conscientiousness domain; "E": extraversion domain; "O" Openness.*

5.4.2. DATA: CONSCIENTIOUSNESS (**figure 4.2.**)

								CONSCIENTIOUSNESS (C)
ID	**C1**	**C2**	**C3**	**C4**	**C5**	**C6**	**C**	**SCENES**
1	?	?	?	?	?	+	?	C1 ( ); C2 ( ); C3( ); C4 ( ); C5 ( ); C6 (38:00)
2	?	+	+	?	?	+	+	C1 (); C2 (); C3(1:05:00;1:04:27;1:25:00); C4 ( ); C5 ( ); C6 (1:04:27)
3	?	?	+	?	+	+	+	C1 (); C2 (); C3(1:27:00); C4 ( ); C5 (1:27:00; 1:30:00); C6 (1:00:00;1:05:00)
4	?	?	?	?	?	?	?	C1 (16:00); C2 (); C3( ); C4 ( ); C5 ( ); C6 ()
5	?	?	+	?	+	+	+	C1 (); C2 (); C3(40:00;1:01:00;2:11:00); C4 (2:11:00;); C5 (37:30; 38:00; 39:00; 2:09:00); C6 (37:30;40:002:11:00)
6	+	?	+	+	+	+	+	C1 (1:37:00; 1:48:00;); C2 (); C3(31:00; 1:32:00; 1:51:00); C4 (1:37:00; 1:48:00; 2:33:45-2:34:00); C5 (34:00; 2:37:00); C6 (31:00; 34:00)
7	+	?	+	+	+	+	+	C1 (6:00-9:00; 1:30:00); C2 (22:00); C3(6:00-9:00; 1:28:00); C4 (15:30;); C5 (1:28:00); C6 (15:30; 1:28:00)
8	+	?	+	+	+	+	+	C1 (11:00-14:00;); C2 (); C3(37:00; 53:00-59:00; 1:00:00); C4 (11:00-14:00); C5 ( ); C6 (1:00:00-)
9	+	?	+	+	+	+	+	C1 (1:45:00; 2:40:00-2:50:00; 3:17:00; 3:36:00-3:38:00; 3:39:00-3:42:00; 5:27:00; 5:53:00;); C2 (); C3(1:20:00; 1:45:00; 4:17:00-4:20:00; 5:27:00;); C4 (3:36:00-3:38:00; 5:53:00;); C5 (3:39:00-3:42:00; 5:04:00-5:05:00; 5:53:00;); C6 (2:05:00-2:06:00; 3:39:00-3:42:00;)
10	+	?	+	+	+	+	+	C1 (6:00; 17:00; 40:00; 42:00-43:00;); C2 (1:16:00); C3(6:00; 23:00;); C4 (6:00; 23:00); C5 (23:00; 1:18:00); C6 (10:00-12:00)
11	-	?	-	-	+	-	-	C1 (4:00-6:00; 25:00-28:00; 1:28:00-1:31:00; 2:22:00); C2 (1:28:00-1:31:00;); C3(4:00-6:00; 11:00; 14:00-21:00; 2:22:00); C4 (1:28:00-1:31:00; 2:22:00); C5 (11:00; 14:00-21:00; 25:00-28:00; 29:00-32:00; 43:00-47:00 53:00-54:00; 58:00; 1:51:00;); C6 (11:00; 25:00-28:00; 43:00-47:00;)
12	+	?	+	+	+	+	+	C1 (58:00- 1:00:00; 1:01:00-1:05:00; 1:14:00); C2 (); C3(1:15:00); C4 (1:15:00); C5 (9:00-10:00; 10:00-13:00; 1:01:00-1:05:00; 1:14:00); C6 (10:00-13:00; 1:01:00-1:05:00;)
13	+	?	+	+	+	+	+	C1 (1:00-5:00; 10:00-13:00; 13:00-14:00; 17:00-18:00; 48:00- 50:00; 58:00- 1:00:00 ; 1:01:00-1:05:00); C2 (); C3(1:00-5:00; 13:00-14:00; 48:00- 50:00; 58:00- 1:00:00; 1:01:00-1:05:00; 1:15:00); C4 (1:00-5:00; 9:00-10:00; 10:00-13:00; 13:00-14:00; 48:00- 50:00; 58:00- 1:00:00); C5 (9:00-10:00; 1:01:00-1:05:00; 1:14:00;); C6 (10:00-13:00; 1:01:00-1:05:00)

