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AN ANALYSIS OF THE BIG FIVE PERSONALITY TRAITS OF CHARACTER IN NOVEL "HOW TO TRAIN YOUR DRAGON"

Ridho Ishak[1*], Dahlia Husain[2],Ana Mariana[3],Sarifin Anunu Maunty[4]

[1.2] Sastra Inggris, Universitas Muhammadiyah Gorontalo, Indonesia

Corresponding Author Ridhoishak77@gmail.com

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ABSTRACT

This research aims to analyze the Big Five Personality Traits of Hiccup Horrendous Haddock III, the main character in Cressida Cowell's novel *How to Train Your Dragon*. The study applies Costa and McCrae's Big Five Personality Theory, which consists of Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism. This research employed a descriptive qualitative method with a psycholinguistic approach. The primary data were taken from Hiccup's dialogues and interactions in the novel, while secondary data were collected from books, journals, and other relevant references. The data were collected through documentation and analyzed by classifying the dialogues according to the five personality dimensions. The findings reveal that all five personality traits are reflected in Hiccup's character, with a total of 99 identified data. Openness to Experience emerged as the most dominant trait (42 data), followed by Agreeableness (30 data), Neuroticism (13 data), Conscientiousness (9 data), and Extraversion (5 data). The results indicate that Hiccup is characterized by creativity, curiosity, empathy, critical thinking, and innovative problem-solving rather than physical strength or aggression. His personality contrasts with traditional Viking values and enables him to build positive relationships with others, particularly dragons. This study concludes that Hiccup's success as a protagonist is strongly influenced by his openness to new experiences and his compassionate attitude toward others, making him an effective and unconventional leader

ABSTRAK

Penelitian ini bertujuan untuk menganalisis Lima Sifat Kepribadian Utama (Big Five Personality Traits) Hiccup Horrendous Haddock III, tokoh utama dalam novel *How to Train Your Dragon* karya Cressida Cowell. Studi ini menerapkan Teori Kepribadian Lima Besar Costa dan McCrae, yang terdiri dari Keterbukaan terhadap Pengalaman, Ketelitian, Ekstroversi, Keramahan, dan Neurotisme. Penelitian ini menggunakan metode kualitatif deskriptif dengan pendekatan psikolinguistik. Data primer diambil dari dialog dan interaksi Hiccup dalam novel, sedangkan data sekunder dikumpulkan dari buku, jurnal, dan referensi relevan lainnya. Data dikumpulkan melalui dokumentasi dan dianalisis dengan mengklasifikasikan dialog menurut lima dimensi kepribadian. Hasil penelitian menunjukkan bahwa kelima sifat kepribadian tersebut tercermin dalam karakter Hiccup, dengan total 99 data yang teridentifikasi. Keterbukaan terhadap Pengalaman muncul sebagai sifat yang paling dominan (42 data), diikuti oleh Keramahan (30 data), Neurotisisme (13 data), Ketelitian (9 data), dan Ekstroversi (5 data). Hasil penelitian menunjukkan bahwa Hiccup dicirikan oleh kreativitas, rasa ingin tahu, empati, pemikiran kritis, dan pemecahan masalah yang inovatif, bukan kekuatan fisik atau agresi. Kepribadiannya kontras dengan nilai-nilai Viking tradisional dan memungkinkannya untuk membangun hubungan positif dengan orang lain, khususnya naga. Studi ini menyimpulkan bahwa keberhasilan Hiccup sebagai protagonis sangat dipengaruhi oleh keterbukaannya terhadap pengalaman baru dan sikap welas asihnya terhadap orang lain, menjadikannya pemimpin yang efektif dan tidak konvensional.

INTRODUCTION

Literature is widely recognized as an artistic expression that enables readers to experience aesthetic pleasure while gaining a deeper understanding of human life. Appreciating literary works requires more than simply reading them; it also involves interpreting their meanings, themes, and artistic values. Without sufficient literary understanding, readers may only enjoy a work at a superficial level. Unlike scientific writing, literature is primarily created to express imagination, emotions, beliefs, and experiences, making it difficult to analyze using purely scientific methods. Literary works reflect the complexities of human psychology through the author's thoughts, emotions, and lived experiences (dahlia Husain, 2019). They represent imaginative creations that portray human life within society and are presented in various forms, including novels, poems, dramas, and short stories.

Among these literary genres, the novel serves as an effective medium through which authors communicate their ideas and perspectives. These ideas may originate from personal experiences, observations of social life, historical events, or cultural traditions. Novelists often combine entertainment with moral and educational values, allowing readers to engage with meaningful life experiences while enjoying the narrative. Many novels are inspired by folklore, legends, myths, and cultural beliefs, presenting stories that explore universal human issues. Unlike poetry, novels do not rely on a fixed metrical pattern but instead employ natural language and conversational prose. Through detailed characterization and narrative development, novels enable readers to understand the emotions, struggles, and personal growth of fictional characters, often creating strong emotional connections that evoke empathy and reflection.

Character analysis plays a significant role in literary studies because it examines the personality, behavior, motivations, and relationships of characters within a narrative. It also investigates how characters contribute to plot development and respond to conflicts throughout the story. Conducting a character analysis involves examining a character's personal background, interests, motivations, actions, and psychological development to understand the reasons behind their behavior. Such analysis does not necessarily require advanced psychological theories; rather, it focuses on identifying patterns of behavior and interpreting their significance within the context of the story. Since characters often represent moral values, beliefs, and social attitudes, analyzing their personalities helps readers gain a deeper understanding of both the literary work and human nature. Therefore, psychological approaches have become valuable tools in literary criticism because they provide systematic explanations of human behavior and personality as reflected in fictional characters.

This study focuses on Cressida Cowell's novel *How to Train Your Dragon* to examine the personality of its protagonist, Hiccup Horrendous Haddock III. The novel presents a unique main character whose attitudes and behaviors differ significantly from the traditional image of a Viking hero. Instead of relying on physical strength and aggression, Hiccup demonstrates creativity, empathy, critical thinking, and problem-solving abilities when facing various challenges. To analyze these personality characteristics, this research applies Costa and McCrae's Big Five Personality Theory, commonly known as the OCEAN model, which consists of Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism. This theoretical framework provides a comprehensive perspective for identifying and interpreting the dominant personality dimensions reflected in Hiccup's dialogues, actions, and interactions throughout the novel.

A novel is an imaginative work of fiction that presents stories inspired by either real-life experiences or the author's imagination. As a literary genre, it explores various aspects of human life, including social issues, emotions, relationships, and humanitarian values. The term *novel* originates from the Latin word *novellus*, meaning "new," indicating its distinction from earlier literary forms such as poetry and drama. Compared with other forms of prose, novels provide longer and more detailed narratives that allow authors to develop characters, settings, and conflicts in greater depth. Rather than focusing on a single event, novels usually present multiple interconnected conflicts that reflect the complexity of human life.

Among literary genres, novels are one of the most popular and widely appreciated by readers. Their engaging narratives and well-developed characters often attract broad audiences, leading many successful novels to be adapted into films. Such adaptations enable readers to visualize the story more vividly and gain a deeper understanding of its plot, characters, themes, and underlying messages. Moreover, the imaginative nature of novels allows readers to transcend everyday reality and enter fictional worlds that stimulate creativity and emotional engagement. Generally, a novel contains approximately 45,000 words or more, providing sufficient space for comprehensive storytelling and character development.

Readers' responses to novels vary depending on their personal experiences, perspectives, and interpretations. In addition to the storyline, literary characters are often the central element that captures readers' attention because they

represent human personalities, values, and behaviors. Characters function as the driving force of the narrative, shaping the progression of events while conveying moral, social, and psychological messages. Since every individual possesses unique personality traits, fictional characters are also portrayed with distinct characteristics that differentiate them from one another (Maukar, 2022). Consequently, analyzing literary characters provides valuable insights into human behavior and contributes to a deeper appreciation of literary works. A main character is a person who plays a role in a dramatic or narrative work, and is interpreted by the reader as endowed with certain moral, intellectual, and emotional qualities based on what they say and the distinctive way they say it. Novels naturally present a wide variety of stories. The presence of main characters plays a crucial role in the narrative; without them, the story would be meaningless. In general, literary lovers often enjoy works of art in novel form, as it is easier to understand the dialogue delivered and adapted to the story's background.

In literary works, characters with various depictions of life values, psychological conditions, and personalities are needed in a novel, drama, or film. Personality itself is defined as a dynamic organization within an individual consisting of psychophysical systems that can determine how a person uniquely adapts to their surroundings.

Personality is the pattern of behavioral, temperamental, emotional, and mental traits characteristic of an individual. Personality dimensions play a significant role in job performance. Researchers agree that almost all personality measures can be categorized according to the five-factor personality model (also referred to as the "big five" personality dimensions) (P. Costa & McCrae, 2015)

These five personality dimensions appear to be relevant across cultures and have been found to be consistent in factor analyses of peer ratings and self-ratings of trait descriptors involving a variety of conditions, samples, and methods of factor extraction and rotation (P. Costa & McCrae, 2015)

The Big Five personality traits, sometimes known as "the Five-Factor model of personality", is a grouping of five unique characteristics used to study personality. has been developed from the 1980s onward in psychological trait theory.

The big five personality traits was developed to understand the relationship between personality and academic behavior. It is defined by several groups of independent researchers who analyze the words people use to describe their actions. These researchers first tested the relationship between a large number of words related to personality traits. These five overarching areas were found to encompass most of the known personality traits and are thought to represent the basic structure behind them.

Big Five Personality Traits proposed by (P. Costa & McCrae, 2015)define traits as dimensions that differentiate each person individually in showing patterns of thinking, feelings and behavior that tend to be consistent in all situations. Costa & McCrae groups traits based on five domains or dimensions which are usually referred to as OCEAN, O (Openness to experience), C (conscientiousness), E (extraversion), A (agreeableness), and N (neuroticism). The measurement scale used to measure individual personality traits based on Costa & McCrae's theory is NEO-PI R (Neo personality inventory-revised).

