

E-ISSN : 2962 - 8199

P-ISSN : 2961 - 7502



MUSLIM ENGLISH LITERATURE

Vol 3, Number 1

2024

Published by English Literature Department
Faculty of Adab and Humanities
Universitas Islam Negeri Syarif Hidayatullah Jakarta
Indonesia



Jl. Tarumanegara, Pisangan, Ciputat, Tangerang Selatan, Banten 15419



<https://journal.uinjkt.ac.id/index.php/mel/index>



journal.mel@uinjkt.ac.id



Muslim English Literature

Vol 3, Number 1, 2024

E-ISSN : 2962 - 8199

P-ISSN : 2961 - 7502

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Vol 3, Number 1, 2024

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Muslim English Literature is a double-blind peer-reviewed open access journal published by the English Literature Department, Faculty of Adab and Humanities, Universitas Islam Negeri Syarif Hidayatullah Jakarta. It specializes in Muslim World Literature including US-Muslim, British-Muslim, Asian-Muslim, and other Muslim cultures and literature; and is intended to communicate original research and current issues on the subject. This journal warmly welcomes contributions from scholars of related disciplines, including Linguistics and Cultural Studies related to the Muslim world.

Editorial Office:

Muslim English Literature, English Literature Department,
Faculty of Adab and Humanities, Syarif Hidayatullah State
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E-mail: journal.mel@uinjkt.ac.id

Website: <https://journal.uinjkt.ac.id/index.php/mel/index>

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Deconstruction of the Main Protagonists in Ausma Zehanat Khan's *The Unquiet Dead*

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Abstract

Jacques Derrida coined two Deconstruction concepts: Binary Opposition and Logocentrism used to analyze the protagonist characters: Esa Khattak and his junior, Rachel Getty, in Ausma Zehanat Khan's *The Unquiet Dead* (2013). The binary opposition analysis is used to reveal the binary of the character and its opposition. The results of the analysis show that Khattak as the main protagonist has Good Superior and Resolute traits as his dominant binaries; while Rachel Getty's central binaries are Forthright and Independent. The concept of logocentrism is decentralizing the dominant binary to create a new center by putting it under erasure. Khattak is symbolized as Justice because his main binary represents the characteristics of justice which is associated with real-world, such as courts. Rachel Getty is symbolized as Feminism because the leading binary represents the characteristics of Feminism which is associated with examples of feminist such as Kartini as the independent women. Thus, Kahn's novel reconstructs the protagonist characters to question our binary perspectives, such as good/bad, justice/injustice, and feminist/masculine.

Keywords: *Binary Oppositions and Logocentrism, Decentralization, Deconstruction Concept, Dominant Binaries.*

Introduction

Literature works in this era of globalization are innovating fast and ever-changing. Novels, short stories, poems; all are changing the way it presents itself to the consumer. Fiction readers may be familiar with stories that often are "open to interpretation." There are reasons as to why authors would write their story in such a way. Writers with the aforementioned style might encourage their readers to think critically regarding the possible meanings to their work. Texts in fictions can be "torn" apart and deconstructed; that the texts in stories don't have one centralized meaning but wide possibility to be interpreted into other meanings, which is then called as deconstruction.

Deconstruction is a term by Martin Heidegger, taken from the word "Destruktion." Heidegger concept on *Destruktion* concerns the loosening up of the old tradition of ontology through an exposure of its internal development. Jacques Derrida borrowed his practice of redacting out terms after he had written them (Powell & Howell, 2007, p. 16). Derrida explained that Deconstruction involves a way of reading

that concerns decentering. He also explained that Western thoughts are based on the idea of a center; an origin, ideal form, or a fixed point. For Derrida, the problem with a center is that it tries to exclude and in doing so, center ignores or marginalizes others, hence the need for decentering (Powell & Howell, 2007, p. 21).

