



# Kinesis Message of Yusuf AS. Story in Al-Qur'an *An Analysis Based on Riffaterre's Semiotic Perspectives*

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## ABSTRACT

Kinesis messages in the Quran are used in many variations. The message variation is not something coincidental and yet carries particular meanings. Therefore, not only is heuristics reading required, but retroactive reading is also a necessity. The purpose of this article is to reveal the findings of the heuristic and retroactive reading of the Prophet Yusuf's story. A qualitative approach was employed using Riffaterre's semiotic analysis with a descriptive-analytical approach. The study reveals that the function of kinesis messages of the Prophet Yusuf's story is to strengthen and substitute verbal messages; the messages delivered are more effective and impactful through kinesis messages, and there are philosophical messages which show that the prophets' dreams were real, and the obligation to treat all children in a balanced way. Furthermore, findings also uncover the messages of sex education, optimism, patience, total surrendering to God, and being an honest and forgiving official.

**Keywords:** *Al-Qur'an, Kinesis messages, Riffaterre's semiotic, Story.*

## 1. INTRODUCTION

Al-Qur'an, as a religious text, is seen and believed by Muslims to be perfect. It overcomes and goes beyond other 'texts' in history. Because Al-Qur'an is the revelation that God has sent, it is the spirit of the divinity of Al-Qur'an, which makes it invulnerable to various criticisms and onslaughts. The more people examine Al-Qur'an study scopes, the merrier it will be (Abu Zaid, 2016). The unique and special thing about the language of Al-Qur'an is the primary and first miracle that was shown to the Arab community 15 centuries ago. This is inseparable from the belief that Al-Qur'an is a miracle, whether it's from the *lafadz* or from the meaning itself (Muzakki, 2009).

One of the interesting topics to be studied is the existence of kinesis messages in Al-Qur'an stories. In other words, verbal messages do exist in Al-Qur'an, but nonverbal expressions and messages as well (see Q.S. Al-An'am, 6: 31). One of the nonverbal message signs is contained in Surah Ali Imran verse 41. This verse is related to the previous verses, *Ali Imrān*, verses 30-40 when the Prophet Zakaria prayed to Allah Ta'āla to have a noble descendant. Then Allah Ta'āla sent an angel to give him a piece of good news on his son's upcoming birth, who would later be called Yahya. However, he was completely aware and conscious of how weak his

condition was and how elderly he was. Moreover, his wife was already said to be infertile, so he was surprised to hear the good news that he would get a descendant from himself. Eventually, to establish the excellent news's belief and truth, he begged Allah Ta'āla to give him signs. Furthermore, Allah Ta'āla gave him a sign that he could only speak and communicate with other people through *ramzan* for three days. *Ramzan* could mean silent signs, hand gestures, head signs, moving, verbal signs, and eyes. This verse indicates that kinesis language could replace the function of utterance in communication and message delivery (Shihab, 2002; Baghaway, 1997).

One of the things that are contained in Al-Qur'an is stories that are full of various lessons and *ibrah*. Stories become a fun learning method and a tool for people to gain *'ibrah* as proof that humans are intelligent people (Q.S. Al-'Araf, 7: 176). Stories teach people a lot of lessons, pearls of wisdom, and exemplary moral values. This matter is under the purpose of stories in Al-Qur'an. In Al-Qur'an, there are a lot of different stories from the past. According to A. Hanafi, those stories are contained in 1.600 verses that spread in 35 surahs (25.65%). However, even though stories almost dominate the contents of Al-Qur'an, they do not get much attention from researchers compared to theology, law, and other things (Qalyubi, 2009).

This research attempts to place the study of stories in an area that requires much study from different disciplines. Among the interesting stories to be studied is the story of the Prophet Yusuf. Many lessons are entirely told in surah Yusuf and other two verses in other surahs, *al-'An'ām* 84 and *al-Mu'minūn* 34 (Haleem, 2001). Al-Qur'an states the story of the Prophet Yusuf as *ahsanu al-qashash* (the best and the perfect story) (Shihab, 2012). Stories will be more meaningful and contextual if a contextual re-reading is done through semiotic analysis carried out through two stages of reading: the first level of reading (heuristic) and the second level of reading (retroactive).

