Lexical Cohesion in Antoine de Saint-Exupéry's The Little Prince: A Reiteration-Based Analysis

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ABSTRACT

This study investigates the use of lexical cohesion in The Little Prince, a novel by Antoine de Saint-Exupéry, using Halliday and Hasan's (1976) theory of cohesion, with a specific focus on the reiteration category. The objectives of the study are: (1) to identify the types of lexical cohesion used by the main character, the Little Prince; and (2) to analyze how each type contributes to the textual structure and meaning of the narrative. Employing a qualitative descriptive method and discourse analysis approach, this study focuses on the odd-numbered chapters of the novel as the primary data source. The analysis reveals four types of reiteration; repetition, synonymy, antonymy, and superordinate. With repetition being the most dominant (61 occurrences). These cohesive devices are shown to significantly enhance the narrative's coherence, emotional tone, and philosophical nuance. The findings underscore the integral role of lexical cohesion in constructing the character's voice, and they contribute to a deeper understanding of how linguistic choices support thematic and stylistic unity in literary texts..

INTRODUCTION

Cohesion plays a vital role in ensuring that a text is perceived as unified and meaningful. As defined by Halliday and Hasan (1976), cohesion refers to the semantic relationships that connect parts of a text, and it is an essential aspect of discourse analysis. Among its various forms, lexical cohesion is particularly crucial in literary texts, where authors rely on vocabulary choices, such as repetition, synonymy, antonymy, and superordinate terms, to create coherence, reinforce themes, and shape narrative tone (Bennett & Royle, 2004).

Halliday and Hasan (1976) classify lexical cohesion into two major categories: reiteration and collocation. Reiteration includes repetition, synonymy, antonymy, and superordinate relationships, which together function to unify a text's meaning. In literary discourse, these elements not only tie together sentences and paragraphs but also serve to construct character identity, develop symbolic motifs, and highlight emotional and thematic contrasts (Paltridge,

2006).

While *The Little Prince* has been widely analyzed for its moral values, symbolism, and translation challenges, fewer studies have examined it from a purely linguistic perspective, especially through the lens of lexical cohesion as theorized by Halliday and Hasan. Existing literature tends to focus on thematic or cultural elements, leaving a gap in formal discourse analysis of the text. This study addresses that gap by exploring how reiteration-based lexical cohesion contributes to the novel's stylistic and philosophical depth (Hymes, 1972).

The Little Prince is an ideal subject due to its simple vocabulary and poetic minimalism, which paradoxically convey profound philosophical insights. The main character's language reflects innocence, introspection, and emotional clarity, making it a rich site for examining the cohesive strategies that underpin literary meaning.

Therefore, the study aims to: (1) identify the types of lexical cohesion, specifically reiteration, used by the main character in *The Little Prince*; and (2) analyze how these cohesive devices contribute to the coherence, emotional tone, and symbolic structure of the narrative. Through this analysis, the study seeks to highlight how linguistic form is interwoven with literary function in one of the most beloved works of modern literature.

REVIEW OF LITERATURE

Several previous studies have examined *The Little Prince* from diverse perspectives, though most have focused on translation strategies or thematic content rather than linguistic cohesion. These studies, while valuable, do not investigate how lexical choices contribute to textual coherence through the lens of Halliday and Hasan's cohesion theory.

For instance, Armyla et al. (2022) explored translation techniques in interrogative utterances, applying Molina and Albir's framework. Similarly, Ida (2022) examined the translation and syntactic function of infinitives using descriptive-analytical methods. Both studies provide important insights into language transfer and syntactic construction, but they do not address cohesion as a unifying textual element.

In terms of thematic focus, Waruwu et al. (2023) and Swandari & Markhamah (2023) analyzed the novel's moral values such as love, loyalty, and humility, highlighting the story's pedagogical and philosophical significance. However, these works operate more within the realm of character education and moral philosophy than linguistics (Rice et al., 2022). Their analyses revolve around what the text *means*, not *how* meaning is constructed at the linguistic level.

