

Paradoxical symbolism in Madurese fiction: A psychoanalytic perspective

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Abstract: This study aims to uncover the meaning of paradoxical symbols in Royyan Julian's works, especially in the novel "Pendosa yang Saleh," using psychoanalytic and semiotic approaches. Through qualitative methods, data were collected through intensive reading of Julian's works, interviews with literary experts and readers, and observations of social and cultural contexts. The analysis was conducted based on Jacques Lacan's theory, which includes three main domains: real, imaginary, and symbolic. The results of the study indicate that paradoxical symbols such as Suhairiyah's smile, hallucinations, and Mubarak's behavior as a pedophile reflect the tension between social expectations and personal desires. These symbols enrich the narrative with multi-layered meanings that depict the psychological and moral complexities of the characters. This study contributes to the understanding of paradoxical symbols in fiction and offers insights for educators, writers, and psychological practitioners. The conclusion suggests that paradoxical symbols function as tools to depict internal and social conflicts in literary works, as well as providing recommendations for further research and practical applications in various media.

Keywords: *Internal conflict, Literary work, Paradoxical symbol, Psychoanalysis, Semiotics.*

1. Introduction

Fiction is an imaginative creation through language as a medium to convey messages to readers. Through literary works, authors can express feelings, ideas, and problems in human life. Authors create characters to convey story ideas Sya, et al. [1] and Woenardi, et al. [2]. Forster [3] stated that a novel is a work of fiction that presents life by emphasizing the complexity of characters and the relationships between them. Lukács [4] sees novels as a form of literature that reflects socio-historical conditions and the role of novels in representing social and psychological changes. Characters in novels have an important role as messengers of messages, morals, or messages that the author wants to convey. Isro'iyah and Herminingsih [5] concluded that the characters in the novel are divided according to their different functions, so that readers can know the position of a character in the character system.

The reflection of community life is found in the novels of Julian [6] who often criticizes social problems in Madurese society. His novels have an important role in conveying messages, morals, or messages to readers. The use of language and symbols in the novel is interesting to analyze semiotically. Fayoumi and Brioua [7] emphasize the importance of semiotics in shaping the novel aesthetically and cognitively. Semiotic analysis allows the author to express the norms, traditions, and culture of society, as well as reveal invisible semantic signs. Peirce's theory is a major theory in semiotics, with three main aspects known as the triangle of meaning [8]. In a social and cultural context, semiotics helps understand language and other signs and shapes human perception of reality through signs [9]. Paradoxical symbols, as part of semiotic objects, are signs that indicate contradictory conditions but contain truth.

The use of paradoxes has the appeal to attract readers' attention, because they are expected to investigate the inconsistencies, either directly or indirectly. Paradoxes can involve fantasy, reality, and conflict [10, 11]. Paradoxical symbols reflect the subconscious conflict and psychological complexity of the characters. Psychoanalytic theory explores the hidden meanings in paradoxical symbols and internal conflicts seen in the novel. Lacan [12] put forward a theory with three main pillars: the real, the imaginary, and the symbolic. Paradoxical symbols often reflect the tension between conscious and unconscious desires. Paradoxical symbols are interpreted through semiotic objects and psychoanalytic analysis studied through ethnographic studies, one of the qualitative research studies. Creswell [13] states that the ethnographic approach aims to describe and analyze the language patterns, beliefs, and behaviors of certain cultural groups. Spradley [14] emphasizes that ethnography is an approach to describing and interpreting the culture or social system of a group. Paradoxical symbols in fiction create complex and conflicting layers of meaning [15]. Symbols cannot be separated from the role of psychoanalysis in understanding them. Psychoanalysis, especially the theories of Jung [16] offers a basis for explaining how paradoxical symbols reflect the internal conflicts, traumas, and aspirations of characters and readers [16].

Paradoxical symbols are often used in fiction to create a profound and thought-provoking effect. The use of these symbols is a way for authors to express complex and contradictory ideas. Through a psychoanalytic lens, we can uncover the deeper meanings of these symbols Milano and Koens [17]. Freud [18] theory of the unconscious and symbols that reflect hidden desires can be key to understanding paradoxical symbols in fiction. Jung [16] concepts of archetypes and the collective unconscious provide insight into how these symbols work on a more universal level [19]. Paradoxical symbols are found in the representation of characters, plotlines, themes, and settings. Characters with contradictory traits such as heroes who are also villains, or situations where victory is achieved through defeat. These symbols add depth and tension to the narrative, making the story more engaging and thought-provoking [20].