14	+	?	+	+	?	+	+	C1 (00:00-1:00; 8:00- 11:00; 12:00-15:00; 19:00-23:00; 24:00-29:00; 33:00-37:00; 37:00-40:00; 40:00 - 45:00; 45:00-50:00; 55:00-1:02:00; 1:13:00-1:20:00; 1:27:00-1:29:00; 1:39:00-1:40:00; 1:41:00-1:45:00;); C2 (); C3(24:00-29:00; 37:00-40:00; 55:00-1:02:00; 1:02:00-1:05:00; 1:13:00-1:20:00; 1:27:00-1:29:00; 1:41:00-1:45:00;); C4 (37:00-40:00; 55:00-1:02:00; 1:13:00-1:20:00; 1:27:00-1:29:00; 1:41:00-1:45:00); C5 ( ); C6 (24:00-29:00; 38:00; 39:00)
15	+	?	+	+	+	+	+	C1 (30:00-31:00; 1:13:00; 1:18:00; 1:31:00 ; 1:36:00); C2 (); C3(4:50; 1:13:00; 1:18:00; 1:31:00; 1:36:00;); C4 (1:13:00; 1:31:00); C5 (1:00-4:00; 1:09:00; 1:13:00; 1:14:00; 1:18:00; 1:38:00; 1:42:00;); C6 (1:31:00;)
16	+	?	+	+	+	+	+	C1 (CH 6: 32:00-36:00; 40:00-44:00; CH 7: 7:00; 16:00; 19:00; 21:00-24:00; 31:00; 34:00-37:00; CH 8 : 31:00 - 34:00; 35:00-36:00; CH 9: 12:00-14:00; CH 10: 2:00; 6:00); C2 (); C3(CH 6: 30:00; 32:00-36:00; CH 7: 34:00-37:00; CH 8: 31:00 -34:00; 35:00-36:00; CH 9 12:00-14:00;); C4 (CH 6: 30:00; 32:00-36:00; CH 7: 34:00-37:00; CH 8: 31:00 -34:00; 35:00-36:00; CH 9 12:00-14:00; 19:00; CH 10 6:00); C5 (CH 6: 32:00-36:00; CH 8: 31:00 -34:00; 35:00-36:00; CH 9: 19:00;); C6 (CH 6: 30:00; CH 7: 31:00; CH 8: 31:00 -34:00; CH 9: 12:00-14:00; CH 10: 6:00)
17	+	?	+	+	+	+	+	C1 (19:00; 21:00-25:00; 41:00-44:00; 48:00; 55:00-58:00; 1:14:00 ; 1:19:00; 1:32:00; 1:49:00-1:50:00;); C2 (); C3(19:00; 21:00-25:00; 41:00-44:00; 48:00 ; 1:14:00; 1:32:00; 1:49:00-1:50:00;); C4 (19:00; 21:00-25:00 ; 41:00-44:00; 48:00; 55:00-58:00; 1:19:00; 1:32:00; 1:49:00-1:50:00;); C5 (1:32:00; 1:51:00-1:52:00); C6 (1:49:00-1:50:00)
18	+	?	+	+	+	?	+	C1 (00:00-01:00; 18:00; 23:00-25:00; 31:00-32:00; 36:00; 59:00; 1:23:00); C2 (); C3(18:00; 23:00-25:00; 31:00-32:00; 36:00; 59:00; 1:23:00); C4 (18:00; 36:00; 55:00; 59:00 ; 1:23:00;); C5 (00:00-01:00; 2:00; 3:00-4:00; 5:00; 18:00 ; 31:00-32:00; 59:00; 1:23:00); C6 (00:00-01:00; 18:00; 55:00; 1:30:00)
19	+	?	+	+	?	?	?	C1 (17:00; 1:22:00; 1:26:00-1:28:00); C2 (); C3(10:00; 17:00;); C4 (10:00; 17:00; 51:00 1:41:00); C5 (51:00; 1:02:00; 1:18:00); C6 ()
20	+	+	+	+	+	+	+	C1 (S.1, CH.4, 39:00; CH7 11:00; CH. 8 40:00; S.2, CH.1, 10:00); C2 (); C3(S.1, CH.3 14:00-17:00 CH 5 00:00-03:00; 23:00-26:00; 35:00); C4 (S.1 CH 7 14:00; CH. 8 40:00; S.2 CH.3 19:00; 27:00; CH. 5 15:00-20:00); C5 (S.1 CH.2 21:00-24:00; 30:00-38:00; CH. 3 09:00; 21:00-22:00; CH. 6 34:00); C6 (S.1 CH.3 14:00-17:00; CH 5 00:00-03:00; 23:00-26:00; CH 7 23:00-26:00; 40:00; S.2 CH. 5 15:00-20:00; 14:00-17:00)
21	?	-	-	-	+	+	?	C1 (58:00-1:01:00; 1:02:00.1:05:00 ; 1:25:00-1:29:00; 1:32:00); C2 (); C3(58:00-1:01:00; 1:02:00.1:05:00; 1:25:00-1:29:00; 1:32:00;); C4 (1:32:00); C5 (1:32:00;); C6 (1:25:00-1:29:00; 1:32:00)