Deconstruction concerns Binary Opposition. In short, Binary Opposites forms a pair such as Male or Female, Muslim or Christian, Black or White, etc. Furthermore, Derrida has reportedly said that human minds work by way of Binary Opposites (Powell & Lee, 2008, pp. 30-31). The problem with Binary Opposition, according to Powell and Lee, is that humans tend to prioritize only one member of the pair while repressing the other members (2008, pp. 30-32). On that note, this research will attempt to deconstruct binary oppositions contained within the novel.

On the other hand, deconstruction also concerns logocentrism. Powell and Howell (2007) explained that the word logocentrism comes from the word "logos" which is a Greek word for truth, reason, and law. If a person is logocentric, that person believes that truth is the voice, the word, or the expression of absolute cause or origin (p. 33). When explaining how logocentrism works, Powell and Lee (2008) first explained about the attitude of phallogocentrism which is an attitude towards something that stands by itself, depending on nothing else and asserting itself. An example of a phallogocentrism case is a "Stop" in the context of traffic sign which does not actually clarify what "stop" means; whether it means to stop the car or to stop reading the sign (p. 21).

Logocentrism, according to Powell and Howell, is prioritizing speech over writing. For example, a certain religious person believes that there is a divine, utmost truth dwelling at the center of the universe. The truth, in this example, is the word "Om" which the religious person holds deeply because he is certain that the divine word "Om" will guarantee the truth of everything he utters. Another example is rules set by authoritative governments such as the Law which police depend on when handling a case (2007, pp. 27-29), or a "stop" sign that is believed by a phallogocentric person to mean to stop the car, without even looking further into what the "stop" sign intends to convey by the person who put it there. Based on that, including logocentrism in this research is important as there are many logocentric characteristics in TUD.

Deconstruction is an open way of reading. Language and texts are believed to have no central meaning. Thus, a text or language could always be deconstructed in a way so that it has no authoritative and institutionalized meaning; that a text can be interpreted in other ways. This approach is used to analyze a novel "The Unquiet Dead", a detective story by Ausma Zehanat Khan released in 2013. She is a former adjunct professor at American and Canadian universities. Her background as a British-born Canadian living in the United States is reflected in her works, one of them titled *The Unquiet Dead (TUD)*; a story about Muslim-Canadian Police Inspector based in Toronto, Esa Khattak and his partner Rachel Getty. Detective Esa Khattak is a well-respected boss to Detective Rachel Getty, with tight-lipped secrecy character. They work together in a case involving the death of Christopher Drayton, an assumed war criminal. *TUD* in a nutshell is the investigation on Drayton's death after his fall from a cliff. Khattak was tip-toeing around the case after learning that Drayton may have been hiding under an assumed name. Soon it is revealed that Drayton may be a war criminal



affiliated with the Srebrenica massacre of 1995. There was a good chance that anyone could be the accomplice in Drayton's suicide, and a murder investigation could have far-reaching ripple effects throughout the community.

Method

The objective of the research is analyzing Esa Khattak and Rachel Getty's character by using the deconstruction theory through the concept of binary opposition and logocentrism. To produce optimal research, this research focuses on deconstructing the main protagonist character, by doing in-depth reading on the novel *The Unquiet Death*, then collecting and analyzing the required information from the scopus from the point of view of deconstruction theory, binary opposition theory, and logocentrism theory. Descriptive qualitative method is used in this study. According to Nassaji (2015), data for qualitative research is collected and analyzed qualitatively. By inductively exploring the data; recurring themes, patterns, or concepts can be identified and then described and interpreted (p. 129-130). Thus, this research is answered the questions regarding the form of binary opposition and logocentrism appeared in the protagonist characters of *The Unquiet Death*.

Results and Discussions

According to Norris (2004), the structuralist movement began as a powerful opposition to critical assumptions. In the end, it was just another way to add new ideas to tired texts. In one form or another, there has probably been a structuralist reading of every classic of English literature by now. Deconstruction can be viewed as a vigilant reaction against this tendency of structuralist thought to tame and domesticate its own best insights. In many of his most important essays, Derrida attempts to dismantle the idea of 'structure', which immobilizes the play of meaning in a text and reduces it to an easily manageable compass (p. 1-2). Deconstruction is a questioning of the 'is', a concern with what remains to be thought, with what cannot be thought within the present (Norris, 2004, p. 7). Derrida claimed that deconstruction depends on invention, or it does not exist at all. It does not rely on methodical procedures but instead opens up a trail (Norris, 2004, p. 10).

