Critical Discourse Analysis of Adult Character Insecurities in *The Little Prince:*

Formulating Character Education Values Through Saint-Exupéry's Perspective



Thesis

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Thesis

Critical Discourse Analysis of Adult Character Insecurities in The Little Prince: Formulating Character Education Values Through Saint-Exupéry's Perspective

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MOTTO

"We don't choose the ballroom, we just dance."

(Spider-Man Noir)

Declaration of Authenticity of Thesis

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2. This Thesis is the sole work of the author and has not been written in collaboration with any other person, nor does it include, without due acknowledgement, the work of any other person.
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ABSTRACT

Abdillah, M. Ikrar. 2026. *Critical Discourse Analysis of Adult Character Insecurities in The Little Prince: Formulating Character* Education Department, Faculty of Tarbiyah and Teachers Training, Universitas KH Mukhtar Syafaat (UIMSYA) Blokagung Banyuwangi. Advisor: Dewi Khawa, M.Pd.

Keywords: Critical Discourse Analysis, Adult Insecurities, *The Little Prince*, Character Education, Individual Psychology.

This research aims to deconstruct the discursive strategies and linguistic patterns that represent adult character insecurity in Antoine de Saint-Exupéry's novel *The Little Prince* and formulate humanistic character education values as a solution. Amidst a modern society increasingly characterized by individualism and materialism, adults often experience identity crises that manifest as psychological insecurities, leading to superficial communication and social disconnection. Using a Qualitative Literature Review approach, this study employs Norman Fairclough's three-dimensional Critical Discourse Analysis (CDA) model (micro, meso, and macro levels) integrated with Alfred Adler's Individual Psychology to dissect the dialogues of the seven adult characters. The findings reveal that these characters utilize language not for empathetic connection but as ego defense mechanisms employing rigid, absolute, and authoritarian linguistic structures to mask their deep-seated insecurities (inferiority complexes). They exhibit an unhealthy striving for personal superiority and a severe lack of social interest. Consequently, to counteract the pathologies of modernity depicted, such as materialistic alienation and authoritarian bureaucracy. This study formulates Thomas Lickona's humanistic character education values. These formulated values, comprising respect and equality of dignity, kindness and empathy, responsibility and moral courage, and humility, are proposed as essential pedagogical materials to foster authentic communication and moral integrity in learners, preventing the recurrence of such adult insecurity.

ABSTRAK

Abdillah, M. Ikrar. 2026. *Critical Discourse Analysis of Adult Character Insecurities in The Little Prince: Formulating Character* Education Department, Faculty of Tarbiyah and Teachers Training, Universitas KH Mukhtar Syafaat (UIMSYA) Blokagung Banyuwangi. Advisor: Dewi Khawa, M.Pd.

Kata Kunci: Analisis Wacana Kritis, Insekuritas Orang Dewasa, *The Little Prince*, Pendidikan Karakter, Psikologi Individual.

Penelitian ini bertujuan untuk mendekonstruksi strategi diskursif dan pola linguistik yang merepresentasikan insekuritas karakter dewasa dalam novel *The Little Prince* karya Antoine de Saint-Exupéry serta merumuskan nilai-nilai pendidikan karakter humanis sebagai solusinya. Di tengah masyarakat modern yang semakin diwarnai oleh individualisme dan materialisme, orang dewasa sering kali mengalami krisis identitas yang bermanifestasi sebagai insekuritas psikologis, yang berujung pada komunikasi yang dangkal dan keterputusan hubungan sosial. Menggunakan pendekatan *Qualitative Literature Review* (Tinjauan Pustaka Kualitatif), penelitian ini mengaplikasikan model Analisis Wacana Kritis (AWK) tiga dimensi dari Norman Fairclough (tingkat mikro, meso, dan makro) yang diintegrasikan dengan Psikologi Individual Alfred Adler untuk membedah dialog tujuh karakter dewasa dalam novel. Hasil penelitian mengungkapkan bahwa karakter-karakter tersebut menggunakan bahasa bukan untuk koneksi empatik melainkan sebagai mekanisme pertahanan ego-menggunakan struktur linguistik yang kaku, absolut, dan otoriter untuk menutupi insekuritas (kompleks inferioritas) mereka yang mendalam. Mereka menunjukkan dorongan yang tidak sehat untuk mencapai superioritas pribadi dan sangat kekurangan minat sosial. Sebagai akibatnya, untuk menangkal patologi modernitas yang digambarkan seperti alienasi materialistik dan birokrasi otoriter.Penelitian ini merumuskan nilai-nilai pendidikan karakter humanis dari Thomas Lickona. Nilai-nilai yang dirumuskan ini, yang meliputi rasa hormat dan kesetaraan martabat, kebaikan dan empati, tanggung jawab dan keberanian moral, serta kerendahan hati, diusulkan sebagai materi pedagogis esensial untuk menumbuhkan komunikasi otentik dan integritas moral pada peserta didik, demi mencegah terulangnya insekuritas orang dewasa semacam itu.

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Banyuwangi, 04 June 2026

Muhammad Ikrar Abdillah

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CHAPTER I
INTRODUCTION

1.1.Research Background

Literary works serve a strategic function as a medium of social critique. They record the dialectic between the author and the reality of life, going beyond their function as mere aesthetic objects. As a manifestation of the anxieties of an era, literature contains traces of values and ideologies that dismantle inequalities or phenomena in society. In the educational context, this critical function positions literature as a vital pedagogical instrument. It shapes the intellectual awareness and emotional maturity of students. The findings Sumito and Puniman (2024) confirm that literary learning not only hones language skills. It consistently instills positive character values through a process of deep reflection on the narratives analyzed in the classroom.

The integration of literary materials in language teaching opens a dialogue space that goes beyond mastering grammar or vocabulary. The use of literary texts allows students to touch upon universal human aspects, such as emotional sensitivity and social concern. This is crucial amidst 21st-century educational challenges that demand a balance between intellectual intelligence and emotional maturity. Character education through literature becomes an effective bridge to teach moral values without being patronizing. Swandari & Markhamah (2023) emphasize that the novel *The Little Prince* contains significant moral values such as responsibility, affection, and honesty. These are highly relevant for implementation as character reinforcement materials for secondary school students.

The novel *The Little Prince* (*Le Petit Prince*) by Antoine de Saint-Exupéry is a masterpiece of world literature with eternal relevance in character education discourse. This work holds a special position. It is often categorized as children's reading due to its illustrations, but it carries a very heavy philosophical weight. Various academic studies prove that this novel contains layered moral messages and humanist values implicitly addressed to adult readers who have often lost "the eyes of the heart." Annuri et al., (2024) reveal through their analysis that *The Little Prince* densely contains values of empathy, responsibility, and social awareness.

These values have the strong potential to reshape the character of readers eroded by modern routines.

The urgency of raising *The Little Prince* in current research lies in the social context of modern society, which is increasingly individualistic and materialistic. Saint-Exupéry criticizes how adults view the world by focusing only on numbers, prices, and profits, forgetting the essence of human relationships. The values in this novel become an antithesis to the current moral degradation. This finding is reinforced by Nurnaningrum (2025), who asserts that the universal values in the novel remain relevant, even urgent, to be reintegrated into modern education contexts. It serves specifically as character education material to remind us of the essence of being fully human.

The reality of contemporary society shows worrying phenomena in the adult age group, contradicting the ideal values in literary works. Many adults today face serious identity crises that directly impact their emotional instability. This crisis manifests as insecurity. This insecurity drives individuals to obsessively seek external recognition, whether through displays of social status, the pursuit of absolute power, or the accumulation of material possessions. Current psychological research highlights this phenomenon as a widespread mental health issue. Guo et al. (2025) found empirical evidence that unclear self-identity has a significant correlation with increased social anxiety in early adults, triggering unhealthy compensatory behaviours in social interactions.

The impact of this adult insecurity does not stop at the individual level; it damages the surrounding social and educational order. Adults, who should be role models and mentors for the younger generation, instead show visible character fragility. They struggle to build authentic communication because they are hindered by the social masks they create themselves. The behaviour of boasting to cover up shortcomings is strictly warned against in the Quran, Surah Luqman verse 18: "And do not turn your cheek [in contempt] toward people and do not walk through the earth exultantly. Indeed, Allah does not like everyone self-deluded and boastful." Relevant to this verse, Djenap Zamilummi Polhaupessy et al. (2025) reveal that adult figures who fail to manage insecurity tend to run from self-introspection. They cover up weaknesses with arrogance, making their interpersonal relationships shallow and transactional.

A psychological perspective acts as a necessary analytical tool to dissect this phenomenon of insecurity-driven adult behavior. Alfred Adler's Individual Psychology offers a precise framework for understanding this dynamic. Adler argues that humans are fundamentally driven by efforts to overcome feelings of inferiority (inferiority complex) towards superiority (striving for superiority). Problems arise when the effort to overcome inferiority is done in the wrong and selfish way, without social interest. The strange behaviors of adults are often a form of overcompensation for the feelings of worthlessness they feel deep inside. G. J. Feist et al. (2021) explain in personality psychology literature that, according to Adler, a neurotic style of life forms when individuals set fictional goals to cover their inferiority, often leading to social isolation.

This psychological phenomenon is portrayed symbolically and brilliantly in *The Little Prince* through a series of adult characters encountered by the Little Prince on various asteroids. The King, for example, represents an obsession with absolute power to cover his powerlessness. He commands the sunset only when the sun is about to set. The Conceited Man only wants to hear praise and rejects criticism, showing how fragile his self-esteem is. These characters are not just jokes, but allegories of social criticism. Wahyuningtyas & Gusthini (2025) analyse that the use of metaphors and allegories in *The Little Prince* functions as a sharp critique of the behaviour of adults trapped in the illusion of their own greatness, making these characters real representations of social pathology.

This representation of insecurity is not only seen in actions but is constructed through the language they use. The Businessman is busy counting stars and claiming ownership of something he cannot possess, using "serious" professional language to justify irrational greed. The language used by these characters builds an image of authority, rationality, and busyness. However, it implicitly exposes their insecurity and spiritual emptiness. The language style used by Saint-Exupéry is very effective in satirizing this behavior. Dea & Hadi (2024), in their stylistic analysis, found that the language style in this novel is consistently used to contrast the pure mindset of children with the complex but philosophically empty mindset of adults.

Research that goes beyond describing moral values to analyzing how the discourse of insecurity is constructed is highly necessary. The Critical Discourse Analysis (CDA) approach is chosen because this method can uncover hidden relationships between text (language), cognition (psychology), and social context. CDA views language not as a neutral communication tool, but as an arena for ideological struggle and power. Sari et al. (2024) highlight that the systematic application of CDA within language education is a strategic imperative to foster learners' critical thinking and reading capacities. This methodology effectively enables students to decode complex textual architectures, thereby facilitating the detection of latent biases and ideological imprints that often remain invisible to casual readers.

The application of Norman Fairclough's critical discourse analysis model to the dialogue of adult characters in *The Little Prince* in this study aims to reveal how insecurity and the inferiority complex (in Adler's view) hide behind the authoritative utterances of the characters. This research is expected to reformulate humanistic character education values as a critique and solution to the phenomenon of adult insecurity. Its final contribution is intended for the development of English learning in the *Tadris* environment. It aims to orient learning not only towards linguistic competence but also towards character building and critical literacy. Oktarin & Hastomo (2024) support this with findings that the use of CDA in learning is proven to significantly improve digital literacy skills and student critical awareness, which are key assets in facing the complexity of the modern world.

1.2. Research Focus

1.2.1. How does Critical Discourse Analysis (CDA) reveal the linguistic and ideological patterns that represent the primary insecurities of the adult characters in the novel *The Little Prince*?