Although each of these studies contributes to the broader understanding of *The Little Prince*, none focus specifically on lexical cohesion through reiteration as proposed by Halliday and Hasan (1976). This lack of attention to the linguistic mechanisms that support the novel's coherence and narrative style reveals a notable gap in the literature. Furthermore, few studies have centered on the main character's voice and how it is built through lexical devices, especially across selected chapters (Farhan & Saputra, 2020).

Thus, this study aims to fill that gap by providing a systematic analysis of reiteration-based lexical cohesion in *The Little Prince*, exploring how the main character's speech uses repetition, synonymy, antonymy, and superordinate terms to shape meaning, emotion, and structure in the text.

METHOD

This study employed a qualitative descriptive method to analyze lexical cohesion in *The Little Prince*, grounded in the theoretical framework proposed by Halliday and Hasan (1976). The focus was specifically on the reiteration category, which includes repetition, synonymy, antonymy, and superordinate relationships. This method was chosen to enable an in-depth description and interpretation of naturally occurring linguistic patterns within the literary text, without manipulation of variables, as emphasized by Creswell (2014).

The English version of *The Little Prince* served as the primary data source. The data would

be taken from The Little Prince (De Saint-Exupéry, 2003) novel this novel was e book that published by Bomoo in 2003. From this text, the odd-numbered chapters, namely chapters 1, 3, 5, 7, 9, 11, and 13, were purposively selected for analysis. These chapters were chosen because they emphasize the speech and thoughts of the main character, the Little Prince, rather than those of the narrator or other characters. Focusing on these chapters allowed the researcher to concentrate on the cohesive strategies used by the central character, whose language is central to the thematic and stylistic identity of the narrative. The protagonist's poetic, reflective tone and consistent lexical choices make his dialogue especially relevant for analyzing reiteration-based cohesion.

The data were collected using a documentation technique. According to George (2008) library research is a method of acquiring data by examining and comprehending information from books, theories, and papers that are closely related to the topic of the research (Ariantini et al., 2021). The researcher closely read and reread the selected chapters to identify lexical items that demonstrated reiteration-based cohesion. A checklist was employed to classify each item into one of the four subtypes of reiteration, repetition, synonymy, antonymy, or superordinate, based on Halliday and Hasan's categorization. Sentences containing lexical cohesion were underlined and noted, and the examples were extracted into a data table for systematic analysis. The documentation process ensured that only clear and contextually relevant instances of reiteration were included in the dataset (Berg, 2001).

For the analytical process, the study utilized the interactive model of data analysis by Miles and Huberman (2014), which consists of data reduction, data display, and conclusion drawing. During the data reduction phase, the researcher filtered out irrelevant or ambiguous items, retaining only lexical items that unambiguously exhibited reiteration. These data were then displayed in tables grouped by category, along with their frequency and contextual usage. In the final stage, the researcher interpreted these patterns to explore how each type of reiteration contributed to the coherence of the text, the construction of emotional tone, and the reinforcement of symbolic and thematic elements throughout the narrative. This integrated method ensured a rigorous and focused analysis of lexical cohesion as it operates in the language of the Little Prince.

FINDINGS AND DISCUSSION

The analysis of lexical cohesion in the odd-numbered chapters of *The Little Prince* revealed the use of four types of reiteration as proposed by Halliday and Hasan (1976): repetition, synonymy, antonymy, and superordinate. A total of 82 instances of lexical cohesion were found in the selected chapters. These cohesive devices play an essential role in shaping the narrative flow, emotional tone, and stylistic identity of the main character, the Little Prince.