There is no doubt that literary texts are meaningful and that literary criticism should seek to understand them. This knowledge which takes its proper place among other knowledge is implicit across the widest divergences of thought. The fundamental distinction between 'literature' and 'critique' implied by those principles is challenged by deconstruction. In terms of its traditional values and concepts, deconstruction is the antithesis of everything criticism should be. Also, it challenges the notion that criticism offers an extra form of knowledge because its texts do not seek to aspire to 'literary' status (Norris, 2004, p. xii-xiii).

Derrida exposed the weakness of Structuralism; for it depended on structures which in turn depended on centers. He questioned the very idea of a stable center (Powell & Howell, 2007, p. 19). He explained that when languages and texts are deconstructed, there will be no more marginalized, privileged, or repressed meanings (Powell & Howell, 2007, p. 29).



Deconstruction is a questioning of the 'is', a concern with what remains to be thought, with what cannot be thought within the present (Royle ed., 2000, p. 7). Deconstruction is the experience of the impossible, what remains to be thought, a logic of destabilization always already at work in the 'things themselves', what makes every identity both its own and different from itself, a logic of spectrality, a parasitism or virology; what is happening now in society, politics, diplomacy, economics, historical realities, etc. and the opening of the future itself. Derrida himself defined deconstruction as the opening up of the future itself, one which does not permit its modalization or modification into the present, which does not allow itself by definition to be foreseen or programmed, and therefore also opening up freedom, ethics, decision-making, responsibility and policy, terms which would have to be withdrawn from the logic of presence, conscience, and intention (Royle ed., 2000, p. 11).

Deconstruction is likewise a form of thought that cannot be consistently acted upon, yet that possesses an unavoidable rigor of its own (Norris, 2004, p. xii). Meanwhile according to Siregar (2019), deconstruction was originally an action or more popularly a method. Deconstruction method is an action of the subject to question, dismantle an object that is composed of various elements, and considered a radical act because it dared to destroy what had been neatly arranged, was considered the most correct and had been glorified at the time (p. 66). Deconstruction is neither a school nor a method. It is also not a discourse, an act, or a practice. It comprises what occurs in today's society, politics, diplomacy, economics, historical reality, and so on. Deconstruction is the case. This is not only true and can be demonstrated; but also, an example of how such a statement could be made (Royle ed., 2000, p. 10).

Thus, deconstruction is a reading activity which remains closely linked to the texts it interrogates, and which can never be considered an independent method or set of operative concepts (Norris, 2004, p. 31). An analogue describes deconstruction as a sort of parasite or foreign body that is not concerned with destroying its host (Norris, 2004, p. 10). Two major concepts of deconstruction are used to analyze TUD by Ausma Zehanat Khan, they are binary opposition and logocentrism.

Binary Opposition

Tyson (2006) explained that the mind perceives difference in terms of opposites which is called binary oppositions. This term is about two direct opposite ideas by the meaning. For example, up – down, male – female, good – evil, and so on (p. 213). Furthermore, the word "good" is perceived by contrasting it with "evil", "reason" by contrasting it with "emotion", "masculine" with "feminine", and so on (Tyson, 2006, p. 271). Moreover, Putri & Sarwoto (2016) mentioned that binary opposition comes from Saussure's theory on structuralism and defined the term as a pair of related terms or concepts whose meanings are mutually exclusive (p. 82). According to Aprilia & Arianto (2021) in regards to the deconstruction theory, there are two opposing elements in the reading text, which is called binary opposition. The purpose of binary opposition is to open a reader's mind to other meanings and not limit them to one. One example of binary opposition is between honesty and dishonesty (p. 66).

