

**THE CONCEPT OF FEMALE GAZE ON YUSUF'S SURAH
(ANALYSIS STUDIES OF TAFSIR AL-AZHAR)**

SKRIPSI

Diajukan untuk Memenuhi Tugas Akhir dan Melengkapi Syarat
Guna Memperoleh Gelar Sarjana Strata Satu (S1)
dalam Ilmu Al-Qur`an dan Tafsir



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**THE CONCEPT OF FEMALE GAZE ON YUSUF'S SURAH
(ANALYSIS STUDIES OF TAFSIR AL-AZHAR)**

THESIS

Submitted in order to finish the project and meet all the requirements
To earn a bachelor's degree (S1)
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Assalamu'alaikum Wr. Wb.

Setelah diadakan penelitian dan perbaikan seperlunya, maka bersama ini kami kirimkan naskah skripsi saudara:

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Dengan ini saya mohon agar skripsi saudara/i tersebut dapat segera dimunaqasyahkan.

Demikian nota pembimbing ini dibuat untuk digunakan sebagaimana mestinya. Atas perhatiannya, saya sampaikan terima kasih.

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TRANSLITERATURE GUIDELINES

The transliteration guide used is the Arabic-Latin transliteration system based on the Decree of the Minister of Religion and the Minister of P&K of the Republic of Indonesia No. 158/1987 and No. 0543 b/U/1987 dated January 22, 1988. The transliteration was used to write Arabic words that were deemed not to have been absorbed into the Indonesian language. Arabic words that have been absorbed into Indonesian as seen in the linguistic dictionary or the Big Indonesian Dictionary (KBBI). Broadly speaking, the transliteration guidelines are as follows.

A. Single Consonant

Letter Arab	Name	Alphabet	Description
ا	Alif	-	Not symbolized
ب	Bā	B	-
ت	Tā	T	-
ث	Śā	ꞥ	s (with a dot above)
ج	Jīm	J	-
ح	Hā	ħ	h (with a dot below)
خ	Khā	Kh	-
د	Dal	D	-
ذ	Żal	ʒ	z (with a dot above)
ر	Rā	R	-
ز	Zai	Z	-
س	Sīn	S	-
ش	Syīn	Sy	-
ص	Şād	Ṣ	s (with a dot below)
ض	Dād	Ḍ	d (with a dot below)
ط	Ṭā	ṭ	t (with a dot below)

Letter Arab	Name	Alphabet	Description
ظ	Zā	z	z (with a dot below)
ع	‘Ain	‘	Reverse comma (above)
غ	Gain	G	-
ف	Fā	F	-
ق	Qāf	Q	-
ك	Kāf	K	-
ل	Lām	L	-
م	Mīm	M	-
ن	Nūn	N	-
و	Wāwu	W	-
هـ	Hā	H	-
ء	Hamzah	’	apostrophe, but this symbol not used for hamzah at the beginning of the word
ي	Yā	Y	-

B. Multiple Consonant

Multiple consonants, including the *shaddah* sign, are written in duplicate

The example: أحمدية written *Ahmadiyyah*

C. Tā Marbutah at the End of Word

1. When it is turned off, write *h*, except for Arabic words that have been absorbed into Indonesian, such as *salat*, *zakat*, and so on.

The Example: جماعة written *jamā'ah*

2. When turned on it is written *t*

The example: كرامة الأولياء written: *karāmatul-aulyā'*

D. Short Vocal

Fathah written *a*, kasrah written *i*, and dammah written *u*

E. Long Vowels

A long written \bar{a} , i long written \bar{i} , and u long written \bar{u} , each with a dash (-) on it.

F. Double Vocal

Fathah + yā without two dots turned off is written *ai*

Fathah + wāwu *sukun* written *au*

G. Successive short vowels in a word are separated by apostrophes (')

The example: أأنتم written *a'antum*

مؤنث written *mu'annaś*

H. Articles Alif + Lam

1. When followed by the letter *qamariyah* it is written *al-*

The example: القرآن written *Al-Qura'ān*

2. When followed by the letter *syamsiyyah*, the letter *l* is replaced with the letter *syamsiyyah* that follows it.

Contoh: الشيعة ditulis *asy-Syī'ah*

I. Capital Letter

Capitalization is adjusted to EYD

J. Words in a series of phrases or sentences

1. Written word for word, or
2. Written according to the sound or pronunciation in the series..

The example: شيخ الإسلام written *Syaikh al-Islām* or *Syakhul-Islām*

OFFERING

Withal, hope blessed by Allah swt and a big thank you, while *saying Alhamdulillah rabbi al-lamn* on all the grace that has been bestowed so that this could be resolved. The author offers this piece to:

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MOTTO

-Voltaire

ABSTRACT

Rahmah, Maulida, 3118016, 2022. Research title “FEMALE GAZE ON SURAH YUSUF (ANALYTICAL STUDY OF TAFSIR AL-AZHAR)” Thesis Program Study Qur’an and Tafsir Islamic States University (UIN) Abdurahman Wahid, 2022. Supervisor, Shinta Nurani, MA.

Keyword: Female gaze, Yusuf’s Surah, Tafsir Al-Azhar

The emergence of the Female gaze theory was inspired by an essay written by a British theorist, Laura Mulvey, entitled Visual Pleasure and Narrative Cinema. This theory reconstructed Mulvey’s view of the male gaze in the media by providing the view that women can also take their own path in life without being influenced by anyone, one of which is knowing the expression of sexuality. There are some people who understand, if differently, that the decision to live according to the will of the woman herself without paying attention to some values, such as religious values,

The problems of this research are: (1) How is the Hamka interpretation of Yusuf’s Surah, especially verse 23-24, 31 and 53; and (2) How is the relationship between the Female gaze concept and the Hamka interpretation in Yusuf’s Surah (verse 23-24, 31, and 53). The goal of this study is to (1) inform the reader about the Female gaze concept perspective in Hamka in Yusuf’s Surah; and (2) inform the reader about Hamka's contextual interpretation of the Female gaze concept. The significance of this research is (1) theoretical: it develops a treasury in the scientific field, especially informing the public about the concept of Female gaze in Yusuf’s Surah; and (2) practical: the research is hopeful to help answer the question of the meaning of Female gaze.

This research uses a descriptive method with an approach qualitatively and is included in the type of library research. The collection of research data will be used for technique documentation. After data collection, a description-analysis will be carried out and related to the Hamka’s interpretations. This research used thematic analysis techniques for data analysis.

The results that will be obtained from this research are: (1) Specifically in verses 23-24 and 53, Hamka explains that Zulaikha as a woman can also make decisions for her own life. Although in verses 23-24, the decision taken by Zulaikha is contrary to religious values and norms. While in verse 31, Hamka explains that the women invited by Zulaikha were very stunned by Yusuf’s good looks and almost hugged him. That interpretation of verses 23-24, 31 and 53 is related to Lacan’s psychoanalytic theory, which says that the signifier has an influence on the image, thus affecting a person’s understanding of an action or world. (2) The connection between verses 23-24 with Female Gaze is that Hamka interprets the words *wa-hammat bih* and *Hammat bih* as a result of Zulaikha's act of teasing Prophet Yusuf with the intention of wanting to express Sukanya's feelings. Verse 31, Hamka interprets the word *u* as a sense of extreme admiration for something beautiful. whereas in verse 53, Hamka interprets that Zulaikha has a mature soul because she asks Allah for forgiveness for what she has done.

PREFACE

Praise and gratitude to the presence of Allah SWT, who has bestowed thousands with His mercy, grace, and blessing, so that the writer could complete this thesis. Prayers as well as regards are always poured out to the Prophet Muhammad SAW, who has delivered man from the *Jahiliya* era to the scientific age. This is arranged as one condition for going through title undergraduate at the Faculty *Ushuluddin, Adab* and *Da'wah* in the Study Program of Al-Qur'an and Tafsir at the UIN Abdurahman Wahid Pekalongan. The writer recognizes that writing a thesis requires assistance from a variety of sources, whether morale or material. The Infinite with its thesis entitled *The Concept of Female Gaze on Yusuf's Surah (Analysis Studies of Tafsir Al-Azhar)*.

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The writer realizes fully that the thesis is still far from perfection. Because of that, constructive criticism and suggestions are very much appreciated. Hopefully, this thesis could be beneficial for the writer, especially, and for readers in general, as well as hopefully beneficial for all parties.

Pekalongan, August 24th, 2022

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CHAPTER I

INTRODUCTION

A. Background of Problem

Generally, gender is a characteristic based on sex and the values are formed and believed by society. The trait is not permanent because gender roles are products of interaction between an individual and their society.¹ The gender role is like a woman, commonly known as an emotional, kind, beautiful, and motherly person, whereas men are known as stronger and more rational.

