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

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Abstract

This study analyzes the Big Five Personality Traits represented by Hiccup Horrendous Haddock III in Cressida Cowell's *How to Train Your Dragon*. Using Costa and McCrae's Five-Factor Model, the study employed a descriptive qualitative method with a psycholinguistic approach. Through documentation and contextual classification of Hiccup's dialogues and interactions, 99 data were identified: Openness to Experience (42), Agreeableness (30), Neuroticism (13), Conscientiousness (9), and Extraversion (5). Openness to Experience was most frequently represented through creativity, curiosity, flexible thinking, and alternative problem-solving, while Agreeableness appeared through empathy, care, and cooperation. The other dimensions were represented through emotional responses, responsibility, and situational assertiveness. Overall, Hiccup is portrayed as an imaginative and compassionate protagonist whose approach contrasts with conventional Viking ideals of physical strength and aggression.

Keywords: Big Five Personality Traits, Hiccup Horrendous Haddock III, *How to Train Your Dragon*, Character Analysis, Descriptive Qualitative

Abstrak

Penelitian ini menganalisis Lima Sifat Kepribadian Utama yang direpresentasikan oleh Hiccup Horrendous Haddock III dalam novel *How to Train Your Dragon* karya Cressida Cowell. Dengan Model Lima Faktor Costa dan McCrae, penelitian menggunakan metode kualitatif deskriptif dengan pendekatan psikolinguistik. Melalui dokumentasi dan klasifikasi kontekstual terhadap dialog serta interaksi Hiccup, teridentifikasi 99 data: Openness to Experience (42), Agreeableness (30), Neuroticism (13), Conscientiousness (9), dan Extraversion (5). Openness to Experience paling sering direpresentasikan melalui kreativitas, rasa ingin tahu, fleksibilitas berpikir, dan pemecahan masalah alternatif, sedangkan Agreeableness tampak melalui empati, kepedulian, dan kerja sama. Dimensi lainnya tercermin melalui respons emosional, tanggung jawab, dan ketegasan situasional. Secara keseluruhan, Hiccup digambarkan sebagai protagonis yang imajinatif dan penuh kepedulian, berbeda dari ideal Viking konvensional yang menekankan kekuatan fisik dan agresivitas.

Kata Kunci: Lima Sifat Kepribadian Utama, Hiccup Horrendous Haddock III, *How to Train Your Dragon*, Analisis Karakter, Kualitatif Deskriptif

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A. Introduction

Literature provides a narrative space in which human experience, values, emotions, conflicts, and social relations can be represented through language. A literary character is therefore not merely a participant in a plot but also a constructed representation of motives, attitudes, emotional reactions, and patterns of behavior. Character analysis becomes important because it allows readers to examine how a character responds to conflict, relates to other characters, and develops meaning within the narrative. Psychological approaches to literature extend this analysis by offering conceptual tools for interpreting patterns of thought, feeling, and behavior rather than treating characterization as a collection of isolated actions.

Among literary genres, the novel offers particularly rich material for psychological character analysis because its length allows authors to present recurring interactions, internal reflections, conflicts, and behavioral responses across different situations. These repeated textual cues can be read as part of a character's personality representation. Language is especially relevant in this process. Pennebaker and King (1999) demonstrated that patterns of language use can provide meaningful information about individual differences, while more recent literary-personality research has shown that fictional texts can be systematically examined using personality frameworks and trait descriptors (Boman, 2021; Bauditz et al., 2025). In this sense, dialogue and verbal interaction may function as textual evidence through which a fictional character's cognitive, emotional, and interpersonal tendencies are interpreted.

Personality refers to relatively enduring patterns of thinking, feeling, and behaving that distinguish one individual from another. One of the most influential frameworks for organizing personality traits is the Five-Factor Model, commonly known as the Big Five. The model identifies five broad dimensions: Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism. Evidence supporting this five-factor structure has been reported across different instruments and observers (McCrae & Costa, 1987), and the framework has become a widely used taxonomy for describing personality (Costa & McCrae, 1988, 1992; Digman, 1990). Contemporary theoretical development also emphasizes that Big Five traits are broad dispositional tendencies that shape characteristic patterns of interpretation, goal pursuit, emotion, and adaptation (DeYoung, 2015).