1.2.2. Based on the findings of the adult characters insecurities through CDA, what character education values can be formulated as critiques and solutions offered by Saint-Exupéry?

1.3. Research Objectives

1.3.1. To identify discursive strategies and linguistic patterns representing adult character insecurity in the novel *The Little Prince* through Critical Discourse Analysis (CDA).

1.3.2. To formulate humanistic character education values based on Saint-Exupéry's perspective as enrichment material for literary appreciation and moral education learning.

1.4. Research Significance

1.4.1. **Theoretical Benefits:**

a. Development of CDA Theory: Enriches the treasury of applied linguistics, specifically in the application of Norman Fairclough's Critical Discourse Analysis model to children's literature containing adult psychological content.

b. Interdisciplinary Perspective: Provides empirical evidence regarding the close link between language structure (linguistics) and mental conditions (psychology) in fictional character formation.

1.4.2. **Practical Benefits:**

a. For English Educators and Teachers: The results of this study can serve as a reference for teaching materials based on Critical Language Awareness. Teachers can use the analysis of adult characters in this novel as a case study in class to train students in critical thinking while implicitly instilling character building.

b. For Literature and Language Students: This research functions as an applicative model for students who wish to research the intersection of literature, linguistics, and psychology. These findings provide concrete examples of how Adler's Insecurity theory can be operationalized through critical discourse analysis tools to dissect classic texts.

c. For Future Researchers: Serves as a reference foundation for further research wishing to examine mental health issues in children's literature or

explore other pedagogical aspects of Antoine de Saint-Exupéry's works.

1.5. Scope and Limitations of the Study

To maintain the depth and focus of the scientific analysis, the researcher establishes the following scope and limitations:

1.5.1. Research Scope

The scope of this research is specifically focused on a critical discourse analysis of the phenomenon of adult insecurity as portrayed in *The Little Prince*. Specifically, it encompasses:

a. Material Object: The primary data is the narrative text of the novel The Little Prince (2024 edition, Norris Book).
b. Subject of Study: The analysis focuses on the six archetypal adult characters encountered by the Little Prince: The King, The Conceited Man, The Drunkard, The Businessman, The Lamplighter, and The Geographer.
c. Theoretical Framework: The integration of Norman Fairclough's three-dimensional CDA model for linguistic deconstruction and Alfred Adler's Individual Psychology for psychological interpretation.
d. Methodological Domain: This study is categorized as Library Research specifically designed as a Qualitative Literature Review.

1.5.2. Research Limitations

a. Non-Empirical Nature: As a library-based study, this research does not involve real-world interaction, such as interviews with readers or field observations of human behavior.
b. Interpretative Subjectivity: The findings rely heavily on the researcher's ability to act as the primary instrument in interpreting textual units within the chosen theoretical lenses.
c. Reference Constraint: This study limits the synthesis of supporting literature to sources of articles or academic journals published in the 2019-2025 period and also books published in the last 10 years to maintain the

novelty and relevance of contemporary character education issues.

d. Character Exclusion: The analysis is restricted to "The Grown-ups" characters; hence, the psychological development of the protagonist or non-human characters (The Rose and The Fox) is treated only as supporting context.

1.6. Definition of Terms

1.6.1. Critical Discourse Analysis (CDA)

In this study, Critical Discourse Analysis (CDA) is defined based on the comprehensive framework presented in *The Routledge Handbook of Discourse Analysis*(2023), which views discourse not merely as a linguistic unit, but as a form of social practice that constitutes and is constituted by social structures. To operationalize this in a literary context, this study also integrates the principles outlined by Yasa(2021), emphasizing that CDA specifically focuses on how power relations, dominance, and inequalities are enacted, reproduced, and resisted by social groups through written and spoken texts. This research adopts Fairclough's dialectical view, integrating the analysis of the text (micro-level), discourse practice (meso-level), and sociocultural practice (macro-level) to uncover hidden inequalities and the "naturalization" of specific ideologies within the narrative.

1.6.2. Adult Character Insecurities

In the context of this study, Adult Character Insecurities are operationally defined through the lens of Alfred Adler's Individual Psychology, specifically focusing on the dynamic between the *inferiority complex* and the maladaptive *striving for superiority*. Rather than merely denoting a lack of self-confidence, this term refers to a pathological condition where the adult characters in *The Little Prince* fail to manage their feelings of inadequacy productively. Consequently, they resort to overcompensation mechanisms to mask their fragile self-worth (G. J. Feist et al., 2021). Within the narrative, this insecurity is not explicitly stated but is constructed through authoritative discourse and rigid behaviors such as an obsession with absolute obedience,

constant admiration, or material accumulation which serve as ego defense mechanisms to shield their inner emptiness from the perceived threat of the protagonist's innocent scrutiny.

1.6.3. **The Novel "The Little Prince**"

In this study, *The Little Prince* refers to the allegorical novella by Antoine de Saint-Exupéry which serves as the primary data source. First published in 1943, this work is defined not merely as children's literature, but as a philosophical narrative text containing deep criticism of the social construction of the adult world (grown-ups). As an object of study, this novel provides a data corpus in the form of dialogues, monologues, and narratives depicting the main character's meeting with various archetypes of adults who have lost the essence of humanity due to obsession with numbers, power, and self-validation. Therefore, in the context of discourse analysis, this novel is positioned as a medium recording the author's ideology regarding the logical inequality between the world of children and the world of adults (Exupery, 1943/2024).

CHAPTER II
REVIEW OF RELATED LITERATURE

1.2. Theoretical Review

1.2.1. Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) is a multidisciplinary approach that views language as a "social practice." In this view, discourse shapes and is shaped by social situations, institutions, and societal structures. According to Yasa (2021), CDA specifically focuses on the relations of power, dominance, and inequality, dismantling how these elements are produced or resisted through text and conversation within social and political contexts.

Critical Discourse Analysis (CDA) employs distinct focuses and approaches to dissect discourse:

a. Socio-Cognitive Approach (Teun A. van Dijk)

Van Dijk emphasizes the role of Social Cognition. He argues that discourse structures do not directly influence social structures. Instead, cognition or human mentality acts as an intermediary (Flowerdew & Richardson, 2017). This approach analyzes how texts form readers' mental models, such as memories, prejudices, or ideologies, which then influence their social actions.

b. Discourse-Historical Approach (Ruth Wodak)

This approach necessitates the inclusion of historical context. Wodak emphasizes that discourse always connects to past events and other texts, a concept known as intertextuality (Wodak & Meyer, 2016). This strategy examines argumentation within texts to observe how specific groups (such as "us" vs. "them") are historically constructed through language for justification or discrimination purposes.

c. Three-Dimensional Model (Norman Fairclough)

This model serves as a comprehensive framework connecting micro-texts with macro-structures. In this method, every utterance or text is considered non-

neutral and always carries specific ideological implications. Yasa (2021), outlines that Fairclough's dialectical model proceeds through three systematic stages to uncover implicit meanings:

1. Text Dimension (Micro/Description): This stage dissects purely linguistic features. It examines vocabulary patterns, grammar, and syntax structures used by characters on the various planets.
2. Discursive Practice Dimension (Meso): This stage interprets the text production and consumption process. It examines how texts are reproduced and how they function in social interactions, viewing the characters' dialogue as a psychological defense mechanism.
3. Sociocultural Practice Dimension (Macro): This stage connects the textual findings with the broader social context. It explains the dialectical relationship between the text and the societal structures that shape it (Yasa, 2021), specifically relating to the phenomenon of Adult Insecurity and the loss of essential humanity.

1.2.2. Adult Character Insecurities (Psychological Perspective on Adulthood and Insecurity)

The psychological approach in literary research helps understand the behaviour, motivation, and inner conflicts of fictional characters. This study focuses on Alfred Adler's Individual Psychology and adult development concepts to dissect the phenomenon of insecurity.

a. Definition of Insecurity (Psychological Insecurity)

Generally, insecurity is defined as a feeling of inadequacy, lack of confidence, and uncertainty about self-worth when facing external situations. From the Individual Psychology perspective, this feeling roots in what Adler calls "inferiority feelings."

J. Feist et al., (2018) explain that inferiority feelings are normal and drive human development. However, when these feelings become excessive and the individual fails to manage them productively, the condition develops into an

"Inferiority Complex." Individuals with this condition tend to exaggerate their flaws and become paralyzed. This hinders healthy psychological growth.

b. Striving for Superiority

The key concept in understanding adult insecurity behaviour is the compensation mechanism. G. J. Feist et al (2021) state that Adler posits an innate drive in every individual to overcome inferiority feelings by "striving for superiority."In a healthy mental state, this struggle directs itself toward social success or the common good. However, in individuals with neurosis or personality disorders, this struggle transforms into selfish personal ambition. J. Feist et al (2018) identify two forms of deviation relevant to defensive behavior:

1. Superiority Complex: Individuals mask their feelings of weakness by pretending to be stronger, smarter, or more powerful than others. Arrogant and authoritarian behaviours often serve as masks to hide deep-seated inferiority.
2. Overcompensation: This involves extreme efforts to balance weakness by obsessively highlighting one aspect of life. Examples include the excessive pursuit of material wealth or social status.

c. Ego Defense Mechanisms

To protect the ego from anxiety caused by insecurity, individuals often use subconscious defense mechanisms. While popularized by Freudian psychoanalysis, modern and Adlerian psychology also acknowledge these behavioural patterns as responses to internal threats.

Cervone & Pervin (2019), identify several common mechanisms in stagnating adults:

1. Rationalization: Seeking logical justification for unacceptable behaviour or failure to maintain self-esteem.
2. Denial: Refusing to acknowledge a painful or ego-threatening reality.
3. Displacement: Venting negative feelings onto objects or people perceived as safer or weaker.

d. Adult Stagnation

In developmental psychology, adulthood is the phase where individuals should achieve "Generativity." This is the concern for guiding the next generation and contributing to society. The opposite condition is "Stagnation" or "Self-Absorption."

Santrock (2019), explains that adults experiencing stagnation tend to obsess over their own needs, follow rigid routines, and fail to build meaningful emotional relationships. They often feel their lives are empty despite having material wealth or established social status. The inability to detach from egocentrism marks the primary characteristic of psychological immaturity in adults (Santrock, 2019).

1.2.3. Character Education Values

The sharp dissection of adult insecurities through Critical Discourse Analysis and Adlerian psychology requires a balanced normative foundation to offer a constructive solution. Therefore, to formulate the educational values that can remedy the character fragility depicted in the novel, this research adopts the contemporary framework of character education proposed by Thomas Lickona in his seminal work, *How to Raise Kind Kids* (Lickona, 2018). This reference is chosen for its profound contextual relevance, just as Saint-Exupéry critiques the loss of "childlike innocence" due to an obsession with figures, Lickona, (2018) specifically highlights a parallel phenomenon in the modern era which he terms "The Kindness Crisis."

According to Lickona (2018) the most significant challenge in character building today is a culture that increasingly promotes self-absorption. This culture erodes the fundamental human capacity to connect authentically with others. Within the narrative of *The Little Prince*, this "Kindness Crisis" is vividly manifested in the behaviors of "The Grown-ups" who live in isolation on their respective asteroids. They are trapped in what Lickona describes as a "Me Centered Universe" a worldview where the ego, external validation, and material possession become the center of gravity, effectively displacing essential human values.

Character education in this research is not defined merely as the teaching of black and white morality, but as a radical effort to shift an individual's orientation from being *Me Centered* to *We Centered*. Lickona (2018) asserts that the cornerstone of this shift is Empathy. In this framework, empathy is not just a fleeting feeling of pity, but the cognitive and emotional capacity to step out of one's own ego and genuinely perceive the existence of others. It is precisely the absence of this empathy that renders characters like *The King* or *The Conceited Man* tragic figures, they possess authority and status, yet they fail to humanize others because their emotional sensitivity has been dulled by their own insecurities.