This study aims to uncover the psychological meanings hidden in paradoxical symbols through a psychoanalytic approach. These meanings can relate to a character's inner conflict, interpersonal dynamics, or broader themes such as identity and the meaning of life. Through psychoanalytic analysis, we can explore how paradoxical symbols reflect the tension between conscious and unconscious desires and how this influences character development and plot. By studying paradoxical symbols in various works of fiction, we can better understand how authors use these symbols to express worldviews and internal conflicts. This analysis also helps us see how readers respond to and interpret these symbols, increasing our appreciation for the complexity and depth of the work of fiction.

2. Literature Review

Jacques Lacan, a French psychoanalyst, developed a theory that focuses on three main domains: the real, the imaginary, and the symbolic. According to Lacan, in human life, we are constantly interacting with these three domains. The real domain is the world beyond language, difficult to reach and fully understand. It includes experiences that cannot be fully captured by language and symbols [21]. The imaginary domain is related to images and illusions. Lacan believed that individual development begins in this domain through what he called the "mirror phase." In this phase, the child begins to recognize himself in the mirror and forms an ideal self-image. This image is often different from reality and causes a split between how we see ourselves and how we really are [22]. The symbolic domain, on the other hand, is the world of language, rules, and social laws. According to Lacan, we enter the symbolic domain when we learn language and culture. This domain provides structure and meaning to our reality. However, this is also where we experience alienation because language and symbols often cannot fully describe our real experiences [23].

The combination of these three realms helps us understand the complexity of paradoxical symbols in fiction. These symbols often create tensions between the real, the imaginary, and the symbolic, resulting in rich and layered narratives [24]. Charles Sanders Peirce, an American philosopher and

semiotician, developed a theory of semiotics that distinguishes between iconification, indexing, and symbolization. These are the three main ways in which signs function to convey meaning [25]. Iconification occurs when a sign resembles the object it represents. For example, a picture of a cat that looks like a cat is actually an icon because there is a direct resemblance between the sign and the object. This is a very effective form of communication because of its obvious visual resemblance. Indexing, on the other hand, occurs when a sign has a direct or causal relationship to its object [26]. For example, smoke indicating the presence of fire is an index because there is a fundamental relationship between the sign and the object it represents. It can also include spatial or temporal relationships such as footprints indicating that someone has walked there [27].

Symbolization involves signs that have meaning based on certain conventions or rules. These symbols do not have a direct relationship or similarity to their objects like icons or indices. For example, the word “table” is a symbol that represents an object because we have agreed upon its meaning in the context of language. Symbolization requires an understanding of the social and cultural context in order to interpret its meaning [28]. An understanding of iconization, indexing, and symbolization is essential to the study of paradoxical symbols in fiction. These symbols often play with these three dimensions of meaning delivery to create complex and multi-dimensional messages [29]. The use of paradoxical symbols in fiction has been the object of much previous research. Paradoxical symbols are often used by writers to create profound effects and provoke critical thinking in readers. The use of these symbols allows writers to express complex and often contradictory ideas, which enrich the narrative texture and deepen our understanding of the characters and plot [30]. One important study is the analysis of the use of paradoxical symbols in modern and contemporary fiction [31]. The study by Alamin and Bashri [32] shows that paradoxical symbols often appear in great literary texts, such as the works of Kafka, Borges, and Pynchon. In these works, paradoxical symbols are used to challenge the reader's perception, create ambiguity, and reflect the complexity of human life.

Tolz and Hutchings [33] research looks at how paradoxical symbols function in specific cultural and historical contexts. For example, in works of fiction set in war or times of social uncertainty, paradoxical symbols are often used to capture deep tensions and conflicts. This helps readers to understand the complexity of the situation and feel empathy for the characters who are struggling with their inner conflicts. Anggraeni and Widyaningrum [34] study on the influence of paradoxical symbols also includes psychoanalytic analysis, exploring how these symbols reflect the characters' internal conflicts or traumas. Using the theories of Cowan [35] research shows that paradoxical symbols often function as manifestations of the unconscious, reflecting the tension between conscious and unconscious desires. This can influence our understanding of character motivations and the development of the plot. In addition, the semiotic approach also makes an important contribution to understanding paradoxical symbols. Using Peirce's theory, Hurley [36] can explore how paradoxical symbols function as complex and layered signs. This involves analyzing how these symbols combine elements of iconification, indexing, and symbolization to create rich and multi-dimensional meanings.

