



REPRESENTATION OF SUN IN THE NOVEL PANGERAN CILIK: MULTIMODAL ANALYSIS

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ABSTRACT

Literary works contain various symbol to construct meaning and enrich their narratives, including the sun. Across literary texts, the sun has been represented through diverse meanings, from a symbol of life to one of supreme power. As a multimodal novel that integrates verbal texts and visual texts (illustrations), *Pangeran Cilik* also presents the sun as symbolic element in its meaning-making process. However, studies examining the representation of the sun in this novel is limited. Therefore, this study aims to analyse the representation of the sun in the *Pangeran Cilik* through relationship between verbal texts and visual texts. This qualitative study adopts Kress and van Leeuwen's multimodal approach to analyze six illustrations and their narratives featuring the sun. The Findings show that the sun is predominantly represents as a temporal marker, with verbal and visual elements working together to construct temporal and narrative meaning throughout the novel. It suggests that time functions as a meaningful narrative resource rather than merely indicating the sequence of events.

Keywords: *representation of sun; pangeran cilik; multimodal analysis; novel; illustrations*

INTRODUCTION

The sun has long been recognized as more than a natural phenomenon in literary works. Previous studies have shown that it functions not only as a source of light but also as a symbol of authority, power, life, hope, and even a metaphor for divinity, depending on the cultural and narrative context (Abdeen, 2026; Chacko, 2024; Chekushkina et al., 2020; Lin, 2024; Radchenko, 2024; Semenikhina, 2023). These findings suggest that the sun is an important semiotic resource whose meaning extends beyond its literal presence. Rather than serving merely as part of the setting, it contributes to the construction of narrative meaning through its symbolic and contextual functions.

The symbolic potential of the sun becomes even more significant in multimodal literary works, where meaning is constructed through the interaction of verbal and visual modes. In such texts, illustrations do not simply accompany the narrative but actively participate in meaning-making by complementing, extending, or emphasizing the information conveyed through language. One literary work that demonstrates this multimodal characteristic is *Pangeran Cilik* by Antoine de Saint-Exupéry. Originally published as *Le Petit Prince*, the novel combines verbal narration with the author's own illustrations, creating a close relationship between text and image. The novel has been translated into more than 200 languages, including Indonesian, and continues to be read by

both children and adults. As noted by Twiss (2016), although it is often classified as children's literature, its philosophical ideas and symbolic representations invite deeper interpretation from adult readers. Its enduring popularity has led to numerous adaptations into films and other media, while its academic significance is reflected in studies examining philosophical, ecological, psychological, ideological, and translation-related aspects ((Annuri et al., 2024; Armyla et al., 2022; Azman, 2023; Hale & Fox, 2013; Haroon, 2022; Haroon, 2023; Larroche-kodama, 2015; Lortie, 2021; Nabipour, 2023; Nuraisyah et al., 2025; Soyer, 2017)). Despite the growing body of research on *Pangeran Cilik*, relatively little attention has been paid to the multimodal representation of the sun. Existing studies have mainly explored the novel's themes, characters, philosophical ideas, ideology, and translation. Research on the symbolic elements of *Pangeran Cilik* has mainly focused on the stars, trees, flowers, and other visual motifs (Hasanah & Manugeran, 2025; Leimlehner, 2020; Melnyk, 2024), while the sun remains unexplored. Considering that the sun appears several times throughout the narrative and illustrations, it is likely to play an important role in constructing meaning beyond its function as a natural element.

Therefore, this study examines the representation of the sun in *Pangeran Cilik* from a multimodal perspective. By analyzing the interaction between verbal and visual modes, this study aims to explain how the sun contributes to the construction of narrative meaning and to demonstrate the significance of visual elements in multimodal literary texts.