To counteract the toxic effects of the Inferiority Complex and maladaptive Striving for Superiority (as analyzed through Adler's lens), this study refers to specific virtues proposed by Lickona (2018) as the antithesis to narcissistic culture. These virtues serve as the "medicinal values" for the adult characters:

a. Humility: Lickona defines this as the ability to forget oneself for the sake of appreciating others. This virtue serves as the direct antidote to the *Superiority Complex* displayed by *The Conceited Man*. Where insecurity demands constant boasting to feel worthy, a mature character finds self-worth in quiet service and modesty.
b. Gratitude: Amidst *The Businessman's* obsession with counting stars to "own" them, the value of gratitude teaches that happiness does not stem from accumulation ("having"), but from appreciating what already exists ("being"). Lickona (2018) emphasizes gratitude as a powerful tool to combat the materialism that plagues the adult world.
c. Self-Control: This is the capacity to regulate impulses for a higher purpose. This value stands as a direct critique of the destructive cycle of *The Drunkard*, who is trapped in his own powerlessness.

Lickona (2018) theoretical framework functions as a contrasting mirror in this research. It is employed not only to identify "what is wrong" with the adult characters' behaviours

but also to formulate "what values are missing." Through this perspective, *The Little Prince* is re-examined not merely as a children's story, but as a character education manual which posits that the remedy for adult insecurity lies in recovering the pure virtues of childhood: empathy, humility, and the sincerity of human connection.

1.2.4. The Little Prince

This fiction work was written by Antoine de Saint-Exupéry. It was first published in 1943. Actually, this work is children's literature. However, it can also be defined as a philosophical narrative text. It contains deep criticism of the social construction of the adult world (Dea & Hadi, 2024).

The novel *The Little Prince* (*Le Petit Prince*) has a narrative plot that is divided into three main phases: (1) the meeting in the desert and the background of the Little Prince, (2) the journey across asteroids (meeting adults), and (3) the landing on Earth (philosophical learning). Below are the details of the storyline from the beginning to the end:

1. **The Narrator and the Meeting in the Sahara**

   The story begins with the narrator (a Pilot) who remembers his childhood. He talks about his failure to become a painter. This happened because adults could not understand his drawing of a "Boa Constrictor swallowing an Elephant." Instead, they thought it was a drawing of a hat. Adults advised the narrator to stop drawing and focus on geography, history, or math. This becomes the initial premise of the criticism against the dry and materialistic point of view of adults.

   The plot moves to the present day. The narrator's plane crashes in the Sahara Desert. While he tries to fix the plane with limited water, he is surprised by the arrival of a small boy with golden hair (the Little Prince). The boy asks him to draw a sheep. After several failed attempts, the narrator draws a box with holes. He says the sheep is inside. The Little Prince is satisfied. This shows that he has imagination and "vision of the heart" that adults usually do not have.
2. **Asteroid B-612 and The Rose**

The Little Prince comes from a small asteroid named B-612. His life there is very simple. He cleans volcanoes and pulls out dangerous Baobab seeds so they do not destroy his planet. His routine changes when a mysterious seed grows into a beautiful Rose. However, the Rose is very spoiled, arrogant, and dramatic.

The Little Prince falls in love with the Rose and cares for her with all his heart. However, the Rose's selfish demands and the prince's inability to understand her "tricks" make him feel tired and confused. Feeling emotionally exploited, the Little Prince decides to leave his planet. He wants to find knowledge and truth in the universe. This departure is caused by an emotional crisis and a desire to find meaning outside his own world.

3. **Meeting with Archetypes of Adults (The Grown-ups)**

This part is the core of the novel's social criticism. It is very relevant to the study of adult psychology. The Little Prince visits six nearby asteroids and meets six types of adults who live in their own psychological isolation:

- **Asteroid 325 (The King)**

  The prince meets a King who claims to have power over everything, including the stars. However, his power is an illusion; he only orders things that will definitely happen (like ordering the sun to set at twilight). This character represents the obsession with control and authority to cover up weakness.

- **Asteroid 326 (The Conceited Man)**

  The prince meets a man who only wants to be worshipped. He thinks everyone else is his admirer and only hears praise. He refuses to listen to anything that is not a compliment. This character represents narcissism and a pathological need for external validation.

- **Asteroid 327 (The Drunkard)**

  The prince meets a drunkard who drinks to forget his shame because he is a drunkard. This illustrates the neurotic cycle of adults. They are

trapped in problems they create themselves but have no desire to solve them (destructive circular logic).

- **Asteroid 328 (The Businessman)**

  The prince meets a man who is busy counting stars continuously. He claims to own the stars so he can be rich, and he wants to be rich to buy more stars. He does not enjoy the beauty of the stars, only the numbers. This is a sharp criticism of materialism and greed that has lost the purpose of life.

- **Asteroid 329 (The Lamplighter)**

  The prince meets a person who turns a street lamp off and, on every minute, because his planet rotates faster. Although the Prince respects him because he is the only one working not for himself, this character is trapped in a blind routine without meaning. He does not dare to change the situation (stagnation).

- **Asteroid 330 (The Geographer)**

  The prince meets a scholar who writes thick books about geography but never leaves his desk. He refuses to record information about flowers because flowers are "ephemeral" (temporary). This character symbolizes intellectuality that is rigid and disconnected from real life. This Geographer is the one who suggests the Little Prince go to Earth.

4. **Philosophical Learning**

The Little Prince lands in the African desert and meets a Snake who speaks in riddles. The Snake claims to have the power to "return a person to their land of origin." The prince then finds a rose garden containing thousands of flowers similar to his Rose on B-612. He cries because he realizes his Rose is not unique, and this destroys his pride.

The turning point of the story happens when he meets the Fox. The Fox teaches the prince about the concept of "taming," which means to establish ties. The Fox teaches the biggest secret in this book: "One sees

clearly only with the heart; what is essential is invisible to the eye." The prince realizes that his Rose is special not because of her type, but because of the time and affection he spent caring for her. He now understands the concept of responsibility for what he has tamed.

5. **Farewell and Reflection**

   Back to the narrator (the Pilot), they have run out of water on the eighth day. The Little Prince and the Pilot look for a well and find one miraculously. After drinking water, the Little Prince tells the Pilot that he must return to his planet because he is responsible for his Rose. His physical body is too heavy to carry, so he must leave it behind.

   The Little Prince makes a deal with the poisonous Snake. The prince lets the Snake bite him, and he falls slowly without a sound, as if he died. However, the narrator believes that the prince has returned to B-612 because the next day the prince's body was not found.

   The story ends with the Pilot who successfully fixes his plane and returns home. However, he feels empty and always looks at the stars. He wonders if the sheep he drew ate the rose or not. This ending leaves an open question for adult readers about the importance of keeping a "childlike nature" and the sensitivity of the heart in viewing the world.

2.1. Previous Studies

Previous studies refer to prior research related to the current topic. These studies serve as primary references for constructing the theoretical framework and rationale for this new research.

First, Annuri et al (2024). Analysed "Moral Messages Analysis on Antoine de Saint-Exupéry's The Little Prince and Its Potential in Shaping Young Readers' Character." This research focused on the pedagogical dimension. It found that Saint-Exupéry's work contains thirteen key character values, including responsibility, honesty, and social empathy. The main finding confirms that the novel serves as an effective educational instrument to teach young readers to prioritize inner intuition over mere physical judgment.

Second, (Elbah, 2025). Examined "Identity Crisis in Kafka's The Metamorphosis: A Critical Discourse Analysis." This study demonstrated how language constructs psychological pressure. Using the CDA framework, the research found that characters experiencing alienation or self-crisis tend to use passive sentence structures and lexicons reflecting powerlessness. This proves that a character's mental condition is not only described through narration but is also embedded in the syntactic patterns of their dialogue.

Third Mahboob et al (2024), conducted "A Critical Discourse Analysis of Identity and Sociopolitical Power Dynamics in Mohsin Hamid's The Last White Man." The findings highlighted the role of language as an instrument of power within sociopolitical dynamics. Their analysis revealed that the domination of one group over another is perpetuated through discursive strategies, such as turn-taking control and the normalization of ruling ideologies. This underscores that power hegemony is often hidden behind rhetoric that appears rational and normative.

Fourth, Mutmainnah & Qadriani (2025). Investigated "The Shallow Ecology Perspective on The Little Prince Novel by Antoine De Saint-Exupéry." Findings on adult behaviour showed that the adult characters' obsessions with numbers, material possessions, and geographic maps manifest a "shallow ecology" perspective. This anthropocentric attitude is viewed as a form of disregard for the essence of nature, contrasting with the harmonious relationship the Little Prince maintains with his environment.

Fifth, Al-Gailany et al (2025). Explored "Gendered Narratives in Children's Literature: Analysing Femininity and Power." This research revealed that literary texts often position one group as active and rational subjects, while constructing another group as passive objects. Such narrative structures subconsciously function to perpetuate the existing status quo and social hierarchies to child readers.

Tabel. 1.1

Name, Year, and Title	Findings	Similarities	Differences

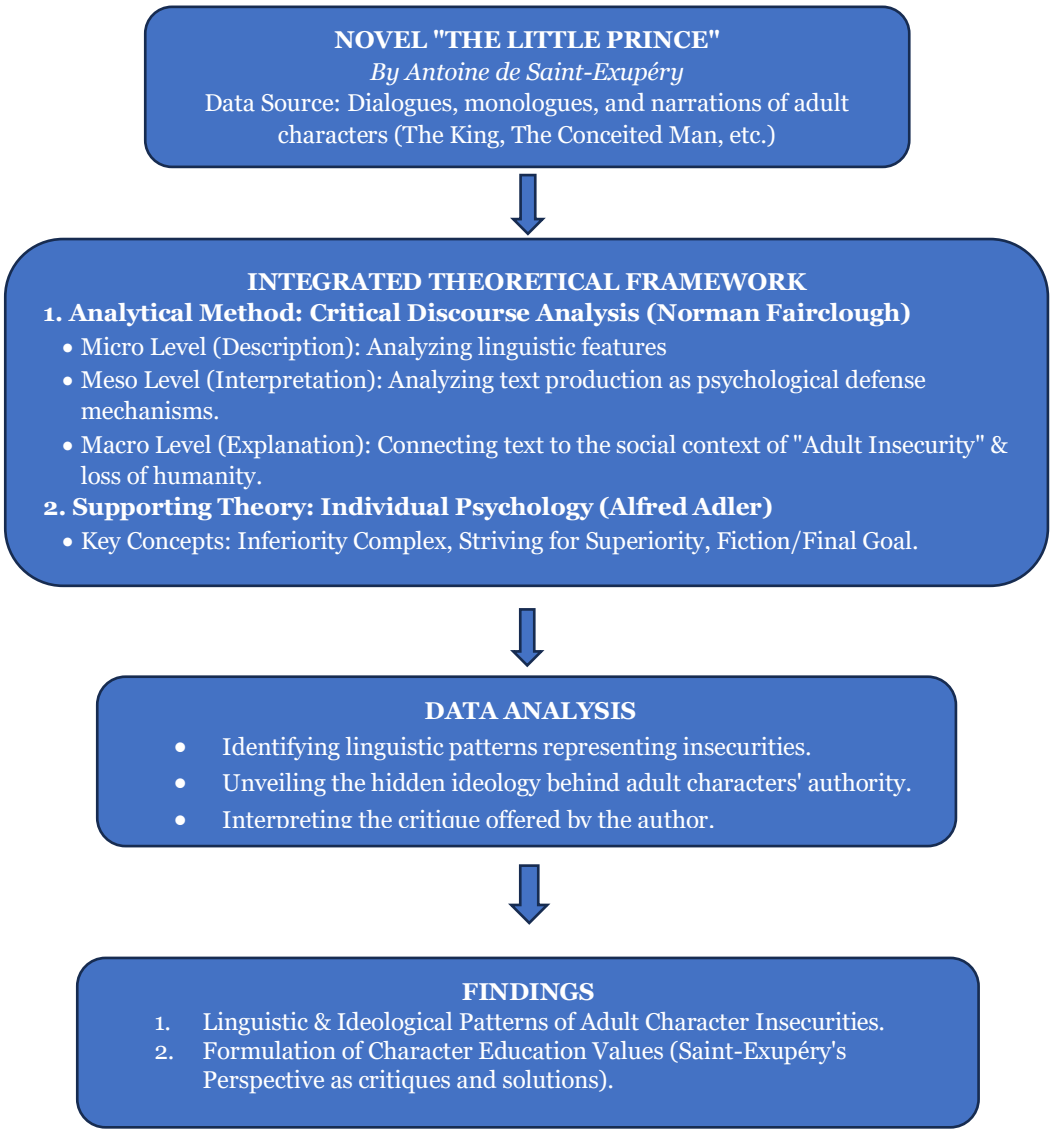
Nur Hairunnisa' Annuri, Nopal Junanda Pratama, Nurul Lailatul Khusniyah (2024) *Moral Messages Analysis on Antoine de Saint-Exupéry's The Little Prince and Its Potential in Shaping Young Readers' Character*	Discovering 13 key character values (such as responsibility and empathy) makes this novel an effective instrument for children's character education.	Examining the same material object, namely the novel The Little Prince by Antoine de Saint-Exupéry.	The focus of this research is positive moral values (pedagogical), while my research focuses on the negative psychological side (insecurity) of adult characters using critical discourse analysis.
Zoulaikha Elbah (2025) *Identity Crisis in Kafka's The Metamorphosis: A Critical*	• Characters experiencing an identity crisis tend to use passive voice (indicating helpless	Using the same analysis method (Critical Discourse Analysis) to dissect the psychological condition of fictional characters.	Different material objects (The Metamorphosis vs. The Little Prince). This research focuses on the identity crisis caused by physical changes, while I focus on the insecurity behind the mask