3. Research Method

This study uses a qualitative approach with a psychoanalytic framework to analyze paradoxical symbols in Royyan Julian's works, allowing researchers to delve deeply into the text's meanings and understand the phenomenon in a complex context. The psychoanalytic approach, particularly Jacques Lacan's theory, explores subconscious motives and internal conflicts through real, imaginary, and symbolic domains. The research design involves selecting Julian's works, intensive reading, psychoanalytic and semiotic analysis, interviews, and observations to gain insights from literary experts and readers. Primary data sources include Julian's novel "Pendosa yang Saleh" and other works, focusing on sensitive themes and paradoxical symbols, with the aim of enriching understanding of how these symbols create thought-provoking narratives. Table 1 presents Data Collection Techniques.

Table 1.
Data Collection Technique.

Method	Description
Intensive Reading	Read carefully and thoroughly to identify and understand paradoxical symbols in the text.
Interview	Conduct interviews with 3 literary experts and 5 readers to gain additional insights.
Observation	Observe the social and cultural contexts related to the creation and reception of the works.

Table 1 “Data Collection Techniques” outlines the three main methods used in this study to gather the necessary information.

The first method is intensive reading, which involves reading carefully and thoroughly to identify and understand the paradoxical symbols in the text. This technique allows the researcher to explore hidden meanings and gain deeper insight into the use of symbols in Royyan Julian's work. Intensive reading allows the researcher to analyze the text in depth and explore nuances that may be missed in a more superficial reading. The second method is interviews, which were conducted with 3 literary experts and 5 readers. These interviews aimed to gain richer and more diverse perspectives on the paradoxical symbols in the novel "Pendosa yang Saleh" and other works. By involving literary experts, the researcher gained more academic and theoretical insights, while interviews with readers provided an understanding of perceptions and interpretations from the perspective of the general reader. This helped the researcher to explore layers of meaning that may not be apparent from text analysis alone. The third method is observation, which involves observing the social and cultural contexts related to the creation and reception of the works. This method provides a more holistic understanding of how the paradoxical symbols in Julian's works are influenced by, and how they interact with, the Madurese social and cultural context. This observation includes local customs, traditions, social norms, and beliefs that influence the narrative and character development in the story. Through the combination of these three methods, this study aims to collect comprehensive and in-depth data on the paradoxical symbols in Royyan Julian's works, as well as provide a rich and layered analysis of the meanings contained therein. Table 2 presents the Interview Data Table.

Table 2.
Interview Data Table.

Respondent	Question 1: How do you interpret the symbols in the novel "Pendosa yang Saleh"?	Question 2: What is your view on the use of visual metaphors in Royyan Julian's work?
Literary Expert 1	The paradoxical symbols in the novel create tension between social reality and the character's personal morality.	The visual metaphors used by Julian are very effective in conveying complex themes in a way that is easy to understand.
Literary Expert 2	Julian uses symbols to reflect the character's inner conflict and their relationship with social norms.	The use of visual metaphors helps the reader feel the emotional tension experienced by the characters.
Literary Expert 3	The symbols in the novel show Julian's courage to explore sensitive themes through meaningful narratives.	The visualization of these symbols provides more depth to the messages that the author is trying to convey.
Reader 1	These symbols make me think about the conflict between sin and righteousness and how the character deals with that conflict.	I think the visual metaphors in this novel are very helpful in imagining how the characters feel and deal with their problems.
Reader 2	In my opinion, these symbols create a deep impression of the moral dilemma the character faces.	The visual metaphors that Julian uses add a new dimension to the narrative that makes the story more interesting.
Reader 3	These paradoxical symbols make me reflect on the contradictions in life and how we deal with them.	Julian uses visual metaphors very well to convey deeper and more complex meanings.
Reader 4	In my opinion, these symbols illustrate well the internal conflict between social expectations and personal desires.	The visual metaphors in this novel help me to understand the situations and emotions of the characters more easily.
Reader 5	These symbols create a strong sense of curiosity about how the character deals with social norms.	I was very impressed with the way Julian uses visual metaphors to depict the inner struggles of the characters.