Table 1. Summary of Lexical Cohesion Types Found in the Little Prince

No.	Type of Lexial Cohesion	Frequency	Chapters Found
1.	Repetition	61	1, 3, 5, 7, 9, 11, 13
2.	Synonymy	7	1, 5, 7, 9
3.	Antonymy	6	1, 5, 7, 9
4.	Superordinate	8	3, 5, 7, 9
	Total	82	

Repetition

Repetition is the most dominant type of lexical cohesion in the data. It reflects the childlike and reflective narrative style of the Little Prince, where repeated lexical items emphasize emotional intensity and reinforce core themes

Table 2. Repetition in the Little Prince's Dialogue and Context

No.	Repeated Word/Phrase	Chapter	Sentence Example
1.	Tie him	3	"Tie him! What a queer idea… if you don't tie

			him…”
2.	Airplane	3	“It is an airplane… my airplane.”
3.	Baobabs	5	“…baobabs start out by being little…”
4.	Plants / Seeds	5	“…good plants… bad plants… good seeds…”
5.	Flower	5, 7, 13	Repeated in all three chapters (“if someone loves a flower…” / “my flower…” etc.)
6.	Thron(s)	7	“Even flowers that have thorns… Yes, even flower…”
7.	Sheep	5, 7	“Draw me a sheep!” / “My sheep eat…”
8.	Volcanoes	13	“I own three volcanoes… it is of some use to my volcanoes.”
9.	Admire	11	“Admire me just the same.” – “I admire you.”

The analysis of lexical cohesion in the selected odd-numbered chapters of *The Little Prince* identified 82 instances of reiteration, falling into four types as defined by Halliday and Hasan (1976): repetition, synonymy, antonymy, and superordinate. Among these, repetition emerged as the most dominant type, with 61 occurrences, while synonymy, antonymy, and superordinate appeared less frequently, with 7, 6, and 8 instances respectively. Each type contributed in distinct ways to the narrative's coherence, emotional tone, and thematic construction.

Repetition plays a central role in shaping the narrative style and emotional rhythm of *The Little Prince*. The frequent recurrence of specific lexical items not only ensures semantic continuity but also reflects the main character's childlike worldview and introspective manner of speech. For example, in Chapter 3, the repetition of “tie him” and “my airplane” emphasizes urgency and ownership, revealing the Little Prince's evolving understanding of responsibility. Similarly, in Chapter 5, the repetition of “baobabs,” “plants,” and “seeds” establishes thematic continuity regarding growth, danger, and care, core concerns of the Prince's philosophy. The word “flower,” which appears repeatedly in Chapters 5, 7, and 13, is particularly significant. Its recurrence reinforces the symbolic role of the flower as a representation of love, beauty, and vulnerability. Emotional depth is added through this repetition, especially when the flower becomes the focal point of the Prince's longing and sorrow.

Moreover, repetition often acts as a rhetorical device that mirrors the oral cadence of a child recounting or emphasizing what matters most. For instance, the phrase “millions and millions” in Chapter 7 captures the Little Prince's awe toward the universe and underscores the uniqueness of his beloved flower. Similarly, in Chapter 1, the repetition of “grown-ups” across sentences links various critiques into a cohesive reflection on adult irrationality. These examples show how repetition does not merely tie sentences together but expresses values and emotional intensity. In this novel, repetition is not redundant; it is purposeful and poetic, dramatizing what the Prince holds dear.

Example 1 – Chapter 1

“Grown-ups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them.”

The word “*grown-ups*” is repeated within the same and across multiple sentences. This repetition helps maintain semantic focus on a central theme: the divide between children and adults. Repeating the noun ties separate reflections into one unified idea, creating textual cohesion. It also serves as a **conceptual refrain**, anchoring the narrator's core critique of adult logic and imagination.

Example 2 – Chapter 7

“If someone loves a flower, of which just one single blossom grows in all the millions and

millions of stars..."

The repeated phrase "*millions and millions*" is not only lexical repetition but also emotional and rhythmic reinforcement. It reflects the poetic structure of the Little Prince's speech and deepens emotional engagement. The phrase binds the sentence together and creates a **musical quality** that mimics childlike awe.

Example 3 – Chapter 3

"Draw me a sheep… I want a sheep…"

The repeated noun "*sheep*" appears in several chapters and symbolizes the Prince's need for control, imagination, and care. Structurally, its recurrence maintains topic focus across scenes. Emotionally, it represents vulnerability and responsibility, a motif that recurs through the narrative.