Discourse Analysis	ness) and vocabulary associated with alienation. • The social environment (other characters) often labels the main character with derogatory language, which exacerbates the identity crisis.		of adult authority.
Samira Mahboob, Omera Saeed, Ayesha Siddiqa, Fatima Dilawer (2024) *A Critical Discourse*	Language is used as a tool of power through discursive strategies such as turn-taking to normalize the ruling ideology.	Both use CDA to dismantle power relations and ideological dominance in narrative texts.	The context of domination in this study is sociopolitical/ racial, while my research dissects intergenerational domination (Adults vs. Children) as a mental defense mechanism.

Analysis of Identity and Sociopolitical Power Dynamics in Mohsin Hamid's The Last White Man `			
Mutmainnah & Nurlailatul Qadriani (2025) *The Shallow Ecology Perspective on The Little Prince Novel By Antoine De Saint-Exupéry*	The adult characters' obsession with numbers and material things is a form of "Shallow Ecology" which shows an anthropocentric attitude and the destruction of nature.	Examining the same object (The Little Prince) and both criticizing the behavior/characteristics of adult characters (The Grown-ups).	The approach of this research is Ecocriticism (environment), while my research uses the Psycholinguistic/ CDA approach (language & mental).
Maha M. Al-Gailany, Abeer Khalaf Hussein, Ali Hussein Hazem (2025)	Children's literary texts often position one group as Subject (active/rational) and another as Object	Examining narrative structures in children's literature and how texts construct unequal positions	The main issue of this research is gender inequality (femininity), while my research raises the issue of fragile ageism (adulthood ideology).

Gendered Narratives in Children's Literature: Analyzing Femininity and Power	(passive) to perpetuate the status quo (rigid social norms) to young readers.	between characters.	

2.2. Conceptual Framework



CHAPTER III
RESEARCH METHOD

This chapter outlines the methodological architecture used to dissect the discourse of insecurity among adult characters in the novel *The Little Prince*. Given the complexity of the psychological and educational phenomena under study, the researcher establishes a library research design with a focus on a comprehensive Literature Review mechanism. This section details the systematic scientific steps from selecting the review topic and establishing criteria for source selection to the techniques for information extraction and the procedures for data synthesis to formulate coherent character education values.

3.1. Research Design

The design of this study is Library Research, specifically categorized as a Qualitative Literature Review. This methodological choice is grounded in the perspective of Snyder (2019), who posits that a literature review is an effective research methodology for synthesizing knowledge, developing new theoretical frameworks, and addressing conceptual research questions through the critical analysis of existing literature. The researcher serves as the key instrument, performing a critical evaluation of both the novel and related academic articles to uncover latent patterns of insecurity.

As emphasized by Abdurrahman (2024), library research in the field of education is a scientific method for gathering information from various databases, journals, and books to support profound academic arguments. This study follows a descriptive-analytical flow, the researcher does not conduct empirical field testing but rather performs a deconstruction of "textual reality" to generate value formulations that are adaptive to the challenges of modern character education.

3.2. Data and Data Sources

The data collected for this research are entirely qualitative, consisting of textual analysis units that represent insecurity behaviors (through an Adlerian lens) and character education materials. The researcher gathers a linguistic corpus, including words, sentences, and narrative dialogues of the adult characters found on the various asteroids visited by the Little Prince.

Data sources are classified into two main categories in accordance with literature review methodology:

3.2.1 Primary Data Source: The narrative text of the novel The Little Prince by Antoine de Saint-Exupéry, specifically the 2024 English edition published by Norris Book. All character discourse data used as primary analysis units are extracted directly from this source to ensure originality.

3.2.2 Secondary Data Sources: Academic literature published within the last five years. These include journal articles discussing Critical Discourse Analysis (Norman Fairclough), Individual Psychology (Alfred Adler), and contemporary character education strategies accessed via reputable online databases.

3.3. Data Collection Procedure

The data collection technique in this literature review is conducted through a systematic documentation strategy with the following procedural steps:

3.3.1 Heuristic Stage (Literature Searching): The researcher conducts an extensive literature search using specific keywords such as "adult insecurities," "critical discourse analysis in literature," and "The Little Prince character values" to compile a rich dataset.

3.3.2 Screening and Selection Stage: The researcher screens the discovered sources based on inclusion criteria, namely the relevance of the material to adult character insecurity and the currency of the references (ideally within the last 10 years).

3.3.3 Intensive Reading (Close Reading): The researcher performs deep and repeated readings of the novel to capture the psychological atmosphere and the implied meanings embedded behind each character's metaphors.

3.3.4 Note-taking and Coding Technique: Data extraction is performed by recording discourse units onto research data cards. This is done through two methods:

a. Quotation (Direct Quote): Recording key linguistic units exactly as they appear to preserve data integrity.
b. Synoptic (Summary): Synthesizing the sociocultural context surrounding the text to facilitate the interpretation of social practices during the analysis phase.

3.3.5 Data Organization Stage: The recorded data are categorized according to research variables, such as the "Inferiority Complex" category for The King or the "Materialism" category for The Businessman.

3.4. Data Validity

To ensure the credibility and reliability of the literature review findings, the following qualitative data trustworthiness techniques are applied:

3.4.1. Theoretical Triangulation: The researcher cross-checks the novel's text data using two simultaneous theoretical perspectives: Critical Discourse Analysis (Fairclough) for the linguistic dimension and Individual Psychology (Adler) for the characters' mental dynamics.

3.4.2. Persistent Observation: The researcher conducts deep and repetitive analysis of the most crucial data units until reaching the stage of data saturation.

3.4.3. Referential Adequacy: Sufficient "raw data" quotes from the novel are included in the final report, allowing readers to verify the alignment between the original data and the researcher's interpretations.

3.4.4. Peer Debriefing: The researcher discusses preliminary findings with academic colleagues or supervisors to minimize interpretative subjectivity and broaden the analytical perspective.

3.5. Data Analysis

The data analysis procedure follows the interactive model of Miles, Huberman, and Saldaña (2020), aligned with the stages of de-contextualization and re-contextualization:

3.5.1. Data Condensation: The researcher filters, focuses, and transforms the raw data from the reading process. This involves selecting the analysis units (words/sentences) that most representatively depict insecurity while discarding irrelevant information to sharpen the research focus.

3.5.2. Data Display: The data are presented in a systematic descriptive-analytical narrative. The researcher organizes this display based on Fairclough's three dimensions (Micro-Meso-Macro) to demonstrate how insecurity is constructed in language and its impact on the characters' social practices.

3.5.3. Conclusion Drawing and Verification: The final stage is a comprehensive synthesis to formulate character education values as a solution to the identified social pathologies. The researcher re-verifies these findings against supporting literature to ensure the final formulation accurately represents Saint-Exupéry's humanistic perspective.

CHAPTER IV
FINDING AND DISCUSSION

The classic novel The Little Prince by Antoine de Saint-Exupery is children's literature. It contains philosophical and moral messages for adult readers (Annuri et al., 2024). The researcher presents the findings from the dialogues of six adult characters in this discussion. The Little Prince met these characters during his journey across various asteroids and Earth (The Grown-up, The King, The Conceited Man, The Tippler, The Businessman, The Lamplighter, The Geographer).

This research relies on the three-dimensional Critical Discourse Analysis framework. Norman Fairclough developed this framework. It dissects discourse systematically through three levels of analysis: 1) Text dimension or micro level, 2) Discursive practice dimension or meso level, 3) Social practice dimension or macro level. The researcher divides this section into 2 parts based on this research pattern: 1) Data Presentation, and 2) Discussion of Findings.

4.1. Data Presentation

To dissect the adult characters in The Little Prince book, the researcher presents the data sequentially from the smallest analysis unit to the moral value formulation. The researcher dissects the micro, meso, and macro level linguistic features of the seven adult characters using Critical Discourse Analysis. Then, the researcher classifies all the critical discourse analysis results using Alfred Adler's individual psychology theory. In the final stage, the researcher uses this psychological classification to formulate Thomas Lickona's humanistic character education values.

4.1.1. Text Discursive (Micro Level).

The micro dimension in Critical Discourse Analysis focuses on linguistic features. The analysis dissects vocabulary, grammar, and syntax structures. This analysis aims to see how adult characters use language. They use it as an instrument of repression, imposing will, and self-closure. The researchers analyse direct quotes from the interaction between the six adult characters and the Little Prince at this level. This describes how they use language for repression,

imposing will, and self-closure. Each character produces text. The text reflects their psychosocial position in their fictional universe.

1. Linguistic Features of The Grown-ups

"I showed my masterpiece to the grown-ups, and asked them whether the drawing frightened them."
But they answered: 'Frighten? Why should any one be frightened by a hat?'"

...

"...But, whoever it was, he, or she, would always say:

'That is a hat.'"

"...I would talk to him about bridge, and golf, and politics, and neckties. And the grown-up would be greatly pleased to have met such a sensible man."

Adult characters appear in the first chapter. They monopolize visual truth. They use rhetorical questions and declarative sentences. This closes off alternative interpretations. The child character asks about fear. The adult responds with a denial. They say, "Frightened? Why should anyone be frightened by a hat?" This sentence invalidates the child's perspective. The adult utters an absolute declarative sentence. They say, "That is a hat." This sentence dictates their reality as the sole truth. They reject visual imagination. Adults assert the authority of their thinking through closed language structures.