Table 2 "Interview Data Table" reveals in-depth insights from various respondents regarding the paradoxical symbols in Julian [6] novel "Pendosa yang Saleh." Literary experts highlight that these symbols create tension between social reality and personal morality, effectively conveying complex themes through visual metaphors. Experts also note how the symbols reflect characters' inner conflicts and relationships with social norms, adding depth to the narrative. Readers provide perspectives that symbols make them reflect on conflicts between sin and piety, adding new dimensions to the narrative and illustrating contradictions in life. They appreciate how visual metaphors depict internal conflicts and create curiosity about how characters deal with social norms. The interview data shows that these paradoxical symbols convey the complexity of emotions and social conflicts, enriching the narrative. The study employs psychoanalytic and semiotic analysis to reveal hidden meanings and explore how these symbols reflect the tension between conscious and unconscious desires, aiming to enrich the understanding of paradoxical symbols in fiction.

4. Results and Discussion

Royyan Julian's novel "Pendosa yang Saleh" offers a profound depiction of the moral and psychological complexities faced by individuals in a society with strict social norms. The work uses various paradoxical symbols to depict the internal conflicts and emotional tensions of its characters. In this section, the paradoxical symbols used by Royyan Julian in his novel will be analyzed. In Julian [6] novel "Pendosa yang Saleh", paradoxical symbols play a major role in depicting the moral and psychological complexities of the characters. These symbols not only serve as narrative tools to enrich the story, but also reflect the tension between social expectations and personal desires experienced by the characters in the novel. In this section, an analysis is conducted to explain how paradoxical symbols such as Suhairiyah's smile, hallucinations, and Mubarak's behavior are used to reveal psychological and social dynamics. Through a deeper understanding of the use of these symbols, we can appreciate how

Julian [6] weaves an intriguing and provocative narrative. In this study, interviews with literary experts and readers are an important part of gaining deeper insight into the paradoxical symbols used by Royyan Julian in his novel. Interviews were conducted to gather perceptions and interpretations from different perspectives, as well as to explore how these symbols influence readers' understanding and responses. Table 3 presents the Results of the Analysis.

Table 3.
Analysis Results.

Symbol	Key Findings	Psychoanalytic Interpretation	Semiotic Interpretation
Suhairiyah's smile	Symbolizes unconditional acceptance, creating a paradox between social expectations and imaginary reality.	Shows the tension between personal desires and social responsibilities	A paradoxical symbol combining social acceptance and pressure
Suhairiyah's hallucinations	Depicts Mubarak's unconscious and projection of desires, resulting in tension between imagination and reality.	Depicts the character's inability to face stark reality	A symbol of conflict between personal imagination and social norms
Mubarak as a Pedophile	Icon of moral failure in society, depicting the tension between the image of piety and sin in personal behavior.	Reveals the character's internal conflicts and guilt	A paradoxical symbol between public piety and private sin, creating a moral conflict

Table 3 "Analysis Results" in Royyan Julian's novel "Pendosa yang Saleh" examines paradoxical symbols through main findings, psychoanalytic interpretation, and semiotic interpretation. Suhairiyah's smile symbolizes unconditional acceptance and creates a paradox between social expectations and imaginary reality, showing tension between Mubarak's desires and social responsibilities. Suhairiyah's hallucination depicts Mubarak's unconscious mind and desires, creating tension between imagination and reality, reflecting his inability to face real reality. Mubarak's behavior as a pedophile symbolizes moral failure and the tension between piety and sin, revealing his internal conflict and guilt. Julian's work uses iconization to convey complex themes, indexing relationships between signs and social norms, and highlighting symbolism with complex and paradoxical meanings to depict internal conflict, psychological complexity, and the tension between imaginary, symbolic, and real orders. Table 4 presents Work Description Table.

Table 4.
Work Description Table.

Title	Year of Publication	Genre	Story Summary
Pendosa yang Saleh	2021	Novel	The story of a cleric's son named Mubarak who becomes a pedophile, exploring sensitive themes such as religion, sexuality, and social conflict.