The social relations between women and men, looking at politics, economics, culture, and law. Normally, that relationship indicates subordinate status, making women people of low status in society. That was because patriarchy ideology was rooted in society. That ideology tells us whether men are at the top of society,² and has many effects on society. For example, in Roman Civilization, the rights of women are not fully in their hands, but that right passes to their father and their husband.³ There is a tradition in India that women are dependent on their parents before marriage, then on their husband after marriage, and finally on their sons after their husband dies. Also, in Meccan civilization during the *Jahiliyah* period, some fathers will kill their daughters because they think they're weak and unable to join the war.

¹ Amy M. Blackstone, 2003, "Gender Roles and Society", The University of Maine, *In Human Ecology: An Encyclopedia of Children, Families, Communities and Environments*, Santa Barbara, CA: ABC-CLIO. ISBN I-57607852-3, p. 335.

² Argyo Demartoto, Gender, <https://spada.uns.ac.id> access on date 17 February 2022, p 3.

³ Agustin Hanapi, Peran Perempuan dalam Islam, vol. I no. I, March 2015, *Gender Equality: International Journal of Child and Gender Studies*, p 6.

Europe and England, from around the 5th until the 11th century AD, men sold their wives, and the church gave authority to the husband to give their wives to another man, with pay or not. Besides subordination, there are other ways to gender a gap, such as marginalization and stereotyping.⁴

The existence of a gender gap as mentioned above is contrary to the Qur'an as the main source of Islamic law. Al-Qur'an contains values, specifically humanity, justice, equality, freedom, and each other. The gender gap itself is contrary to the values of justice and equality in verse 13 Surah Al-Hujurat[49].

يَا أَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا ۗ إِنَّ أَكْرَمَكُمْ عِنْدَ اللَّهِ أَتْقَىٰكُمْ ۗ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ

*(13) O mankind, indeed We have created you from male and female and made you peoples and tribes that you may know one another. Indeed, the most noble of you in the sight of Allāh is the most righteous.*⁵

The gender gap also violates human rights, for example, the right to sexuality. Discussion about sex isn't a taboo topic in Islam. Sex is the beginning of human life, for example in Surah at-Tariq: 6-7⁶, an-Nisa: 24-27, Ali Imran: 14, and other verse.

Gender gaps such as sexuality issues are also present in the development of increasingly advanced media, giving influence to society. The development of the media is also one of the supporting factors for patriarchal culture. This media

⁴ Argyo Demartoto, Gender, <https://spada.uns.ac.id...> p. 3-4.

⁵ Tafsir KEMENAG RI English Sahih International translate (in word).

⁶ Zaitunah Subhan, Tafsir Kebencian, ver. I, (Yogyakarta: LKiS Yogyakarta, 1999), p.

doesn't provide a place for women to express their aspirations.⁷ The actions that support patriarchy in the media, for example, such as stigmatization, subordination, and marginalization, are usually carried out through dialogue, context, angles, pictures, and interviewees.⁸

The influence of media as supporting patriarchal culture made one of theorist film from British, Laura Mulvey, to trigger theory known as male gaze in her essay, *Visual Pleasure and Narrative Cinema*. She started on her theory that film can give many pleasures, one of which is known as *scopophilia*. The pleasure of the gaze is divided in two, that is, man as active and woman as passive.⁹ Usually, women enjoy the gaze, especially if her body is used as a sexual fantasy object by heterosexual men.

This definition of the body is closely related to social symbols instilled by the community through the culture and beliefs that it adheres to. According to Synott, the body can be stroked or killed; it can also be loved or hated. Women and sexuality are often defined as a dangerous thing in a society with a patriarchal system.¹⁰ Besides that, women's bodies are also often presented as sexual objects for men, as Mulvey calls visual pleasure.

⁷ Nurul Hasfi, *Representasi Pelaku Kejahatan (Woman Offender) di Media Massa: Analisa Pemberitaan Malinda Dee*, 2011, *Jurnal Komunikasi Massa*, p. 2.

⁸ Nurul Hasfi, *Representasi Pelaku Kejahatan (Woman Offender) di Media Massa: Analisa Pemberitaan Malinda Dee*, 2011, *Jurnal Komunikasi Massa*, p. 3.

⁹ Laura Mulvey, *Visual Pleasure and Narrative Cinema*, 1989, p.19.