5.4.3. DATA: EXTRAVERSION (**figure 4.3.**)

<table>
<tr><th colspan="9">EXTRAVERSION (E)</th></tr>
<tr><th>ID</th><th>E1</th><th>E2</th><th>E3</th><th>E4</th><th>E5</th><th>E6</th><th>E</th><th>SCENES</th></tr>
<tr><td>1</td><td>-</td><td>+</td><td>+</td><td>?</td><td>?</td><td>-</td><td>-</td><td>E1 (26:30;29:00;39:00); E2 (25:00;29:00;41:00); E3(20:00;34:00); E4 ( ); E5 ( ); E6 (26:30; 39:00)</td></tr>
<tr><td>2</td><td>+</td><td>+</td><td>+</td><td>?</td><td>?</td><td>-</td><td>-</td><td>E1 (55:00; 1:25:00); E2 (56:00;1:25:00); E3(1:05:00); E4 ( ); E5 ( ); E6 (55:00)</td></tr>
<tr><td>3</td><td>-</td><td>+</td><td>+</td><td>-</td><td>?</td><td>-</td><td>-</td><td>E1 (19:00; 26:00; 44:00; 50:00;.1:25:00); E2 (9:00; 44:00; 1:07:00); E3(15:00;58:00;1:44:00; 1:32:00); E4 (31:00; 42:00; 35:00); E5 ( ); E6 (33:00; 43:00; 2:26:00)</td></tr>
<tr><td>4</td><td>-</td><td>+</td><td>+</td><td>-</td><td>?</td><td>?</td><td>-</td><td>E1 (1:01:00; 3:10:00); E2 (3:10:00); E3(1:01:00;3:10:00;); E4 (16:00;1:01:00); E5 ( ); E6 ()</td></tr>
<tr><td>5</td><td>-</td><td>+</td><td>+</td><td>-</td><td>?</td><td>-</td><td>-</td><td>E1 (34:00; 1:04:00; 1:51:00; 2:05:00); E2 (52:00; 1:22:00; 1:24:00; 1:51:00); E3(34:00; 37:30;43:00;57:00;1:35:00); E4 (21:00; 38:00; 1:51:00; 1:52:00); E5 ( ); E6 (1:53:00; ; 1:51:00; 52:00-54:30)</td></tr>
<tr><td>6</td><td>-</td><td>+</td><td>+</td><td>-</td><td>?</td><td>-</td><td>-</td><td>E1 (43:00; 48:00; 1:18:00; 1:41:00; 2:19:00-2:24:00); E2 (1:43:00; 2:17:00; 2:28:00); E3(34:00; 43:00; 45:00; 47:00; 59:00; 1:02:00; 1:13:00; 1:18:00; 1:21:00; 2:17:00); E4 ( ); E5 ( ); E6 ()</td></tr>
<tr><td>7</td><td>+</td><td>+</td><td>+</td><td>?</td><td>?</td><td>+</td><td>++</td><td>E1 (6:00-9:00; 11:14:00 22:00; 1:24:00; 1:27:00; 1:29:00;); E2 (11:00-14:00; 15:30; 1:13:00; 1:05:00; 1:27:00;; E3(15:30; 17:00; 1:07:00-1:09:00; 1:28:00;); E4 (42:00;49:00); E5 ( ); E6 (11:00 -14:00; 16:00; 17:00; 22:00; 42:00; 53:00; 1:29:00; 6:00-9:00)</td></tr>
<tr><td>8</td><td>+</td><td>+</td><td>+</td><td>?</td><td>?</td><td>+</td><td>++</td><td>E1 (11:00-14:00; 25:00- 30:00; 37:00;); E2 (5:00 - 10:00; 22:00-24:00); E3(22:00-24:00; 30:00-34:00; 50:00-53:00 ;); E4 (5:00 - 10:00); E5 ( ); E6 (25:00- 30:00; 30:00-34:00; 35:00-36:00;)</td></tr>
<tr><td>9</td><td>+</td><td>+</td><td>+</td><td>+</td><td>?</td><td>?</td><td>+</td><td>E1 (1:09:00; 1:58:00; 2:32:00; 3:17:00; 3:45:00; 4:11:00; 4:30:00;); E2 (2:01:00; 2:14:00-2:20:00; 2:28:00; 3:45:00; 4:52:00 - 4:55:00; 6:16:00 - 6:20:00)); E3(1:20:00; 1:45:00; 1:50:00-1:54:00; 2:01:00; 2:05:00-2:06:00; 2:14:00-2:20:00; 2:28:00; 2:37:00; 3:02:00; 3:13:00; 3:30:00; 3:45:00; 4:17:00-4:20:00; 4:21:00; 4:24:00; 4:39:00; 4:43:00-4:46:00; 5:27:00); E4 (1:10:00; 3:04:00-3:07:00;); E5 ( ); E6 (2:03:00-2:04:00; 3:30:00; 3:36:00-3:38:00; 4:22:00-4:23:00)</td></tr>
<tr><td>10</td><td>+</td><td>+</td><td>+</td><td>+</td><td>?</td><td>+</td><td>+</td><td>E1 (24:00; 26:00 ; 1:02:00;); E2 (20:00; 39:00); E3(42:00-43:00; 50:00; 1:11:00; 1:14:00;); E4 (6:00; 10:00-12:00;); E5 ( ); E6 (10:00-12:00; 13:00; 25:00; 28:00; 52:00; 1:02:00; 1:06:00; 1:52:00-1:55:00)</td></tr>
</table>