Rhetorical questions stifle imaginative discussion. This question form acts as a tool for limiting reality. This can be seen in the simplification of the image of a boa constrictor into a hat. This single label reduces the world to functional objects. The word "sensible" reflects their cognitive standards. They place a positive value on pragmatic conversation topics. They enjoy chatting about bridge, golf, politics, and ties. This lexicon positions the adult as the dominant subject. They use grammar without hesitation to eliminate uncertainty. This reflects rigid

control over their surroundings. Their sentence structure suppresses creative thought.

2. Linguistic Features Of The King

"Sire," he said to him, "I beg that you will excuse my asking you a question--"

"I order you to ask me a question," the king hastened to assure him.

"Sire--over what do you rule?"

"Over everything," said the king, with magnificent simplicity.

"Over everything?"

The king made a gesture, which took in his planet, the other planets, and all the stars.

"Over all that?" asked the little prince.

"Over all that," the king answered.

For his rule was not only absolute: it was also universal.

"And the stars obey you?"

"Certainly they do," the king said. "They obey instantly. I do not permit insubordination."

The King lives on the first asteroid. He dominates the conversation space. He uses imperative sentences and deontic modality. This includes obligations, permissions, commands, and prohibitions. He uses words with totality meanings and universal ownership claims. The Little Prince asks about his power scope. The King answers with a non-negotiable lexicon. He says "Over everything" and "Over all that". The King utters firm declarative sentences. These sentences establish his version of reality. He does not need empirical evidence. The King manifests his authority through assertive and monologic language structures.

Implicit imperative sentences strengthen his power claims. These act as threats and enforce obedience. This can be seen in his statement "I do not permit insubordination". The negation "do not permit" positions

the King as the sole agent. He holds the exclusive right to give or withhold permission for other creatures' existence. The word "insubordination" is hierarchical. It divides the world into two absolute entities. They are rulers and subjects. He designs this grammar to place the listener under his authority. This reflects an illusion of absolute control. The sentence structure replaces the reality structure.

3. Linguistic Features Of The Conceited Man

"Do you really admire me very much?" he demanded of the little prince.

"What does that mean--'admire'?"

"To admire means that you regard me as the handsomest, the best-dressed, the richest, and the most intelligent man on this planet."

Acute linguistic egoism dominates The Conceited Man's communication pattern on the second planet. He uses self-centered vocabulary. He frequently uses first person pronouns like "me" and "I". He consistently builds his sentence structures to draw all attention to his physical existence. He dictates the communication direction through interrogative questions. He demands absolute validation from his listener. This can be seen in the sentence "Do you really admire me very much?". This question does not seek information. It is a rhetorical interrogation. It limits the listener's response space to affirmation and praise.

Superlative adjectives clarify this linguistic tendency. The Conceited Man defines admiration with the highest comparative attributes. These are "handsomest", "best-dressed", "richest", and "most intelligent". These superlatives eliminate competitors or alternatives. This is absurd. He is the sole resident on the planet. His grammar is parasitic. His language does not exchange ideas mutually. He reduces it to an attention-seeking

instrument. He forces his listener to become a mirror reflecting his narcissism.

4. Linguistic Features Of The Tippler

"Why are you drinking?" demanded the little prince.

"So that I may forget," replied the tippler.

"Forget what?" inquired the little prince, who already was sorry for him.

"Forget that I am ashamed," the tippler confessed, hanging his head.

"Ashamed of what?" insisted the little prince, who wanted to help him.

"Ashamed of drinking!" The tippler brought his speech to an end, and shut himself up in an impregnable silence.

The analysis of The Tippler's speech on the third planet reveals paralysis and despair. His lexical pattern uses circular logic. It is fragmentary and compulsively repetitive. He produces dominant keywords centered on negative affect and avoidance. These are "forget" and "ashamed". He repeats this lexicon mechanically. This creates a syntactic prison. He traps himself in his own action paradox. He drinks to forget his shame. The shame comes from the drinking action itself.

Short, passive, and defensive elliptical sentences characterize his grammar structure. He does not build a complete narrative or coherent argument. He responds to the Little Prince's questions with language fragments. This indicates a reluctance to expand the interaction. The conversation ending is the peak of this linguistic analysis. He ignores the Little Prince's help offer. The Tippler's speech ends in total linguistic closure. The text describes this as "impregnable silence". This silence functions as a discursive defense wall. It stops all communication and further investigation into his moral condition.

5. Linguistic Features Of The Businessman

"Three and two make five. Five and seven make twelve. Twelve and three make fifteen. Good morning. Fifteen and seven make twenty-two. Twenty-two and six make twenty-eight. I haven't time to light it again. Twenty-six and five make thirty-one. Phew! Then that makes five-hundred-and-one million, six-hundred twenty-two-thousand, seven-hundred-thirty-one."

...
"What do I do with them?"
"Yes."
"Nothing. I own them."
"You own the stars?"
"Yes."

The Businessman on the fourth planet radically changes the conventional language function. He discards normal social greetings and interactional empathy. He replaces them with quantitative vocabulary, nominalization, and repetitive number accumulation. He does not stop his numerical monologue when greeted. He says, "Three and two make five. Five and seven make twelve... Good morning. Fifteen and seven make twenty-two". He combines a mechanical greeting with arithmetic operations. This shows that social relations are minor interruptions to him. The calculation process is more important.

His word choices focus entirely on calculation, addition, and absolute ownership claims over material quantities. He produces the number "five-hundred-and-one million" with a monotonous subject-predicate structure. He uses this to formulate the commercial majesty of the stars. The Businessman's discourse shifts from counting to an ontological claim. He states, "Nothing. I own them". A massive language reduction happens at this micro level. Language is no longer a tool to understand the universe's beauty. He changes it into an instrument for capitalization and object inventory.

6. Linguistic Features Of The Lamplighter

"The orders are that I put out my lamp. Good evening."

And he lighted his lamp again.

"But why have you just lighted it again?"

"Those are the orders," replied the lamplighter.

"I do not understand," said the little prince.

"There is nothing to understand," said the lamplighter. "Orders are orders. Good morning."

And he put out his lamp.

The Lamplighter on the fifth planet uses a mechanical, repetitive, and resigned language architecture. This removes his personal agency. The most prominent lexical feature is the repetition of the noun "the orders". He positions this as the main subject or absolute justification for his behavior. The Little Prince asks him to rationalize his actions. He constantly turns the lamp on and off. The Lamplighter gives an empty answer. He says "Those are the orders" and "Orders are orders".

His language structure is tautological. It spins in definition circles. He cannot provide a logical explanation or origin for the orders. He speaks short declarative sentences like "Good evening" and "Good morning". He says them with a rhythm matching his mechanical movements. These utterances lose their communicative meaning. They function as a metronome for his blind obedience. He refuses to dissect the meaning behind the orders. He expresses this with the sentence "There is nothing to understand". This shows the castration of analytical reasoning through the language of obedience.

7. Linguistic Features Of The Geographer

"But you are a geographer!"

"Exactly," the geographer said. "But I am not an explorer. I haven't a single explorer on my planet... The

geographer is much too important to go loafing about. He does not leave his desk..."

...

"I have also a flower."

"We do not record flowers," said the geographer.

"Why is that? The flower is the most beautiful thing on my planet!"

"We do not record them," said the geographer, "because they are ephemeral."

The Geographer builds his discourse on the sixth planet through an academic, elitist, and exclusive lexicon. He uses a binary lexicon. This separates expert status from empirical field actions. He divides the entities "geographer" and "explorer". His sentence structure analysis reveals a dominance of defensive negation sentences. He uses them to differentiate his social class. He says "But I am not an explorer" and "He does not leave his desk". This negation frees him from the responsibility of proving facts in the real world.

He also uses comparative evaluative adjectives. He says he is "much too important". This justifies his physical and intellectual rejection of empirical reality. He creates an ontological separation in his discourse. He separates written truth in registers from the factual existence of natural objects. He rejects the word "ephemeral". This refers to the Little Prince's flower. This demonstrates how he uses language to reject dynamic and non-eternal reality. His words reflect artificial legitimacy. This glorifies status privilege over factual experience.

4.1.2. Meso Analysis (Discourse Practice)

Based on the linguistic (micro) analysis that has been elaborated, the meso level analysis (discourse practice) highlights how the language structure is produced, maintained, and consumed as a tool to reproduce power and social reality by the adult characters when interacting with The Little Prince. The main focus is on power relations in

dialogic interactions, the asymmetry of text production and consumption, and interdiscursivity (the borrowing of institutional discourse) which always collides with the explorative discourse of the Little Prince and the narrator.

a. The Clash of Perspectives Between Adults and the Little Prince

The overall discourse practice in the narrative of these encounters displays an asymmetrical battle between two contradictory modes of communication. On one hand, there is the adult discourse which is institutional, closed, and hegemonic, where they produce language not to negotiate meaning, but to dictate reality and maintain their ego's status quo. On the other hand, the discourse of the Little Prince and the narrator in childhood is explorative, produced through a series of innocent interrogations that effectively function as a tool for deconstruction. The Little Prince consistently acts as a text consumer who refuses to be passive. He rejects the singular interpretation forced upon him and actively dismantles the illusion of logic in the adults' discourse through continuous interactional resistance that demands accountability of meaning.

b. Discourse Practice and Language Style Adaptation (Interdiscursivity) of Adult Characters

1. Adults on Earth (The Grown-up)

The discourse practice produced by the collective entity of "adults" at the beginning of the narrative prioritizes normal logic over pure imagination. In their interaction with the narrator as a child, they produce language not to understand the child's perspective, but to impose their dominance through rhetorical questions ("Why should any one be frightened by a hat?") and absolute declarative sentences ("That is a hat"). Interdiscursively, adults borrow the discourse of modern society's social practicality, where functional and material topics such as bridge, golf, politics, and neckties are constructed as the standards of sanity and maturity

("sensible"). This asymmetrical practice in text consumption, where the masterpiece drawing of a boa constrictor swallowing an elephant is unilaterally reduced to merely a hat, effectively forces the child to subordinate his imagination to the adults' functional reality structure, kills the space for creative negotiation, and institutionalizes "maturity" as a form of cognitive control that is anti imagination.

2. The King

In his interaction, The King produces a discourse practice that heavily borrows legal and political registration from the institution of absolute monarchy, positioning himself not as an equal dialogue participant, but as an undeniable center of power. Through the production of imperative vocabulary and threatening negations ("I do not permit insubordination"), The King practices a discursive dominance that tightly controls the flow of interaction. He reproduces the illusion of his power by demanding the Little Prince to consume his texts passively as a "subject", where the function of his interlocutor is merely to legitimize and obey the illusive orders he issues. This discourse practice sharply demonstrates how authoritarian language is produced emptily solely to rationalize and maintain the fantasy of a power hierarchy, without needing an empirical reality basis.

3. The Conceited Man

The conceited man discourse practice represents the borrowing of celebrity cult discourse and exploitative narcissism, turning communication into a sickening monologue stage of ego. He produces language and rhetorical interrogations ("Do you really admire me very much?") solely to demand absolute affirmation, closing all loopholes for independent opinions from his interlocutor. In his discourse practice, the Little Prince is not allowed

to be a conversation participant, but is forced to play the role of a discourse consumer whose function is reduced to merely a reflecting mirror of his greatness ("applause"). This is a form of ego imperialism through language, where the conceited man rejects the existence of other social meanings outside his parasitic need for continuous external validation.

4. The Trippler

Unlike other characters who produce language to dominate, The Trippler practices a pathological discourse that is circularly directed to destroy and imprison himself. His interaction is marked by a fragmented and repetitive logic of language, trapped in a paradoxical loop between addiction and trauma where the act of drinking and shame mutually reproduce each other endlessly. Instead of responding to the Little Prince's offer of empathy, he turns his language into a defensive fortress, culminating in "absolute silence" (impregnable silence). This discursive silence is practiced as a deliberate severance of social connection, ending the negotiation of meaning while simultaneously closing external intervention access to his ruined moral condition.