¹⁰ Ulmi Marsya and Fitria Mayasari, *Cara Memandang: Female Gaze dan Seksualitas Perempuan dalam Perspektif Sutradara Perempuan Nia Dinata*, *Jurnal Perspektif Komunikasi*, Vol. 3, Num. 2, December 2019, p. 127-128.

The problem of gender bias described above is still in the spotlight among women's activists, experts, and media organizations.¹¹ However, nowadays, there is a lot of content on social media, movies, or advertisements that position women as subjects.¹² This is called "feminine gaze." This theory is also used as a discourse encounter with male dominance, thus paving the way for interpreting something from a feminist perspective.¹³ Furthermore, in addition to subjectifying women, female gaze is sometimes interpreted as the act of objectifying men, the inverse of male gaze, or as part of expressing their sexuality.

Certainly, this is the opposite of what is meant by a film theorist. The goal of the female gaze is not only to make women subjects but also to send a message about how women should be treated. The concept of the female gaze has similarities with the story of the Prophet Yusuf in Yusuf's Surah, especially verses 23–24, 31–53. The researcher wants to analyze the interpretation of these verses in Tafsir Al-Azhar by Hamka. An example of Hamka's interpretation is as follows:

"In fact, a woman with experience has had terrible control over herself compared to a young person who knows nothing at all." We can understand how it feels when a woman seduces someone else while no one else is in the house. Perhaps she opened up the parts of herself that raised a man's faith in not even being addressed; she said, "Haita laka": "Come here!" ...

¹¹ Nurul Hasfi, *Representasi Pelaku Kejahatan (Woman Offender) di Media Massa: Analisa Pemberitaan Malinda Dee*, 2011, *Jurnal Komunikasi Massa*, p. 2.

¹²This is called a participatory culture, this culture was born because of the function of new media based on satisfaction and motives for using media, by positioning its users from producers as well as consumers. Positioning users from producers as well as consumers regardless of gender, both men and women are involved in changing perspectives.

¹³ Setiawan Budi dan Muria Endah, *Female Gaze dalam Film Indonesia (Analisis Naratif Seksualitas Remaja dalam Film Dua Garis Biru)*, *Universitas Muhammadiyah Yogyakarta*, 27 October 2020, p. 419.

The interpretation is almost the same as the concept of female gaze, namely Zulaikha's action, who dared to tease Yusuf as a medium to express her feelings. It's the same as female gaze saying that women aren't only objects but can also be subjects. I mean, the subject is being able to choose his life path without being influenced by anybody.

The researcher chose Hamka's tafsir as an analysis source because Hamka drew from a variety of sources, including *Tafsîr al-Râzî*, *al-Kasysyâf* work by *al-Zamakhshârî*, *al-Jâmi' li Ahkâm al-Qur'ân* work of *al-Qurthûbî*, *Tafsîr al-Marâghî*, *al-Manâr (tafsîr bi al-ma'tsûr)*, and others¹⁴, using the interpretation method of *tafsîr bi al-Iqtirân*¹⁵ namely, a method of interpretation that combines *tafsîr bi al-ma'tsûr* and *tafsîr bi al-ra'y* associated with general approaches such as language, history, and socio-cultural interaction in society; it can even include elements of a region's geography; it can also include stories of certain people to support the study of its interpretation, with pattern of interpretation *adâbiî wa ijtimâ'î* and composed the *tahlîlî* method.

B. Problem of Research

Based on explanation of background, the problem of research specifically:

1. How is Hamka interpretation of Yusuf's Surah especially verse 23-24, 31 and 53?

¹⁴ Avif Alviyah, Metode Penafsiran Buya Hamka dalam Tafsir Al-Azhar, vol. 15 num. 1, *Ilmu Ushuluddin*, January 2016, p. 31.

¹⁵ Avif Alviyah, Metode Penafsiran Buya Hamka dalam Tafsir Al-Azhar, vol. 15 num. 1, *Ilmu Ushuluddin*, January 2016, p. 31.

2. How is the relation between Female gaze concept and Hamka interpretation in Yusuf's Surah (verse 23-24, 31 and 53)?

C. Purpose of Research

This research had purpose:

1. Inform to reader how Female gaze concept perspective Hamka in Yusuf's Surah.
2. Inform to reader how contextual interpretation of Hamka to female gaze concept.