Binary oppositions provide a systematic foundation which enables humans to easily understand abstract and seemingly chaotic concepts or ideas. This is done by



putting the ideas into complementary pairs, such as body and soul, cause and effect, truth and lies, mundane and spiritual, living and existing, etc. Binary opposition can therefore be considered one of many systems that govern human mind's ability to understand and derive meaning from concepts and ideas (p. 82). Derrida claimed that such binary oppositions are a little form of hierarchies; the former of the pair will always be superior to the other. On that note, by discovering the binary oppositions in a novel; identifying which member of the opposition is prioritized, the ideology promoted by the novel can be discovered (Tyson, 2006, p. 271).

According to Derrida, western thought has always been based on binary oppositions, such as transcendent – immanent, spirit – flesh, primary – secondary, speech – writing, presence – absence, etc. As such, binary oppositions can be considered oppressive, and deconstructive interpretation aims at dismantling or destroying such oppressive binary thinking, since there is no peaceful coexistence in binary construction, but rather violent hierarchies (Hendricks, 2014, p. 3). Bressler (1994) explained that according to Derrida, western metaphysics is based on binary operations or conceptual oppositions. Each center has an opposing center (God – humanity, for example). Moreover, Western philosophy states that in each of these binary operations or two opposing centers, one concept is superior and it defines itself by its opposite or inferior center. Truth, for instance, is known because deception is known; good is known because bad is known. Derrida argues that one element will always be in a privileged position, while the other will become unprivileged. According to this way of thinking, the first or top element in each binary opposition is privileged, for example: human – animal, soul – body, good – bad (p. 76).

Because binary operations assumed a fixed interpretation, they restricted meaning. When deconstructors recognized the hierarchies of binary oppositions presupposing a fixed and biased way of reading the text, they not only sought the binary oppositions operating in the text, but also reversed them. Through reversing hierarchies, deconstructors wished to challenge the ideas held by such rigid beliefs as well as the fixed ideas that were based on them. The deconstructors could then use binary operations to identify the preconceived assumptions that were based on our interpretation and show them as new perspectives on the text (Romlah et al., 2019, p. 188).

The concept of binary opposition appeared in the protagonists of TUD, Esa Khattak and Rachel Getty. There are several form of binary opposition shown in these characters. The first main protagonist to be analysed is Esa Khattak and his binary opposition form as described below.

Good – Bad

The questions around the perception on good and evil is important, in which people will have their straight answer in front of the questions, “Do you think that this person is good or bad?” or “Do you think a person has the quality of good or evil?” People’s view and perception regarding the quality of good and evil on someone are the defining factors on how people treat each other (Faulton, 2022). Meanwhile, Dr. Richard Wrangham stated that the view of people upon genocide cannot be standardized. When genocide is said as inhuman, it is just one side of us as a human



(cbc.ca, 2019). Thus, the perceiving of good and bad is one problematic episode of being human being, in which the universal consciousness has taken good as the superior trait of human while bad is a trait rooted from the evil and the devil as the image of disobedience and misconduct. By this universal conception, the main protagonist is seen to have both traits.

Esa Khattak showed his binary character as a good and bad senior. The signs of him being a good superior to Getty as his junior: "Despite their rocky start when she'd first joined CPS, she'd come to admire Esa Khattak and to value his opinion" (Khan, 2013, p. 19). Khattak being a good leader is described as he leads with an inclusive spirit: "... His leadership at CPS had been characterized by a spirit of inclusion. He wore his authority more lightly than any other police officer Rachel had ever worked with." (Khan, 2013, p. 23). In the opposite, his bad traits showed in some particular moments of work with Getty:

Rachel scratched at her neck. Her boss was being decidedly unhelpful during this interview, neither asking his own questions nor following up hers. Mink Norman was clever, but she was also ordinary to a fault: where was the distraction? (Khan, 2013, p. 82).

Rachel's sour judgment towards Khattak because he could not focus on current priority and would rather move on to another which was unwise revealed Khattak's trait as a bad superior:

This was worse, Rachel realized. Worse than misunderstanding each other over a war in a place that meant little to most people. It was worse that he couldn't separate his work from his desire to return to the museum like a touchstone (p. 258).