## 2. METHOD

The type of research used is qualitative research with an analytic-descriptive approach (Yāqūt, 2000). Meanwhile, based on the object study and targeted orientation, the research uses the library research method (Moeleong, 2000; Sugiyono, 2006). Furthermore, content analysis was done through semiotic analysis. Semiotic could also be called the science of *alāmāt*, signs, *al-Ishārāt*, and *Simiyyūlujiyyah*. Semiotics is the science of signs and everything that has something to do with them, how it works, the connection to other signs, and the acceptance of the people who use them (Kamil, 2013).

The semiotic theory that is used in this research is Riffaterre's semiotic theory (Kamil, 2012). Riffaterre's semiotic theory is quite ideal to use because it is very operational even towards micro-text. By using this theory, the result of the research becomes comprehensive through heuristic and retroactive reading (Kamil, 2012; Kamil, 2013). Riffaterre's semiotic was created to deny Jakobson's semiotic theory that is only paying attention to the linguistic aspect in a limited sense and ignores other aspects such as pragmatic and expressive aspects (Taufiq, 2016).

Semiotic analysis of kinesis verse in Al-Qur'an was done in two reading steps: the first and second reading levels. The first reading level could also be called heuristic reading, which is a reading based on language convention or first-level semiotic system convention. The first level of analysis analyzes fundamental linguistic elements such as morphology, syntax, and semantics (Kamil, 2013; Taufiq, 2016). The second step of semiotic analysis is retroactive or hermeneutic analysis, or it could also be called the second level of reading in the form of intertextuality, *Asbābu al-Nuzūl* (one of the essential aspects of understanding Al-Qur'an verses to help the second level of the semiotic reading process. Even so, not every verse of Al-Qur'an has *Asbābu al-Nuzūl*), historical background, and various study tools of the science of Al-Qur'an.

### 2.1. Data Source

The primary data source of this research is Al-Qur'an. Every verse that contains kinesis nonverbal messages becomes the object of the research. In this study, Surah Yusuf verses 3, 17, 23, 26-27, 82, 93, and 100 are examined. The secondary data of this research are *tafsir* books, *al-Ma'ājim*, and other books and journals (Moleong, 2000) that specifically analyzed the issues related to the kinesis language in Al-Qur'an.

### 2.2. Data Collection Technique

The data in this research was collected with the documentation technique, which is collecting the data in the form of notes, transcripts, books, newspapers, magazines, journals, etc. In the context of this research, the primary data was collected by searching Al-Qur'an verses related to kinesis language, whether it is done from *tadarrus* (means a data search through verse-by-verse direct reading cope with things that are missed by dictionaries and as a way to validate data to make it more accurate) or with the help of vocabulary Al-Qur'an dictionary and online search. It was also applied to the secondary data that come from *tafsir books*, and it was also done by library research or documentation technique.

## 3. FINDINGS AND DISCUSSION

The story of the Prophet Yusuf is told in a complete form in surah Yusuf which has 111 verses, and in other surahs which are *al-'An'ām* 84 and *al-Mu'minūn* 34 (Haleem, 2001). Meanwhile, another story in Al-Qur'an is spread in various surahs even though it is not entirely told.

The story is mentioned as '*ahsana al-qashash*, the perfect story, one of it because the story is pictured in one surah, there are complete *ibrah* or moral values in human lives, unvulgar language even though it also tells love stories and sexual desire, making the readers feel various emotions; and there are a lot of different situations and episode from one condition to another, from one tribulation to another, from suffering to misery to hope, from humiliation to dignity, from safety to fear, from kingdom to slave, from separating to meeting and alliance, from happiness to sadness, from prosperity to poverty, and from narrowness to vastness. Besides, the story describes a personal story perfectly in one surah. Many events and problems are presented in many episodes. It is different from other stories that are usually only told in one or two episodes (Shihab, 2012).