D. Research Significance

1. Theoretical significance: develop a treasury in the scientific field, and especially inform the public about the concept Female gaze in Yusuf's Surah.
2. Practical significance: this research was hopeful in helping to answer the question of the meaning of female gaze. This research is expected to be able to play a role in forming a human with a good attitude to others and can contribute to the scientific development of the Qur'an and Tafsir both at UIN Abdurahman Wahid Pekalongan in particular and PTAIN others.

E. Literature Review

First, the journal written by Eva-Maria Jacobsson, entitled "A Female Gaze?".¹⁶ This journal explains Laura Mulvey's ideas, as well as the subsequent

¹⁶ Eva and Maria Jacobsson, A Female Gaze? (Stockholm: Royal Institute of Technology, 1999), p. 1.

theory and practice that make that theory a fair way to characterize women as objects of male gaze. Movies in general have frequently been seen portraying specific male and female roles and establishing the existence of the "male gaze." However, the issue here is whether we could see a reversed definition of the male gaze in contemporary movies—i.e., a female gaze. The journal has chosen to focus on one movie in particular, "Fatal Attraction." This movie tries to present an altered picture which substitutes the traditional male gaze for a female one. However, it will be shown that this is not really the case.

Second, Akbar HS's thesis entitled *Gad al-Basar* (Retaining Views) in the Perspective of the Qur'an (*Tahlili Study of QS. An-Nur verses 30 and 31*). This thesis explains the meaning of *gad al-basar* in Surah An-Nur verses 30 and 31, as well as the application of holding views in Surah An-Nur verses 30 and 31. By providing an explanation of the interpretation in *Mufradat*, *Munasabah*, and *Syarah* verses 30 and 31.¹⁷

Third, Tafsir Al-Azhar's work on Hamka uses the *tahlili* method because his work started from Surah al-Fâtiḥah until Surah an-Nâs. The pattern is "*lawn adâbiî wa ijtimâ'î*" because of Hamka's background as a writer, and thus it seeks to interpret the verse in a language that is easily understood by all. Moreover, give an explanation according to the social condition and political situation at that time.

¹⁷ Akbar HS, *Gad al-Basar (Menahan Pandangan) dalam Perspektif Al-Qur'an (Kajian Tahlili terhadap Surah An-Nur ayat 30 dan 31)*, Thesis, 2016, UIN Alaudin Makassar.

F. Theoretical Basis

1. Female Gaze

Female gaze theory is inspired by Laura Mulvey's essay, *Visual Pleasure and Narrative Cinema*. Mulvey writes in her journal, "*In a world ordered by sexual imbalance, pleasure looking has been split between active (male) and passive (female)*",¹⁸ implying that pleasure in gazing is only dominated by men in an unbalanced world order. Women are used as objects of men's sexual fantasies.

The emergence of the Female Gaze Theory reconstructs Mulvey's view of the male gaze in the media by providing the view that women can also take their own path in life without being influenced by anyone. However, according to the definition of "Female gaze" itself according to different experts, some interpret it as the freedom to choose a woman's life path without being influenced by anyone, while others interpret it as the opposite of "male gaze," namely objectifying men or making men into objects of female sexual fantasy.

This modern era, people easily express their sexuality, namely by making sensual comments or posting pictures of body parts on social media. Allah SWT commanded that people guard their eyes and genitalia (), it is in verses 30 and 31 of Surah An-Nur.¹⁹

¹⁸ Laura Mulvey, *Visual Pleasure and Narrative Cinema*, 1975, p 62.

¹⁹ Akbar HS, *Gad Al-Basyar (Menahan Pandangan) dalam Perspektif Al-Qur'an (kajian tahlili QS An-Nur/24:30 dan 31)*, Thesis, *Faculty Ushuluddin Philosophy and Politic*, 2016, p. 3.

consist of two words, namely *ga a* means subdue and *basara* which means vision or knowledge of something.²⁰

According to Quraish Shihab, is preventing the eyes from looking at the thing that has been forbidden for a long time. While Abu al-‘Ala al-Maududi explain that is prohibition to see things forbidden by looking away.²¹

3. Lacan’s Psychoanalysis

Lacan rejected the ego as a source of power, as Freud said. According to Lacan, the ego is unable to distinguish its desires from those of others and tends to lose itself in an object (human or image).²² Lacan explains how the formation of the ego occurs through a process called the "mirror stage." At this stage, the child will identify himself in the image created in the mirror. The reflection of the child in the mirror becomes a signifier of his identity. The results of the process will always last throughout the human life span. Humans have an imaginary dimension in their psyche, namely the tendency to identify themselves with the ideal self.