When Rachel insisted that they were not done with the subject, Khattak quickly dismissed her and quickly judged her that she was wrong (Khan, 2013, p. 258). Khattak's stubbornness by telling his junior she was wrong was not a sign of a good superior supposed to be. This sample contradicts Khattak's spirit of inclusion.

Resolute – Irresolute

The second binary opposition concept in Esa Khattak's character is Resolute – Irresolute. The dominant binary of Khattak is a resolute person, supported by Khattak's act when he quickly gave Rachel an answer when she asked for it. This trait is taken from the scene of him providing Rachel on the next course of action, which paid a character named Melanie Blessant a visit in order to gain additional information, as shown below:

The broken spindles of leaves were assembled in piles along the sidewalks as they drove. "What now?" she asked Khattak. ... "We should visit Melanie Blessant if only to rule her out. She seems to have loomed large in Drayton's life. And if possible, I'd like to view this museum." (Khan, 2013, p. 37).

Khattak also insisted on asking questions to the Bosnian community to uncover the meaning of the letters that were found in Drayton's house (Khan, 2013, p. 172). When



Rachel asked what she should do, Khattak quickly suggested to read the letters more closely, without hesitation or delay. Khattak also made a polite but firm request to be put through to track the money flow in an investigation that will lead them to the truth (p. 188).

Meanwhile, the opposite trait shown is irresolute. Khattak's irresolute act occurred near the end of the story which was when Khattak couldn't decide whether Imam Muharrem was involved in Drayton's death or not, as shown below:

Imam Muharrem replaced the Qur'an on the table. ... "How formidable is your desire for simple answers, Inspector Esa. Was I there or not? Did I follow Dražen Krstić? Did I send him to his death? ... Allah knows the answer. Shall we leave it with Him?" "If you're guilty of this, Imam Muharrem—" "Then you will have to prove it." They crowded together in the shelter of the mosque, ... "Was that a confession?" Rachel asked. ... "I doubt we'll ever know." (Khan, 2013, p. 314).

Then, Khattak showed his irresolute trait by delaying to open the safe in Drayton's house, in which could contain useful information (Khan, 2013, p. 38). A resolute person would use any available resource to get closer to the truth as soon as possible.

The second protagonist is Rachel Getty, a junior detective under Khattak's supervision that also acts as his working partner. Rachel Getty and her binary opposition form is described below.

Forthright – Considerate

The first binary characteristic of Getty is Forthright versus Considerate as shown: "Blunt as ever. Direct and to the point. It was the thing about her she knew Khattak valued most. And she couldn't change her spots if she tried" (Khan, 2013, p. 25). This characteristic also shown in:

A sense of remoteness closed about his heart. He'd thought more of her than she was, reading into her erudition the same strength and compassion that were second nature to Rachel. Rachel was neither graceful nor poised like this woman. She was blunt, straight as an arrow, and all too human in her personal failings. (p. 263)

Rachel as a straightforward and forthright person is as follow:

Was the business in Italy significant? Did Drayton's fluency in Russian matter? Did the books on Albania suggest a financial interest in trans-European organized crime? What about the unfamiliar 9-millimeter gun? How could she make any of these deductions if she didn't have the faintest idea of what they were investigating? The dark halls of her imagination were pretty unlikely to conjure the truth from smoke. She sighed. "Who are Harry and Aldo?" she asked for want of anything more to the point. (p. 46).

However, she also acts considerate towards others when further deconstructed, shown in an interaction between Khattak and Rachel when they were hanging out in a pub along with Nathan and Audrey, Khattak's childhood friends. Khattak had told Rachel regarding his late wife to which Rachel responded with apology (Khan, 2013, p. 113). This part strongly showed Rachel's consideration towards others.