The entire story of the Prophet Yusuf is divided into some fragments, which are the dream of the Prophet Yusuf, the evil plan of Yusuf's brothers (thrown into a well), Yusuf being sold, Yusuf in Egypt (Yusuf and the wife of Egypt's official, Yusuf in prison, the clever Yusuf

in elaborating dreams, Yusuf freeing from prison, and Yusuf becoming the Minister of Finance), Ya'qub smelling Yusuf's clothes from afar, and Yusuf's dream came true. The verses of Yusuf's story that contain kinesis messages are categorized into fragments as follows:

### 3.1. The Dream of the Prophet Yusuf

The verse *Inni ra'atu 'ahada 'ashara kawkaban wa al-shamsa wa al-qamara ra' aituhym li sājidīna* (Q.S. Yūsuf, 3) is the sign that the Prophet Yusuf. The story has just started, starting with his dream of seeing eleven stars, the sun, and the moon that prostrate to him. Prostration is one of the gestural kinesis languages that replace verbal messages. It is an important sign from the beginning of the Prophet Yusuf's story. Inanimate objects, which were objects in the sky, were shown and described as they were intelligent creatures who prostrate into a human, a little boy, to be precise. This sign shows how high Yusuf's dignity and position to Allah (Shihab, 2012).

Besides, something is interesting about using the preposition *idz*, which in the Indonesian language is often paired with *ketika* (when). According to Imron, Al-Qur'an shows the preposition *idz* (*harf tanbih*) on purpose to give accentuation, mostly when we refer to this story as *ahsana al-qashash* (the best story) as what has been mentioned in verse 3 (Imron, 2011). Furthermore, Yusuf's words as a protagonist are also mentioned at the beginning of the story. The word *ahada 'asyara kawkaban wa al-shamsa wa al-qamara ra'aituhum li sājidīn* refers to the objects in the sky, which were stars, sun, and moon also the prostration activity (denotative). The symbol usage of the eleven stars, sun, and moon that prostrate to Yusuf has another meaning connotatively. Those symbols were sky objects. However, at the beginning of the story, Yusuf understood that his dream just had a denotative meaning, so he told everything about his dream to Ya'qub, his father. The next verse explains that Ya'qub understood the signs that were told in Yusuf's dream have another connotative meaning; thus, he forbade Yusuf to tell his story to his brothers. In this verse, the gestural kinesis message is *sājidīn* which functions to replace verbal messages.

Al-Qur'an as revelation can be understood as a process of delivering God's message to humans. In communication, there are terms such as message, message giver, and message receiver. God is the message giver, and humans are the message receiver. *Asbābun nuzūl* of Surah Yusuf has some versions, some of them are: first, verses 1-3 of surah Yusuf came down to earth related to Prophet's companion who asked Rasulullah SAW to tell them a story, then the Prophet recite verse 1-3 of surah Yusuf. From the story above, it is understood that the message receivers were the Prophet's companions (Imron, 2011); second, one day one of the Jewish asked Rasulullah to tell him the story

of Ya'qub and his son, Yusuf, then this verse came. Therefore, it is clear that Al-Qur'an is a holy book that justifies and completes any scriptures before it; third, one day, the Prophet's companions felt bored and asked Rasulullah if he minds reading something for them. Then this surah came down to earth (Shihab, 2012).

The word *idh* that is used to begin the story does not only interpret *zharaf* (adverb of time), but it also indicates that Rasulullah –as the narrator– demanded attention from the audience on the story that was going to be told and any important values that were going to be conveyed. Besides asking for attention, he asked the audience to listen carefully to this story, imagine and reflect on the story and live up to its messages.

The story begins with Yusuf's dream about the eleven stars, the sun, and the moon that prostrated to him. The story does not begin with an explanation of Ya'qub that had 12 sons. Then, the meaning of *ahada asyara kawkaban wasy syamsa wa alqamara* is not denotative, but it is a metaphor containing connotative meaning. Ya'qub had two wives, who were Leah and Rachel, and two mistresses, Bilhah and Zilfah. He had 12 sons from them, who were Ruben, Simeon, Lewi, Yehuda, Isschar, Zebulun, Yūsuf, Benyamin, and, Naphtali, Gad, and Asher (Imron, 2011).