METHOD

Research Design

This study employed a qualitative-interpretive approach because it interpreted the data to uncover the meanings embedded within them. The data consisted of the narratives and illustrations in *Pangeran Cilik* by Antoine de Saint-Exupéry that contain the element of the sun. A total of six illustrations and their corresponding narratives were analyzed using a multimodal approach.

Data Collection Techniques

The data were collected using a documentation technique. First, the researcher read the entire novel *Pangeran Cilik*. Next, the illustrations containing the sun element were identified. The last, each illustration was matched with its corresponding narrative text.

Data Analysis

The analysis employs Kress & Van Leeuwen's multimodal approach (2006) to examine how the elements of the sun constructs meaning in the novel. The illustrations are analysed through three metafunctions: representational, interactional, and compositional. The representational is used to identify the role of elements of the sun within novel. The interactional shows the relationship between the elements and the readers. The compositional focus on how the sun is framed and organizations within the illustrations. These three indicators together form the basis for interpreting the meaning of the sun in the novel.

RESULTS AND DISCUSSION

The findings indicate that the sun in *Pangeran Cilik* predominantly functions as a temporal marker. Among the six illustrations containing the sun, five represent it as an indicator of time. The following sections provide a detailed explanation of these findings.



Figure 1. Pangeran Cilik watches the sunset

Regarding the representational metafunction, the first illustration containing element of the sun is presented as phenomenon because the image shows that Pangeran Cilik is looking at the sun, as shown in the narrative quote, "One day, I saw the sunset forty-three times!". This statement places the sun within the representational meaning of the illustration as part of the natural environment experienced by the Pangeran Cilik. In addition to being a phenomenon, the presence of the sun also serves as a temporal marker indicating that the event takes place in the evening. The narrative describes the Pangeran Cilik watching the sunset repeatedly, highlighting the sun's function as a marker of time. Therefore, the sunset has two meaning, a phenomenon and appears in the evening.

Regarding the interactional aspect, the sun is presented with a low sensory modality because it is depicted as a small and distant element with limited visual detail. The distance between the sun and the viewer reduces its visual prominence and shifts the viewer's attention toward Pangeran Cilik. Instead of inviting readers to focus on the sun itself, the illustration emphasizes the Pangeran Cilik's experience of watching the sunset. As a result, readers are encouraged to engage with the character's perspective rather than with the physical characteristics of the sun.

In the compositional metafunction, the setting sun is depicted in a small size and with a darker color than the other visual elements, making it less visually prominent within the illustration. Its reduced size and low-contrast color prevent it from becoming the main point of attention. Regarding its placement, the sun is positioned behind the flowers in the middle-right section of the illustration, creating a layered visual arrangement. This composition directs the viewer's attention primarily toward the foreground, where Pangeran Cilik are located, while the sun functions as part of the background that supports the overall setting and indicates the time of day.

The illustration depicts Pangeran Cilik sitting on a chair while watching the sunset, providing readers with a visual representation of the event described in the narrative. The image establishes the setting and shows the character's activity, allowing readers to understand the scene more clearly. Meanwhile, the accompanying text adds specific information that cannot be fully conveyed through the illustration alone, stating that Pangeran Cilik watched the sunset forty-three times. This numerical detail enriches the visual representation by emphasizing the repeated nature of the event. Therefore, the illustration and the narrative complement each other in constructing meaning. While the illustration presents the action visually, the narrative expands its meaning by providing additional contextual information. The two modes together create a complete representation of the event.



Figure 2. Pangeran Cilik waters a flower

The sun in the second illustration is presented as a temporal marker through the narrative quote, *"Then one morning, right as the sun was rising, he appeared."* In this context, the rising sun indicates that the event takes place in the early morning. Rather than functioning as a background element, the sun provides important temporal information that helps readers identify when the event occurs. Its presence establishes the setting of the scene and situates the appearance of the flower within a specific moment of the day. As a result, the sun contributes to the construction of the narrative by providing a clear temporal context for the events described in the text.