11	+	+	-	+	?	-	?	E1 (32:00-39:00; 51:00; 1:33:00; 1:43:00-1:44:00); E2 (32:00-39:00; 51:00; 1:12:00;); E3(4:00-6:00; 12:00; 14:00-21:00; 25:00-28:00; 32:00-39:00; 43:00-47:00; 47:00; 1:01:00-1:03:00; 1:28:00-1:31:00; 1:39:00; 2:22:00); E4 (1:00-3:00;); E5 ( ); E6 (4:00-6:00; 14:00-21:00; 25:00-28:00 ; 1:12:00;)
12	+	+	+	+	+	+	+	E1 (1:01:00-1:05:00; 1:14:00); E2 (19:00-21:00; 42:00; 52:00 - 53:00; 1:24:00); E3(5:00; 13:00-14:00; 14:00-17:00; 17:00-18:00; 22:00; 25:00; 26:00-27:00; 28:00; 33:00-35:00; 41:00; 52:00 - 53:00; 54:00-56:00; 1:21:00-1:24:00); E4 (5:00; 13:00-14:00; 14:00-17:00; 45:00;); E5 ( ); E6 (22:00 ; 45:00)
13	+	+	+	+	?	+	+	E1 (1:00-5:00; 13:00-14:00; 14:00-17:00; 22:00; 26:00-27:00; 36:00; 37:00-39:00; 45:00; 48:00- 50:00; 1:14:00; 1:18:00); E2 (19:00-21:00; 25:00; 42:00; 52:00 - 53:00; 1:24:00); E3(5:00; 13:00-14:00; 14:00-17:00; 17:00-18:00; 19:00-21:00; 22:00; 25:00; 28:00; 33:00-35:00 ; 41:00; 1:01:00-1:05:00; 1:21:00-1:24:00); E4 (1:00-5:00; 13:00-14:00; 45:00;); E5 ( ); E6 (22:00; 45:00)
14	+	+	+	+	?	+	+	E1 (8:00- 11:00; 12:00-15:00; 24:00-29:00; 29:00-30:00; 1:21:00-1:26:00; 1:29:00-1:31:00; 1:47:00:1:54:00; 1:57:00-2:11:00; 2:09:00-2:14:00; 2:35:00-2:40:00; 2:40:00-2:55:00); E2 (8:00- 11:00; 19:00-23:00; 40:00 - 45:00; 1:02:00-1:05:00; 1:37:00-1:39:00; 1:39:00-1:40:00; 1:54:00-1:57:00; 2:40:00-2:55:00); E3(00:00-1:00; 8:00- 11:00; 12:00-15:00; 15:00-19:00; 19:00-23:00; 24:00-29:00; 30:00; 37:00-40:00; 40:00 - 45:00; 50:00-55:00; 55:00-1:02:00; 1:02:00; 1:02:00-1:05:00; 1:05:00-1:08:00; 1:13:00-1:20:00; 1:21:00-1:26:00; 1:29:00-1:31:00; 1:37:00; 1:37:00-1:39:00; 1:41:00-1:45:00; 1:57:00-2:11:00;); E4 (24:00-29:00; 33:00-37:00; 40:00 - 45:00; 1:13:00-1:20:00;); E5 ( ); E6 (8:00- 11:00; 12:00-15:00; 24:00-29:00; 29:00-30:00; 1:21:00-1:26:00; 1:29:00-1:31:00; 1:47:00:1:54:00; 1:57:00-2:11:00)
15	+	+	+	+	?	+	+	E1 (20:00-21:00; 1:02:00; 1:11:00; 1:29:00; 1:36:00; 1:38:00); E2 (1:11:00; 1:34:00; 1:36:00); E3(24:00; 39:00-41:00; 1:02:00;); E4 (20:00-21:00; 1:31:00); E5 ( ); E6 (20:00-21:00; 1:29:00;)

16	+	+	+	+	?	+	+	E1 (CH 6: 37:00-39:00; 40:00-44:00; CH 7 8:00; 11:00; 16:00; 20:00- 21:00; 21:00-24:00; 40:00; CH 8: 3:00; 8:00; 29:00-30:00; CH 9: 2:00-4:00; CH 10 4:00; 35:00); E2 (CH 7: 21:00-24:00; CH 8: 3:00; 15:00; 22:00-28:00; 29:00-30:00;); E3(CH 6: 30:00; 37:00-39:00; 40:00-44:00; CH 7: 3:00; 8:00; 14:50-15:00; 16:00; 19:00; 20:00- 21:00; 21:00-24:00; 24:00; 40:00; CH 8: 8:00 ; 15:00; 16:00-18:00; 39:00; CH 9: 7:00 -10:00 ; 16:00-18:00; CH 10: 24:00; 41:00); E4 (CH 6: 30:00; 32:00-36:00; CH 7: 34:00-37:00; CH 8: 8: 8:00; 31:00 -34:00; 35:00-36:00; CH 9 12:00-14:00; 19:00; CH 10: 6:00) E5 ( ); E6 (CH 6: 37:00-39:00; 40:00-44:00; CH 7: 20:00- 21:00; 21:00-24:00; CH 8: 3:00;)
17	+	+	+	+	?	+	+	E1 (11:00; 13:00-14:00; 19:00; 30:00-32:00; 41:00-44:00; 45:00-47:00; 48:00; 1:10:00-1:11:00; 1:27:00); E2 (30:00-32:00; 1:27:00; 1:29:00); E3(21:00-25:00; 28:00-29:00; 35:00; 37:00-40:00; 41:00-44:00; 48:00; 51:00; 55:00-58:00; 1:01:00-1:04:00; 1:08:00; 1:27:00 ; 1:59:00); E4 (11:00; 21:00-25:00; 41:00-44:00); E5 (); E6 (37:00-40:00; 45:00-47:00)
18	+	+	+	+	?	+	+	E1 (31:00-32:00; 35:00; 42:00-43:00; 55:00; 1:03:00-1:10:00; 1:11:00-1:13:00; 1:18:00; 1:23:00); E2 (11:00; 16:00-17:00; 23:00-25:00; 31:00-32:00; 55:00); E3(39:00; 1:33:00); E4 (18:00; 39:00; 42:00-43:00; 55:00;); E5 ( ); E6 (31:00-32:00; 35:00; 1:03:00-1:10:00;)
19	+	+	+	?	?	+	+	E1 (34:00; 1:04:00-1:06:00; 1:22:00; 1:26:00-1:28:00; 1:29:00; 1:30:00; 1:33:00); E2 (1:04:00-1:06:00; 1:29:00; 1:30:00; 1:33:00); E3(10:00; 17:00; 21:00; 23:00; 26:00; 28:00; 34:00; 39:00; 42:00; 45:00; 46:00; 57:00; 1:08:00; 1:14:00; 1:17:00; 1:22:00; 1:26:00-1:28:00; 1:30:00; 1:33:00); E4 (1:00-5:00; 19:00); E5 ( ); E6 (1:22:00; 1:26:00-1:28:00; 1:29:00;)
20	++	+	+	+	+	+	+	E1 (S.1, CH.4, 39:00; CH5 18:00; 45:00; CH. 6 8:00-10:00; 16:00-19:00; 43:00; S.2, CH.1, 51:00-54:00; CH. 2 12:00; CH 5 30:00; CH 6 28:00; 40:00); E2 (S.1, CH.3, 5:00 ; 38:00; CH. 6 25:00; 38:00; S.2, CH.6 28:00); E3(S.1, CH.2, 30:00-38:00; CH.3 9:00; CH.6 43:00; CH.7 11:00; 18:00; S.2 CH.2 32:00; CH. 3 2:00-5:00; CH. 4 46:00; CH. 5 36:00); E4 (S.1 CH. 3 20:00-26:00; CH. 6 43:00; CH. 8 8:00; 19:00; S.2 CH.3 19:00; 27:00; CH. 7 18:00); E5 (); E6 (S.1 CH.3 4:00; 30:00-38:00; CH. 3 09:00; 21:00-22:00; CH. 6 28:00; 30:00-38:00)
21	-	--	-	-	-	-	--	E1 (20:00; 24:00-31:00; 34:00-35:00; 42:00; 45:00; 52:00-55:00; 58:00-1:01:00; 1:10:00; 1:25:00-1:29:00; 1:50:00); E2 (44:00 ; 51:00; 52:00-55:00); E3(11:00-12:00; 24:00-31:00; 37:00; 47:00-50:00; 58:00-1:01:00; 1:09:00; 1:49:00); E4 ( ); E5 ( ); E6 (20:00; 24:00-31:00; 42:00; 1:10:00; 1:50:00)