Research suggests that the Big Five traits are less powerful than more numerous dimensions or core traits in predicting and explaining actual behavior. Each of the Big Five personality traits has two separate but interrelated dimensions that reflect levels of personality that lie below the broad spectrum but above the many facet scales that are also part of the Big Five. Includes aspects to These aspects are characterized as follows: Instability and withdrawal in neurosis. Enthusiasm and positivity for extraversion. Openness to knowledge and experience. Diligence and order for integrity. and compassion and civility. Openness to Experience is a general appreciation for art, emotion, adventure, unusual ideas, imagination, curiosity, and diversity of experience. People who are open to experience are intellectually curious, emotionally open, sensitive to beauty, and willing to try new things. They tend to be more creative and more aware of their emotions than closed-minded people.They also have more unconventional beliefs. Open people can be seen as unpredictable or unfocused, and are more likely to engage in risk behavior and drug use. Additionally, people high in openness are said to intentionally pursue self-actualization by seeking intense and euphoric experiences. Conversely, people low in openness seek fulfillment through persistence and are characterized by being pragmatic and data-driven, which can sometimes be perceived as dogmatic and narrow-minded. There is also. Due to the lack of biological support for this particular trait, disagreements remain regarding how to interpret and contextualize the openness factor. Unlike the other four traits, openness showed no significant association with any brain region when brain imaging was used to detect volumetric changes associated with each trait(P. Costa & McCrae, 2015)

Conscientiousness is a tendency to be self-disciplined, act dutifully,and strive for achievement against measures or outside expectations. It is related to people's level of impulse control, regulation, and direction. High conscientiousness is often perceived as being stubborn and focused. Low conscientiousness is associated with flexibility and spontaneity, but can also appear as sloppiness and lack of reliability. High conscientiousness indicates a preference for planned rather than spontaneous behaviour .The average level of conscientiousness rises among young adults and then declines among older adults. Someone with a high conscientiousness score is someone who has good focus in achieving their goals. Systematically, he will be able to determine what steps can be taken to determine a career (P. Costa & McCrae, 2015)

Agreeableness is the general concern for social harmony. Agreeable individuals value getting along with others. They are generally considerate, kind, generous, trusting and trustworthy, helpful, and willing to compromise their interests with others. Agreeable people also have an optimistic view of human nature. Disagreeable individuals place self-interest above getting along with others. They are generally unconcerned with others' well-being and are less likely to extend themselves for other people. Sometimes their skepticism about others' motives causes them to be suspicious, unfriendly, and uncooperative. Disagreeable people are often competitive or challenging, which can be seen as argumentative or untrustworthy. Because agreeableness is a social trait, research has shown that one's agreeableness positively correlates with the quality of relationships with one's team members. Agreeableness also positively predicts transformational leadership skills. (P. Costa & McCrae, 2015). Tupes and Christal's Framework on Agreeableness According to Tupes and Christal's research, agreeableness is a reflection of qualities like, Collaboration with others, Having empathy and being helpful to others A propensity to be laid-back and trusting It highlights a person's social interactions with others. As I indicated previously, people with high agreeableness scores are typically more sympathetic and caring. Conversely, people with low agreeableness may be more aggressive, competitive, or suspicious. (Khairunas et al., 2018)

According to Norman (1963), agreeableness includes qualities that support harmonious social relationships, such as cooperative attitudes, empathy, and concern for others. Individuals with high levels of agreeableness tend to be kinder, more patient, and more sociable with others, making them more successful in building positive social relationships. (Digman, 1990)

Neuroticism is a tendency to have strong negative emotions such as anger, fear, and depression. It is sometimes called emotionally unstable, or vice versa, emotionally stable. personality theory, Neuroticism is a classic temperament trait and has been studied in temperament research for decades, even before the five-factor model was adopted. Nervous people are more likely to react emotionally and experience stress. They are more likely to interpret normal situations as threats.They may find small frustrations hopelessly difficult. Their negative emotional reactions tend to be unusually long-lasting and they are often in a bad mood neuroticism is associated with pessimism about work, the belief that work interferes with relationships, and high levels of anxiety due to workplace pressures. Additionally, nervous people may have higher skin conductance reactivity than calm people. These problems with emotional regulation can cause neurotic people to think less clearly, have poor decision-making, and be unable to deal with stress effectively. Disappointment in one's own achievements in life can make a person more nervous and increase the risk of clinical depression. Furthermore, although neurotic people tend to experience more negative life events, neuroticism also changes in response to positive and negative life experiences. Furthermore, neurotic people tend to have lower psychological well-being. At the other end of the scale, people who are low in neuroticism are less easily agitated and less emotionally reactive. They are calm and emotionally stable and tend not to have persistent negative emotions. Freedom from negative emotions does not mean that people with low values experience many positive emotions.This is rather related to extroversion. Neuroticism is similar to, but not identical to, neuroticism (i.e.neurotic) in the Freudian sense. Some psychologists prefer to refer to neurosis by the term "emotional instability" to distinguish it from the term "neurotic" in career tests. (P. Costa & McCrae, 2015)

According to other reseacher, Eysenck stated that the neurotic personality type is characterized by a calm, consistent, controlled, thinking before acting, passive, moody, anxious, rigid, sober, pessimistic, reserved, unstable, and quiet person. (Syafruddin et al., 2022)

Neuroticism is a personality dimension that encompasses a person's tendency to experience negative emotions intensely and frequently. Those high in neuroticism tend to be more anxious, easily depressed, and more sensitive to stress or emotional discomfort. In contrast, individuals low in neuroticism are more emotionally stable, less anxious or depressed, and better able to cope with life's difficulties. (Digman, 1990)

METHODOLOGY

1. Desain of research

Researcher used qualitative descriptive methods to collect and analyze data. Qualitative research is a method of investigating the state of natural objects (as opposed to experiment) which the researcher serves as the primary instrument, data collection techniques are triangulated (combined), data analysis is qualitative and inductive, and the emphasis of the research findings is on meaning rather than generalization.(sugiyono, 2011 p.9)

In analyzing personality of main character "hiccup" in "how to train your dragon" novel, the researcher uses a psycholinguistic approach. A psycholinguistic approach perspective on reference focuses on the mental representations and processes that underlie people's ability to use language, both as speakers and writers and as listeners and readers

2. Sources of data

The source of data is the source where the data was obtained. The source of data can be divided in two kind, primary and secondary data (Sileyew 2019, 29)

- Primary data

Primary data is the main data source in qualitative research are words and action that obtain by the data. Saifudin (in Syafruddin, 2022).

Based on explanation above the primary data are taken from novel "how to train your dragon by cressida cowell "

- Secondary data

According to Sugiyono (2011 p.245) secondary data are data sources that do not directly provide data to data collectors, for example through other people or through documents.

Secondary data of this research is the researcher collects through several sources such as articles, book, internet and other related sources. One of them is an articles conducted (Mariyanto et al., 2023)

3. Technique of collecting data

The purpose of research is to obtain data, so the data collection method is the most vital step in a study. Sugiyono (2011 p.224) stated that data collection can be done in various settings, various sources, and various ways. If we look at the setting, data can be collected in a natural setting, in a laboratory using experimental methods, at home with various respondents, at a seminar, discussion, on the road and so on. When viewed from the data source, data collection can use primary sources and secondary sources. Furthermore, if we look at it in terms of data collection methods or techniques, data collection techniques can be carried out using interviews, observation and documentation. Documentation is a method used to obtain data and information in the form of books, archives, documents, written numbers and pictures in the form of reports and information that can support research. (sugiyono, 2011 p.240)

Based on the explanation about the techniques of collecting the data above, the techniques of researcher collecting the data of this research are through documentation.

4. Techniques analysis data

Data analysis according to Sugiyono (2011 p.243) is the process of systematically searching and compiling data obtained from interviews, field notes and documentation, by organizing data into categories, describing it into units, synthesizing, arranging it into patterns, choosing what is important and what will be learned, and making conclusions so that it is easily understood by oneself and others. There are several steps applied in conducting this research.

A) The first step is read the novel several times thoroughly and understand the story,

B) then look for journals and read related news, and watch films to support this research,

C) The researcher also wrote quotations from the novel that could help the researcher in writing this proposal.

D) Based on quotations from the novel and information that the researcher had collected previously,

this proposal was made with analysis carried out by the researcher himself

FINDINGS AND DISCUSSIONS

1. findings

Researchers found that the main character's personality can be understood through five main dimensions: Openness to Experience, Conscientiousness, Extroversion, Agreeableness, and Neuroticism. Each dimension was identified through behavioral indicators and verbal expressions that emerged consistently in the character's social interactions through conversation. This data is described below:

- Openness to experience

Data 01, "What do you mean, jump???" (Cowell, p. 28)

Reacts cautiously to risky instructions, prefers clarification over impulsive action, displays mild adaptive anxiety.

Data 02 "No, I've got another one, in my basket. I got it when I went back into the tunnel." (Cowell, p. 39)

takes responsibility for his actions, thinks coherently and systematically, is able to defend his arguments with logical explanations.

Data 03, "It was weird, I sort of sensed it when we were running down the tunnel. I couldn't see anything, but as we were passing, I just knew there was a dragon there, and that it was meant to be my dragon. I was going to ignore it, actually, because we were in a bit of a hurry, but then you said about not having a dragon and I went back, and... there it was, lying on this shelf in the tunnel, just as I'd imagined it would be." (Cowell, p. 40)

This quote is the clearest indicator of Openness as far as the data collected sensitivity to subjective experience ("I sort of sensed it"), imagination ("just as I'd imagined it would be"), faith in intuition and personal meaning ("meant to be my dragon").