Openness to Experience is associated with imagination, curiosity, receptiveness to new ideas, intellectual exploration, and a willingness to consider unconventional possibilities. Conscientiousness refers to self-discipline, organization, responsibility, goal-directed behavior, and attention to obligations and consequences. Extraversion concerns energetic engagement with the external world and is commonly expressed through assertiveness, activity, sociability, enthusiasm, and positive emotional expression. Agreeableness reflects interpersonal concern, empathy, cooperation, trust, kindness, and a preference for harmonious relationships. Neuroticism refers to the tendency to experience negative emotions such as anxiety, frustration, fear, insecurity, and emotional distress. These dimensions offer a structured vocabulary for examining how a fictional character is represented across multiple narrative situations rather than relying only on general impressions.

The Big Five has increasingly been applied beyond conventional questionnaire-based personality assessment to the interpretation of fictional and cultural characters. Mentari and Wennyta (2019), for example, used Big Five personality traits to analyze the main character in the 2015 Cinderella film, while Putri (2023) applied the framework to Sir Walter Elliot in Jane Austen's *Persuasion*. Boman (2021) demonstrated the applicability of Big Five facets to protagonists in the novels of Yukio Mishima, and Bauditz et al. (2025) showed that personality concepts and Big Five marker terms can be systematically identified in literary texts. These studies support the usefulness of a structured personality framework for organizing textual evidence from fictional characterization, while also showing that the salience of particular dimensions may differ across characters and literary contexts.

Cressida Cowell's *How to Train Your Dragon* presents a particularly relevant character for this type of analysis. Hiccup Horrendous Haddock III differs from the conventional heroic image promoted by the

Viking community in the novel. Instead of depending primarily on physical strength, intimidation, or aggression, he frequently relies on observation, language, curiosity, empathy, strategic thinking, and experimentation. His interactions with Toothless and with other Vikings repeatedly place him in situations where he must negotiate social expectations, solve problems, respond to failure, and manage emotional pressure. A previous study by Septiana (2017) examined Hiccup's personality development using a psychological approach, indicating that his characterization provides substantial material for personality-oriented literary research. However, the pattern of Hiccup's personality as represented through the five dimensions of the Big Five remains a distinct analytical focus.

Accordingly, this study focuses on the Big Five Personality Traits represented in Hiccup Horrendous Haddock III through his dialogues, verbal responses, and interactions in *How to Train Your Dragon*. The analysis seeks to identify textual evidence corresponding to Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism, and to determine which dimension is most frequently represented in the collected data. By organizing Hiccup's characterization through the Five-Factor Model, the study aims to provide a systematic account of how his distinctive way of thinking, communicating, relating to others, and responding to conflict contributes to his portrayal as an unconventional protagonist.

B. Methodology

Research Design

This study employed a descriptive qualitative method to identify and interpret the personality traits represented by Hiccup Horrendous Haddock III in Cressida Cowell's *How to Train Your Dragon*. Descriptive qualitative research is appropriate when the purpose of a study is to organize and interpret textual data in relation to a defined conceptual framework rather than to test a statistical hypothesis (Sugiyono, 2011; Sileyew, 2019). The study also used a psycholinguistic approach in the sense that Hiccup's verbal expressions, dialogues, and interactional responses were treated as linguistic evidence related to cognitive, emotional, and interpersonal tendencies. This use of language as evidence is consistent with research showing that linguistic style can provide meaningful information about personality-related individual differences (Pennebaker & King, 1999).

Data Sources

The primary data source was Cressida Cowell's novel *How to Train Your Dragon* (Cowell, 2003). The unit of analysis consisted of individual dialogues, verbal responses, and interactional expressions attributed to Hiccup that were identified as representing one of the five Big Five dimensions. The secondary sources consisted of books, journal articles, and other scholarly references related to the Five-Factor Model, personality analysis, literary character studies, psycholinguistics, and qualitative research methodology.

Data Collection Technique

Data were collected through documentation. The researcher read the novel repeatedly to understand the storyline and the contexts in which Hiccup speaks and interacts with other characters. Relevant utterances were then identified, recorded together with their page references, and organized as textual data. The collection process focused on passages that could be interpreted through the five dimensions of

the Big Five Personality Traits. The documentation technique enabled the researcher to preserve the wording and narrative context of the textual evidence used in the analysis.

Data Analysis Technique

The analysis was conducted in several stages. First, the documented utterances were read in relation to their immediate narrative contexts. Second, each item was classified into one of the five dimensions: Openness to Experience, Conscientiousness, Extraversion, Agreeableness, or Neuroticism, using the conceptual characteristics described by Costa and McCrae and related Five-Factor literature (Costa & McCrae, 1988, 1992; McCrae & Costa, 1987). Third, the researcher interpreted how the wording, response, or interaction reflected the assigned personality dimension. Finally, the number of data in each category was counted to identify the most frequently represented personality pattern. The final corpus consisted of 99 data items.