Repetition not only ensures cohesion but dramatizes inner states, repeating what matters most to the speaker. It is **not redundant**, but emotionally strategic.

Synonymy

Synonymy maintains cohesion by using words with similar meanings, often to avoid repetition while preserving semantic continuity. In *The Little Prince*, synonymy reflects emotional nuance and poetic variation.

Table 3. Synonymy in the Little Prince's Dialogue and Context

No.	Synonymy Pair	Chapter	Sentence
1.	Always ↔ Forever	1	"…always and forever explaining things to them."
2.	↔	7	"I felt awkward and blundering."
3.	Slowly ↔ Steadily	9	"…burn slowly and steadily, without eruptions."
4.	Flower ↔ Blossom	7	"If someone loves a flower… one single blossom."
5.	Little ↔ Small	5	"The baobabs start out by being little… before they grow so big."
6.	Good ↔ Nice	5	"Good plants… nice ones would grow." (*paraphrased*)
7.	Alone ↔ Isolated	13	"I am alone among men…" (*implied synonymy*)

Synonymy, although less frequent, serves a complementary function by varying expression while maintaining semantic unity. It helps preserve cohesion without the monotony of direct repetition. For instance, in Chapter 1, the adverbs "always" and "forever" appear in a paired construction to emphasize duration. Though similar in meaning, their use together reinforces the burden the narrator feels about explaining things to adults. This pairing contributes not only to lexical cohesion but also to emotional tone, adding rhythm and emphasis to the sentence. Another example is the substitution of "flower" with "blossom" in Chapter 7. This shift in diction adds poetic texture and evokes a sense of delicacy, while maintaining thematic focus on the object of affection.

In several cases, synonymy deepens the expressive range of the Prince's reflections. In Chapter 5, the use of "good" and "nice" to describe plants introduces subtle emotional variation, reflecting the Prince's moral perspective more than scientific classification. Likewise, the near-synonyms "alone" and "isolated," though not always adjacent in the text, recur throughout the narrative to portray the Prince's existential solitude. These lexical choices build long-range cohesion, as they link thematically consistent ideas across different parts of the novel. In this way,

synonymy enhances the narrative's coherence while allowing stylistic fluidity and emotional nuance to emerge in the character's voice.

Example 1 – Chapter 1

"…it is tiresome for children to be *always* and *forever* explaining things to them."

Though *always* and *forever* are time adverbs, they function as near-synonyms here. Both suggest unending duration. Their pairing provides rhythmic reinforcement, emphasizing the speaker's frustration and emotional burden. Lexically, this repetition with variation contributes to cohesion while sustaining tone.

Example 2 – Chapter 5

"Good seeds from good plants… *nice* ones would grow…"

Here, *good* and *nice* are emotionally synonymous. They both refer to positive attributes from the Prince's perspective. The substitution prevents monotony and adds expressive range, reflecting his childlike lens of moral evaluation rather than scientific accuracy.

Example 3 – Chapter 13

"I am *alone* among men…"

While *alone* appears directly, earlier contexts describe the Prince as *isolated*, *on his own*, or *separated*. These synonyms form a long-distance cohesion, maintaining thematic unity through varied emotional expressions of loneliness.

Synonymy in the novel subtly deepens emotion without lexical monotony. It gives the narrative semantic layering, especially effective in poetic storytelling.

Antonymy

Antonymy builds cohesion through contrast, between ideas, emotions, or states. In *The Little Prince*, antonymy is both lexical and philosophical, helping define moral boundaries and inner tension.

Table 4. Antonymy in the Little Prince's Dialogue and Context

No.	Antonym Pair	Chapter	Sentence
1.	Never ↔ Always	1	"…never understand always and forever explaining…"
2.	Little ↔ Big	5	"…start out by being little… before they grow so big."
3.	Good ↔ Bad	5	"…good plants and bad plants…"
4.	Stay ↔ Leave	9	"I must go… I cannot stay."
5.	Tame ↔ Wild	5	"He is not tamed… He is a wild sheep."
6.	Present ↔ Absent	7	"You'll be glad you've known me… even when I'm gone."