Data 04, "Oh, I'm sure it's just a common garden that wandered away from the rest."(Cowell, p. 41)

Hiccup responds to a situation that other characters might consider extraordinary with rational and calming judgment. He tries to normalize the situation, rather than exaggerating or responding emotionally

Data 05, "It's just very deeply asleep, it was stone cold when I picked it up." (Cowell, p. 42)

Hiccup responds to another character's concerns with a factual explanation based on direct observation. He doesn't speculate, but rather draws on his empirical experience of handling the dragon

Data 06, "As it happens, I already know a bit about dragons, but I haven't the foggiest clue how to start training one. I would have said they were virtually untrainable. I'm really looking forward to getting some tips." (Cowell, p. 52)

Hiccup speaks honestly about his own knowledge and limitations. He admits to having basic knowledge, but also openly expresses his ignorance and his willingness to learn from others

Data 07, "That's it??! Okay, Fishlegs, unless you're any better at yelling than I am, we're on our own. We're going to have to work out our own method of dragon training." (Cowell, p. 59)

Hiccup reacts to an ineffective or unhelpful dragon training method. After a brief expression of surprise, he quickly shifts his focus to an alternative solution, namely devising his own method with Fishlegs

Data 08, "Oh, it was fine, I caught my dragon, I got that dragon." (Cowell, p. 61)

Hiccup responds to questions or reactions from others regarding his dragon-catching experience. He conveys his success in a simple and unassuming tone, without showing off or self-glorification

Data 09, "Something extraordinary, you said, a truly unusual dragon, you said. An animal that would really make me stand out in the crowd. The only extraordinary thing about this dragon is how extraordinarily small it is." (Cowell, p. 62)

Hiccup is responding to the exaggerated expectations others have for the dragon he has acquired. He uses irony and repetition to highlight the difference between expectations and reality.

Data 10, "Well, here on Berk, where we haven't any sea dragons to compare anything with, my dragon is just considerably smaller than everybody else's. You're missing the point."(Cowell, p. 63)

Hiccup is correcting an argument he deems irrelevant. He doesn't reject it emotionally, but rather corrects the focus of the conversation with a contextual explanation

Data 11, "He thinks you should yell at it, show the beast who is master by the sheer charismatic force of your personality, that sort of thing. I have about as much charisma as a stranded jellyfish, and yelling is just another thing I am useless at." (Cowell, pp. 64–65)

Hiccup is explaining a dragon training method suggested by others—based on dominance and charisma—and then consciously rejects it because it doesn't fit his own personality.

Data 12, “That’s a secret.” (Cowell, p. 65)

Hiccup chooses not to reveal information to his interlocutor. His concise and reserved word choice demonstrates control over personal information and an awareness of social consequences

Data 13, “WORDS. That book needs a lot more words.” (Cowell, p. 66)

Hiccup comments on a book (a dragon training manual) that he feels doesn't sufficiently explain information verbally and conceptually. He emphasizes the importance of words, not just commands or physical actions.

Data 14, “That’s sweet, and a very touching thought. However, a dragon is not a fluffy creature like a dog, a cat, or a pony. A dragon isn’t going to do what you say just because you ask it to. From what I know about dragons, I’d say that yelling was a pretty good method.” (Cowell, p. 66)

Hiccup responds to what he considers an overly sentimental idea about dragon training. He acknowledges the good intentions (“sweet”), but then rejects the emotional approach with rational reasoning and empirical knowledge

Data 15, “He doesn’t do what I say.” (Cowell, p. 74)

Hiccup comments on his failure to get Toothless to obey. Instead of blaming the dragon or reacting angrily, he states the facts simply, highlighting the process of learning through failure.

Data 16, “I was talking to him, all right, but he didn't listen to a word I said.” (Cowell, p. 78)

Hiccup explains that he had tried a communicative approach with Toothless, but it failed. He doesn't deny the failure, but rather acknowledges the limitations of his efforts.

Data 17, “Okay, then, I’ll try going to the other extreme.” (Cowell, p. 81)

After realizing that his communicative approach wasn’t working, Hiccup decided to try the opposite method. He didn’t give up, but consciously changed his strategy

Data 18, “It’s psychology, you see, it’s clever and it’s subtle, not like caveman yelling you’re doing with Horrorcow.”(Cowell, p. 83)

Hiccup compares two dragon training methods: a subtle psychological approach versus a harsh, shouting approach. He recognizes, understands, and consciously chooses a method that differs from the Viking norm..

Data 19, “I’ll think of something else.” (Cowell, p. 85)

Instead of giving up or blaming others, Hiccup expresses his intention to seek alternative solutions. This statement demonstrates an adaptive and process-oriented mental attitude

Data 20, “Oh, very brave, Toothless. If you shout louder, they might even hear you.” (Cowell, p. 88)

Hiccup responds to Toothless's voice or shout with a gently sarcastic comment. He doesn't scold harshly, but instead uses subtle humor to control the situation

Data 21, “DRAGON MOTIVATION. Number one, gratitude. Number two, fear. That works, but I can’t do it. Three, four, five, greed, vanity, and revenge. Those are all worth a try. Six, jokes and riddling talk. Only if I’m desperate.” (Cowell, p. 92)

In this utterance, Hiccup verbalizes his internal reasoning aloud, systematically listing possible motivational strategies for dragon training. The numbered structure of the statement indicates deliberate organization and cognitive processing rather than spontaneous emotional reaction.

Data 22, “It can’t get much worse than this, so I’m going to try a new tack.” (Cowell, p. 92)

This statement is uttered by Hiccup at a moment of acknowledged failure. Rather than denying the difficulty of the situation or reacting emotionally, he explicitly recognizes that his current approach has not worked.

Data 23, "You're such a clever, quick dragon, Toothless. I bet you could catch more fish than any of the others on Thor's Day if you wanted to." (Cowell, p. 95)

Hiccup praises Toothless by emphasizing his abilities. Instead of commanding, he motivates the dragon through encouragement and positive evaluation. The use of compliments shows that Hiccup believes confidence and recognition can influence behavior

Data 24, “Okay, Toothless, for every fish you catch me I will give you two more lobsters when you get home.”(Cowell, p. 95)

Hiccup speaks calmly and clearly to Toothless while offering a reward in exchange for cooperation. Instead of using force or fear, he negotiates and explains the benefit of the action. His choice of words shows a deliberate attempt to motivate through positive reinforcement.

Data 25,"Yes yes yes, that Fireworm dragon and her master who looks like a pig think that Fireworm is going to catch more than anybody else at the Thor's Day Thursday celebrations. Think how stupid they are going to look if you win the prize for most promising dragon instead of her." (Cowell, p. 96)

Hiccup continues speaking to Toothless by appealing to competition and comparison. He highlights the expectations of others and contrasts them with the possibility of Toothless winning. Instead of giving orders, he tries to motivate by triggering a sense of rivalry and personal pride.

Data 26, "Toothless, if you catch me a nice big mackerel you will be the cleverest, fastest dragon on Berk and you will make that Fireworm dragon look like an idiot and you will have all the lobsters you can eat when we get home and I will tell you a really good joke." (Cowell, p. 97)

Hiccup combines several motivational strategies at once. He offers rewards, praise, humor, and social comparison in a single sentence. Rather than commanding Toothless, he tries to persuade him by appealing to pride, pleasure, and encouragement.

Data 27, "What's black and white and red all over? A sunburned penguin." (Cowell, p. 99)

Hiccup tells a joke after Toothless succeeds. Instead of celebrating loudly or asserting control, he uses humor to respond to the situation. The joke functions as a light, friendly form of communication rather than a command or instruction

Data 28, "After all, it's not like I'm expecting to win the prize for the most promising dragon or anything. All I need is to show that Toothless is basically under my control and for him to catch a few fish. We'll make fools of ourselves compared to Snotlout and his beastly hunting legend, but at least we'll have passed initiation." (Cowell, p. 100)

Hiccup lowers his own expectations and reframes success in modest terms. Rather than aiming for victory or recognition, he focuses on meeting the minimum requirement to pass initiation. His language shows self-awareness and acceptance of his position compared to others

Data 29, "I'm going to call myself Hiccup the Useful, and his dragon Toothfull. I thought of it just now and I'm really pleased with it. It's solid, dependable, not too flashy and not too much to live up to."(Cowell, pp. 101–102)

Hiccup defines his identity in modest and practical terms. Instead of choosing a heroic or impressive title, he deliberately chooses one that reflects usefulness and reliability. His explanation shows satisfaction with being ordinary rather than outstanding

Data 30¸"Okay, Toothless, this is our big chance. Catch lots of fish here and I will tell you more jokes than you have ever heard in your life, which will make that big red Fireworm dragon really cross." (Cowell, p. 114)

Hiccup motivates Toothless by combining opportunity, reward, and competition. He frames the moment as important ("our big chance") and offers humor as an incentive, while also referring to rivalry with another dragon. This shows a strategic use of language to encourage action

Data 31, "Don't forget, Toothless, the fish. I am going to tell you all the jokes I've ever heard, remember?" (Cowell, p. 115)

Hiccup reminds Toothless of the agreed exchange. He does not pressure or threaten, but gently reinforces the reward to keep the focus on the task. The reminder is framed in a friendly and cooperative tone.

Data 32, "So the exile is off, then, is it, Father? If I go and kill myself talking to this beast, I will be considered heroic enough to join the tribe of Hooligans?" (Cowell, p. 144)

Hiccup addresses his father using irony and rhetorical questions. He exaggerates the danger ("kill myself") to criticize the standards of heroism imposed on him. Rather than accepting the rule, he questions its logic and fairness.

Data 33¸"A singing supper?" (Cowell, p. 146)

Hiccup repeats the phrase as a question, signaling confusion or disbelief. Rather than reacting strongly, he sought clarification. The repetition shows careful listening and a desire to understand what is meant.

Data 34, "I've heard of singing for your supper, but what is a singing supper?" (Cowell, p. 150)

Hiccup expresses confusion through a familiar reference and a direct question. He connects the new concept to something he already knows, then asks for clarification. This shows an effort to understand rather than reject the idea.