Royyan Julian's novel "Pendosa yang Saleh" (The Sinner Who Is Good), published in 2021, is a bold and provocative work of fiction. The novel tells the story of a cleric's son named Mubarak who becomes a pedophile, exploring sensitive themes such as religion, sexuality, and social conflict. Through the character of Mubarak, Royyan Julian depicts the moral and psychological complexities faced by individuals living in a society with strict social norms. The story serves not only as entertainment, but also as a tool to critique and reflect on social and psychological realities. Using complex characters and plots, the novel depicts the tension between personal desires and social expectations, and how individuals struggle with their identity and morality in a context full of social pressure and stigma. "Pendosa yang Saleh" invites readers to reflect on and discuss controversial issues that are often considered taboo, making it a profound and thought-provoking work. Table 5 presents Identification of Paradoxical Symbols.

Table 5.
Identification of Paradoxical Symbols.

Symbol	Text Quotes	Symbol Characteristics
Suhairiyah's Smile	Suhairiyah's smile was 'too sincere' even though it was a hallucination of Mubarak.	Shows unconditional acceptance and social expectations of responsibility.

Table 5 identifies paradoxical symbols in Royyan Julian's novel "Pendosa yang Saleh". One of the prominent symbols is Suhairiyah's smile, described as "too sincere" and appearing from Mubarak's hallucination. This symbol reflects unconditional acceptance and social expectations of responsibility. The smile creates a paradox between the imaginary reality of acceptance and societal expectations. On one hand, it calms Mubarak by giving the illusion of unconditional acceptance. On the other, it worsens his guilt by contradicting the expectation of responsibility and loyalty as a fiancé. Through this symbol, Royyan Julian depicts the main character's internal conflict and the tension between personal desires and social expectations. This helps readers understand the moral and psychological complexities experienced by Mubarak and how paradoxical symbols convey profound messages. In Julian's work, the imaginary, symbolic, and real orders play crucial roles in shaping the story's meaning and dynamics. The imaginary order reflects characters' creation of illusions and self-images. Mubarak sees images of loved ones, especially Suhairiyah, as projections of his desires, leading to conflict between his wants and reality.

The symbolic order involves social rules, language, and norms governing interactions. Meaning is formed through symbolization, binding characters and events in a broader network. Suhairiyah's "too sincere" smile reflects social expectations and symbolic responsibilities, creating tension between imaginary acceptance and societal norms. Lacan's real order involves elements not fully represented in language or imagination. Mubarak's inability to face real reality creates uncertainty and confusion, reflecting anxiety and guilt unresolved through language or imagery, indicating complex internal conflict between desire and social responsibility. Table 6 presents Social and Cultural Context.

Table 6. Social and Cultural Context.

Social and Cultural Aspects	Information
Madurese Social Norms	Strict and often rigid, creating tension between social expectations and individual desires.
Local Beliefs	The customs and traditions of Madurese society have a major influence on the representation of symbols in the story.

Table 6 delves into the social and cultural context in Julian [6] novel "Pendosa yang Saleh," crucial for understanding the story's paradoxical symbols. The novel portrays Madurese society with strict social norms, creating tension between societal expectations and individual desires. Characters like Mubarak, who must balance personal desires with societal expectations, emphasize this conflict. Strict norms demand behavior aligning with religious and moral values, causing inner conflict and guilt for those like Mubarak with differing personal tendencies. Local beliefs and customs significantly shape symbol representation in the story. Madurese traditions influence how individuals handle moral and psychological conflicts, providing a framework for characters' actions and decisions, aiding readers in understanding the social and cultural backgrounds that influence character dynamics.

This context offers insight into how Julian's fiction uses paradoxical symbols to depict inner conflict and social tension, helping readers appreciate the story's complexity and depth, reflecting Madurese societal realities. Paradoxical symbols in Julian's works reflect subconscious conflicts, psychological complexities, and social dynamics. Mubarak's behavior illustrates the contradiction between piety and sin, revealing struggles with conflicting social values and personal desires. This symbolizes the tension between social obligations and individual desires, influenced by psychological conditions and the social environment. Julian's works also depict fear of social stigma when personal tendencies clash with norms, creating characters full of inner tension and guilt, hiding tendencies to avoid ostracization. This tension

illustrates conflicts between conscious and subconscious desires and the complexity of social dynamics affecting characters' lives. Using a semi-psychoanalytic approach, this study uncovers the depth and complexity of paradoxical symbols in Julian's works. These symbols illustrate psychological dynamics and social conflicts, offering a broader view of how meaning is shaped by imaginary, symbolic, and real orders, enriching appreciation for Julian's fiction. Table 7 presents Psychoanalytic Analysis.