5.4.4. DATA: NEUROTICISM (**figure 4.4.**)

								NEUROTICISM (N)
ID	N1	N2	N3	N4	N5	N6	N	SCENES
1	--	?	-	-	-	--	--	N1 (01:00:00); N2 (45:00); N3(56:00); N4 (58:00; 01:00:00); N5 (45:00); N6 (56:00)
2	--	-	?	-	-	--	--	N1 (01:04:27); N2 (54:00;55:00); N3( ); N4 ( ); N5 (1:05:00); N6 (1:05:00)
3	--	-	?	-	-	--	--	N1 (1:27:00); N2 (40:00; 1:02:00;1:05:00); N3(1:27:00); N4 (1:44:00; 9:00); N5 (1:05:00); N6 (1:27:00)
4	-	-	-	-	-	--	--	N1 (3:29:00); N2 (2:01:00; 3:29:00); N3(3:29:00); N4 (3:10:00;1:01:00); N5 (3:29:00); N6 (3:29:00)
5	--	-	-	-	-	--	--	N1 (1:30:00; 1:52:00; 2:09:00;); N2 (59:00; 1:29:00; 2:13:00); N3(2:09:00; 2:10:00); N4 (34:00; 43:00; 57:00); N5 (37:30; 2:13:00); N6 (37:00;2:10:00; 2:13:00)
6	--	-	-	-	-	-	-	N1 (41:00; 2:33:45-2:34:00;); N2 (45:00; 1:02:00; 1:11:30; 2:10:00-2:13:00; 2:39:00); N3(1:37:00; 2:33:45-2:34:00); N4 (34:00; 36:00; 1:20:00;); N5 (2:10:00-2:13:00; 2:39:00); N6 ()
7	-	-	-	-	-	-	-	N1 (16:00; 17:00; 22:00; 55:00; 42:00; 1:13:00; 1:16:00; 1:27:00); N2 (1:07:00-1:09:00; 1:10:00; 1:27:00); N3(16:00; 17:00; 22:00; 55:00; 42:00; 1:13:00; 1:16:00; 1:27:00); N4 (11:00-14:00; 15:30; 1:13:00; 1:05:00; 1:27:00); N5 (1:07:00-1:09:00; 1:10:00; 15:30; 16:00); N6 (1:05:00; 1:16:00)
8	+	-	-	-	-	+	-	N1 (4:00; 18:00-22:00; 37:00; 1:00:00; 01:05:00-01:10:00; 1:13:00-1:15:00; 1:28:00); N2 (4:00; 18:00-22:00; 37:00; 53:00-59:00; 1:00:00); N3(4:00; 18:00-22:00; 37:00; 1:00:00); N4 (5:00 - 10:00; 15:00 - 16:00;); N5 ( ); N6 (18:00-22:00; 1:00:00-)
9	-	-	-	-	-	+	-	N1 (1:57:00; 2:58:00; 2:59:00; 4:17:00-4:20:00; 4:59:00 -5:03:00; 5:04:00-5:05:00; 5:06:00); N2 (1:34:00; 2:10:00; 3:39:00-3:42:00; 3:58:00; 3:59:00; 4:03:00; 4:32:00; 5:04:00-5:05:00;); N3(5:04:00-5:05:00; 5:30:00-5:35:00); N4 (2:01:00; 2:12:00; 2:58:00; 3:07:00-3:09:00; 5:27:00); N5 (1:34:00; 2:10:00; 3:39:00-3:42:00; 3:58:00; 3:59:00; 4:03:00; 4:32:00; 5:04:00-5:05:00;); N6 (5:04:00-5:05:00; 5:06:00; 5:53:00; 5:56:00;)
10	-	-	-	-	-	-	-	N1 (40:00; 50:00; 52:00); N2 (47:00; 50:00; 55:00; 1:10:00; 1:14:00;); N3(1:18:00); N4 (20:00); N5 ( ); N6 (1:18:00; 1:32:00)
11	+	+	+	+	+	++	++	N1 (1:00-3:00; 25:00-28:00; 28:00 ; 1:39:00 ; 1:50:00; 2:06:00; 2:15:00;); N2 (4:00-6:00 ;25:00-28:00; 32:00-39:00; 43:00-47:00; 1:06:00; 1:23:00; 1:34:00-1:35:00; 2:06:00;); N3(1:00-3:00; 14:00-21:00; 1:39:00 ; 2:06:00; 2:22:00); N4 (4:00-6:00; 12:00; 25:00-28:00; 29:00-32:00; 1:39:00); N5 ( ); N6 ()