C. Findings and Discussion

Findings

The analysis identified 99 textual data representing the five Big Five personality dimensions in Hiccup's characterization. Openness to Experience accounted for 42 data, Agreeableness for 30, Neuroticism for 13, Conscientiousness for 9, and Extraversion for 5. The following findings retain the study's original classification and present the textual evidence together with a concise interpretation of each item.

Openness to Experience

Data 01. *"What do you mean, jump???" (Cowell, 2003, p. 28).*

Hiccup 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, 2003, p. 39).*

Hiccup 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, 2003, p. 40).*

This quotation reflects Openness through 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, 2003, 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, 2003, p. 42).

Hiccup responds to another character's concerns with a factual explanation based on direct observation. He does not 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, 2003, 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, 2003, 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, 2003, 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, 2003, p. 62).

Hiccup responds 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, 2003, p. 63).

Hiccup corrects an argument he deems irrelevant. He does not 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, 2003, pp. 64–65).

Hiccup explains a dragon training method suggested by others—based on dominance and charisma—and then consciously rejects it because it does not fit his own personality.

Data 12. *"That's a secret."* (Cowell, 2003, 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, 2003, p. 66).

Hiccup comments on a book (a dragon training manual) that he feels does not 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, 2003, 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, 2003, 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, 2003, p. 78).*

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

Data 17. *"Okay, then, I'll try going to the other extreme." (Cowell, 2003, p. 81).*

After realizing that his communicative approach was not working, Hiccup decides to try the opposite method. He did not 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 Horrocow." (Cowell, 2003, 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, 2003, 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, 2003, p. 88).*

Hiccup responds to Toothless's voice or shout with a gently sarcastic comment. He does not 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, p. 146).*

Hiccup repeats the phrase as a question, signaling confusion or disbelief. Rather than reacting strongly, he seeks 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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 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, 2003, pp. 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, 2003, 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, 2003, 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. *"Ob, 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, 2003, 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.

Conscientiousness

Data 43. *"NO POOING IN THE KITCHEN! But poos go OUTSIDE, you KNOW that."* (Cowell, 2003, 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, 2003, p. 91).

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

Data 45. *"Watch."* (Cowell, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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 bear anything"* (Cowell, 2003, 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, 2003, 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.

Extraversion

Data 52. *"I challenge you, Snotface Snotlout, for the dragon, Fireworm, who is mine by right."* (Cowell, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, p. 183).

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

Agreeableness

Data 57. *"Don't do it, Fishlegs, please don't do it."* (Cowell, 2003, 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, 2003, p. 38).

Hiccup thanks Fishlegs for his sarcastic jokes about him.

Data 59. *"But I have got one."* (Cowell, 2003, p. 39).

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

Data 60. *"That's not true."* (Cowell, 2003, 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, 2003, 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, 2003, 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, 2003, 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. *"Ob shut up, Fishlegs, you're frightening it." (Cowell, 2003, 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, 2003, 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, 2003, 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, 2003, 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 does not yell or threaten, but rather conveys the prohibition calmly and rationally.

Data 68. *"STOP." (Cowell, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, p. 78).*

Hiccup realizes that a secret or action cannot be hidden forever. He does not show panic or a desire to lie, but rather accepts the reality rationally.

Data 73. *"Can I take him to bed with me?" (Cowell, 2003, 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, 2003, p. 83).*

Hiccup actively builds a mud wallow for Toothless.

Data 75. *"Okay, Toothless, it's ready. Get yourself a good wallow." (Cowell, 2003, 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, 2003, 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, 2003, p. 85).*

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

Data 78. *"Yup." (Cowell, 2003, 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, 2003, 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 is not 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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, 2003, 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.

Neuroticism

Data 87. *"Oh, for Thor's sake." (Cowell, 2003, 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, 2003, p. 44).*

Hiccup is speaking to Fishlegs in a reflective and fatalistic tone, interpreting their experience as a "sign" from the gods. He is not 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, 2003, 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, 2003, 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 does not 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, 2003, 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, 2003, 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, 2003, 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 beginning: the basic commands, the retrieval, the compulsory exercise, the hunting—a lot." (Cowell, 2003, 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 does not 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, 2003, 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, 2003, 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, 2003, 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 Horrocow?" (Cowell, 2003, 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, 2003, 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.