Table 7.
Psychoanalytic Analysis.

Symbol	Psychoanalytic Aspects	Analysis
Suhairiyah's smile	Internal conflict, unconscious desires, unconscious meaning	Depicts full symbolic acceptance, creating tension between desire and reality.
Suhairiyah's hallucinations	The unconscious and projection of desires	The resulting self-image reveals the character's inability to face reality.

Table 7 presents a psychoanalytic analysis of paradoxical symbols in Julian [6] novel "Pendosa yang Saleh". One of the symbols analyzed is Suhairiyah's smile. This smile, which is described as a "too sincere" smile even though it appears in Mubarak's hallucination, reflects the character's internal conflict. Psychoanalytic analysis shows that this smile depicts full symbolic acceptance, which creates tension between Mubarak's desire to be accepted unconditionally and the reality that social expectations demand responsibility and loyalty from him. This shows how Suhairiyah's smile functions as a projection of Mubarak's unconscious desires and subconscious meanings, which are trapped in a deep inner conflict. Another symbol is Suhairiyah's hallucination. This hallucination reflects Mubarak's unconsciousness and the projection of his unfulfilled desires. Psychoanalytic analysis shows that the self-image resulting from this hallucination reveals the character's inability to face the real reality. By creating an imaginary world where his desires are fulfilled, Mubarak tries to overcome his guilt and social pressure, but in the end, the inability to face reality actually worsens the alienation and anxiety he feels.

The psychoanalytic analysis of these symbols reveals how the imaginary, symbolic, and real orders in Lacan's theory interact to create tension and paradox in the narrative. The paradoxical symbols in the novel not only reflect the characters' internal conflicts but also depict complex psychological dynamics, driven by unconscious desires and social pressures. Through these symbols, Royyan Julian successfully depicts the moral and psychological complexities faced by the characters in situations filled with inner tension and social pressure. Table 8 presents the Semiotic Analysis

Table 8.
Semiotic Analysis.

Symbol	Iconization	Indexing	Symbolism
Suhairiyah's smile	Sincere acceptance icon	Indicates social expectations and symbolic responsibilities	Symbol of paradox between social acceptance and expectation that creates emotional tension
Suhairiyah's hallucinations	Conflicting fantasy and reality icon	Indicates tension between personal imagination and social expectations	Symbol of conflict between personal desires and norms that creates paradox
Mubarak as a pedophile	Moral chaos icon	Indicates tension between personal behavior and religious norms	Symbol of paradox between images of piety and sin that creates internal conflict

Table 8 "Semiotic Analysis" provides an in-depth analysis of paradoxical symbols in Royyan Julian's novel "Pendosa yang Saleh" through three main aspects: iconization, indexing, and symbolization. The first symbol analyzed is Suhairiyah's smile. In iconization, it represents sincere acceptance. Indexing shows it indicates social expectations and symbolic responsibilities. As a symbol, it creates a paradox

between sincere acceptance and social expectations, illustrating the emotional tension for the main character and the complexity of their relationship with social norms. The second symbol is Suhairiyah's hallucination. Iconization portrays conflicting fantasies and realities. Indexing reveals tension between Mubarak's personal imagination and social expectations. As a symbol, it represents the conflict between personal desires and norms, highlighting internal conflict and emotional tension, illustrating the character's inability to face social pressure and reality. The third symbol is Mubarak's behavior as a pedophile. Iconization depicts moral chaos. Indexing shows tension between personal behavior and societal religious norms. Symbolically, it creates a paradox between piety and sin, resulting in deep internal conflict, illustrating the tension between public image and personal reality, creating complex and paradoxical narrative layers. This semiotic analysis shows how paradoxical symbols in Royyan Julian's work act as profound narrative tools exploring the tension between social norms and personal desires, creating layered meanings in the story.