*Ahada 'asyara kawkaba* sign was a symbol of the eleven brothers of Yusuf. Meanwhile, it was a sign of *al-qamar*, the symbol of his father, Ya'qub, and *asy-syam* which were the symbol of his mother. It can be seen at the end of the story. 11 stars were defined as 11 brothers Yusuf because of the similarity in the amount. *Asy-syam* (sun) was an object that would always give warmth, life, and shines to the world, so Ya'qub interpreted this sign as something that gives warmth and affection like the sun that shines on the world. Al-Qamar was interpreted as a mother because the moon as a sky object looks beautiful at night, and it emits tender affection. Gestural kinesis language of *sājidīn* means that the sky objects that are high in the sky prostrate to Yusuf because he has gained a higher and more noble honor, dignity, and position than his brothers. The metaphor expression in the kinesis language *sājidīn* in the context of faith gives a profound message, impression, and influence on the message receivers. It will be different if the message is not expressed in metaphor expression. For example, the story directly expressed that 11 of Yusuf's brothers respect him, then it would not be surprising if we read the story thoroughly, Yusuf was chosen by Allah as a prophet who has the advantage of being able to elaborate dreams, including the dream of the king of Egypt so that in the end he was eventually appointed to be an honest and trustworthy royal official and was able to handle the Egyptian economy very well that creates foodstuffs surplus.

### 3.2. Yusuf's Brothers' Evil Plans (Yusuf was Thrown to the Well)

There is a gestural kinesic language in this verse, which is *fa'adlā dalwahu* that functions as a substitute for nonverbal messages. This verse continues the story of Yusuf, who was thrown by his brothers into the well. They did this because they envy, despise, and were jealous of him because of their father, Ya'qub, who was considered to love Yusuf more than them. The love for him that was somewhat too unconditional could be understood because Rachel, the mother of Yusuf, died when she was born to his little brother Benjamin (Shihab, 2012). This was among the factors that led to the Yusuf brothers' envy peak so they made an evil plan to throw him into the well.

This verse is a new episode in the Prophet Yusuf's story. The previous episode tells the story of the meeting of Ya'qub and his sons that tortured Yusuf and threw him into the well. After he was thrown into the well, Yusuf was found by a *musafir* (traveler). In this verse, there is *wawu isti'naf* that functions to begin a conversation, not *wawu* that functions as a conjunction. The word *sayyarah* is a plural form of *sayyar*, which means group, not as a car, as the meaning taken in the Arabic language nowadays. The word *sayyarah* refers to a particular *musafir* group. The word *warid* refers to a *musafir* group member that was told to take water from the well.

The letter *yā nidā* comes together with the word *busyrā*, which means good news. *Yā busyrā* was a sign that indicates good news for the member of the *musafir* who says the word and for the rest of the *musafir*. The word *Ghulām* refers to a young man, Yusuf, who was about 7, 12, or even 17 years old (Imron, 2011). If we look at the previous verse, the well where Yusuf was thrown was already recognized by the *musafirs*. The dumping of Yusuf into this well is the beginning of the success story of Yusuf's life journey. In this verse, there are the words *asarra* and *bidhā'ah*. *Asarra* means keeping a secret or hiding something. Meanwhile, *bidhā'ah* means goods or commodities. That means the *musafirs* kept a secret that Yusuf was a commodity, not something that was found in a coincidence. Thus these *musafirs* were a group of merchants; *Midian/Madyan* merchants.

The word *wārid* refers to the *musafir* member who was Malik bin Zar and the well where he found Yusuf was *al-Bait al-Muqaddas* or *Thibriyah* in Dotan (Imron, 2011). It is a lesson for parents, teachers, and educators to always treat children proportionally to minimize other children's social jealousy so that unwanted negative things do not happen to kids who are treated specially in every way.