Discussion

Openness to Experience

Openness to Experience was the most frequently represented dimension, with 42 of the 99 identified data. Across the findings, Hiccup repeatedly demonstrates curiosity, imagination, intellectual flexibility, and a preference for alternative solutions. Data 3 and 6 emphasize intuitive awareness and willingness to learn; Data 7, 17, 19, 21, and 22 show his readiness to revise ineffective strategies; and Data 39 illustrates his ability to develop an unconventional solution when direct physical confrontation is impossible. These patterns are consistent with the conceptualization of Openness as a dimension involving receptiveness to novelty, imagination, intellectual exploration, and flexible engagement with new possibilities (Costa & McCrae, 1992; DeYoung, 2015).

The prominence of Openness is particularly meaningful in the narrative because Hiccup is repeatedly contrasted with a Viking culture that values strength, intimidation, and established methods. His dragon-training approach develops through observation, communication, humor, rewards, and psychological understanding rather than through force. The data therefore represent Openness not only through explicit curiosity but also through Hiccup's repeated willingness to question conventional assumptions and create new strategies. This interpretive pattern is compatible with literary applications of trait models in which

recurring descriptors, actions, and dialogue are organized as evidence of broader personality dimensions (Boman, 2021; Bauditz et al., 2025).

The dominance of Openness also helps explain the coherence among apparently different forms of evidence in the findings. Hiccup's questions, irony, reflection, experimentation, strategic planning, and willingness to learn are varied behaviors, yet they repeatedly position him as a character who does not accept inherited methods uncritically. In the context of the present study, the 42 data therefore make Openness the clearest organizing dimension of his textual personality representation.

Agreeableness

Agreeableness was the second most frequently represented trait, with 30 data. The findings consistently portray Hiccup as attentive to the needs, feelings, and safety of others, particularly Toothless and Fishlegs. His use of polite requests, expressions of gratitude, reassurance, concern, and moral reasoning appears throughout the data. Examples include greeting Toothless rather than intimidating him (Data 62), recognizing the dragon's hunger (Data 66), thanking Fishlegs (Data 71), building a mud wallow for Toothless (Data 74–75), explaining that cruelty toward smaller creatures is unkind (Data 79), and responding urgently when Toothless is in danger (Data 85–86).

This pattern corresponds with the interpersonal orientation of Agreeableness, which includes empathy, cooperation, trust, altruistic concern, and a preference for social harmony (Costa & McCrae, 1992; Digman, 1990). Hiccup's agreeableness is narratively important because it provides an alternative to the coercive relationship with dragons that is normalized by other Vikings. His communication with Toothless is not only instrumental; it is repeatedly represented as relational. This finding also resembles earlier character studies in which empathy, helpfulness, friendliness, and cooperative behavior were treated as textual indicators of Agreeableness (Mentari & Wennyta, 2019; Putri, 2023).

The combination of high-frequency Openness and Agreeableness in the coded data creates a distinctive portrait of Hiccup. He is not merely inventive; his inventiveness is often directed toward solutions that reduce harm and build cooperation. Thus, the study's second-largest category reinforces the interpretation of Hiccup as a compassionate and socially responsive protagonist.

Neuroticism

Neuroticism was represented by 13 data, mainly in moments of frustration, insecurity, pessimistic self-evaluation, emotional pressure, and distress. Data 88, 91, 92, and 93 show Hiccup questioning whether he is capable of becoming a hero and expressing concern about social expectations. Data 95–97 contain stronger anger and disappointment when he confronts the demands of his father and tribe, while Data 99 captures an intense emotional reaction during a critical event. These instances are consistent with the Neuroticism domain, which concerns susceptibility to negative affect such as anxiety, anger, fear, sadness, and vulnerability under stress (Costa & McCrae, 1992; DeYoung, 2015).

However, the findings also show that these negative emotional responses occur alongside Hiccup's continued problem-solving and social engagement. Within the study's qualitative interpretation, Neuroticism therefore functions as a secondary pattern rather than the dominant basis of his characterization. His self-doubt and frustration contribute to the internal tension between who he is and

what Viking society expects him to be, but they do not consistently prevent him from acting. This distinction is important because the present study reports frequency of represented data, not a psychometric score of Hiccup's personality.

Conscientiousness

Conscientiousness was represented by 9 data. The relevant findings emphasize rule awareness, responsibility, behavioral regulation, attention to consequences, and structured attempts to achieve a goal. Hiccup establishes boundaries for Toothless (Data 43), explains the consequences of noncompliance (Data 44), links rewards to completed tasks (Data 47), and asks for factual clarification before drawing conclusions (Data 51). These examples correspond with the Conscientiousness domain, particularly its emphasis on organization, dutifulness, self-regulation, and goal-directed action (Costa & McCrae, 1992).