4.1. The First Phase: Iconicization Related to Imaginary, Symbolic, and Real Order in Royyan Julian's Fiction

Iconization in semiotics refers to representing an object through a sign with visual similarity or structural analogy to the object. In Royyan Julian's work, icons reflect objects in Madurese society, like customs, social life, and local beliefs, using pictures, portraits, photographs, paintings, posters, and statues. In "Pendosa yang Saleh," icons are visually interpreted. For example, "Hansel & Gretel," discussed by Rosiana and Mubarak, symbolizes the tension between harsh social realities and conveying moral messages acceptable to children. This reflects similar dynamics in Madurese traditions. Mubarak's pedophilic tendencies are another icon. Rosiana, unaware of his inclinations, provides childhood photos he uses for masturbation. This behavior represents the conflict between personal tendencies and social norms, reflecting repression and fear in Madurese society. In Lacan's imaginary order, individuals are trapped in images shaping their perceptions. Mubarak views images of loved ones, especially Suhairiyah, as projections of his desires, creating a shadow world of perceptions and illusions. This image calms him but also strengthens his guilt. At the symbolic level, meaning is formed through language, social rules, and norms. Suhairiyah's sincere smile, produced by Mubarak's hallucination, symbolizes social expectations and responsibilities. This smile creates a paradox where imagined acceptance contrasts with societal expectations, reinforcing Mubarak's guilt. Lacan's real order refers to elements that cannot be fully represented in language or imagination. Mubarak's hallucinations reflect his inability to deal with real reality, experiencing alienation and guilt. The real underlying order is an unspoken anxiety, highlighting unresolved internal conflict between desire and duty. This semiotic analysis shows how paradoxical symbols in Julian's work act as profound narrative tools exploring the tension between social norms and personal desires, creating layered meanings in the story.

4.2. Second Phase: Indexing Related to Imaginary, Symbolic, and Real Orders in Royyan Julian's Fiction

Indexing in semiotics refers to the relationship between a sign and its referent in a particular context [37]. This technique helps to highlight the tension between the narrative, social, cultural, and psychological contexts related to the elements of the story. In Royyan Julian's work, indexing refers to the relationship formed between a particular sign, such as a paradoxical symbol, and the social and cultural referents that represent it. The index connects the symbols in the text to a larger reality or meaning, becoming a bridge between fiction and the reader's real experience. Julian [6] uses paradoxical symbols to depict the inner conflicts and social tensions experienced by his characters. Indexing in the novel "Pendosa yang Saleh" shows how certain signs This study discusses the indexing of paradoxical symbols in Royyan Julian's novel "Pendosa yang Saleh" and their connections to the wider social and cultural context. In the story of Mubarak, for instance, his deviant behavior contrasts sharply with Madurese societal norms. One example is Suhairiyah's "too sincere" smile, which appears in Mubarak's hallucinations and symbolizes societal expectations and personal desires, creating tension between social acceptance and imaginary reality. Social norms in Madura are often strict, causing internal conflict for the characters. Indexing in Julian's work shows how symbols such as Mubarak's

behavior as a pedophile create connections with existing social referents, reflecting moral failures and religious norms in Madurese society. This behavior symbolizes the tension between individual actions and societal expectations, depicting the stress and internal conflict in characters.

The modified Hansel & Gretel fairy tale in the novel serves as another indexing example. It reflects Madurese traditions of conveying moral values through stories, illustrating how traditional tales mirror social realities. Indexing links these stories to broader social and cultural contexts, demonstrating the complex relationships between characters and societal norms. In Lacanian psychoanalysis, indexing describes the interaction between the imaginary, symbolic, and real orders to create meaning. For example, Suhairiyah's smile in Mubarak's hallucination reflects his desire for unconditional acceptance, highlighting the tension between imaginary desires and social reality. At the symbolic level, meaning is formed through language and social norms, showing the tension between individual behavior and societal rules. Mubarak's behavior as a pedophile becomes a symbol of moral failure, connecting personal actions to societal expectations.