In the interactional aspect, the sun is represented with a high degree of sensory modality. Its bright-orange color and clear visual appearance make it recognizable as part of the natural setting. Rather than establishing a direct interaction with the viewer, the illustration invites readers to observe the overall scene from a distance. The viewer's role is therefore limited to observing the visual representation, including the sun, without becoming involved in the event. This presentation allows readers to understand the setting and the time of day while maintaining an objective perspective on the scene.

The sun is compositionally positioned at the upper right of the planet, at the same position level as the Pangeran Cilik, indicating that the sun has just risen. Its placement contributes to the temporal setting of the scene by visually suggesting the beginning of a new day. In addition, the sun stands out through its contrasting color, together with the flower, against a background with little or no color. This contrast increases the visual salience of

both elements, making them more noticeable than the surrounding environment. As a result, the composition directs the viewer's attention to the sun and the flower while supporting the overall representation of the morning setting.

The sun functions as a temporal marker for the morning indicating the beginning of Pangeran Cilik's daily routine after waking up. The illustration visually depicts Pangeran Cilik watering his flower under the rising sun, while the narrative provides additional context by explaining that he gives his flower "breakfast" every morning. In this way, the illustration represents the action, where the narrative gives its meaning and purpose. The two modes complement each other in constructing the scene, enabling readers to understand not only what Pangeran Cilik is doing but also why he performs this activity at that particular time of day. The presence of the rising sun reinforces the morning setting and strengthens the connection between the visual and verbal elements.



Figure 3. The Vain Man on the Second Planet

The sun is presented symbolically as the center of the planet, reinforcing its importance within the visual composition. Rather than functioning solely as a natural element, the sun represents the central position occupied by The Vain Man in his own world. This interpretation is supported by the narrative, in which he states, *"...recognize that I am the handsomest, best-dressed, richest, and most intelligent man on the planet."* The quotation emphasizes his excessive self-admiration and his desire to be recognized as superior to everyone else. Therefore, the symbolic representation of the sun complements the narrative by reflecting the Vain Man's self-centered view of himself and his surroundings.

In terms of the interactional aspect, the sun is represented with a high degree of sensory modality. Its bright-yellow color and clear visual appearance make it recognizable within the illustration, allowing viewers to identify it as an important part of the scene. However, the image does not establish a direct interaction between the sun and the viewer. Instead, viewers are invited to observe the illustration from an objective perspective, paying attention to the overall visual composition, including the sun as one of its elements. The interaction is therefore limited to observation, enabling viewers to understand the setting without becoming directly involved in the event depicted.

The sun is portrayed in a large size and is positioned as a background silhouette or aura behind the Vain Man. Its prominent size increases its visual salience, making it an important element within the overall composition even though it remains in the background.

The sun's placement behind the Vain Man creates a visual relationship between the two elements, drawing attention to their close connection. In addition, the color of the sun harmonizes with the Vain Man's clothing, creating visual unity and reinforcing their association. This compositional arrangement suggests that the sun and the Vain Man share a similar level of visual importance, supporting the symbolic representation of the Vain Man's central role within his own world.

The sun is not explicitly mentioned in the narrative text. This indicates that the visual representation of the sun contributes additional meaning that is not directly conveyed through the verbal mode. Rather than functioning solely as a natural element, the sun may be interpreted as a form of visual hyperbole that emphasizes how "supreme" the Vain Man perceives himself to be on his planet. Its large size and prominent position in the illustration strengthen this interpretation by creating a strong association between the sun and the Vain Man. In this way, the illustration expands the meaning of the narrative by symbolically reinforcing the character's excessive self-admiration and self-centered perspective.