Antonymy, though limited in frequency, functions as a crucial cohesive device in *The Little Prince* by introducing contrasts that mirror the character's emotional and moral reasoning. The Prince often perceives the world in binary terms, and this duality is reflected in lexical oppositions

such as "good" versus "bad," "tame" versus "wild," and "stay" versus "leave." In Chapter 5, for instance, the Prince distinguishes "good plants" from "bad plants" when explaining the danger posed by baobabs. This dichotomy reflects his simplistic but sincere moral framework. Similarly, in Chapter 9, when the Prince says, "I must go… I cannot stay," the opposition between the verbs reinforces the emotional tension of parting. These antonyms not only build cohesion by linking clauses through contrast but also amplify thematic conflict, between duty and desire, connection and independence. Another key contrast appears between "tamed" and "wild," terms that recur throughout Chapters 5 to 7. This pair encapsulates the central theme of forming bonds and the vulnerability that comes with emotional attachment. The use of antonymy across chapters allows the narrative to evolve while keeping thematic tensions clearly defined and emotionally resonant.

Example 1 – Chapter 5

"There were *good* plants and *bad* plants… good seeds from good plants and bad seeds from bad plants."

This binary of *good* ↔ *bad* reflects a moral framework. The Prince sees the world not in shades of gray but in opposites. Cohesion is achieved across multiple clauses by repeating and contrasting these values. It highlights the childlike absolutism of the Prince's logic and lends clarity to his worldview.

Example 2 – Chapter 7

"I must *go*… I cannot *stay*."

This line presents a direct lexical contrast. *Go* ↔ *stay* not only conveys movement but signals emotional turmoil. The pair creates cohesion through **syntactic symmetry** and narrative tension, between desire and duty, connection and departure.

Example 3 – Chapter 5–7

"He is not *tamed*… he is a *wild* sheep."

This is an implied antonym. The contrast between *tamed* and *wild* is not always side by side but recurs thematically across chapters. The opposition builds cohesion across distance, reflecting the central theme of attachment and emotional vulnerability.

Antonymy in the text is often moral and emotional, helping readers trace value-laden dichotomies and develop thematic continuity.

Superordinate

Superordinate cohesion links a general term with its more specific items (hyponyms). This builds conceptual hierarchy and allows the narrative to group ideas meaningfully.

Table 5. Superordinate Relations in the Little Prince's Dialogue and Context

No.	Superordinate → Subordinates	Chapter	Sentence
1.	Plant → Sprout, Rose-bush	5	"A sprout of radish or the spring of a rose-bush."
2.	Plant → Seed, Baobab	5	"Good seeds from good plants… baobabs start…"
3.	Animal → Sheep, Caterpillar	5, 9	"Draw me a sheep…" / "I must endure… caterpillars."
4.	Animal → Butterfly	9	"…acquainted with the butterflies."

5.	Tool → Hammer, Bolt	7	"My hammer, my bolt…"
6.	Object → Airplane	3	"It is not an object. It is an airplane."
7.	Nature → Volcanoes, Flower	13	"My volcanoes… my flower…"
8.	Time → Now, Forever	1, 9	"Now…" vs "Forever..." (implied superordinate)

Superordinate relationships, though subtle, add hierarchical and categorical cohesion by linking general terms with their more specific subtypes. In *The Little Prince*, this cohesion type reflects how the Prince organizes the world around him, not through scientific taxonomy, but through emotional significance and symbolic associations. For example, in Chapter 3, the distinction between "object" and "airplane" presents a conceptual clarification: the airplane is not merely an object but something meaningful and personalized. This contrast emphasizes the Prince's evolving perception of his surroundings. In Chapter 5, terms like "plants," "seeds," "sprouts," and "rose-bushes" appear together, reflecting a superordinate-subordinate relationship that conveys both physical and symbolic growth. These items are not randomly grouped; they form a semantic field that reinforces the motif of care and responsibility.