After that, the brothers came home a little bit late at night (from the sign *ishā'an*), pretending to cry to cover up their lies. Because if they came home at noon, it was

possible that their lies would be uncovered through facial messages (see Q.S. Yusuf, 16) Then *inna dhahabnā nastabiq* contains a postural message (running). They went somewhere to compete with each other (Ridha, 2007). They were in a race and left Yusuf all by himself. That was how Yusuf's brother explained the chronology of how a wolf ate Yusuf to their father. Whereas that was just a trick that they made to harm Yusuf (Q.S. Yusuf, 17). The running as a postural message in this verse functions to state a verbal message.

The verse pictures how Yusuf's brother's purpose to throw him into the well has been achieved. After that happened, they were waiting for a long time and were unwilling to come home quickly at noon or evening (when the sun was almost set), because they were worried their father would see the lies on their faces. They came at night when the sky has darkened and pretended to cry. Then they told Ya'qub how Yusuf was eaten by the wolf, which was when they were competing with each other – in archery or horse-riding or most likely running, and they left Yusuf near their belongings for him to guide. When we were a little bit further from where Yusuf waited for them, the wolf showed up and ate him. They were pretending to be sad when telling him the story (Shihab, 2012).

One of Yusuf's brothers was a Jewish pioneer who was well-known for his cleverness and habit of breaking promises. It can be seen from the evil plan carried out with a great planned calculation and how the 'incident' seemed reasonable. If the Prophet Yusuf were killed, indeed the evidence they would bring would be weak, and the lies would be revealed.

### 3.3. Yusuf and the Wife of an Egyptian Official (Sex Education in Islam)

In verse 23, there are gestural kinesic messages, which are *rāwadat* and *ghallaqat al-abwāb*. *Rāwadat* is the *muannats* form of *rāwada wazan fā'ala*, which means seducing, attracting, luring, and persuading (Ashfahāny, 2002). *Ghallaqat* is the *muannath* form of *ghallaqa wazan fā'ala*, which means closing. *Abwāb* is the plural form of *bāb*, which means door, gate, category, class, type, appearance, topic, and primary (almaany.com). *Ghallaqat* in the verse *ghallaqat al-'abwāb* is interpreted as closing many doors, not just one door (Ashfahāny, 2002). Both of the kinesic messages in the verse function to state nonverbal messages. The verb *rāwadat* shows the subject as a woman, who was the wife of Egypt's official at that time. The word has the meaning of asking for something in a gentle way to get something that she wanted.

From the subject and the action's object, the words could be interpreted as a sexual seduction or temptation. The meaning was emphasized by the expressions *wa ghallaqat al-abwāb* and *wa qālat haita lak* (Ashfahāny,

2002). *Ghallaqa* refers to the action of repeatedly and tightly closing and locking all gaps while checking if they were locked yet. It was not just one, but many doors were closed and locked (*al-abwāb*). It shows how powerful the woman was to seduce and lure Yusuf seamlessly without everyone knowing.

The seduction and persuasion were close to the sexual message towards Yūsuf, the verbal message *haita lak* even emphasized it (come over here, come closer). There were only 2 people mentioned in the story, Yusuf and the woman, an Egyptian official's wife. It shows that the house was tranquil, and there were only two of them. Hence, this verse shows the women's sexual drive, the wife of an Egyptian official that had high hope for Yusuf. Even in the next verse, Yusuf, biologically and with his sexual drive as a human being, was almost tempted by the women if he could not control his sexual drive and did not remember his God.

In verse 25, as is seen in verse 24, there is a postural kinesis message in verse *Istabaqā al-Bāb wa Qaddat Qamīshahu wa alfaya sayyidahā ladā al-Bāb*. *Istabaqa* is a *muthanna* verb (a verb that consists of two subjects) from *istabaqa*, which means preventing, anticipating, and competing/racing (Ashfahāny, 2002; Shihab, 2013). *Qaddat* in the form of *muannath* (female) from *qadda* which means tearing off, ripping.