5. The Businessman

The Businessman produces a discourse practice that adopts the logic of capitalism, bureaucracy, and commercial accounting to the point of dehumanization, turning the essence of social interaction into merely cold numerical calculations. Interdiscursivity is clearly visible from the way he mixes mechanical social greetings with arithmetic operations, proving that language is produced not for interpersonal connection, but purely as an instrument of material accumulation. Through the ontological claim of absolute ownership ("I own them"), his discourse strips the universe (the stars) of its intrinsic and aesthetic values,

discursively reducing it to mere numbers, commodities, and capital inventory. This discourse practice critiques how commercial language normalizes the privatization of nature and castrates empathy for the sake of absurd greed.

6. The Lamplighter

Through his discourse practice, The Lamplighter reproduces a system of mechanical and militaristic bureaucratic obedience that systematically castrates his personal agency and rationality. By continuously making the word "orders" an absolute justification, he practices a language of blind obedience that rejects the process of evaluation and negotiation of meaning over the actions he performs himself. His sentences lose their communicative function, turning into merely a metronome or empty mantra accompanying his mechanical routine. His statement that "There is nothing to understand" is the peak of the castration of reason through discourse, demonstrating how rigid bureaucratic discourse can kill human critical thinking, reducing the subject to an executing machine obedient to the meaningless grammar of authority.

7. The Geographer

The Geographer demonstrates strong interdiscursivity by borrowing scientific and elitist academic discourse registration to construct a rigid social hierarchy of expertise. Through the defensive negations he produces, he builds a hierarchical demarcation between himself as a "desk intellectual" who holds the legitimacy of truth, and the field "explorer" who is considered inferior. His discourse practice controls knowledge production by dictating that only permanent realities deserve to be acknowledged as true in the text, while dynamic, empirical, and emotional realities (like the ephemeral flower) are discursively eliminated. This

represents the institutional arrogance of academic discourse which often prioritizes the privilege of scientific bureaucratic procedures and texts over empirical truth and proximity to actual reality.

4.1.3. Macro Analysis(Sociocultural Practice)

At the macro or sociocultural practice level, discourse analysis goes beyond inter-character interaction to view the text as both a reflection and an ideological battleground in wider society. This work by Antoine de Saint-Exupéry, written during the mid-20th century humanitarian crisis (World War II), is not merely a children's fairy tale, but rather a sharp sociopolitical allegory. The discursive practices produced by the adult characters on various planets represent Exupéry's critique of the hegemony of modernity, rigid pragmatism, capitalism, and the pathology of bureaucracy that have alienated humans from their own human essence.

a. The Domination of Pragmatic Thought and the Crisis of Modernity

The social practice most strongly criticized in this narrative is the domination of a pragmatic perspective. A modern society mindset where everything is judged purely by its function, efficiency, and material utility. The Grown-ups on Earth, the Businessman, and the Geographer characters are direct representations of this ideology. From the very first chapter, the narrator is forced by adults to abandon his pure imagination (drawing a boa constrictor) in order to study practical matters such as geography and mathematics, which ultimately directs him to a functional profession as a pilot. Modern society has reduced a world rich in meaning into mere numbers, dead facts, and commodities. Exupéry demonstrates how the hegemony of this rigid way of thinking creates an existential crisis, where modern humans are highly preoccupied with technical routines, yet lose the ability to understand or feel essential beauty.

b. "Adulthood" as an Ideological Construction and Social Control Tool

This narrative deconstructs the concept of "adulthood" not as a natural stage of biological development, but as a hegemonic ideological construction and social institution. Through the systematic rejection of the Little Prince's perspective by the adult characters, this text reveals how the maturation process in modern society is actually a process of subjugation. Becoming "an adult" means having to obey the absurd norms of a society that is obsessed with respect (The Conceited Man), obsessed with power (The King), and subject to meaningless routines (The Lamplighter). Children's critical imagination is repressed and considered "insanity", so that the language and worldview of children are forced to assimilate into the rigid language structure of adults. This is a critique of the education and socialization systems of modern society that kill divergent thinking in order to create obedient and pragmatic individuals.

c. The Commodification of Nature and Capitalistic Alienation

The Businessman character specifically represents a sociocultural critique of advanced capitalist ideology. In this social system, everything is reduced to exchange value and private property. The Businessman's discursive practice of constantly adding up stars to own and keep in a bank is a dark parody of how capitalism commodifies the universe. This creates extreme social alienation. Humans no longer interact with nature to admire it, and no longer interact with other humans because they are too busy with the accumulation of capital. The existence of the Tippler and the Conceited Man also affirms the pathology of individualism in modern society: humans who are isolated in their own addictions or trapped in narcissism that constantly requires shallow validation from a society of spectacle.

d. The Pathology of Bureaucracy, Authoritarianism, and the Castration of Critical Reasoning

Through the King and the Lamplighter characters, the text portrays sociopolitical conditions highly relevant to Exupéry's time, namely the rise of authoritarianism and militaristic bureaucratic machines. The King represents the illusion of hierarchical power where the social order is maintained through empty commands solely to preserve the status quo of authority. On the other hand, the Lamplighter is a tragic portrait of a modern human trapped in the chains of mechanical bureaucracy. His blind obedience to "orders" without understanding their purpose shows how a rigid bureaucratic system successfully paralyzes moral agency and individual critical reasoning. This transforms human subjects into mere unthinking cogs within a giant machine system, constantly carrying out routine tasks without questioning the meaning or impact on life.

e. Knowledge Elitism and the Death of Empirical Truth

The social practice represented by the Geographer highlights the crisis in knowledge production in the modern era. Exupéry criticizes elitist academic institutions that are disconnected from field reality. The Geographer's discourse reflects a society that overly worships bureaucratic texts, dogma, and permanent data, while looking down on dynamic and relational empirical knowledge. This represents the institutional arrogance of western civilization, where claims to "truth" are monopolized by those sitting behind the desk of power (epistemological authority), while authentic and fragile realities, humanity, love, and the transience of life are ignored because they do not fit into their narrow theoretical frameworks.

4.1.4. Humanistic Character Education Values

This section will classify the findings analyzed using Critical Discourse Analysis (CDA) with Alfred Adler's individual psychology theory. The classification results will be

used as the initial step to discuss Thomas Lickona's humanistic character education values.

a. Adlerian Psychology in "The Little Prince" Characters

Based on the critical discourse analysis (CDA) at the micro, meso, and macro levels of the character interactions in The Little Prince, we can classify the psychological patterns that emerge using Alfred Adler's Individual Psychology framework.

Adler believes that human behavior is driven by striving for success or superiority, which is deeply influenced by social interest and creative power. When individuals feel threatened or unable to overcome challenges in a healthy way, they tend to use safeguarding tendencies or experience abnormal development.

Here is the analysis of the Adlerian psychological patterns reflected in each character:

1. Striving for Personal Superiority

In Adler's view, psychologically unhealthy individuals strive for personal superiority over others, rather than striving for collective success (success for all). This pattern is very prominent in several characters who use discourse to dominate.

The Grown-ups on earth character force their pragmatic reality as absolute truth. Through closed language structures (absolute declarative sentences like "That is a hat"), they dominate interactions and actively kill children's imagination space, securing their cognitive superiority.

The King is obsessed with hierarchical power and the illusion of absolute control. His universal ownership claim ("Over everything") is an extreme manifestation of fictional superiority. He needs this illusion to feel important, even though he has no real subjects to rule.

The Businessman has a superiority ambition realized through blind and endless material accumulation. He reduces the universe's intrinsic value into mere rows of numbers, commodities, and absolute ownership claims ("I own them"), placing himself above everything through capital.

The Geographer character pursues academic superiority by building a rigid hierarchical demarcation. He positions himself as the legitimate truth holder ("desk intellectual") and looks down on field explorers. The elitist lexicon is used purely to legitimize his status privilege.

2. Lack of Social Interest

Social Interest (*Gemeinschaftsgefühl*) is the foundation of psychological health according to Alfred Adler, its absence leads to alienation and interpersonal manipulation. Many characters in this story show a severe deficit in this regard.

The Conceited Man through his communication is parasitic and purely ego-centered. He has no interest whatsoever in exchanging ideas or understanding others. His interlocutor (like the Little Prince) is only forced to become an instrument to reflect his narcissism and provide external validation.

The Businessman who has lost the essence of human connection. This is clearly reflected in his discourse which mixes social greetings with arithmetic operations. For him, other humans are merely annoying interruptions to his capitalistic calculations.

The Grown-ups on Earth who instead of trying to empathize with the children's world or perspective, they kill the creative negotiation space and only prioritize conversations about functionality (golf, politics, neckties), showing a reluctance to connect beyond their pragmatic boundaries.

3. Safeguarding Tendencies

When self-esteem or a sense of security is threatened, individuals use defense mechanisms to maintain their fictional self-image. Adler identifies several main forms of self-protection: aggression, withdrawal, and excuses.

The first tendency is aggression. The Grown-ups on Earth use aggression in the form of depreciation. Their rhetorical question ("Why should any one be frightened by a hat?") aggressively depreciates the child's perspective to protect their own mind's authority. On the other hand, The King uses aggression in the form of a threat. The imperative lexicon and defensive negation he utters ("I do not permit insubordination") act as aggressive protection to force obedience and cover the fragility of his illusory authority.

The next form of self-protection is withdrawal. The Tippler represents extreme withdrawal (moving backward). He builds a syntactic prison through his circular logic, and when faced with a help offer from the Little Prince, he instead chooses to retreat into "absolute silence" (impregnable silence) to totally cut off social connection and escape from reality. Another character, The Lamplighter, executes withdrawal by standing still behind bureaucratic routine. His blind obedience to "orders" protects him from the responsibility burden to think critically and choose actions independently.

The last tendency seen in the story is the use of excuses. The Geographer constantly uses defensive negation sentences ("I am not an explorer") as a rational excuse. This excuse protects him from having to go into the field and face empirical reality that might destroy his rigid theories.

4. The Castration of Creative Power

Adler argues that humans have Creative Power to consciously shape their lifestyle. Some characters tragically surrender this power to external forces or internal pathology.

The Lamplighter who takes refuge behind the tautological phrase "there is nothing to understand," proactively castrates his personal

agency and analytical reasoning. He chooses to be a passive executor rather than using his creative power to question the meaning of the mechanical system he runs.

It can also be seen in The Tippler character. He traps himself in his own action paradox (drinking because of shame, ashamed because of drinking). He refuses to use his creative power to find a way out of his suffering, instead letting paralysis take over his entire existence.

5. Abnormal Development

This condition occurs when an individual's lifestyle becomes highly misaligned with healthy social demands, often as a result of neurotic self-aggrandizement.

This condition can be seen in The Conceited Man character. Where he represents abnormal development through acute linguistic egoism. His lifestyle focuses solely on the neurotic need to be glorified, reflected by the highest comparative attributes ("handsomest", "most intelligent") he demands. This makes him completely unable to function reciprocally in the social realm.

b. Thomas Lickona's Humanistic Character Education Values Based on Adlerian CDA Analysis

Thomas Lickona defines good character as a combination of knowing the good (head), desiring the good (heart), and doing the good (hand). He strongly emphasizes respect, responsibility, and kindness as moral foundations.

Looking from the Adlerian psychological perspective at the characters in The Little Prince (lack of social interest, obsession with superiority, and the use of safeguarding tendencies), we can conclude that their failure is a failure in character education. Therefore, the researcher formulates character education values based on the book How to Raise Kind Kids by Thomas Lickona.