Another sample that contradicts the aforementioned “forthright” data is the following: “Rachel was afraid to dispute it. It was the first time she’d heard Khattak speak with such emotion. He wasn’t a man who dealt in ultimate truths; ...” (Khan, 2013, p. 257). She usually spoke straight to the point, however Rachel felt considerate towards Khattak for his emotional phase.

Based on the analysis of first binary opposition of Rachel Getty can be concluded that her dominant character is forthright. On the other hand, the marginalised opposite of Rachel’s character is her considerate personality.

Dependent – Independent

There are several signs of Rachel being dependent throughout the text. The following data was one of the pieces of evidence that led to this claim:

“Shall we go then, sir?” Khattak caught her glance, moved away from the table. “I’d like to take a closer look at the exhibits. You’ve been up early, call it a night.” Rachel cleared her throat. Had the museum and its proprietor so bewitched him that he’d forgotten? “You’re my ride, sir. I’ll need a lift to the subway at least.” (Khan, 2013, p. 86)

This part of the story happened when Khattak and Rachel were observing the Andalusia Museum in which Drayton had a connection with. When Rachel suggested them to leave the museum, Khattak would prefer to stay. The text then showed a sign of Rachel being a dependent woman when she said that she needed a lift to the subway.

Another data that showed another sign of Rachel being dependent is as follow:

“I was in Banja Luka when they took my family. I thought I would carry the guilt of that forever. Until the day I was sent to Manjača, where my friends were murdered before my eyes. I was the only imam to survive. They asked me to care for their families, and I have tried to do the best that I can. ... I don’t think you came here to hear this,” he said, when neither of them said anything further. Condolences were out of the question. She hoped Khattak would know how to proceed. “I’ve troubled you with painful memories of the war, Imam Muharrem,” Khattak said at last, sharing Rachel’s struggle for words. (p. 102).

This part of the novel happened when Khattak and Rachel interviewed Imam Muharrem on whether he had any information regarding Drayton. Muharrem was an Imam in a Bosnian Community’s Mosque and was involved in the Bosnian war as a victim. He is the only Imam to survive. When the Imam recounted his traumatic past to them, the text stated that Rachel did not know how to respond and she was hoping for Khattak to respond properly instead which proved that Rachel was dependent.

The next evidence also proved that the text contained another sign of Rachel’s dependency:

There was sharp knock at her window. She rolled it down: Nathan Clare stood there, dripping with rain. Like her, he hadn’t had the sense to bring an umbrella. “Let me give you a lift.” “I can’t leave my car here overnight.” “You can. I’ll settle it so that it’s ready for you in the morning. Now, where can I drop you?” ... Common



sense told her to refuse. Her personal sense of awkwardness insisted on it. (p. 120)

This scene happened when Rachel could not get her car to start due to the freezing temperature. Nathan then offered to give her a lift. The text stated that while Rachel's common sense told her to refuse the kind offer, her personal sense of awkwardness insisted on it; showing that Rachel was dependent on Nathan.

While the text suggested that Rachel is dependent, she also has her independent side. The following data reveals the trait of Rachel as an independent woman: "Rachel took her own car to the Bluffs. A couple of times when she and Zach were young, their father had taken them to Bluffer's Park for picnics." (p. 13). This scene reveals that Rachel is independent because she took her own car. A dependent woman would take a taxi, a bus, or asking another person to drive her to make everything easier for her. However, the following data strengthen the fact that she drives her own car:

She murmured a good night and slipped away to her car, caught by an icy blast of rain. It was a relief to breathe the rain-drenched air, to feel its spiraling wetness against her cheeks. She slid into the driver's side and started the engine. (p. 119)

The underlined part of the data proved that Rachel both owned and drove her own car as written on the text; something a dependent woman wouldn't have. The following data further proves that she drove her own car: "She drove home, avoiding Nate's sympathy, his assiduous offer of help" (p. 258). While this sample again showed that Rachel was independent by driving her own car, the text also revealed that she also avoided Nate's offer of help. This meant that Rachel preferred doing things on her own which also proved Rachel's independent and opposites her dependent trait.