12	-	-	-	-	-	+	-	N1 (1:01:00-1:05:00; 1:14:00); N2 (19:00-21:00; 42:00; 52:00 - 53:00; 1:24:00); N3(5:00; 13:00-14:00; 14:00-17:00; 17:00-18:00; 22:00; 25:00; 26:00-27:00; 28:00; 33:00-35:00; 41:00; 52:00 - 53:00; 54:00-56:00; 1:21:00-1:24:00); N4 (5:00; 13:00-14:00; 14:00-17:00; 45:00;); N5 (5:00; 13:00-14:00; 14:00-17:00; 45:00;); E6 (22:00 ; 45:00)
13	-	-	-	-	-	-	-	N1 (22:00; 26:00-27:00 ; 40:00; 1:01:00-1:05:00; 1:18:00); N2 (10:00-13:00; 54:00-56:00; 1:01:00-1:05:00; 1:24:00); N3(26:00-27:00; 37:00-39:00; 40:00; 1:01:00-1:05:00;); N4 (26:00-27:00; 52:00 - 53:00;); N5 (5:00; 13:00-14:00; 14:00-17:00; 45:00;); N6 (9:00-10:00; 40:00; 1:01:00-1:05:00;)
14	-	+	-	-	?	-	-	N1 (40:00 - 45:00; 1:02:00-1:05:00; 1:47:00-1:54:00; 1:57:00-2:11:00;); N2 (15:00-19:00; 30:00; 37:00-40:00; 50:00-55:00; 1:08:00; 1:54:00-1:57:00; 1:57:00-2:11:00;); N3(1:41:00-1:45:00; 1:47:00-1:54:00; 1:57:00-2:11:00;); N4 (1:02:00-1:05:00; 1:05:00-1:08:00;); N5 (15:00-19:00); N6 (40:00 - 45:00; 1:41:00-1:45:00; 1:47:00-1:54:00; 2:18:00-2:27:00)
15	-	-	-	-	-	-	-	N1 (1:00-4:00; 4:50; 24:00-29:00; 52:00-55:00; 1:18:00); N2 (30:00-31:00;); N3(1:00-4:00; 4:50; 24:00-29:00; 1:02:00; 1:11:00); N4 (39:00-41:00; 1:09:00); N5 (1:00-4:00; 1:09:00; 1:13:00; 1:14:00; 1:18:00; 1:38:00; 1:42:00); N6 (1:00-4:00; 4:50; 1:09:00; 1:18:00; 1:24:00; 1:49:00;)
16	-	-	-	-	-	-	-	N1 (CH 7: 20:00- 21:00; 21:00-24:00; 34:00-37:00; CH 8: 29:00-30:00; 42:00; CH 9: 19:00); N2 (CH 6: 32:00-36:00; CH 7: 21:00-24:00; 24:00; 28:00; 34:00-37:00; CH 8: 4:00; 22:00-28:00; 39:00; 42:00; CH 9: 19:00; CH 10: 43:00); N3(S.1. CH 7: 20:00- 21:00; 21:00-24:00; 34:00-37:00; CH 8: 29:00-30:00; 42:00; CH 9: 19:00); N4 (CH 7: 14:50-15:00; CH 8: 39:00); N5 (S.1 CH.2 21:00-24:00; 30:00-38:00; CH. 3 09:00; 21:00-22:00; CH. 6 34:00); N6 (CH 6: 32:00-36:00; CH 7: 34:00-37:00; CH 8: 31:00 -34:00; CH 9: 19:00)
17	+	+	+	-	-	+	+	N1 (55:00-58:00; 1:12:00-1:14:00; 1:27:00 ;); N2 (36:00 ; 37:00-40:00; 1:10:00-1:11:00; 1:12:00-1:14:00; 1:20:00;); N3(36:00; 55:00-58:00; 1:12:00-1:14:00; 1:27:00; 1:32:00;); N4 (21:00-25:00; 30:00-32:00; 36:00;); N5 (1:32:00; 1:51:00-1:52:00); N6 (19:00; 21:00-25:00 ; 36:00; 55:00-58:00; 1:27:00;)
18	-	-	-	-	-	+	-	N1 (5:00 ; 7:00; 16:00-17:00; 18:00 ; 25:00; 55:00;); N2 (7:00; 16:00-17:00; 25:00; 1:15:00;); N3(5:00 ; 18:00; 39:00 ;); N4 (39:00; 42:00-43:00;); N5 (00:00-01:00; 2:00; 3:00-4:00; 5:00; 18:00 ; 31:00-32:00; 59:00; 1:23:00); N6 (2:00; 5:00; 7:00; 8:00-9:00; 39:00; 1:23:00;)
19	-	-	-	-	?	-	-	N1 (1:04:00-1:06:00;); N2 (); N3(1:04:00-1:06:00); N4 (1:04:00-1:06:00); N5 (1:04:00-1:06:00); N6 (1:04:00-1:06:00)
20	-	-	-	-	-	-	-	N1 (S.1 CH. 3, 19:00; S.2 CH. 2, 12:00; CH. 4, 34:00; S.2 CH 5 22:00- 25:00; 32:00); N2 (); N3( ); N4 ( ); N5 (S.1 CH.2 21:00-24:00; 30:00-38:00; CH. 3 09:00; 21:00-22:00; CH. 6 34:00); N6 ()