Data 35, "Isn't that cannibalism?" (Cowell, p. 152)

Hiccup reacts to new information by questioning its moral implications. Rather than responding emotionally, he evaluates the situation logically and ethically. The question shows concern for moral boundaries

Data 36, "OK, I need some time to think." (Cowell, p. 160)

Hiccup pauses the interaction to reflect. Instead of reacting impulsively or emotionally, he explicitly asks for time to process the situation. This shows self-control and a preference for thoughtful decision-making.

Data 37, “There’s another dragon?” (Cowell, p. 161)

Hiccup reacts with surprise to unexpected information. The emphasis on “another” shows sudden awareness rather than fear or panic. He responds by questioning, not by acting impulsively.

Data 38, "The Purple Death, I presume. This is just what we need. Are you sure there isn't anything more?" (Cowell, p. 162)

Hiccup responds to danger with irony and controlled reasoning. By saying "I presume," he shows analytical thinking, while the ironic phrase "just what we need" indicates awareness of the seriousness without panic. He then asks a practical follow-up question to assess the situation.

Data 39, "We aren't big enough to fight these dragon, but they can fight each other. We have to get them really angry at one another, We hooligans will concentrate on the green death and you meathead will deal with the purple date, The one thing we will need is our own dragons, who seem to have disappeared, so we’d better start calling for them” (Cowell, p.162-163)

Hiccup analyzes the situation realistically and proposes a strategic solution. He openly admits physical limitations, then turns them into an advantage by using the dragons against each other. His speech is structured, moving from problem identification to clear division of tasks

Data 40, "No, the feather bombs are just to make him very confused so he won't kill anybody on the way. Snotlout, Thuggory, I'm going to need to coach Fireworm and Killer in what they have to say." (Cowell, p. 167)

Hiccup clarifies the purpose of a strategy and corrects a possible misunderstanding. He explains that the plan is meant to reduce harm, not to attack directly. He then assigns himself a specific role, showing readiness to take responsibility.

Data 41, "Dragons have a tendency to asthma. It's all that fire-breathing they do. The smoke gets in their lungs." (Cowell, p. 167)

Hiccup explains the situation using factual and logical reasoning. He does not dramatize the danger, but calmly provides a cause-and-effect explanation. His speech reflects knowledge-based thinking rather than fear or speculation.

Data 42, "Oh, honestly, Father, don't you know anything about dragons? That could have been a sleep coma. It's a good sign. Probably means he's healing himself." (Cowell, p. 203)

Hiccup reacts with frustration but immediately follows it with rational explanation. Although his opening sounds emotional, he quickly shifts to factual reasoning and knowledge about dragons. He challenges his father's assumption using logic rather than panic.

From the data from Hiccup's conversation, the conversation above is included in the openness dimension based on the theory of Costa and McCrae. According to costa and McCrae (Costa & McCrae, 2015), Openness to Experience is a general appreciation for art, emotion, adventure, unusual ideas, imagination, curiosity, and diversity of experience

- Conscientiousness.

Data 43, “NO POOING IN THE KITCHEN!, But poos go OUTSIDE, you KNOW that.” (Cowell, p. 86)

Hiccup reprimands Toothless for inappropriate behavior inside the house. This reprimand is significant because it demonstrates a combination of firmness, nurturing, and rationality, rather than brutal anger.

Data 44, "Toothless, please go. If you don't start going when I tell you to, we are both going to be thrown into exile." (Cowell, p. 91)

Hiccup tempers urgency with politeness and explanation, combining command with reasoning to ensure cooperation.

Data 45, “Watch.” (Cowell, p. 90)

After explaining his various failures, Hiccup says “Watch” to demonstrate something directly. This marks a shift from verbal reflection to concrete action.

Data 46, “GO, I said GO!” (Cowell, p. 90)

After saying “Watch,” Hiccup tries to get Toothless to move or act. When there is no response, he escalates the command, but remains verbal—without threats or physical violence

Data 47, "No way. AFTER you bring me a mackerel." (Cowell, p. 97)

Hiccup sets a clear condition before giving a reward. Although the phrase "no way" sounds firm, it is immediately followed by a clear explanation of what must be done first. This shows that Hiccup is not refusing emotionally, but establishing a simple rule.

Data 48, “It's a toothless daydream, sir.” (Cowell, p. 112)

Hiccup responds politely while dismissing an unrealistic idea. The use of “sir” shows respect, even as he downplays the possibility of success. His choice of words reflects modesty and self-restraint rather than confidence or defiance.

Data 49, “My problem?” (Cowell, p. 153)

Hiccup responds with a short question that shows surprise and reflection. He does not immediately argue or deny responsibility, but pauses to process the statement addressed to him.

Data 50, “I can't hear anything” (Cowell, p. 180.)

Hiccup expresses concern by stating an observation. He does not panic or jump to conclusions, but simply reports what he notices. The sentence reflects alertness and careful attention to his surroundings.

Data 51, "How did you know he was dead?" (Cowell, p. 203)

Hiccup responds by asking for clarification. The question shows shock and concern, but he does not react with anger or accusation. Instead, he seeks a factual explanation about the situation.

From the data from Hiccup's conversation, the conversation above is included in the Conscientiousness dimension based on the theory of Costa and McCrae. According to costa and McCrae (Costa & McCrae, 2015), Conscientiousness is a tendency to be self-disciplined, act dutifully,and strive for achievement against measures or outside expectations. It is related to people's level of impulse control, regulation, and direction.

- Extraversion

Data 52, “I challenge you, Snotface Snotlout, for the dragon, Fireworm, who is mine by right.”(Cowell, p. 50)

In this quote, Hiccup openly challenges Snotlout, something he rarely does. This statement demonstrates a shift in attitude from reflective and defensive to assertive and willing to take social risks.

Data 53, “Just go GO GO GO GO!!!!” (Cowell, p. 91)

Hiccup repeats his command with increasing intensity, indicating mounting stress and urgency as they face potential danger.

Data 54, "He did it. He really did it." (Cowell, p. 99)

Hiccup expresses surprise and relief after seeing Toothless succeed. The repetition emphasizes disbelief and genuine emotional response, rather than pride or self-celebration. His reaction is directed toward the result, not toward claiming credit.

Data 55, “NOW!” (Cowell, p. 174)

Hiccup gives a sharp and immediate command. Unlike many of his earlier utterances, this moment requires instant action, and his language reflects urgency rather than persuasion. The single-word command shows decisiveness under pressure.

Data 56, “R U U U N!” (Cowell, p. 183)

Hiccup gives an urgent warning in a moment of immediate danger. The stretched spelling emphasizes panic and the need for instant action. Unlike his usual calm and reflective speech, this utterance is purely functional: to save lives.

From the data from Hiccup's conversation, the conversation above is included in the Extraversion dimension based on the theory of Costa and McCrae. According to costa and McCrae (Costa & McCrae, 2015), Extraversion is characterized by breadth (rather than depth) of activity, dynamics of external activities/situations, and generation of energy by external means

- Agreeableness

Data 57, “Don’t do it, Fishlegs, please don’t do it.” (Cowell, p. 24)

This statement is delivered by Hiccup to Fishlegs in a tense situation, when Fishlegs is about to act impulsively against the dragon. Hiccup's tone is pleading, not commanding

Data 58, "Thank you." (Cowell, p. 38)

Hiccup thanks Fishlegs for his sarcastic jokes about him.

Data 59, “But I have got one.” (Cowell, p. 39)

bravely defends personal beliefs, calmly challenges common assumptions, relies on his own thinking without aggression

Data 60, “That’s not true.” (Cowell, p. 65)

Hiccup responds to statements from others that don’t align with the facts or his perceptions. He argues, but with minimal, non-aggressive language.

Data 61, “It is true, but for Thor’s sake, don’t tell anyone. They wouldn’t understand.” (Cowell, p. 66)

After initially denying it, Hiccup admits the truth but immediately requests that the information be kept secret. This suggests that he perceives the social risks of the truth becoming known to others

Data 62, “Hello, Toothless.”(Cowell, p. 69)

This is Hiccup’s first greeting to Toothless. Instead of shouting, commanding, or threatening—as Viking culture encourages—Hiccup chooses a simple and personal greeting.

Data 63, “Just talking to it.”(Cowell, p. 71)

Hiccup explains what he is doing when interacting with Toothless. Instead of using violence, shouting, or physical dominance, he chooses simple verbal communication.

Data 64, “Oh shut up, Fishlegs, you’re frightening it.” (Cowell, p. 71)

Hiccup reprimands Fishlegs for his behavior, which Toothless finds distracting and frightening. This reprimand is not intended to assert dominance, but rather to protect the dragon’s emotional well-being.

Data 65, “I haven’t got any fish.” (Cowell, p. 72)

Hiccup responds honestly and directly to the situation when he realizes he has no food for Toothless. There is no attempt to threaten, coerce, or trick the dragon.

Data 66, “He wants to eat.” (Cowell, p. 72)

Hiccup explains Toothless's condition to others. He interprets the dragon's needs and communicates them simply, as if understanding the creature's perspective.

Data 67, “We don’t have any fish, and you can’t eat the cat.” (Cowell, p. 73)

Hiccup explains the limitations of the situation (no fish) while simultaneously establishing a moral boundary by forbidding Toothless from eating the cat. He doesn’t yell or threaten, but rather conveys the prohibition calmly and rationally.

Data 68, “STOP.” (Cowell, p. 73)

Hiccup stops Toothless directly and firmly. This is a moment where he takes full authority, but without physical violence or prolonged shouting.

Data 69, “Please, will you stop eating my father’s beard?” (Cowell, p. 74)

Hiccup asks Toothless to stop an inappropriate behavior (eating his father’s beard). Instead of shouting or giving a harsh command, he uses the word “please,” even in a critical situation.

Data 70, “Yes, Father.” (Cowell, p. 75)

Hiccup responds to his father’s commands or reprimands with short, obedient answers. There are no objections, complaints, or further explanations—just a straightforward acceptance of authority.

Data 71, “Thanks, Fishlegs, you were inspired.” (Cowell, p. 78)

Hiccup expresses gratitude and praises Fishlegs for an idea or help. He acknowledges the contributions of others, rather than taking credit for himself.