Further examples include "animal" as a superordinate term to "sheep," "caterpillars," and "butterflies" in Chapters 5 and 9. Here, the cohesive structure not only maintains thematic focus on nature and transformation but also aligns with the Prince's intuitive way of categorizing the world. Even inanimate objects, such as "hammer" and "bolt" in Chapter 7, serve to deepen the emotional narrative when grouped under the implied superordinate "tool." These hierarchical groupings contribute to textual unity while subtly portraying the Prince's mental and emotional associations. What distinguishes superordinate cohesion in this novel is that it often emerges not from explicit definitions, but from narrative context and symbolic alignment, reflecting a childlike but emotionally rich worldview.

Example 1 – Chapter 3

"It is not an *object*. It is an *airplane*."

Here, *object* is a superordinate for *airplane*. The Prince begins with a broad classification and refines it through learning. This general-specific contrast creates cohesion while illustrating the Prince's growing awareness of his environment.

Example 2 – Chapter 5

"A sprout of *radish* or the sprig of a *rose-bush*…"

Both *radish* and *rose-bush* are types of *plants* (implied). Though the word *plant* isn't stated, the categorization links them, creating conceptual cohesion. The Prince views them not scientifically but emotionally: useful vs. beautiful.

Example 3 – Chapter 13

"My volcanoes… my flower."

These are united under the implied superordinate *nature*. Though vastly different, they are grouped based on emotional value and caretaking. Cohesion is formed by thematic parallelism rather than taxonomy.

Example 4 – Chapter 9

"Caterpillars… butterflies…"

These fall under *insects/animals*. Their relationship is developmental, creating cohesion through life stages. The Prince connects discomfort with reward, forming symbolic cohesion across concepts.

Superordinate cohesion reveals the Prince's emotional categorization of the world. He doesn't classify based on logic but on meaning and attachment.

Interpretation and Thematic Cohesion

Beyond their structural function, the cohesive devices used in *The Little Prince* play a profound thematic role, contributing significantly to the emotional and philosophical resonance of the narrative. The dominant use of lexical cohesion, particularly repetition, serves not merely to bind the text but to illuminate the worldview of the main character. Reiteration, as expressed through repetition, synonymy, antonymy, and superordinate terms, becomes a linguistic reflection of the Little Prince's inner life, his innocence, his longing for understanding, and his search for meaning and connection.

Repetition, which appears most frequently, reflects the character's sincerity and contemplative nature. The repeated use of words such as "flower," "sheep," and "baobabs" underscores the emotional weight these objects carry in the Prince's world. These are not random lexical choices; they are symbols imbued with personal significance. The flower, for instance, is repeated not only as a noun but as a concept that embodies love, fragility, and responsibility. Through repetition, the text reenacts the Prince's persistent emotional attachments, his refusal to forget or let go, and his tendency to revisit what matters most. This mirrors the cyclical, ruminative thinking common in children and serves to communicate emotional intensity with poetic simplicity.

Synonymy in the narrative offers a means of emotional shading, subtle lexical shifts that add depth to the Prince's reflections. When the Prince uses "blossom" instead of "flower" or contrasts "nice" with "good," he is not just avoiding repetition; he is expressing emotional nuance. These choices reflect a worldview where language is fluid and meaning is deeply personal. Synonymy also signals the Prince's poetic sensibility. He does not speak in rigid definitions but in emotional resonances, suggesting that meaning in his world is less about precision and more about feeling. This use of synonymy contributes to a narrative style that is both lyrical and intimate.