Although this category is less frequent than Openness and Agreeableness, it supports the portrayal of Hiccup as a character who does not rely solely on spontaneous creativity. His alternative strategies are often accompanied by planning, conditions, consequences, and efforts to maintain order. Conscientiousness therefore complements the more dominant traits by showing how responsibility and regulation contribute to his problem-solving behavior.

Extraversion

Extraversion was the least frequently represented dimension, with 5 data. The identified utterances primarily occur when Hiccup becomes assertive, emotionally expressive, or directive in situations requiring immediate action. Data 52 shows a direct challenge to Snotlout, Data 54 expresses spontaneous positive emotion, and Data 55–56 contain decisive commands during urgent circumstances. Within the Big Five framework, these behaviors correspond particularly with assertiveness, activity, and positive emotional expression, which are commonly associated with Extraversion (Costa & McCrae, 1992; McCrae & Costa, 1987).

The small number of Extraversion data does not mean that Hiccup is incapable of leadership. Rather, within the textual corpus collected in this study, overtly extraverted behavior is less frequently represented than creativity, empathy, and reflective problem-solving. His leadership emerges most clearly when circumstances require direct action, while his more characteristic interactions remain analytical and relational. This interpretation is consistent with the article's central finding that Hiccup's unconventional effectiveness depends more strongly on Openness and Agreeableness than on social dominance.

Dominant Pattern of Hiccup's Personality

Taken together, the 99 data form a clear frequency pattern: Openness to Experience (42), Agreeableness (30), Neuroticism (13), Conscientiousness (9), and Extraversion (5). The two most frequently represented traits—Openness and Agreeableness—account for the central qualitative pattern identified in Hiccup's characterization. He repeatedly approaches challenges through imagination, curiosity, flexible thinking, empathy, communication, and cooperation. Neuroticism contributes moments of self-doubt and emotional pressure, Conscientiousness contributes responsibility and regulation, and Extraversion appears most visibly in moments requiring assertiveness and rapid leadership.

This pattern strengthens the interpretation of Hiccup as an unconventional hero. Traditional Viking expectations in the novel are frequently associated with physical power, aggression, loudness, and domination, whereas Hiccup succeeds through a different configuration of qualities. His distinctive character is built around the capacity to think differently and to relate to others—including dragons—with understanding rather than force. Septiana's (2017) earlier psychological study emphasized Hiccup's personality development; the present analysis complements that perspective by organizing his dialogues and interactions through the Five-Factor Model and identifying Openness to Experience as the most frequently represented dimension.

The findings also demonstrate the usefulness of personality frameworks for literary character analysis when they are applied to recurring textual evidence. Recent research has used trait-descriptive language and Big Five markers to investigate personality concepts in literature (Bauditz et al., 2025), while Boman (2021) has shown that Big Five facets can be productively applied to fictional protagonists. In the present study, the framework provides a systematic way to connect Hiccup's linguistic behavior and narrative actions to broader personality dimensions without replacing the literary context in which those behaviors occur.

D. Conclusion

This study examined the Big Five Personality Traits represented by Hiccup Horrendous Haddock III in Cressida Cowell's *How to Train Your Dragon* using a descriptive qualitative method with a psycholinguistic approach. The analysis identified all five dimensions of the Five-Factor Model in Hiccup's dialogues, verbal responses, and interactions. From a total of 99 data, Openness to Experience was the most frequently represented dimension with 42 data, followed by Agreeableness with 30, Neuroticism with 13, Conscientiousness with 9, and Extraversion with 5.

The predominance of Openness to Experience reflects Hiccup's recurring creativity, curiosity, flexibility, willingness to learn, and tendency to develop unconventional solutions. Agreeableness, the second most frequent dimension, is represented through empathy, cooperation, gratitude, care, and concern for the welfare of others, especially Toothless. Neuroticism appears in moments of anxiety, self-doubt, frustration, and emotional pressure; Conscientiousness is visible in responsibility, rule awareness, and regulated action; and Extraversion is represented less frequently, mainly through assertive or emotionally expressive behavior in demanding situations.

Overall, the findings portray Hiccup as an imaginative, thoughtful, and compassionate protagonist whose personality contrasts with conventional Viking ideals centered on physical strength and aggression. His characterization is most consistently organized around openness to new possibilities and a cooperative orientation toward others. The study therefore concludes that the most salient pattern in the collected textual data is the combination of Openness to Experience and Agreeableness, which supports Hiccup's representation as an effective and unconventional leader within the narrative.

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