Another sample that showed Rachel being independent was the following:

Rachel pulled into the mosque's parking lot with more speed than care, her tires screeching. It had taken an hour to fight through traffic, her worst suspicions confirmed by Audrey's revelations. She hustled her way inside through a larger crowd than usual to Imam Muharrem's office, where she banged on the door. (p. 279)

The sentence showed that Rachel drove her car to the Bosnian Community's Mosque to meet Imam Muharrem by herself without Khattak's assistance which further proved Rachel as an independent woman.

Thus, the second binary opposites found in Rachel Getty's character are dependent or independent woman. The fixed interpretation of Rachel by the text is that she was an independent person which can be proved through the evidence gathered from *TUD* novel in the binary opposition analysis. This evidence can be summarized that Rachel was able to own and drive her own car and investigated evidence without the help of Nate or Khattak. Based on the analysis above, it can be concluded that the center of Rachel character is her being independent. The dominant data of her independent personality dominates the story which led to this claim. On the other hand, the marginalised opposite of Rachel's character is her dependent personality. The evidence of her dependent personality are revealed only when she



needed a lift, and when Rachel did not know how to respond and she was hoping for Khattak to respond properly instead.

Logocentrism

Logocentrism is a metaphysical method based on the assumption that there is a logos or truth beyond all that appears on the surface or all that occurs in the phenomenal realm. The presence of logos in philosophical works is demonstrated by the author's authority over the meaning he wishes to convey. According to Derrida, 'metaphysics of presence is a metaphor implying the author's "presence" as a representation of or even the logos (Ariwidodo, 2013, p. 341).

In Derrida's view, Western metaphysics has invented a number of terms that function as centers including God, reason, beginning, end, essence, truth, humanity, and self. Each concept or term functions as an independent entity that originates from itself and serves as a transcendental signifier. Derrida names this Western tendency for seeking a center as logocentrism: the notion that all our thoughts and actions are grounded in a central truth or reality (Bressler, 1994, p. 76). Derrida used the term logocentrism to refer to the Western world's desire for absolute truths or, as he put it, "centers." Logocentrism thus refers to the belief that there is an ultimate reality or center of truth that can serve as the basis for all of our thoughts and actions (Bressler, 1994, p. 189).

Derrida readily admits that humans will never be able to completely free themselves from their logocentric habit of thinking and traditional conception of the universe. In order to "decenter" any transcendental signified, one must be caught up automatically in the terminology that underpins that centering concept. If the concept "self" functions as the center of a person and he then "discovers" his unconscious self, he automatically places in motion a binary or opposing operation: the self and the unconscious-self. His decentering and questioning of the self may lead to the unconscious-self becoming the center. This would result in a new center being established by critiquing the old one (Bressler, 1994, p. 76). Nugraha, et. al. (2020) claimed that Derrida compares logocentrism to a philosophy of presence. The identity of all the facts can be measured. Every definition should be measured. His view is that the word logos in a language refers to meaning, presence, idea, and intention behind the written text, while the spoken word acts as a vehicle for expression (p. 29).

By that explanation, this study is analyzing the result of the binary opposition using logocentrism theory according to Bressler. First, by identifying the opposite that act as the center and the dominant. Second, by identifying the opposite that act as the marginalised/unprivileged. Third, by decentering the already dominant opposites by interpreting them into another meaning.

Esa Khattak's as the Symbol of Justice

Based on the Binary Opposition analysis before, *TUD* defined the character of Khattak as the protagonist who has two dominant binaries; Good Superior and Resolute. However, when the text was deconstructed, Khattak also had the opposite binary; Bad



Superior and Irresolute. Khattak's good qualities as Good Superior and Resolute were chosen as the most dominating binary because there are more references in the story to his good qualities than bad superior and irresolute traits. This had been proven by the results of the binary opposition analysis that has been carried out previously above.