The real order refers to elements that cannot be fully represented in language or imagination, such as Mubarak's anxiety and guilt over his pedophilic tendencies. This indexing connects these unspoken tensions to existing social referents, showing how the real order creates dynamics in the text. Indexing also helps to understand how social stigma creates psychological tension in characters. Mubarak fears ostracization if his tendencies are discovered, highlighting the pressure to hide parts of his identity, exacerbating internal conflict and guilt. Royyan Julian uses indexing to depict the complexity of relationships between narrative signs and social referents. By illustrating the tension between social norms and personal desires, indexing enriches the narrative, creating deeper and more complex relationships and helping readers understand the hidden meanings in the literary work.

4.3. Third Phase: Symbolism Related to Imaginary, Symbolic, and Real Orders in Royyan Julian's Fiction

Symbolism in semiotics involves complex signs where meaning is not only formed by referential relationships but also through constructions that create ambiguity or paradox. In Royyan Julian's work, paradoxical symbols like Mubarak's behavior as a pedophile show the tension between piety and sin. This creates multi-layered meanings reflecting internal conflict and social reality. These symbols reveal the paradox between real and imaginary reality and the norms in Madurese society, highlighting the tension between individual desires and social expectations. Semipsychoanalysis integrates semiotics and psychoanalysis to analyze paradoxical symbols. Peirce's semiotic approach categorizes signs as icons, indexes, and symbols, while Lacan's psychoanalysis explains how the imaginary, symbolic, and real orders function in meaning formation, especially in relation to the psychological dynamics of characters and readers. The study highlights how iconification, indexing, and symbolization represent different layers of meaning. Iconification involves visual representations that carry direct meaning.

Indexing shows the relationship between signs and their referents, connecting story elements to social or cultural realities. Symbolization focuses on complex signs formed by referential relationships and constructions that create ambiguity or paradox. This study describes how Lacan's imaginary, symbolic, and real orders are integrated with Peirce's semiotic sign system. The imaginary order relates to the creation of illusions and self-images, playing a role in iconification. The symbolic order involves language and social rules, present in symbolization that binds characters and events in a wider network of meaning. The real order appears in story elements creating uncertainty or tension, which cannot be fully represented through language or images. Paradoxical symbols have contradictory meanings in a given context.

Semipsychoanalysis examines symbols in culture or text and their relation to the unconscious. These symbols often contain deeper meanings not always accessible rationally. In this fiction, paradoxical symbols express the tension between social norms and individual desires, like Mubarak's fear of social stigma if his pedophilic tendencies are revealed. A paradox in a symbol refers to two contradictory meanings functioning simultaneously. For example, Suhairiyah's imagined acceptance contrasts with social expectations, reinforcing Mubarak's guilt. In psychoanalysis, symbols relate to

hidden inner tensions within an individual, such as the projection of Mubarak's unfulfilled desires. The study shows that paradoxical symbols in semipsychoanalytic studies have opposing meanings that describe complex psychological dynamics. This approach helps understand tensions and conflicts within humans reflected in culture, texts, or artistic expressions.

5. Conclusion

This study reveals that paradoxical symbols in Royyan Julian's works, especially the novel "Pendosa yang Saleh," play a significant role in portraying the moral and psychological conflicts faced by his characters. Through semiotic and psychoanalytic analysis, symbols like Suhairiyah's smile, hallucinations, and Mubarak's behavior as a pedophile highlight the tension between social expectations and personal desires, and the distinction between imaginary and real reality. These paradoxical symbols create layered meanings reflecting the characters' internal struggles and social realities. Suhairiyah's smile symbolizes unconditional acceptance, creating a paradox between societal expectations and imaginary reality, while her hallucinations represent an inability to face real reality, reflecting a profound internal conflict. Mubarak's behavior as a pedophile illustrates the tension between piety and sin, generating a symbol that mirrors moral failure in society. Indexing and symbolism in Julian's works depict how these signs create tension within the text, reflecting the internal and external conflicts faced by the characters. The semiotic theory of Charles Sanders Peirce and Jacques Lacan's psychoanalysis provide a framework for understanding these complex meanings, revealing hidden meanings through in-depth analysis. This study enriches our understanding of how paradoxical symbols function in literary works, offering insights for educators, writers, and researchers to explore the use of these symbols in creating engaging narratives and addressing internal and social conflicts.

Transparency:

The authors confirm that the manuscript is an honest, accurate, and transparent account of the study; that no vital features of the study have been omitted; and that any discrepancies from the study as planned have been explained. This study followed all ethical practices during writing.

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