Yusuf's clothing was torn from top to bottom, and it was pulled and ripped by Zulaikha when he ran to the exit door (Ashfahāny, 2002; Shihab, 2013). *Alfayā* is the *muthanna* form of *alfa*, which means getting/having, and *sayyidahā* is interpreted as Zulaikha's husband (Ashfahāny, 2002; Shihab, 2013). Yusuf was able to avoid it because he saw proof, guidance, and help from his God so he did not wish to want what Zulaikha was passionate about to fall into the sin of adultery (Q.S. Yusuf, 24).

The story continues as Zulaikha kept seducing, attracting, and luring Yusuf, even though Yusuf tried to run away from her. Both of them were racing into the door that was usually used for people to go in and out. Yusuf and Zulaikha were racing to the exit door. Yusuf ran out to avoid the woman, but Zulaikha prevented him, and she even ripped off the back of Yusuf's clothing.

The word *alfayā* is interpreted as a sudden meeting without knowing anything about it (Shihab, 2013). Yusuf's torn clothing in the back showed bad intention or a bad passionate sexual drive of Zulaikha, but not Yusuf. It could be understood from the next verse when some kind of limited trial between Yusuf, Zulaikha, Zulaikha's husband, and witnesses from his family was held. The fact that Yusuf's clothes were torn downwards in the back showed that it was clear Zulaikha was the one who wanted to commit the sinful deed instead of Yusuf (see Q.S. Yūsuf, 26-27).

The context in Surah Yusuf verses 23-25 shows that Yusuf was a gorgeous, handsome, fully grown-up mature man that had a noble character. That is what made Zulaikha, an Egyptian official's wife, attracted and fell in love with him. The romance, love, and lust from Zulaikha were unstoppable and kept on growing heavily. She kept on seducing Yusuf in many ways so that he would surrender and be on her side. Especially her husband was not a perfect man; he could not give her inner satisfaction. The effort to attract and conquer Yusuf was not just done verbally but also nonverbally by immediately closing all doors, windows, and every gap that would make it impossible for Yusuf to run away. She ran and checked everything back to make sure everything was locked tightly and perfectly so that nobody would know her nasty deed to commit adultery (Imron, 2011).

The kinesis message of *rāwadat hu, ghallaq'at al-abwāb, istabaqa al-bāba, and qaddat qamīshahu* represent the sexual desire of Zulaikha to have intercourse with Yusuf. Even though in the end, Yusuf did save himself from her allurements and seduction. The kinesis messages from this verse reinforce and emphasize the messages conveyed without being vulgar and inappropriate to read. Besides, Al-Qur'an has presented a much more interesting story than any other stories or soap operas on TV, whether it is from the side of impressions, messages, storylines, or life lessons for human beings to take.

From the explanation above, we could understand that it is a lesson for everybody that anybody between two people of the opposite sex in a house or a room who are not *mahrams*, should not be together all by themselves, because dirty thoughts are feared to come. Moreover, when they do, they could lead anyone to commit adultery since it starts by looking.

Al-Qur'an, as the holy book, does not make sexual matters a taboo thing to discuss. Even Al-Qur'an pays attention to how the matters are explained, so sexual stories aren't interpreted vulgarly, but with polite, concise, and gentle words without arousing sexual stimulation. That shows the glory and greatness of Al-Qur'an and how it teaches moderation instead of being extreme neither left nor right in terms of speaking and performing actions.

Yusuf's story was read and told 1439 years ago. Even so, it is still fit and could be felt and witnessed in the millennial era, even by the current Z-generation people. The story and the setting are often found in situations nowadays both in real conditions or anything in films or soap operas that often show women trying to seduce and lure men, whether because of their wealth, position, or appearance. Even women in sexy clothes often become stars in advertisements that have nothing to do with women's needs or supplies.

As for the other segment, the verse *fastabaqa al-bāba* has a similar meaning to verse 17; it is just that the race here means both the Prophet Yusuf. Moreover, the wife of an Egyptian official ran into a door with each of their different purposes. The Prophet Yusuf raced to get out to avoid the official's wife's seduction. Meanwhile, the wife raced to close the door and prevent him from getting out of the room.