Figure 4. The Lamplighter on the Fifth Planet

The sun is presented as a temporal marker through the narrative dialogue: *"Good morning. Why have you just put out your lamp?" "Those are the orders,"* replied the lamplighter. *"Good morning."* The greeting and the reference to extinguishing the lamp indicate that the event takes place in the morning, immediately after sunrise. In this context, the sun functions as a natural indicator of time, providing readers with a temporal setting for the interaction between Pangeran Cilik and the Lamplighter. Rather than serving only as part of the background, the sun establishes the sequence of daily events, linking the rising of the sun with the Lamplighter's routine of putting out the lamp. As the result, the presence of the sun contributes to the construction of the narrative by providing a temporal context for the event.

In the interactional aspect, the sun is represented with a high degree of sensory modality. Its bright-orange color and clear visual appearance make it recognizable as part of the natural setting. Rather than establishing a direct interaction with the viewer, the illustration invites readers to observe the overall scene from a distance. The viewer's role is therefore limited to observing the visual representation, including the sun, without becoming

involved in the event. This presentation allows readers to understand the setting and the time of day while maintaining an objective perspective on the scene.

The sun is depicted in a relatively large size and with a orange color that contrasts with the other visual elements, making it visually prominent within the illustration. This contrast increases its salience and immediately draws the viewer's attention to the lower part of the scene. The sun is positioned behind the planet and below both the lamplighter and the planet itself, creating a layered composition that suggests depth and spatial organization. Its low position in the illustration indicates that it is just beginning to rise above the horizon. As a result, the sun can be interpreted as a visual symbol of sunrise, reinforcing the morning setting established by the narrative and supporting the temporal context of the scene.

The sun is not explicitly mentioned in the narrative text. Its visual presence functions as a marker of the morning, indicating the exact time when the Lamplighter must extinguish his lamp. While the dialogue refers to the Lamplighter's duty of putting out the lamp, the illustration expands this information by visually representing the rising sun, which signals the beginning of the day. In this way, the visual and verbal modes complement one another in constructing the temporal setting of the scene. The illustration portrays the Lamplighter's morning routine, showing that as the sun rises, he faithfully carries out his responsibility of extinguishing the lamp. Finally, the image provides contextual information that is implied rather than explicitly stated in the narrative, enabling readers to understand the sequence of events.



Figure 5. Pangeran Cilik on the desert

The sun in this illustration is presented as a marker of both time and space. Rather than functioning as a natural object, it provides important contextual information that helps readers identify the environmental setting in which the event takes place. Its presence establishes the surrounding atmosphere and indicates that Pangeran Cilik has arrived in a hot, open landscape under broad daylight. In addition, the sun contributes to the representation of the physical environment by reinforcing the spatial context of the scene. As a result, the sun functions as an important visual element that situates the narrative within a specific place and time.

The sun interactionally is represented with a high degree of sensory modality. Its yellow bright color, clear outline, and large size make it a visually noticeable element within the illustration. However, the image does not create direct interaction between the represented participants and the viewer. Instead, viewers are invited to observe the scene from an objective perspective, paying attention to the overall composition, including the sun as part of the surrounding environment. This interactional arrangement encourages viewers to understand the environmental setting while remaining observers rather than participants in the event.

Compositionally, the sun is depicted in a large size and with a color that contrasts with the other visual elements, making it one of the most visually salient components of the illustration. Positioned in the upper-right area of the image, the sun occupies a place within the composition and immediately attracts the viewer's attention. Its size and visual contrast reinforce its importance in constructing the overall meaning of the scene. Rather than functioning solely as a background element, the sun dominates the visual space and emphasizes the environmental conditions surrounding Pangeran Cilik.

Neither the sun nor the desert is explicitly mentioned in the narrative text. Instead, the narrative introduces Earth as an enormous planet with far more inhabitants than any of the planets previously visited by the Pangeran Cilik, explaining that before the invention of electricity, millions of lamplighters were needed to illuminate the world. The illustration complements this information by presenting the Pangeran Cilik's first arrival on Earth in a desert under a large, bright sun. Although the verbal text does not describe the physical landscape in detail, the image provides additional visual information that establishes the setting. The presence of the sun reinforces the impression of a hot and isolated desert environment, allowing readers to infer the harsh natural conditions of the location. In this way, the illustration expands the narrative by supplying environmental details that are implied rather than explicitly stated in the text, creating a complete understanding of the scene.