Data 72, “Father’s going to find out at some point anyway.” (Cowell, p. 78)

Hiccup realizes that a secret or action can’t be hidden forever. He doesn’t show panic or a desire to lie, but rather accepts the reality rationally.

Data 73, "Can i take him bed with me"(Cowell, p. 79)

Hiccup asks this question after a series of interactions with Toothless. He demonstrates a desire to keep the dragon close, not out of control, but out of a sense of responsibility and affection.

Data 74, “Building a mud wallow for Toothless.” (Cowell, p. 83)

Hiccup actively builds a mud wallow for Toothless.

Data 75, “Okay, Toothless, it’s ready. Get yourself a good wallow.” (Cowell, p. 83)

After building the mud wallow, Hiccup calmly invites Toothless to use it. There are no harsh commands, threats, or dominance—just a friendly and supportive invitation

Data 76, “I’m bonding with him, so he’ll want to do what I say.” (Cowell, p. 84)

Hiccup explains that dragon obedience is not achieved through coercion, but through emotional bonding. This is a reflective statement about his leadership and training philosophy.

Data 77, “Pretty much what you're saying.” (Cowell, p. 85)

Hiccup responds to others' statements with brief agreement. He doesn't correct, dominate, or impose his own perspective, but instead acknowledges shared understanding.

Data 78, “Yup.” (Cowell, p. 92)

This utterance is delivered by Hiccup as a minimal verbal response in an ongoing interaction. Rather than providing explanation, justification, or emotional elaboration, Hiccup chooses a short, informal confirmation.

Data 79, "No, Toothless, I keep on telling you, it isn't kind to torture creatures smaller than yourself.” (Cowell, p. 95)

Hiccup corrects Toothless's behavior by explaining why it is wrong. He does not shout or threaten, but calmly states a moral reason for stopping the action. The phrase "it isn't kind" shows that Hiccup frames discipline in terms of ethics rather than punishment.

Data 80, “You know that big red Fireworm dragon who was so rude to you?” (Cowell, p. 96)

Hiccup refers to a past interaction to get Toothless's attention. He frames the situation from Toothless's point of view by describing the other dragon as “rude,” suggesting an understanding of how Toothless might have felt. The question form is used to engage, not to command.

Data 81, “No, no, of course not.” (Cowell, p. 97)

Hiccup responds quickly to correct a possible misunderstanding. The repetition of “no” shows immediacy, but the phrase “of course not” softens the refusal, making it reassuring rather than defensive or aggressive

Data 82, "You're not a newt with wings, are you, Toothless? You're the best hunter in the world, aren't you? You show that Snotface Snotlout and his snobby dragon what a real dragon hunter can do." (Cowell, p. 116)

Hiccup motivates Toothless through encouragement and comparison. He dismisses a weak image (“a newt with wings”) and replaces it with strong praise. By mentioning Snotlout, he uses rivalry to push Toothless to perform better

Data 83, "No, Toothless, no, don't do it." (Cowell, p. 117)

Hiccup reacts quickly to stop Toothless's action. The repetition of “no” shows urgency, but the sentence remains a plea rather than a command backed by force. His language reflects concern rather than anger.

Data 84, "But it's all unfair. Why do you get to eat everybody, just because you're bigger than everybody else?" (Cowell, p. 152)

Hiccup challenges the situation on moral grounds. He questions the idea that power or size gives the right to dominate others. Rather than responding with fear, he expresses a sense of justice and fairness.

Data 85, "But you're not all here. Where's Toothless?" (Cowell, p. 202)

Hiccup immediately notices that someone is missing and expresses concern. Rather than celebrating survival or focusing on himself, his attention goes to Toothless. The question reflects care and responsibility

Data 86, We've got to stop them! Dragons are only fairly fireproof. They'll burn him alive!" (Cowell, p. 203)

Hiccup reacts urgently to an immediate threat. He combines emotional concern with factual knowledge about dragons' limitations. Rather than panicking blindly, he supports his urgency with a logical explanation.

From the data from Hiccup's conversation, the conversation above is included in the Agreeableness dimension based on the theory of Costa and McCrae. According to costa and McCrae (Costa & McCrae, 2015) Agreeableness is the general concern for social harmony. Agreeable individuals value getting along with others. They are generally considerate, kind, generous, trusting and trustworthy, helpful, and willing to compromise their interests with others. Agreeable people also have an optimistic view of human nature.

- Neuroticism

Data 87, “Oh, for Thor’s sake.” (Cowell, p. 27)

experiences situational frustration, expresses it mildly and in a controlled manner,is not aggressive or confrontational

Data 88, “That’s a sign, if you like. You reach for a Deadly Nadder and what do you get? A basic brown thing. I grab a dragon in the dark and what do I get? A common or garden thing. The thing is, the gods are telling us we’re common or garden folk, Fishlegs. You and I, we’re not meant to be heroes.” (Cowell, p. 44)

Hiccup is speaking to Fishlegs in a reflective and fatalistic tone, interpreting their experience as a “sign” from the gods. He isn’t boasting, but rather lowering his expectations for himself and his friend

Data 89, “Oh brilliant, thank you, Fishlegs, my day just gets better and better.”(Cowell, p. 49)

This statement is delivered by Hiccup in response to an unfavorable situation. Semantically, this statement is ironic or sarcastic, not an expression of sincere gratitude.

Data 90, “Oh, don’t worry about it, somebody would have gotten me to do it anyway. You know how they all love a fight.” (Cowell, p. 51)

Hiccup responds to conflict situations with a calming and resigned tone, while distancing himself from the aggressive culture of the Viking society around him. He doesn’t condone conflict, but rather observes and comments on it critically.

Data 91, “The point is, I just don’t see how I’m ever going to become a hero. I’m the least heroic boy in the whole Hooligan tribe.”(Cowell, p. 63)

Hiccup expresses a negative self-evaluation when comparing himself to the standards of heroism in Hooligan society. This statement is not a fleeting reaction, but rather a reflection of self-identity.

Data 92, “It’s all very well for you to say they are little problems, but I have a lot of little problems. I have to train this super-small dragon in time for Thor’s Day Thursday or be thrown out of the Hairy Hooligan tribe forever.” (Cowell, p. 64)

Hiccup responds to others’ minimization of problems by emphasizing the burden of responsibility and the serious consequences he faces. He recognizes the pressure of deadlines and the risk of social exclusion.

Data 93, “How am I going to persuade anybody to do anything? They’ve started calling me Hiccup the Useless. That’s not a great name for a military leader.”(Cowell, p. 64)

Hiccup expresses concern about his image in the eyes of others, particularly regarding his leadership abilities. He is aware of the negative labels attached to him and questions his effectiveness as an authority figure.

Data 94, “you think you’ve got problems? Toothless and i are failing right from the begining: the basic commands, the rertrieval, the compulsory exercise, the hunting-a lot” (Cowell, p.90)

Hiccup compares his own difficulties with those of others, then openly admits his failures in various aspects of dragon training deemed mandatory by Viking society. He doesn’t gloss over his shortcomings, but enumerates them in detail.

Data 95, "Well, don't expect me to pity you! What kind of father thinks his stupid laws are more important than his own son? And what kind of stupid tribe is this anyway, that it can't just have ordinary people in it?" (Cowell, p. 124)

Hiccup openly expresses frustration and anger. Unlike his usual calm and persuasive tone, he speaks emotionally and directly questions authority. His words show disappointment and hurt, especially toward parental expectations and rigid social rules.

Data 96, "JUST ONE. Why couldn't you let me be a hero JUST ONCE? I didn't want anything amazing, just to pass this STUPID TEST so I could become a proper Viking like everybody else." (Cowell, p. 125).

Hiccup expresses strong emotional pain and frustration. The repetition of “just once” emphasizes his feelings of long-term disappointment and lack of recognition. Rather than demanding greatness, he clearly states that his goal is simple: acceptance and belonging.

Data 97, "OKAY, THEN, hit me with your stupid lightning. Just do something to show you're thinking about me at all." (Cowell, p. 125)

Hiccup speaks out of emotional exhaustion and despair. His words are not a real challenge, but an expression of feeling ignored and unseen. The exaggerated request shows frustration rather than bravery or defiance

Data 98, "What's happening? Where's Horrorcow?" (Cowell, p. 131)

Hiccup reacts to a sudden and confusing situation. The questions show concern and a need to understand what is going on. Rather than panicking or making accusations, he seeks information.

Data 99, “NNNOOOO!” (Cowell, p. 205)

Hiccup reacts with an intense emotional outcry. The elongated expression shows shock, fear, and distress in response to a critical moment. Unlike his usual rational and controlled speech, this utterance reflects raw emotion rather than thought or strategy.

From the data from Hiccup's conversation, the conversation above is included in the Neuroticism dimension based on the theory of Costa and McCrae. According to costa and McCrae (Costa & McCrae, 2015) Neuroticism is a tendency to have strong negative emotions such as anger, fear, and depression. It is sometimes called emotionally unstable, or vice versa, emotionally stable.

2. Discussion

This section discusses the personality traits of Hiccup Horrendous Haddock III in Cressida Cowell's novel, How to Train Your Dragon, using the Big Five Personality Trait theory proposed by Costa and McCrae. The Big Five theory explains personality through five main dimensions: Openness to Experience, Conscientiousness, Extroversion, Agreeableness, and Neuroticism. These five dimensions are useful for analyzing literary characters because they help explain how characters think, feel, behave, communicate, and respond to conflict.

- Openness to experience

Data 1

"It was weird, I sort of sensed it when we were running down the tunnel. I couldn't see anything, but as we were passing, I just knew there was a dragon there, and that it was meant to be my dragon. I was going to ignore it, actually, because we were in a bit of a hurry, but then you said about not having a dragon and I went back, and... there it was, lying on this shelf in the tunnel, just as I'd imagined it would be." (Cowell, p. 40)

This data most dominantly demonstrates the Openness to Experience trait, as proposed by Costa and McCrae. In this excerpt, Hiccup recounts an experience he felt could not be explained logically. He felt as if he could sense the presence of a dragon even though he didn't see it. Even before encountering the dragon, he already had the conviction that it was the one destined for him. Intuitive experiences like this demonstrate openness to subjective experience, imagination, and inner feelings.