In the next verse, both were startled as Yusuf's master, or the wife's husband was at the door. The news then spread to the whole of Egypt. Then Egyptian women were invited to a feast. They were amazed when they saw Yusuf being truly handsome. In some parts of the verse, there is the word *niswah*, which is *jam'u qillah* that signs that only a few women came; if there were many women, then the word used in the verse would be *nisā'*.

The news regarding the wife's attraction and deception to Yusuf was spreading so fast. It shows that rumors and news have already spread fast since a long time ago. Furthermore, in the digital era like nowadays, where we could access social media easily. In the end, a lot of Egyptian women gossiped about her and told bad things about her. As revenge for what they did, the official's wife invited them to the feast (Q.S. Yusuf, 31) seduction. She also prepared a comfortable place, which consists of *muttaka'an* (a seat with a backrest). Some interpret it as a dish or food that has to be cut with a knife. Another opinion stated that *muttaka'an* means fruits. This verse pictures the wealth and the social status of the women's family. After they gathered, the official's wife called Yusuf to serve the food, without realizing that the women hurt themselves hardly as if they were cutting themselves because they were amazed at Yusuf's handsomeness (Shihab, 2012). This was a sign that the official's wife defended her past action to seduce Yusuf. The women who had just seen Yusuf's appearance once had just cut their fingers were very incomparable to her, who was close to Yusuf and saw him every day.

### 3.4. The Sadness of Yusuf's Father

In the verse *wa ibyadhhat 'aināhu* (Q.S. Yusuf, 82), there is a gesture shown in how the eye color change (the pupil turns white). The eye gestural message in this verse has the function to replace the verbal message. The eye of the Prophet Ya'qub turns white because of sadness. His vision became blind or blurred because of sadness. He tends to cry; thus, his eye pupils became white, or his vision became blind or blurred because of the deep sadness he felt in losing his truly loved son, Yusuf, and Bunyamin (Sya'rawy, 1991).

Ya'qub's sons told him that he had lost his youngest son with the codes they had ever given to him when they told him that a wolf ate Yusuf. From here, he considered that his children could not be trusted anymore. That made him very angry and sad. That meaning could be

understood from *yā 'āsafā 'alā yusūfa*. Ya'qub not only remembered Yusuf, but he also remembered that he was still a *Ghulam*, a little boy, that had been gone for a long time, and then he lost another son, who was Benjamin. However, in this verse, only Yusuf is mentioned because the focus and the main character in this story is Yusuf (Shihab, 2012).

A deep sadness of losing another child, Benjamin, was shown. His eyes became white because he cried a lot. This expression is interpreted from the word *asafa*. Yusuf and Benjamin were both siblings who shared the same parents; that was why they had perfect physical and moral similarities. The word *asafa* is a sign to show how deep the sadness that Ya'qub felt. The deep sadness he felt on losing Yusuf had not been gone yet, but then his sadness became deeper because of losing another son, Benjamin. Ya'qub's sadness doubled and became worst, which caused his eyes to turn white. Eyes turning white are a sign of blindness. The gestural kinesis message in *ibyadhhat' ainahu* besides containing denotative meaning, in which his eyes really turned white physically, it also means an intense sadness, especially when we relate it to the next part of verse *minal huzni fahuwa kazhim* (Ya'qub eyes turned white with sadness, then he kept quiet, holding his anger). *Ibyadhhat' ainahu* and *kazhim* are two signs that show how weak Ya'qub's physical condition was. The doubling sadness made him unable to hold back his tears, which really harmed his psychic condition. Besides, these signs revealed the mental pressure and shock that Ya'qub felt.

The postural kinesis message in *wa tawalla* has the function to replace anger and disappointment expression to his sons that cannot be trusted in taking care of their little brothers (Yusuf and Benjamin), and the gestural kinesis language in *ibyadhhat' ainahu* functions as a replacement of the verbal message from Ya'qub to his son. The interaction context (*mu'amalah*) between the father and son is wonderful. Ya'qub chose to keep silent than be angry with his sons, even though they have made two same mistakes.