Figure 6. A flower in the desert

The sun in this illustration is presented as a marker of both time and space. This function is supported by the greeting "*Good morning*" in the narrative, which indicates that the event takes place in the early morning. At the same time, the visual elements, including the wide sandy landscape and the prominent sun, establish the setting as a desert. Rather than



serving as part of the background, the sun provides important contextual information that helps readers identify both the temporal and spatial context of the scene. Consequently, it contributes to the representation of the physical environment in which the interaction takes place.

The sun interactionally is represented with a high degree of sensory modality. Its yellow bright color, large size, and clear visual appearance make it one of the most noticeable elements in the illustration. However, the image does not establish direct interaction between the represented participants and the viewer. Instead, viewers are invited to observe the scene from an objective perspective, paying attention to the overall visual composition, including the sun as an important environmental element. This interactional arrangement allows viewers to understand the setting and atmosphere of the scene while remaining observers rather than participants.

Compositionally, the sun is depicted in a relatively large size and with a color that contrasts with the other visual elements, increasing its visual salience within the illustration. Positioned at the top of the image, the sun occupies a prominent place in the composition and immediately attracts the viewer's attention. Its placement reinforces its role as a dominant environmental element and highlights the daytime setting. Its size, color contrast, and position contribute to the overall organization of the visual composition and strengthen the representation of the desert environment.

The sun is not explicitly mentioned in the narrative text. Its presence in the illustration functions as a visual marker of the morning. This interpretation is consistent with the greeting "*Good morning*" in the conversation between Pangeran Cilik and the flower after he has crossed the desert in search of humans. While the narrative focuses on the dialogue, the illustration expands the meaning by providing visual information about the surrounding environment. The large size and prominent position of the sun reinforce the impression of a hot desert landscape, helping readers infer the harsh conditions of the setting. In this way, the illustration complements the narrative by supplying contextual details that are implied rather than explicitly described in the verbal text, resulting in a more complete representation of the scene.

Temporal markers in *Pangeran Cilik* are more than simple indicators of time. They carry deeper meanings for the characters involved. For Pangeran Cilik, the sunset provides comfort as he watches the sun go down. For the Lamplighter, time represents a responsibility that he faithfully follows for the benefit of the world. For the flower, the morning sunlight allows its beauty to be seen and appreciated. By functioning as a key element in constructing the setting, atmosphere, and meaning of the story, time becomes an essential part of the narrative rather than indicating when events occur. Through this representation, the novel implicitly encourages readers to reflect on the importance of time in everyday life.

CONCLUSION

The representation of the sun as a temporal marker suggests that time carries profound meaning in *Pangeran Cilik*. Throughout the novel, the sun functions not only as an indicator of morning, afternoon, or evening but also as a meaningful narrative element that shapes the experiences of different characters. It establishes the temporal and spatial setting, supports

the development of the story, and contributes to the construction of atmosphere and meaning.

These findings demonstrate that time is represented as more than a chronological sequence of events. Instead, it becomes an essential aspect of the narrative that reflects the characters' emotions, responsibilities, and daily lives, encouraging readers to recognize the significance of time from multiple perspectives.

The findings also indicate that the visual elements in *Pangeran Cilik*, particularly the sun, remain open to further interpretation. Although result of this study focuses on the sun as a temporal marker, the illustrations contain other visual features that may reveal additional symbolic and multimodal meanings. Future studies could investigate the symbolic role of the sun from different theoretical perspectives or examine how it interacts with other visual and verbal elements throughout the novel. Such research would contribute to a broader understanding of how multimodal resources work together to construct meaning in illustrated literary texts.

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