Data 2

"As it happens, I already know a bit about dragons, but I haven't the foggiest clue how to start training one. I would have said they were virtually untrainable. I'm really looking forward to getting some tips." (Cowell, p. 52)

This data most dominantly demonstrates the trait Openness to Experience. In this quote, Hiccup admits that despite his knowledge of dragons, he still doesn't know how to train one properly. Rather than rejecting new information or pretending to already know everything, Hiccup demonstrates an openness to learning and gaining new insights. This is clearly evident in his statement, "I'm really looking forward to getting some tips." According to Costa and McCrae, individuals with high levels of Openness to Experience have a strong intellectual curiosity, enjoy exploring new ideas, and are open to experiences and knowledge they have never encountered before. The facet Ideas relates to an interest in learning, new thinking, and intellectual exploration. In this quote, Hiccup demonstrates a desire to expand his knowledge about how to train dragons.

Data 3

"That's it??! Okay, Fishlegs, unless you're any better at yelling than I am, we're on our own. We're going to have to work out our own method of dragon training." (Cowell, p. 59)

This data most dominantly demonstrates the trait of Openness to Experience. In this quote, Hiccup feels that the dragon training method he was given was inadequate. However, instead of giving up or simply complaining, he immediately considers alternative solutions. His statement, "We're going to have to work out our own method of dragon training," indicates that he is trying to create a new approach based on his own thinking. According to Costa and McCrae, individuals with high levels of Openness to Experience tend to be intellectually curious, think creatively, and are open to new ways of solving problems. This phase is related to the tendency to explore new ideas and use innovative thinking when facing challenges. In this dialogue, Hiccup does not stick to existing traditional methods. Instead, he takes the initiative to develop a different method of dragon training.

Data 4

“That’s sweet, and a very touching thought. However, a dragon is not a fluffy creature like a dog, a cat, or a pony. A dragon isn’t going to do what you say just because you ask it to. From what I know about dragons, I’d say that yelling was a pretty good method.” (Cowell, p. 66)

This data most dominantly demonstrates the Openness to Experience trait, as Hiccup uses knowledge, logical reasoning, and analysis of dragon characteristics to evaluate an idea. He doesn’t accept an idea simply because it sounds good emotionally, but judges it based on facts and his experience of dragon behavior.

In this excerpt, Hiccup first acknowledges his interlocutor’s opinion by saying, “That’s sweet, and a very touching thought.” However, he then provides a rational explanation for why the idea is unlikely to work. Hiccup compares dragons to pets like dogs, cats, or ponies and explains that dragons have different personalities and therefore require a different approach.

Data 5

“Oh, very brave, Toothless. If you shout louder, they might even hear you.” (Cowell, p. 88)

The most dominant data demonstrates the trait of Openness to Experience.In this excerpt, Hiccup uses an ironic or sarcastic comment to Toothless. The phrase “Oh, very brave, Toothless” is not intended as a completely serious compliment, but rather as a humorous way to comment on Toothless’s behavior. Hiccup then follows up with the sentence “If you shout louder, they might even hear you,” reinforcing the sarcastic tone.

According to Costa and McCrae, Openness to Experience encompasses not only intellectual curiosity but also the ability to view situations from creative and unconventional perspectives. Hiccup often demonstrates a tendency to use verbal intelligence, humor, and flexible thinking when faced with problems. In this dialogue, he does not react with immediate anger or frustration, but instead uses irony to convey his point. Furthermore, the use of humor demonstrates Hiccup’s ability to interpret situations creatively. She not only gives Toothless commands but also builds more complex communication through lighthearted sarcasm. This communication pattern reflects the cognitive flexibility often associated with Openness to Experience.

Data 6

”DRAGON MOTIVATION. Number one, gratitude. Number two, fear. That works, but I can't do it. Three, four, five, greed, vanity, and revenge. Those are all worth a try. Six, jokes and rumbling talk. Only if I'm desperate.” (Cowell, p. 92)

This data most dominantly demonstrates the trait of Openness to Experience, according to Costa and McCrae's theory. In this excerpt, Hiccup systematically analyzes various possible ways to motivate and train a dragon. He lists factors that can influence dragon behavior, such as gratitude, fear, greed, arrogance, revenge, humor, and riddles. This way of thinking shows that Hiccup doesn't just act on instinct, but also uses observation, reflection, and reasoning to understand Toothless's behavior. According to Costa and McCrae, Openness to Experience is related to intellectual curiosity, a pleasure in thinking, and a tendency to analyze a problem in depth. In this data, Hiccup demonstrates a structured and analytical thinking process. He tries to identify various alternatives before deciding on the most effective method. The sentence "Those are all worth a try" also demonstrates openness to various possibilities. Hiccup doesn't fixate on a single method, but instead considers several different approaches to see which one works best. This attitude reflects the cognitive flexibility that is one of the key characteristics of Openness to Experience. In addition, the statement "That works, but I can't do it" when discussing fear shows that Hiccup is not only considering the effectiveness of a method, but also considering his personal values. He admits that a fear-based method might work, but he's uncomfortable using it. This indicates a fairly deep reflection process on his choice of action.

Data 7

"Okay, Toothless, for every fish you catch, I'll give you two more lobsters when you get home." (Cowell, p. 95)

This data most dominantly demonstrates the trait of Openness to Experience. In this excerpt, Hiccup attempts to motivate Toothless by using a reward system. He offers two lobsters in exchange for every fish caught. This approach demonstrates that Hiccup does not rely on force, threats, or punishment to control his dragon, but rather seeks to understand what Toothless wants and uses that knowledge to influence his behavior.

According to Costa and McCrae, Openness to Experience relates to the tendency to think creatively, analytically, and innovatively in problem-solving. Hiccup demonstrates the ability to devise strategies based on his understanding of Toothless's motivations. He recognizes that food is valuable to Toothless, transforming the training process into a mutually beneficial exchange.

Data 8

"Toothless, if you catch me a nice big mackerel you will be the cleverest, fastest dragon on Berk and you will make that Fireworm dragon look like an idiot and you will have all the lobsters you can eat when we get home and I will tell you a really good joke." (Cowell, p. 97)

This data most dominantly demonstrates the Openness to Experience trait. This quote demonstrates Hiccup's ability to use a variety of psychological and creative approaches to motivate Toothless.

In the dialogue, Hiccup uses not just one form of motivation, but several simultaneously. He offers praise ("the cleverest, fastest dragon on Berk"), evokes competitiveness ("make that Fireworm dragon look like an idiot"), promises food rewards ("all the lobsters you can eat"), and even offers entertainment ("I will tell you a really good joke"). These diverse strategies demonstrate that Hiccup is trying to understand what drives Toothless's behavior and adapts his approach based on that understanding. According to Costa and McCrae, this relates to the ability to think creatively, analytically, and innovatively when dealing with problems. In this data, Hiccup demonstrates a complex thought process. He does not use simple methods like commands or threats, but rather devises a combination of various motivations to achieve his desired goal.

Data 9

"Don't forget, Toothless, the fish. I'm going to tell you all the jokes I've ever heard, remember?" (Cowell, p. 115)

This data most dominantly demonstrates the trait of Openness to Experience. In this excerpt, Hiccup again uses an unconventional approach to motivate Toothless. Instead of relying on threats, punishment, or physical force, he offers something unique: stories and jokes. Hiccup seems to believe that Toothless can be motivated through social interaction and entertainment, an approach very different from how Viking society generally treated dragons. According to Costa and McCrae, this is related to the ability to think creatively, intellectual curiosity, and a tendency to seek unconventional solutions. In this data, Hiccup demonstrates creativity in developing motivational strategies. He tries to understand what might interest Toothless and uses a psychological rather than a physical approach.

Data 10

We aren't big enough to fight these dragons, but they can fight each other. We have to get them really angry at each other. We Hooligans will concentrate on the Green Death, and you Meatheads will deal with the Purple Death. The one thing we will need is our own dragons, who seem to have disappeared, so we'd better start calling for them." (Cowell, pp. 162–163)

This data most dominantly demonstrates the trait of Openness to Experience. In this quote, Hiccup faces a very dangerous situation. However, instead of reacting impulsively or relying on physical strength, he analyzes the situation and develops a realistic strategy. Hiccup realizes that humans are not strong enough to fight two giant dragons directly. Therefore, he seeks an alternative solution by exploiting the conflict between the two dragons. According to Costa and McCrae, Openness to Experience is related to the ability to think analytically, strategically, and creatively in solving problems. This data shows that Hiccup is able to see possibilities that others would not have considered. He focuses not on strength, but on intelligence and understanding the situation.

- Conscientiousness

Data 1

"NO POOPING IN THE KITCHEN! But poop goes OUTSIDE, you KNOW that." (Cowell, p. 86)

This data most strongly demonstrates the Conscientiousness trait. In this quote, Hiccup reprimands Toothless for pooping in the kitchen and reminds him that the proper place to do so is outside. Although delivered in a firm and emotional tone, the essence of this statement is Hiccup's effort to enforce rules and maintain order in the environment. According to Costa and McCrae, this relates to a person's tendency to value order, cleanliness, and organization. Individuals high in this phase typically feel that everything should be in its proper place. In this data, Hiccup demonstrates a clear understanding of the boundaries between clean and unsuitable spaces for defecating.

Data 2

"Toothless, please go. If you don't start going when I tell you to, we are both going to be thrown into exile." (Cowell, p. 91)

This passage most dominantly demonstrates the Conscientiousness trait.In this excerpt, Hiccup tries to persuade Toothless to leave because he understands the consequences they will face if Toothless stays. In this passage, Hiccup speaks more calmly and rationally. He explains why Toothless must leave: that they both risk being exiled. According to Costa and McCrae, this relates to an awareness of rules, obligations, and social consequences. In this dialogue, Hiccup demonstrates that he understands his tribe's rules and is aware of the consequences of breaking them. He does not ignore the reality but rather considers it in his decision-making.