Here are the formulations of Lickona's Humanistic

Character Education values that can be concluded (and must be instilled to prevent such pathology):

1. The Value of Respect (Respect and Equality of Dignity)

   The Adlerian context presents that, The Grown-ups, The King, and The Conceited Man characters are driven by Striving for Personal Superiority. They use aggression, depreciating language, and fictional hierarchies to dominate others.

   From this context, a conclusion can be drawn that respecting other people's perspectives (respect) means respecting every individual's dignity. The Grown-ups' failure to understand children's imagination shows cognitive arrogance. Character education must teach open dialogue, not "killing" the interlocutor with absolute declarative sentences. The King and The Conceited Man see others merely as "subjects" to be controlled or "mirrors" to validate their narcissism. Equal relationships (Not Parasitic/Hierarchical) in humanistic education emphasize that human interactions must be based on healthy reciprocity, not exploitation for the sake of ego superiority.

2. The Value of Kindness and Empathy

   Almost all characters show a crisis or emptiness of Social Interest. The Businessman reduces the universe into capital calculations, while The Grown-ups prioritize pragmatism (golf, politics) over empathy.

   Lickona asserts that "being kind is the most important thing in life," making it the essence of humanity itself. Without social interest, humans lose their conscience, which is the Heart dimension in Lickona's framework. This is tragically reflected in The Businessman character, who is blind to beauty and human connection, becoming a clear example of empathy failure where material defeats morality. This lack of concern for the common good makes these characters isolated in egoism. Therefore,

character education demands individuals to transcend their own egos and actively care about the happiness and suffering of others.

3. The Value of Responsibility & Courage (Responsibility, Agency, and Moral Courage)

   As conveyed in the previous Adlerian context. The Tippler, The Lamplighter, and The Geographer use Safeguarding Tendencies (Withdrawal, Standing Still, and Excuses). They also castrate their own Creative Power.

   Lickona strongly emphasizes that character is not only formed by knowledge and feelings but also by actions and habits (Hand). This requires responsibility for one's own choices (Agency), where humanistic character education demands a person to think critically and bravely make the right decisions, not merely become an "obedience machine" like The Lamplighter who takes refuge behind bureaucracy. Which requires moral courage to overcome difficulties. Unlike The Tippler who runs from life's challenges through his circular logic, individuals must have the fighting spirit and resilience to solve problems instead of withdrawing pathologically. Ultimately, all of this culminates in integrity and actual practice. Unlike The Geographer who isolates himself in the theoretical realm and refuses to go down to the empirical field, Lickona asserts that character must be practiced in the real world. A person must be willing to become an "explorer" who takes real action to prove their moral integrity.

4. The Value of Humility

   Based on the analysis, it is clear that humility is the absolute foundation to be able to learn, which requires us to accept reality and our own shortcomings. This contrasts sharply with The Geographer character who feels his expert status is higher than facts, as well as The Conceited Man who demands blind praise. These characters in The Little Prince are ultimately very fragile because they build illusory authority to protect their egos. Therefore,

character education teaches that a person does not need to struggle neurotically to appear superior. Instead, if they feel secure with their intrinsic value as a human being, they will not feel the need to build illusory protections that distance them from true reality.

4.2. Discussion

This section discusses the findings from the critical discourse analysis and Adlerian psychology. As emphasized in the personality literature, Adler's theory focuses on how individuals overcome their innate feelings of inferiority (Fest et al., 2021). In this context, we will see how adult characters conceal their insecurities (inferiority) through language. This section also connects the findings with five previous studies, supported by an interdisciplinary perspective on the relevance of literature (Yasa, 2021), to broaden the analytical perspective.

4.2.1. Uncovering Adult Characters' Insecurity through Discursive Strategies

The findings prove that there is a close relationship between language structure and psychological conditions. Adult characters do not use language for empathetic communication, but rather use it as a defense mechanism. Referring to the psychoanalytic concept of ego defense mechanisms, this strategy operates unconsciously to protect the ego (G. J. Feist et al., 2021) in order to mask their psychological insecurity when faced with the Little Prince's naivety.

A study by Mahboob et al. (2024) uses Fairclough's critical discourse analysis to unpack power dynamics and psychological trauma in the novel *The Last White Man*. In line with Mahboob's study, this research uses a theoretical foundation of discourse which acknowledges that language and culture are highly saturated with power (Gee & Handford, 2023). This is evident in the way adult characters produce authoritarian discourse, they create rigid language structures solely to maintain their cognitive dominance.

This insecurity is clearly visible in the characters of the King and the Vain Man. They have a neurotic drive to

achieve superiority as a form of compensation for their internal weaknesses (G. J. Feist et al., 2021). In the original text, the King covers up the weakness of his power using manipulative absolute imperative sentences, while the Vain Man forces external validation from his interlocutor by demanding the Little Prince to constantly admire him (Exupery, 1943/2024).

This condition aligns with Elbah's (2025) findings regarding identity crises in *The Metamorphosis*. Elbah uses discourse analysis to explore the clash between the Self and the Other. This idea is also supported by Yasa (2021), who explains that critical discourse analysis is capable of uncovering the marginalization phenomenon against the identity of subaltern groups or the *Other*. In the context of *The Little Prince*, the adult characters experience an existential crisis when facing the Little Prince as the embodiment of the *Other*. They respond to this crisis by building defensive walls of discourse to protect their dominant egos.

The Businessman character demonstrates a different form of existential insecurity. He covers up the emptiness of life's meaning through the endless accumulation of numbers as he spends his time solely counting the stars (Exupery, 1943/2024). This materialistic obsession represents what humanistic psychology refers to as the syndrome of decay, which alienates individuals from self-actualization (G. J. Feist et al., 2021). The Businessman feels secure only when he transforms the universe into calculable material commodities.

4.2.2. The Value of Humanistic Character Education as a Critical Solution

The failure of the adult characters in this novel is fundamentally a failure of moral integration. This research formulates Thomas Lickona's values of humanistic character education as a solution to this discourse pathology. Lickona (2018) asserts that successful character education must be able to instill the capacity in individuals to know the good, want the good, and do the good.

Annuri et al. (2024) found that The Little Prince holds great potential in shaping the character of young readers through moral messages such as empathy and responsibility. This research reinforces Annuri's findings. The formulation of Lickona's (2018) essential values, such as respect, kindness, and responsibility, as a direct solution to heal the psychological pathology of the rigid adult characters.

The arrogant attitude of the King and the Vain Man is rooted in the loss of respect for the existence of others. Humanistic character education must instill respect as the foundation of justice and collaborative problem-solving so that individuals are able to build equal interactions (Lickona, 2018). In accordance with the principles of critical discourse, instilling this value will prevent individuals from using dominant language structures to exploit and intimidate their interlocutors (Yasa, 2021).

Mutmainnah and Qadriani (2025) highlight the perspective of shallow ecology and materialism in *The Little Prince*. The Businessman character is a clear example of this capitalistic alienation. This research complements Mutmainnah's findings by offering the values of kindness and empathy to break down the walls of materialism (Lickona, 2018). This value teaches us the deepest moral message of the novel, namely that what is most essential in friendship and life will never be visible to the eye or measured by numbers (Exupery, 1943/2024).

4.2.3. Practical Implications of Literature as a Medium for Language Awareness

The Little Prince has pedagogical potential that goes beyond its function as a children's fairy tale. Educators can use this text as learning material for critical language awareness in the classroom. This approach is highly relevant to the educational application of discourse analysis, which is indeed designed to facilitate critical learning modes in educational institutions to counter language hegemony (the domination of one language over another) (Gee & Handford, 2023).

Al-Gailany et al. (2025) show how children's literature perpetuates patriarchal and hegemonic power

structures. Al-Gailany recommends the use of literature to critically challenge these dominant norms. This research shares the same direction as that recommendation, which is also in line with the principle that literary works are highly relevant media to be analyzed from a critical multiperspective (Yasa, 2021). Teacher can use The Little Prince in language classes to help students dismantle authoritarian discourse.

Students practice unpacking hidden motives behind intimidating language, so that the teaching of literature functions to sharpen students' critical linguistic analysis skills (Yasa, 2021). This process simultaneously injects the values of humanistic character building, considering that reading appropriate literature can cultivate and nurture a child's character (Lickona, 2018). This will ultimately prevent students from growing up into rigid adult figures who have lost their empathy.

CHAPTER V
CLOSING

5.1. Conclusion

Based on the critical discourse analysis (CDA) and Adlerian psychology in the novel The Little Prince, this research concludes that the adult characters use language not as a tool for empathetic communication, but rather as an instrument of ego defense and social repression. The adult characters consistently produce rigid, closed, and authoritarian language structures to mask their insecurity (inferiority) and existential crises when faced with the innocence and explorative reasoning of The Little Prince. The discourse they construct is a representation of the hegemony of modernity that alienates humans from their own human essence.

This discursive and psychological pathology is manifested specifically in the seven analyzed characters. The Grown-ups on Earth force a pragmatic reality and kill the child's imagination space through absolute declarative sentences. The King hides behind the illusion of hierarchical power by using an imperative lexicon and threats to enforce pseudo-obedience. Meanwhile, The Conceited Man displays parasitic linguistic egoism, where his interlocutor is reduced to merely a mirror to validate his narcissism. On the other hand, The Tippler demonstrates an agency paralysis through circular language logic and withdraws into "impregnable silence" as a defensive wall against his own shame.

The crisis of life's meaning worsens in The Businessman character, who represents capitalistic alienation. He strips the beauty of the universe and social interaction into mere rows of mathematical numbers and commodities. The loss of critical reasoning is also clearly depicted in The Lamplighter, who castrates his personal agency for the sake of blind obedience to a mechanical bureaucracy and meaningless routine. Finally, The Geographer practices academic arrogance and elitism, separating textual truth from empirical reality in the field solely to maintain the privilege of his social status. From Alfred Adler's perspective, the discursive behavior of these seven characters is a form of safeguarding tendencies resulting from an unhealthy striving for superiority and a lack of social interest.

As a solution to the crisis of modernity and this discourse pathology, this research formulates the importance of integrating

Thomas Lickona's humanistic character education values. The failure of the adult characters in this novel can be prevented by making literature a medium for learning critical language awareness in the classroom. By dismantling manipulative language structures, educators can instill the values of respect and equality of dignity, kindness and empathy, responsibility for choices (agency), and humility. Through this character education, the younger generation is expected to have the moral courage not to become blind bureaucratic execution machines or materialistic individuals, but rather to become humans who are capable of using language to build authentic and meaningful connections.

5.2. Research Implications

This research has significant implications for theoretical linguistics and practical language education:

5.2.1 Theoretical Implications: This study enriches applied linguistics. It proves researchers can combine Critical Discourse Analysis or CDA with Adlerian Individual Psychology to analyze literature. This provides textual evidence. Syntactic structures, lexicon choices, and discourse practices in fiction directly reflect the characters' mental dynamics. They also reflect the socio-political ideology of their time.

5.2.2 Practical Implications: For English educators and teachers, this study provides an innovative pedagogical framework. Educators can view classic literature such as The Little Prince as teaching materials for Critical Language Awareness. This text can be used to train students' analytical sensitivity. Students learn to uncover hidden power relations behind the text. It also implicitly instills character values. This prevents identity crises in young people during adulthood.

5.3. Research Limitations

The researcher acknowledges several limitations in this study to maintain scientific objectivity according to the established methodology:

5.3.1 Non-Empirical Nature: This research design is a qualitative literature review. The findings rely entirely on the

deconstruction of narrative texts and academic literature. This study does not involve empirical field tests. We did not observe real human behavior, classroom interactions, or reader interviews.

5.3.2 Interpretative Subjectivity: The analysis relies heavily on the researcher's subjectivity. The researcher acts as the main instrument in interpreting metaphors, irony, and discourse units. The researcher uses the specific lenses of CDA and psychology.