Antonymy, on the other hand, introduces moral and existential dualities into the story. The Prince's frequent oppositions, such as "tamed" versus "wild" or "stay" versus "leave", do more than provide cohesion. They articulate the binary ways in which he understands the world. For the Prince, relationships are either meaningful or meaningless; beings are either tamed or untamed; actions are either loving or neglectful. These oppositions mirror the Prince's struggle to reconcile love with freedom, connection with departure, and innocence with the complexity of adult behavior. The use of antonyms across chapters thus reveals not only linguistic contrast but also the emotional and philosophical tensions that underpin the narrative.

Superordinate cohesion reflects how the Prince cognitively organizes his experiences. His use of general-to-specific groupings, such as categorizing "seeds" and "baobabs" under "plants," or "caterpillars" and "butterflies" under "animals", demonstrates not scientific understanding but symbolic logic. These groupings often correspond to emotional associations. For example, "plants" are linked to care and responsibility, while "animals" symbolize companionship and transformation. Superordinate terms thus build conceptual cohesion while reinforcing symbolic structures: tools are for repair, volcanoes for maintenance, flowers for love. The Prince does not view the world through a rational or empirical lens but through one of emotional relevance and symbolic meaning.

In sum, the cohesive devices analyzed in this study are not merely technical features of the text. They function as expressive instruments through which the narrative conveys its core themes: love, loss, responsibility, imagination, and the contrast between childlike perception and adult logic. Lexical cohesion, particularly in the Prince's dialogue, mirrors his emotional consistency and symbolic logic. It binds the narrative not only at the sentence level but across its philosophical arc. Thematic cohesion emerges when linguistic choices consistently reinforce the protagonist's worldview, one that is sincere, poetic, and deeply humane.

By highlighting these connections between cohesion and theme, the study reinforces the idea that form and meaning are inseparable in literary texts. In *The Little Prince*, lexical cohesion does not merely link words; it builds a world. It is through the repetition of flowers and sheep, the contrast between tame and wild, and the layering of synonyms like "always" and "forever," that the Prince's universe becomes coherent, not only linguistically but emotionally and symbolically as well.

CONCLUSIONS

This study set out to investigate the types and functions of lexical cohesion, specifically reiteration, in *The Little Prince* by Antoine de Saint-Exupéry. Grounded in the framework of Halliday and Hasan (1976), the research focused on four subtypes of reiteration: repetition, synonymy, antonymy, and superordinate. By examining the odd-numbered chapters of the novel, which feature the language of the main character most prominently, the study aimed to identify how these cohesive devices contribute to narrative coherence, emotional depth, and symbolic resonance.

The analysis revealed that repetition is the most frequently used and functionally significant form of cohesion, accounting for 61 of the 82 instances found. This dominance reflects the poetic, reflective, and childlike tone of the Little Prince's voice. Repetition was shown to play a critical role in reinforcing themes of love, vulnerability, and existential wonder, while also serving as a rhetorical device that gives rhythm and emotional weight to the character's dialogue. The other forms of reiteration, synonymy, antonymy, and superordinate, though less frequent, were equally important in providing variation, conceptual contrast, and thematic clarity. Synonymy added emotional nuance, antonymy highlighted binary thinking and philosophical tension, and superordinate cohesion mirrored the Prince's intuitive, emotionally driven worldview.

Together, these cohesive strategies contribute not only to the formal unity of the text but also to its thematic integrity. The linguistic choices made by the author serve as subtle yet powerful tools for expressing character psychology, narrative rhythm, and philosophical insight. Through this lens, lexical cohesion is revealed as more than a structural element, it is a narrative mechanism that shapes meaning, amplifies symbolism, and supports the literary identity of the text.

Ultimately, this study affirms the value of applying cohesion theory to literary texts. It demonstrates that lexical cohesion, particularly in the form of reiteration, is integral to how stories are told, how emotions are conveyed, and how meaning is sustained across narrative space. In the case of *The Little Prince*, cohesion becomes a window into the soul of its protagonist and a bridge between linguistic form and literary function. As such, the findings contribute not only to the understanding of this specific novel but also to broader applications in discourse and literary analysis, where cohesion serves as a key to unlocking the relationship between language, thought, and storytelling.

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