The Prophet Ya'qub cannot trust what his sons have said. Benjamin did not steal. He turned away after saying these words, leaving his children for him to be alone, while he was whining to Allah, "oh my sorrow for Yusuf". Furthermore, because he cried so often and a lot before and after this incident happened, both of his eyes became white, which means he was blind, or his vision became very faded because of the sadness he felt. Because he was a person who can restrain himself from doing something terrible, no matter how sad or how miserable he is, he will not do anything that is not blessed by Allah (Shihab, 2012).

The description above pictures a father who fell into deep sorrow feeling because of losing his two beloved sons. On the other side, he was disappointed with his

other sons that could not be trusted to take care of their little brothers.

### 3.5. *Ya'qūb Smelt Yusuf (Shirt) from Afar*

The verse *alqu 'ala wajhi* functions as a replacement for verbal language. The story in this verse continues the previous verse, which is when Yusuf met his brothers, even though they did not know him. Meanwhile, he recognizes his brothers. After that, he told his brothers to bring his *qamis* (shirts). The smell of the sweat on the shirt became a sign and a message from Yusuf to Ya'qub that he was still alive. Furthermore, it was true that Ya'qub was able to recognize the smell of the shirt and was sure his son (Yusuf) was still alive. Nevertheless, his family considered he was crazy because it was impossible for them that Yusuf was still alive. Then in verse 93, one of Yusuf's brothers wiped the shirt on Ya'qub's face, and then he was able to see again. According to Syarawy, the code from Yusuf's shirt given to his father through his brothers was meant to honor his father, not as an order from the Egyptian ruler. The given shirt was also interpreted as proof to his father that Yusuf was still alive and his brothers did not lie (Shihab, 2012). This fragment strengthens the bond between father and son so that Ya'qub could feel his presence, even though it was only his clothes. It is also the beginning of the strong belief that his son was still alive, even though his sons called him 'perverted' (crazy). Besides, it was also the power of a father's prayer for his son.

### 3.6. *Yusuf's Dream Became True*

As for the last segment in the Prophet Yusuf's story, there is the expression *fa rafa'a abawaihi ala al-'Arash wa kharrū lahu sujjadan* (Q.S. Yusuf, 100). This expression contains postural messages: "lift" and "fell to knees/prostration." "Lift" here means to sit both of his parents down on the throne, while his brothers fell down on their knees to honor and glorify him.

In verse 100, there are postural kinesis messages found which are (*rafa'a and kharru*) and *sujjadan* (gestural) in the context of *mua'malah* that function as a replacement for the verbal message of how Yusuf's dream came true as what has been mentioned at the beginning of the story. This story became a happy ending story. He glorified both of his parents by putting them on a throne. Truth be told, his dream came true. It is understood from *kharru sujjadan* sign. Eleven of his brothers honor him and fell on their knees. Thahir ibnu Asyur stated that "prostration" in this sentence has an essential meaning, which is putting one's forehead on the floor. That was a form of their honor at that time (Shihab, 2012).

This story teaches the hustle and bustle of family life. Those with polygamous intentions must pay attention to the life between both the wives and the wives' children.

A father likely does something unfair in both material and non-material matters. That is humane, in any case. It also shows how a young, handsome, and virtuous man could protect and save his pride, patience, faith, and devotion to Allah, mostly when he was able to get away and avoided the seduction of a lovely lady, an Egyptian official's wife. He was even a forgiving person; he did not have any revenge on his brothers, who already threw him into the well.

## 4. CONCLUSION

Based on the description above, it is concluded that the kinesis messages in Yusuf's story serve to reinforce and substitute verbal messages. Through kinesis messages, the messages transmitted are more profound, unforgettable, and influential than just using verbal messages. The philosophical messages contained in the story of Yusuf expressed through the elements of kinesis include the dreams of the prophets, the duty to treat all children proportionally, Islam's sex education patience, total surrendering to God, being an honest official and a forgiving person.

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