21	+	+	+	+	+	++	+	N1 (24:00-31:00; 51:00; 56:00; 58:00-1:01:00; 1:10:00; 1:13:00; 1:14:00-1:15:00; 1:18:00-1:24:00; 1:25:00-1:29:00; 1:30:00; 1:32:00; 1:34:00;); N2 (24:00-31:00; 1:14:00-1:15:00; 1:18:00-1:24:00); N3(24:00-31:00; 47:00-50:00; 51:00; 56:00; 58:00-1:01:00; 1:10:00; 1:13:00; 1:14:00-1:15:00; 1:18:00-1:24:00; 1:25:00-1:29:00; 1:30:00; 1:32:00; 1:34:00); N4 (42:00;); N5 ( ); N6 (42:00; 44:00; 56:00 ; 1:02:00.1:05:00; 1:12:00; 1:25:00-1:29:00; 1:32:00; 1:49:00;)

5.4.5. DATA: OPENNESS (**figure 4.5.**)

					OPENNESS (O)			
ID	**O1**	**O2**	**O3**	**O4**	**O5**	**O6**	**O**	**SCENES**
1	?	?	-	?	?	+	?	O1 (); O2 (); O3( ); O4 ( ); O5 ( ); O6 (32:00;37:30)
2	?	?	-	?	?	+	?	O1 (); O2 (); O3(1:04:27); O4 ( ); O5 ( ); O6 (7:00;55:001:04:00;1:05:00)
3	?	?	+	?	?	+	+	O1 (); O2 (); O3(49:00); O4 ( ); O5 ( ); O6 (16:00; 29:00; 40:00; 44:00;1:02:00; 1:06:00)
4	?	?	+	?	?	+	+	O1 (); O2 (); O3(1:01:00;2:01:00); O4 ( ); O5 ( ); O6 (16:00; 2:01:00)
5	?	?	+	?	?	+	+	O1 (); O2 (); O3(1:02:00; 1:26:00; 1:38:00); O4 ( ); O5 (1:29:00-...); O6 (57:00;1:29:00; 1:32:00; 1:51:00; 2:16:00; 2:25:00)
6	?	?	+	?	+	+	+	O1 (); O2 (); O3(54:00; 1:21:00); O4 ( ); O5 (1:44:00; 2:10:00-2:13:00; 2:26:00; 2:31:00); O6 (51:00; 1:01:00; 1:02:00; 1:13:00; 1:21:00; 2:10:00-2:13:00)
7	+	+	+	?	+	+	+	O1 (41:00); O2 (1:00:00; 1:05:00); O3(6:00-9:00; 42:00;); O4 ( ); O5 (18:00; 26:00;); O6 (1:05:00; 1:10:00)
8	?	?	+	?	+	+	+	O1 (); O2 (); O3(25:00- 30:00; 30:00-34:00; 35:00-36:00; 4:00; 18:00-22:00; 37:00; 53:00-59:00; 1:00:00); O4 ( ); O5 (5:00 - 10:00; 15:00 - 16:00; 22:00-24:00); O6 (22:00-24:00)
9	?	?	-	?	+	+	+	O1 (); O2 (); O3(4:59:00 - 5:03:00; 1:34:00; 3:39:00-3:42:00; 3:58:00; 3:59:00; 4:03:00; 4:32:00; 5:04:00-5:05:00); O4 ( ); O5 (1:10:00; 1:20:00; 2:03:00-2:04:00; 2:58:00; 3:01:00; 3:59:00; 4:06:00;); O6 (1:13:00; 1:45:00-1:50:00; 1:50:00-1:54:00; 2:03:00-2:04:00; 2:07:00; 2:10:00; 2:12:00; 2:32:00; 2:58:00; 3:01:00; 3:17:00; 3:18:00; 3:20:00-3:21:00; 4:21:00; 4:25:00; 4:29:00; 4:32:00; 4:39:00; 4:43:00-4:46:00; 5:11:00;)
10	?	?	+	?	+	+	+	O1 (); O2 (6:00); O3(10:00-12:00; 13:00; 25:00; 28:00; 52:00; 1:02:00; 1:06:00; 1:52:00-1:55:00; 47:00; 50:00; 55:00; 1:10:00; 1:14:00;) O4 ( ); O5 (6:00; 26:00; 36:00; 55:00; 1:11:00; 1:14:00); O6 (10:00-12:00 ; 14:00; 28:00; 55:00)
11	?	?	+	?	+	+	+	O1 (); O2 (); O3(4:00-6:00 ;12:00; 25:00-28:00; 43:00-47:00); O4 ( ); O5 (14:00-21:00; 32:00-39:00; 51:00; 1:14:00;); O6 (1:10:00 ; 1:11:00; 1:23:00; 1:43:00-1:44:00; 1:54:00)
12	?	?	+	?	+	+	+	O1 (); O2 (); O3(26:00-27:00; 37:00-39:00; 40:00; 1:01:00-1:05:00); O4 ( ); O5 (5:00; 13:00-14:00; 14:00-17:00; 17:00-18:00; 19:00-21:00; 22:00; 25:00; 28:00; 33:00-35:00 ; 41:00; 1:01:00-1:05:00; 1:21:00-1:24:00); E4 (1:00-5:00; 13:00-14:00; 45:00); O6 (5:00; 13:00-14:00; 14:00-17:00; 17:00-18:00; 19:00-21:00; 22:00; 25:00; 28:00; 33:00-35:00 ; 41:00; 1:01:00-1:05:00; 1:21:00-1:24:00)
13	?	?	+	?	+	+	+	O1 (); O2 (); O3(40:00 ; 1:01:00-1:05:00;); O4 ( ); O5 (13:00-14:00; 14:00-17:00; 19:00-21:00; 1:24:00); O6 (14:00-17:00; 19:00-21:00 ; 25:00; 26:00-27:00; 33:00-35:00; 54:00-56:00)