After determining the most dominant binary opposition, logocentric analysis of Khattak's character was decentralized by creating a new interpretation of Esa Khattak's character as a symbol of justice. As Bressler pointed out, decentralizing one binary can cause the opposite binary to become a new center. This will result in a new center being established by criticizing the old center. Khattak's dominant nature of good superior symbolizes justice because in the real world, justice requires something similar to good superior. The position of Khattak as main protagonist who worked as a detective is the sign of goodness for his job as justice advocate. For example, justice in a court of law requires a judge who possesses high moral and ethical courage, a reputation for honesty, integrity and fairness, strong interpersonal skills and a dignified dignity that overwhelms authority (ontariocourts.ca). Khattak as a good superior also adheres to these characteristics which make it appropriate as a symbol of justice. Khattak position as a superior in a working hierarchy between him and Getty as well as his characterization as the main protagonist in the novel is the ground for him as the 'good' character.

Meanwhile, the character of Resolute as the second trait that dominates the character of Khattak in the TUD novel also helps new interpretations of the character of Khattak which symbolizes Justice. By being resolute, Khattak was determined, purposeful, and unwavering as the characteristics needed by someone who is focused on uncovering truth and justice. In the real world, for example, as in Law of The Republic of Indonesia Number 48 of 2009, Article 5, paragraph 2, a court in its efforts to seek justice requires a lawmaker who has integrity, an impeccable personality, and is professional.

Rachel Getty as the Symbol of Feminism

Based on the Binary Opposition analysis of Rachel Getty, TUD defines Rachel's character as one of the protagonists who has two dominant binaries; Forthright and Independent. However, when the text was deconstructed, Rachel also has the opposite binary, namely as considerate and dependent. Rachel's dominant traits; Forthright and Independent, were chosen as the most dominating binary because there are more references in the story to her good qualities than opposites. This has been proven by the results of the binary opposition analysis that has been carried out previously above.

After determining the most dominant binary opposition, logocentric analysis of Rachel's character is decentralized by creating a new interpretation of Rachel Getty's character as a symbol of feminism. According to Suhada (2021), since the Kartini era, feminism has existed as a way of women's resistance in gaining social position and women's rights (p. 19). In the cultural view of Asians particularly Indonesia, women are oppressed and stay in lower layer of social status inside their community. However, women of the West also face the same oppression and inequity. Rachel's



predominance of forthrightness symbolizes feminism because the struggles that feminism fights for are clear, and straightforward. Meanwhile, Rachel's dominant character regarding her independent character also symbolizes feminism because according to Adawiyah et al. (2020), feminists struggle to remove the stigma that depicts women as the dependent creatures, do not have the power to determine attitudes, and worship men (p. 417). Rachel's independent nature doesn't reflect these bad stigmas at all. It makes Rachel's character appropriate to serve as a symbol of feminism.

Conclusion

The Unquiet Dead (TUD) is one of the appropriate texts for the application of Deconstruction theory, especially through the concepts of binary opposition and logocentrism. *TUD* is a novel by a Muslim writer named Ausma Zehanat Khan, published in 2013. The novel tells the story of the struggles of a Canadian Muslim detective named Esa Khattak and his junior, Rachel Getty. The two of them work together to solve an ambiguous case involving the death of a man named Christopher Drayton. Both are charged with the task of unraveling the mystery of Drayton's death as suicide or homicide.

As protagonists and research objects, Khattak and Rachel are analyzed by using the concepts of binary opposition and logocentrism. The binary opposition analysis carried out in this study is used to find out and reveal the binary of the character and its opposition. The results of the analysis that have been carried out show that the Khattak character has dominant binaries consisted of Good Superior and Resolute. Meanwhile, Rachel Getty's dominant binaries are Forthright and Independent. The dominant binaries are then analyzed by using the concept of logocentrism.

The analysis of logocentrism in this study was carried out by decentralizing the dominant binary to create a new center. Khattak's character is symbolized as Justice because his dominant binary represents the characteristics of justice which in this study is associated with real-world examples such as courts. Rachel's character is symbolized as Feminism because the dominant binary represents the characteristics of Feminism which in this study is associated with real-world examples such as Kartini's struggle and feminism from various sources.

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