5.3.3 Main Character Exclusion: The analysis focuses exclusively on seven Adult characters. These include The Grown-ups and the asteroid inhabitants. The study positions the psychological development of the protagonist, The Little Prince, and non-human entities, The Rose and The Fox, as supporting context. The study does not explore them deeply.

5.3.4 Reference Limitations: The supporting literature synthesis includes journals published in the last 5 years and books published in the last 10 years. This keeps the issues current. This approach might exclude other classic texts outside that period.

5.4. Suggestions

The researcher provides several recommendations based on the conclusions and limitations:

5.4.1 For English Teachers and Educators: It is recommended to start integrating literary-based critical discourse analysis into the language learning curriculum. The dialogues of the characters in The Grown-up in this novel can be used as case studies in the classroom to spark analytical discussions, so that students react critically to authoritarian language while fostering empathy.

5.4.2 For Literature and Language Students: This research can serve as an applicable model for students who wish to research interdisciplinary intersections (literature, linguistics, and psychology). This model can be used to analyze how mental weaknesses are hidden behind the rhetoric of language in other literary works.

5.4.3 For Future Researchers: Future researchers are advised to conduct field research (such as Classroom Action Research or

Research and Development) to test the effectiveness of using this literature-based CDA material in improving students' critical awareness and character in a real way. In addition, other researchers can expand the material object to other children's literary works or use different scientific approaches (such as ecocriticism or sociolinguistics) or research other characters that have not been discussed in this study.

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3. MTs Al-Hikmah (2016-2019)
4. SMK Mukhtar Syafa'at (2019)

APPENDIX

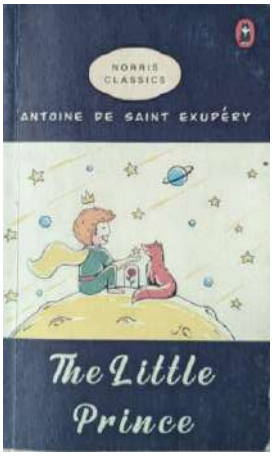
APPENDIX 1: Guidance Card

NIM	2211221031
NAMA	MUHAMMAD IKRAR ABDILLAH
FAKULTAS	TARBIYAH DAN KEGURUAN
PROGRAM STUDI	S1 TADRIS BAHASA INGGRIS
PERIODE	20252
JUDUL	CRITICAL DISCOURSE ANALYSIS OF ADULT CHARACTER INSECURITIES IN THE LITTLE PRINCE: FORMULATING CHARACTER EDUCATION VALUES THROUGH SAINT-EXUP◆RYS PERSPECTIVE

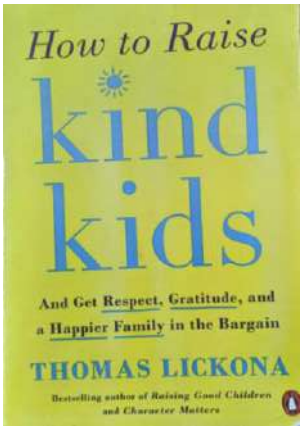


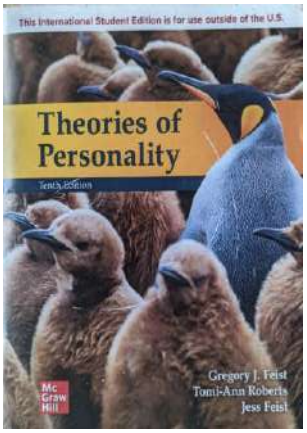
No	Periode	Tanggal Mulai	Tanggal Selesai	Uraian Masalah	Bimbingan
1	20251	31 Mei 2026	06 Juni 2026	Final revision of Chapter V and refinement of the overall manuscript before submission.	Comprehensive review of Chapters IV and V, including conclusions, recommendations, language use, and formatting.
2	20251	21 Mei 2026	30 Mei 2026	Difficulties in formulating character education values derived from Saint-Exupéry's perspective.	Guidance on translating the findings into character education values and explaining their educational relevance.
3	20251	11 Mei 2026	20 Mei 2026	Challenges in discussing the findings in relation to CDA theories and previous studies.	Feedback on strengthening the discussion through theoretical interpretation and comparison with existing literature.
4	20251	30 April 2026	10 Mei 2026	Difficulties in presenting the findings systematically in Chapter IV.	Guidance on organizing findings according to themes and integrating textual evidence.
5	20251	27 Maret 2026	29 April 2026	Completion of textual analysis and extraction of evidence related to adult insecurities.	Review of the analyzed data and confirmation of data adequacy for the findings chapter.
6	20251	12 Maret 2026	26 Maret 2026	Difficulties in interpreting the symbolic meanings embedded in the adult characters' discourses.	Guidance on textual interpretation and contextualizing Saint-Exupéry's perspective.
7	20251	27 Februari 2026	12 Maret 2026	Challenges in classifying forms of adult character insecurities found in The Little Prince.	Feedback on developing categories of insecurities and organizing preliminary findings.
8	20251	12 Februari 2026	26 Februari 2026	Uncertainty in applying the Critical Discourse Analysis framework to the selected dialogues and narratives.	Discussion on the use of the CDA framework and its alignment with the research questions.
9	20251	05 Februari 2026	12 Februari 2026	Preparation for field data collection, participant recruitment, and scheduling interviews/observations.	Discussion on data collection procedures, participant selection, and research ethics.
10	20251	05 Februari 2026	12 Februari 2026	Difficulties in identifying adult characters and determining discourse units relevant to the study objectives.	Guidance on defining the scope of analysis, selecting data excerpts, and establishing inclusion criteria.
11	20251	14 Januari 2026	14 Januari 2026	Data Analysis Techniques and Research Procedures (Chapter III)	The student explains the data analysis techniques and research procedures. The supervisor ensures that the analysis methods are consistent with the research design and data type, and that the overall methodology is clearly and systematically described.
12	20251	11 Januari 2026	11 Januari 2026	Data Collection Techniques and Research Instruments (Chapter III)	This session focuses on data sources, data collection techniques, and research instruments. The supervisor reviews the suitability, validity, and reliability of the instruments and ensures ethical considerations are addressed.
13	20251	10 Januari 2026	10 Januari 2026	Research Design and Approach (Chapter III)	The student presents the proposed research design, including the research approach . The supervisor provides feedback to ensure that the design is appropriate for answering the research questions.
14	20251	07 Desember 2025	07 Desember 2025	Previous Studies (chapter II)	The student discusses relevant theories, previous studies, and key concepts related to the research topic.
15	20251	04 Desember 2025	04 Desember 2025	Literature Review and Theoretical Framework (Chapter II)	The student discusses relevant theories, previous studies, and key concepts related to the research topic. The supervisor guides the student in synthesizing the literature, identifying theoretical foundations, and developing a coherent conceptual or theoretical framework.
16	20251	25 November 2025	25 November 2025	Research Questions, Objectives, and Significance of the Study (Chapter I)	This session focuses on refining the research questions, research objectives, and the significance of the study. The supervisor ensures alignment between the problem statements, objectives, and the expected contribution of the research.
17	20251	20 November 2025	20 November 2025	Background of the Study and Problem Identification (Chapter I)	The student presents a draft of the background of the study. The supervisor provides guidance on contextualizing the research problem, identifying research gaps, and formulating clear problem statements based on theoretical and empirical considerations.
18	20251	17 November 2025	17 November 2025	Topic Identification and Title Formulation	The student consults with the supervisor to identify a research area relevant to the field of study. This session focuses on narrowing the topic, ensuring its originality, feasibility, and academic relevance, and formulating a clear and researchable thesis title.

APPENDIX 2: Primary Data (The little Prince)

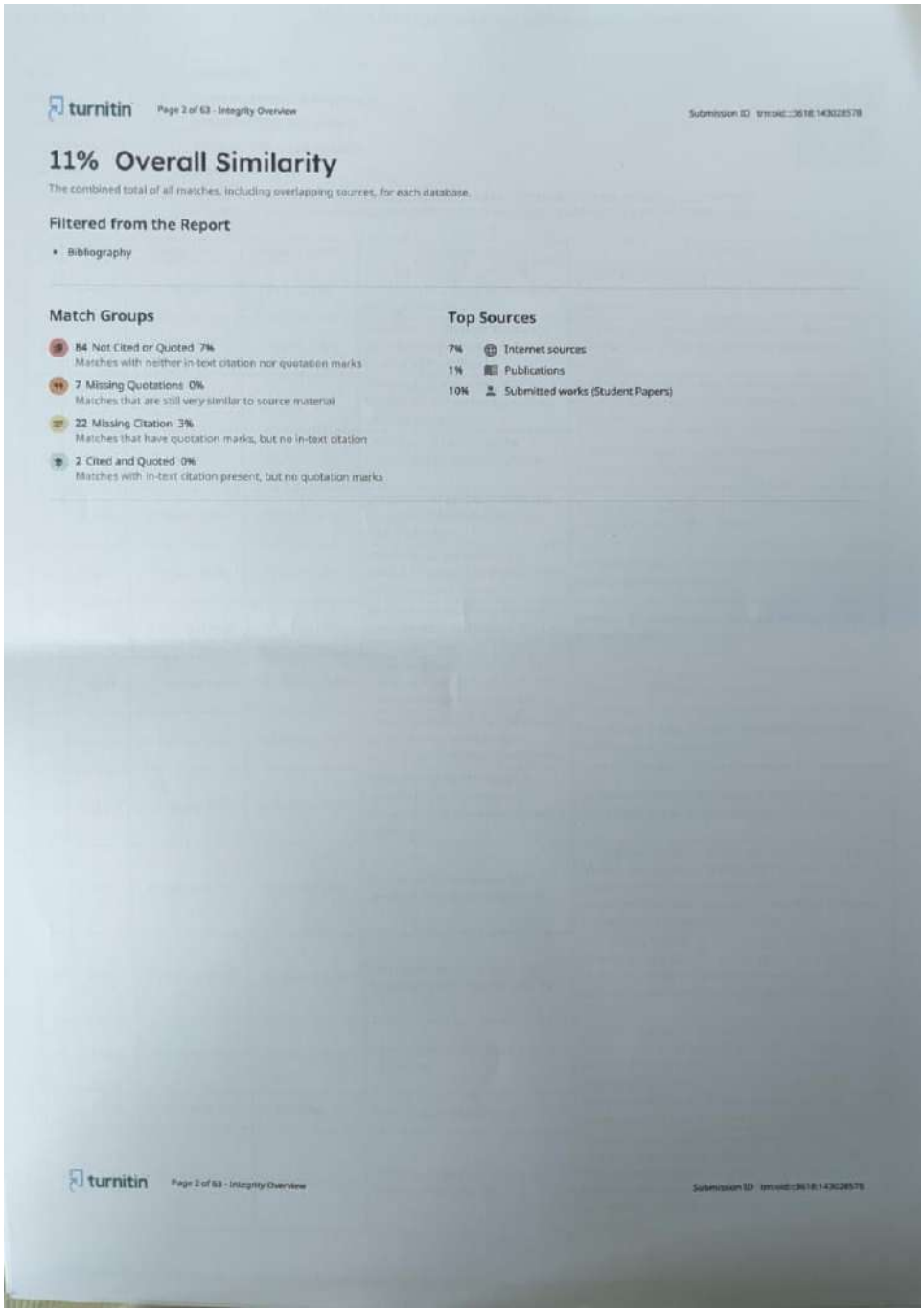


APPENDIX 2: Theoretical Support Book's





APPENDIX 3: Certificate of Plagiarism



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MOTTO

"WE DON'T CHOOSE THE BALLROOM,
WE JUST DANCE."
(SPIDER-NOIR)





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