Data 3

“No way. AFTER you bring me a mackerel.” (Cowell, p. 97)

This data most strongly demonstrates the Conscientiousness trait. In this quote, Hiccup refuses to give Toothless something he wants until the dragon completes the requested task, which is to bring him a mackerel. This statement indicates that Hiccup implemented a structured reward system in Toothless's training process. He did not immediately give rewards, but linked them to the achievement of specific goals.According to Costa and McCrae, this relates to the ability to manage tasks effectively and use targeted strategies to achieve desired outcomes. In this data, Hiccup demonstrates that he understands the importance of the relationship between effort and reward (reward-based training). He strives to systematically control the training process rather than acting impulsively.

- Extraversion

Data 1

“We aren't big enough to fight these dragons, but they can fight each other. We have to get them really angry at each other. We Hooligans will concentrate on the Green Death, and you Meatheads will deal with the Purple Death. The one thing we will need is our own dragons, who seem to have disappeared, so we'd better start calling for them.” (Cowell, pp. 162–163)

This data most dominantly demonstrates the trait of Openness to Experience. In this quote, Hiccup faces a very dangerous situation. However, instead of reacting impulsively or relying on physical strength, he analyzes the situation and develops a realistic strategy. Hiccup realizes that humans are not strong enough to fight two giant dragons directly. Therefore, he seeks an alternative solution by exploiting the conflict between the two dragons. According to Costa and McCrae, Openness to Experience is related to the ability to think analytically, strategically, and creatively in solving problems. This data shows that Hiccup is able to see possibilities that others would not have considered. He focuses not on strength, but on intelligence and understanding the situation.

Data 2

“He did it. He really did it.” (Cowell, p. 99)

This data most strongly demonstrates the Extraversion trait, according to Costa and McCrae's theory. In this quote, Hiccup expresses his joy and surprise after seeing Toothless successfully accomplish something he may have previously doubted or considered difficult to achieve. The repetition of the phrase “He did it. He really did it.” indicates a spontaneous outpouring of positive emotion. Hiccup appears to not only acknowledge Toothless's success but also to feel great happiness and satisfaction from it. According to Costa and McCrae, the Positive Emotions facet of Extraversion relates to the tendency to feel and express feelings of happiness, enthusiasm, pride, or joy. Individuals who exhibit this facet typically respond to success or pleasurable experiences with clear and enthusiastic expressions of emotion.

Data 3

“NOW!” (Cowell, p. 174)

This data most strongly demonstrates the trait of Extraversion. In this excerpt, Hiccup utters a very short but decisive word: “NOW!” Although it consists of only one word, the context suggests that Hiccup is giving an instruction or command at a crucial moment. This utterance reflects his ability to take control of a situation and act decisively when necessary. According to Costa and McCrae, Extraversion is related to the tendency to speak confidently, take initiative,

and direct the actions of others. In this data, Hiccup shows no hesitation or confusion. He gives a clear and direct command, demonstrating his ability to act as a leader in urgent situations.

- Agreeableness

Data 1

Hello, Toothless." (Cowell, p. 69)

This data is best categorized as Agreeableness. Although this quote is very brief, its meaning becomes significant when viewed within the context of the story. While most Vikings view dragons as dangerous enemies, Hiccup greets Toothless with kindness. The simple greeting, "Hello, Toothless," demonstrates that Hiccup treats the dragon as a creature worthy of interaction, not a threat to be feared or attacked.

According to Costa and McCrae, individuals with high levels of Agreeableness tend to display friendly attitudes, empathy, concern for others, and strive to build positive relationships. In this quote, Hiccup takes the first step toward establishing a friendly relationship with Toothless. He avoids using an aggressive or domineering tone, instead opting for a gentle and friendly approach.

Data 2

"He wants to eat." (Cowell, p. 72)

The most dominant data points to the trait of Agreeableness. In this quote, Hiccup attempts to understand Toothless's needs and expresses them to others. The sentence "He wants to eat" indicates that Hiccup sees Toothless not just as a dragon, but as a living creature with basic needs worthy of attention. Hiccup's focus is on Toothless's well-being, not his own.

According to Costa and McCrae, individuals with high levels of Agreeableness tend to exhibit empathy, concern, and sensitivity to the needs of others. This sentence demonstrates that Hiccup has attempted to observe Toothless's behavior and interpret his needs. He does not treat the dragon as a threat or an object, but as a being who can be understood and cared for. The ability to understand the needs of others is a form of empathy, a key characteristic of Agreeableness.

Data 3

"Thanks, Fishlegs, you were inspired." (Cowell, p. 78)

The most dominant data demonstrates the trait of Agreeableness. In this quote, Hiccup expresses gratitude and appreciation for the ideas or assistance provided by Fishlegs. The phrase "Thanks, Fishlegs" indicates that Hiccup acknowledges the other person's contribution and does not hesitate to express appreciation directly. Meanwhile, the phrase "you were inspired" indicates recognition that Fishlegs' idea was valuable and helpful in the situation they were facing.

According to Costa and McCrae, individuals with high levels of Agreeableness tend to respect others, cooperate easily, and display a positive attitude in interpersonal relationships. They also more readily acknowledge the strengths or contributions of others without feeling threatened or having to take all the credit for themselves.

Data 4

"Okay, Toothless, it's ready. Get yourself a good wallow." (Cowell, p. 83)

most dominantly demonstrates the Agreeableness trait, , according to Costa and McCrae's theory. In this excerpt, Hiccup speaks to Toothless in a friendly and caring tone. He appears to have prepared something for Toothless and invites him to enjoy it. The primary focus of this dialogue is not on Hiccup's own interests, but rather on Toothless's comfort and well-being.

According to Costa and McCrae, individuals with high levels of Agreeableness tend to demonstrate care, empathy, and attention to the needs of others. This sentence shows that Hiccup is considering what will make Toothless feel comfortable. He doesn't treat the dragon as a tool or object, but as a living being with its own needs and pleasures. This attitude demonstrates a relationship based on care and concern.

Data 5

"Can I take him to bed with me?" (Cowell, p. 79)

This data most dominantly demonstrates the Agreeableness trait, according to Costa and McCrae's theory. In this excerpt, Hiccup asks Toothless for permission to sleep with him after a series of interactions that have built a close bond between them. This question arises not from a desire to control Toothless, but rather from a sense of affection,

concern, and responsibility for the dragon. Hiccup wants to keep Toothless close to him, indicating a strong emotional bond.

According to Costa and McCrae, the Tender-Mindedness facet describes individuals who are compassionate, empathetic, and concerned about the welfare of others. In this excerpt, Hiccup does not view Toothless as a wild animal or a tool to achieve a specific goal, but rather as a friend worthy of his care and protection.

Data 6

"But you're not all here. Where's Toothless?" (Cowell, p. 202)

This data most strongly demonstrates the Agreeableness trait, according to Costa and McCrae's theory. In this excerpt, Hiccup's first concern after seeing the dragons return is not his own safety or the success of the situation at hand, but rather Toothless's whereabouts. He immediately realizes that not all the dragons are present and immediately asks where Toothless is. This spontaneous reaction demonstrates a strong emotional bond and deep concern for his dragons.

According to Costa and McCrae, individuals with high levels of Agreeableness tend to display empathy, compassion, and concern for the well-being of others. The Tender-Mindedness facet is seen when someone demonstrates emotional sensitivity and concern for other creatures, while Altruism relates to genuine concern for the well-being and well-being of others.

Data 7

"We've got to stop them! Dragons are only fairly fireproof. They'll burn him alive!" (Cowell, p. 203)

This data most dominantly demonstrates the trait of Agreeableness. In this quote, Hiccup reacts when he learns that a dragon is in danger. His first response is not to think about his own safety, but to find a way to save others. The sentence "We've got to stop them!" indicates a strong urge to help and protect threatened creatures.

According to Costa and McCrae, this refers to the tendency to actively help, protect, and care for the welfare of others. In this data, Hiccup demonstrates real concern because he does not remain passive in the face of an imminent threat. He feels a responsibility to act and prevent the danger.

- Neuroticism

Data 1

""Oh, for Thor's sake." (Cowell, p. 27)

The phrase "Oh, for Thor's sake" is an exclamation typically used to express annoyance, frustration, or impatience with a situation. Hiccup appears to be exhibiting a spontaneous emotional reaction to something he finds annoying, unreasonable, or difficult. This reaction indicates a negative emotional response, although not as intense as other instances of explicit anger or despair.

According to Costa and McCrae, Neuroticism reflects a tendency to feel irritation, annoyance, or anger when faced with obstacles or situations that do not meet expectations. In this excerpt, Hiccup is not demonstrating creative thinking, concern for others, or specific responsibilities, but rather simply expressing his annoyance spontaneously.

Data can be categorized as Neuroticism, because Hiccup demonstrates annoyance and frustration through the spontaneous expression "Oh, for Thor's sake." This dialogue reflects a negative emotional response to a situation that does not meet his expectations.

Data 2

That's a sign, if you like. You reach for a Deadly Nadder and what do you get? A basic brown thing. I grab a dragon in the dark and what do I get? A common or garden thing. The thing is, the gods are telling us we're common or garden folk, Fishlegs. You and I, we're not meant to be heroes." (Cowell, p. 44)

In this dialogue, Hiccup interprets the events he experiences as a sign that he and Fishlegs are just ordinary people who are not meant to be heroes. He concludes that his failure to acquire a dragon considered great is proof that he lacks special qualities. This way of thinking demonstrates a tendency to doubt one's own abilities and view oneself negatively.

According to Costa and McCrae, individuals with high levels of Neuroticism are more likely to experience self-doubt, pessimism, and feelings of inadequacy when faced with challenging situations. In this quote, Hiccup does not view his situation as an opportunity or a challenge to be overcome, but rather as evidence that he is unworthy of being a hero. The statement "we're not meant to be heroes" indicates a negative assessment of his own abilities.