14	?	?	+	?	+	+	+	O1 (); O2 (); O3(40:00 - 45:00; 1:29:00-1:31:00; 2: 35:00-2:40:00 ;); O4 ( ); O5 (00:00-1:00; 8:00- 11:00; 12:00-15:00; 15:00-19:00; 19:00-23:00; 24:00-29:00; 30:00; 37:00-40:00; 40:00 - 45:00; 50:00-55:00; 55:00-1:02:00; 1:02:00; 1:02:00-1:05:00; 1:05:00-1:08:00; 1:13:00-1:20:00; 1:21:00-1:26:00; 1:29:00-1:31:00; 1:37:00; 1:37:00-1:39:00; 1:41:00-1:45:00; 1:57:00-2:11:00;); E4 ( ); O5, (00:00-1:00; 24:00-29:00; 33:00-37:00; 40:00 - 45:00; 50:00-55:00; 1:02:00; 1:08:00; 1:13:00-1:20:00; 1:39:00-1:40:00; 1:57:00-2:11:00;) O6 (2:00-3:00; 15:00-19:00; 19:00-23:00; 24:00-29:00; 29:00-30:00; 33:00-37:00; 37:00-40:00; 40:00 - 45:00; 55:00-1:02:00; 1:08:00; 1:20:00; 1:21:00-1:26:00; 1:37:00)
15	?	?	+	?	+	+	+	O1 (); O2 (); O3(1:34:00;); O4 ( ); O5 (39:00-41:00 ;); O6 (39:00-41:00)
16	?	?	+	?	+	+	+	O1 (); O2 (); O3(CH 7: 14:50-15:00; 40:00; CH 8 42:00;); O4 ( ); O5 (CH 7: 3:00; 4:00-7:00; 14:50-15:00; 16:00; CH 8: 3:00; 8:00 ; 19:00; 20:00-21:00; 22:00-28:00; CH 10: 4:00; 6:00;); O6 (CH 6: 40:00-44:00; CH 7: 3:00; 4:00-7:00; 8:00; 11:00; 16:00; 31:00; CH 8: 3:00 ; 4:00; 8:00 ; 16:00-18:00; CH 9: 6:00; 33:00)
17	?	?	+	?	+	+	+	O1 (); O2 (); O3(36:00; 48:00; 1:27:00;); O4 ( ); O5 (13:00-14:00; 35:00 ; 37:00-40:00; 41:00-44:00; 1:15:00;); O6 (41:00-44:00; 48:00; 51:00; 59:00-1:01:00; 1:01:00-1:04:00; 1:05:00; 1:07:00; 1:20:00; 1:41:00; 1:53:00)
18	?	?	+	?	+	?	+	O1 (); O2 (); O3(23:00-25:00; 25:00; 44:00; 48:00;); O4 ( ); O5 (44:00;); O6 (11:00; 44:00;)
19	?	?	+	?	+	+	+	O1 (); O2 (); O3(1:04:00-1:06:00; 1:30:00;); O4 ( ); O5 (34:00); O6 (6:00;)
20	?	?	+	?	+	+	+	O1 (); O2 (); O3(24:00-31:00; 36:00; 47:00-50:00; 1:49:00); O4 ( ); O5 (CH 6: 30:00; 37:00-39:00; 40:00-44:00; CH 7: 3:00; 8:00; 14:50-15:00; 16:00; 19:00; 20:00- 21:00; 21:00-24:00; 24:00; 40:00; CH 8: 8:00 ; 15:00; 16:00-18:00; 39:00; CH 9: 7:00 -10:00 ; 16:00-18:00; CH 10: 24:00; 41:00); O6 (S.1, CH.3, 20:00-26:00; 35:00; 43:00; CH 7 8:00; 21:00; 38:00)
21	?	?	+	?	+	+	+	O1 (); O2 (); O3(24:00-31:00; 52:00-55:00; 1:25:00-1:29:00;); O4 ( ); O5 (2:00; 24:00-31:00; 36:00; 45:00; 58:00-1:01:00;); O6 (11:00-12:00; 45:00; 47:00-50:00;)

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