The data can be categorized as Neuroticism because Hiccup shows doubts about his abilities, a tendency to think pessimistically, and a feeling that he does not have the qualities necessary to be a hero. This dialogue illustrates Hiccup's psychological condition, which is experiencing a decrease in self-confidence due to the failure he experienced..

Data 3

“Oh brilliant, thank you, Fishlegs, my day just gets better and better.” (Cowell, p. 49)

This data is most accurately categorized as Neuroticism. Although Hiccup literally utters positive-sounding words like “brilliant” and “thank you,” the context and sentence structure indicate that he is using sarcasm to express his frustration and annoyance with the situation at hand.

The phrase “my day just gets better and better” is not an expression of genuine happiness, but rather irony, emphasizing that Hiccup's situation is actually getting worse. This use of sarcasm often occurs when someone is disappointed or depressed but chooses to express it through sarcasm rather than outright anger.

According to Costa and McCrae, neuroticism does not always manifest in explicit outbursts of anger. Hiccup expresses dissatisfaction with the developing situation and vents it through sarcastic comments to Fishlegs.

Furthermore, this dialogue indicates that Hiccup is experiencing emotional distress. He views the events that have occurred as an additional problem to an already bad day. A perspective that focuses on the negative aspects of a situation is also a characteristic often found in individuals with Neuroticism tendencies.

This data is categorized as Neuroticism because Hiccup uses sarcasm to express his frustration and dissatisfaction with the situation. Although he doesn't directly express anger, his sarcasm reflects negative emotions such as annoyance and irritation. Therefore, this quote can be considered a manifestation of Neuroticism in Hiccup's character, according to Costa and Mcrae's theory.

Data 4

“JUST ONE. Why couldn't you let me be a hero JUST ONCE? I didn't want anything amazing, just to pass this STUPID TEST so I could become a proper Viking like everybody else." (Cowell, p. 125)

In this excerpt, Hiccup expresses his long-held disappointment, anger, and frustration. The capitalization of the words "JUST ONE" and "STUPID TEST" demonstrates intense emotional intensity. Hiccup feels he has lost the opportunity to prove himself and gain recognition as a worthy Viking.

According to Costa and McCrae, individuals with high Neuroticism tendencies are more likely to experience negative emotions such as anger, disappointment, anxiety, sadness, and frustration when faced with pressure or failure. In this dialogue, Hiccup is not demonstrating courage or optimism, but rather expressing emotional pain due to his inability to meet the social expectations placed on him.

Categorized as Neuroticism, Hiccup displays outbursts of anger, disappointment, and frustration at failing to meet the social expectations set by his tribe. He doesn't desire extraordinary achievements, but simply wants to be accepted as a regular Viking like the other members of his tribe. Therefore, this dialogue reflects the high level of negative emotional responses that are a key characteristic of the Neuroticism trait in Costa and McCrae's theory.

Data 5

"OKAY, THEN, hit me with your stupid lightning. Just do something to show you're thinking about me at all." (Cowell, p. 125)

The most dominant data points to aspects of Neuroticism. In this quote, Hiccup expresses deep anger, disappointment, and despair. His words are directed at the gods, whom he feels have never paid attention to or helped him. The phrase "hit me with your stupid lightning" is not a genuine request, but rather a form of sarcasm and an emotional outburst caused by frustration that has reached its peak. Hiccup feels neglected and unsupported by anyone, either from his environment or from the power he believes in as a higher being.

According to Costa and McCrae, individuals with high Neuroticism tend to experience intense negative emotions when faced with stress. They are more easily disappointed, angry, sad, and hopeless than individuals with low levels of Neuroticism. In this quote, these negative emotions are clearly visible through Hiccup's angry and disappointed tone.

- Dominant Pattern of Hiccup's Personality

Trait Number of Data

Openness to Experience : 42 data

Agreeableness : 30 data
Neuroticism : 13 data
Conscientiousness : 9 data
Extraversion : 5 data

1. Openness to Experience (Dominant Trait)

Hiccup's most prominent trait is Openness to Experience, which is reflected in his creativity, critical thinking, intellectual curiosity, and tendency to seek alternative solutions to problems. Throughout the novel, Hiccup consistently demonstrates a way of thinking that differs from that of the general Viking community. When traditional dragon training methods are deemed ineffective, he does not immediately give up but instead tries to develop new methods based on observation, communication, and psychological understanding of Toothless. For example, in data 7 ("We're going to have to work out our own method of dragon training"), Hiccup demonstrates innovative thinking and a willingness to explore new approaches. Furthermore, he often uses logical analysis and complex strategies to solve problems, such as when he devised a way for the Green Death and the Purple Death to fight each other rather than confronting them directly.

According to Costa and McCrae, individuals with high Openness tend to have strong imaginations, intellectual curiosity, flexibility of thought, and an openness to new experiences. These characteristics are particularly evident in Hiccup, who relies more on intelligence, creativity, and understanding than physical strength. Therefore, it can be said that Hiccup's primary psychological identity is that of a creative problem solver who is able to see possibilities that others cannot.

2. Agreeableness (A Very Strong Secondary Trait)

His second most dominant trait is Agreeableness. Hiccup displays a high level of empathy, caring, and compassion for other creatures, especially Toothless. Unlike the Vikings, who viewed dragons as enemies, Hiccup chooses to build relationships based on trust and communication. He greets Toothless kindly ("Hello, Toothless"), tries to understand the dragon's needs ("He wants to eat"), builds a mud pit for his comfort, and even worries about his safety more than his own. Hiccup also frequently uses polite words like "please" and shows appreciation for others' contributions.

According to Costa and McCrae, Agreeableness is related to empathy, altruism, trust, and concern for others. In this context, Hiccup not only wants to train Toothless, but also understands and protects him. This indicates that Hiccup has a strong interpersonal relationship orientation and tends to build cooperation rather than dominance.

3. Neuroticism (Moderate Level)

Although not a dominant trait, Hiccup also displays some characteristics of Neuroticism, particularly self-doubt, social anxiety, and feelings of inability to meet societal expectations. Some data suggests that Hiccup often underestimates himself, for example when he calls himself "the least heroic boy in the whole Hooligan tribe" or when he feels that he is not meant to be a hero. He also displays considerable frustration with the social pressures imposed by his father and tribe.

However, it's important to note that Hiccup's Neuroticism doesn't develop into an inability to act. Instead, despite frequent feelings of anxiety or insecurity, he is still able to think rationally and make effective decisions. Therefore, Hiccup's Neuroticism serves more as a source of internal conflict that drives his character development.

4. Conscientiousness (Moderate)

Hiccup also exhibits some aspects of Conscientiousness, particularly in the form of responsibility and the ability to regulate behavior.

He enforces rules for Toothless, uses a reward system, and considers the consequences of every action. However, compared to his creativity and empathy, order and discipline are not the most prominent characteristics of his personality.

5. Extraversion (Low)

The trait with the least occurrence is Extraversion. This indicates that Hiccup is not socially dominant, enjoys being the center of attention, or seeks high levels of social stimulation. Most of his leadership actions arise from situational needs, rather than from a natural drive to lead. He only exhibits extroverted behavior when faced with emergencies, such as giving quick instructions when faced with danger. Under normal circumstances, Hiccup is more often reflective, observant, and cautious.

Dominant Pattern Personality Conclusion

Overall, dominant patterns Hiccup's personality is a combination of very high Openness to Experience and high Agreeableness, supported by moderate levels of Neuroticism and fairly good Conscientiousness, while Extraversion is at a low level.

Conclusions

This study investigates the personality traits of Hiccup Horrendous Haddock III, the protagonist of Cressida Cowell's *How to Train Your Dragon*, by applying Costa and McCrae's Big Five Personality Traits theory. Using a descriptive qualitative approach, the research examines Hiccup's personality through an analysis of his dialogues, behaviors, and interactions presented throughout the novel.

The analysis demonstrates that Hiccup exhibits all five dimensions of the Big Five Personality Traits: Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism. From a total of 99 identified data, Openness to Experience appears as the most dominant personality dimension, followed by Agreeableness, Neuroticism, Conscientiousness, and Extraversion.

The predominance of Openness to Experience reflects Hiccup's imaginative thinking, curiosity, creativity, flexibility, and ability to generate innovative solutions. Rather than relying on physical power or conventional approaches, he consistently solves problems through observation, critical thinking, and careful analysis. His readiness to adopt unconventional dragon-training methods and his capacity to formulate strategic solutions in difficult situations clearly illustrate this personality dimension.

Agreeableness ranks as the second most prominent trait, emphasizing Hiccup's compassion, empathy, cooperativeness, and respect for others. In contrast to the traditional Viking perspective that views dragons as enemies, Hiccup develops relationships based on trust, communication, and mutual understanding. His considerate treatment of Toothless and his sensitivity to the emotions and needs of others further demonstrate his strong interpersonal qualities.

Although Neuroticism is evident in several situations through feelings of anxiety, uncertainty, and frustration, these emotional responses do not dominate Hiccup's behavior or hinder his decision-making. Instead, they contribute to his emotional maturity and resilience when facing challenges. Conscientiousness is reflected in his responsibility, self-discipline, and thoughtful consideration of the consequences of his actions. Meanwhile, Extraversion is the least dominant dimension, suggesting that Hiccup is naturally reserved rather than socially assertive, although he is capable of demonstrating leadership when circumstances require decisive action.

Overall, the findings indicate that Hiccup's personality is primarily characterized by high levels of Openness to Experience and Agreeableness. These dominant traits portray him as an imaginative, intelligent, and compassionate individual who values cooperation, creativity, and understanding over aggression and physical dominance. His personality differs significantly from the conventional ideals of Viking society, allowing him to emerge as an effective and unconventional leader. Consequently, this study concludes that Hiccup's achievements throughout the novel are largely shaped by his willingness to embrace new experiences and his ability to establish meaningful relationships with others, particularly with dragons.

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