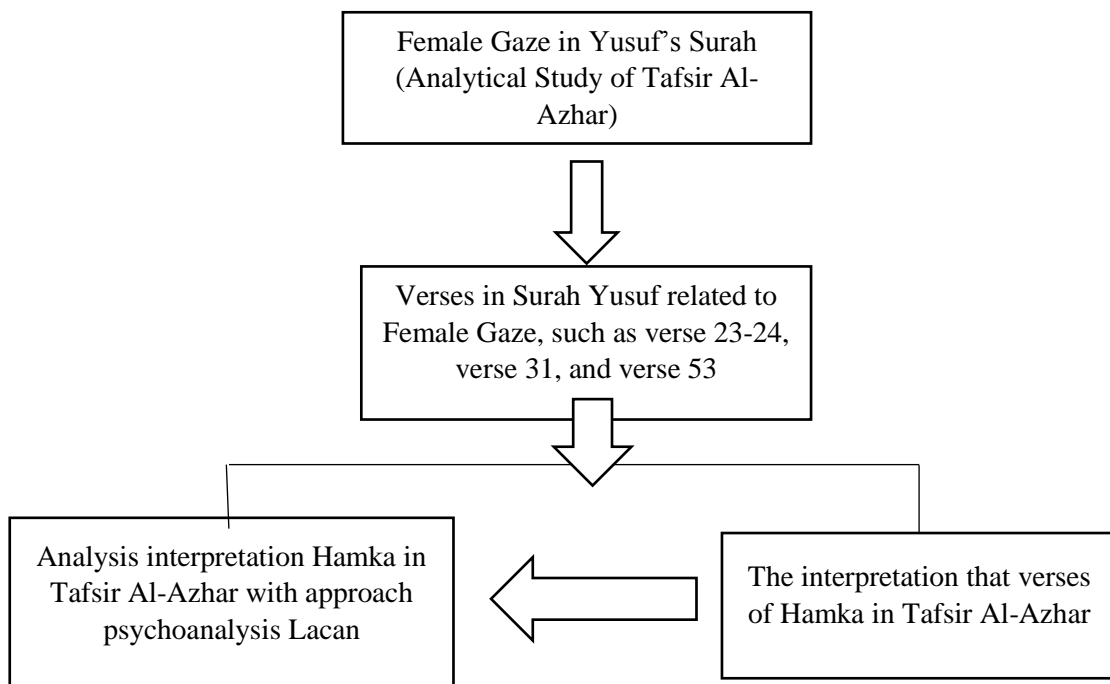
²⁰Akbar HS, Gad Al-Basyar (Menahan Pandangan) dalam Perspektif Al-Qur’an (kajian tahlili QS An-Nur/24:30 dan 31), Thesis, *Faculty Ushuluddin Philosophy and Politic*, 2016, p. 7.

²¹ Akbar HS, Gad Al-Basyar (Menahan Pandangan) dalam Perspektif Al-Qur’an (kajian tahlili QS An-Nur/24:30 dan 31), Thesis, *Faculty Ushuluddin Philosophy and Politic*, 2016, p. 7.

²² Ricky Aptifive Manik, Hasrat Nano Riantiarno dalam *Cermin Merah: Kajian Psikoanalisis Lacanian*, Volume 11, number 2, Ministry of Education and Culture, November 2015, p. 267.

G. Framework of Thinking

The framework of thinking is the concept of linking theory to identify factors.²³ The conceptual framework to explain the Female gaze in Surah Yusuf, and for more clarity, here's the chart:



H. Methodology of Research

1. Methods Research

This research uses a descriptive method, with a approach qualitatively and included in the type of library research.²⁴ The data collecting by manuscripts, books, journals or each other source that being discuss the issues being discussed, such as Tafsir al-Azhar, an essay written by Laura Mulvey, a journal related to discusses the

²³Juliansyah Noor, *Metodologi Penelitian*, (Jakarta: Kencana, 2011), p. 76.

²⁴ Suryana, *Metodologi Penelitian: Model Praktis Penelitian Kuantitatif dan Kualitatif*, Universitas Pendidikan Indonesia, 2010, p. 34.

expression of women's sexuality in the public sphere and other. After data collection, a description-analysis will be carried out and relate it to the Hamka's interpretations.

2. Source of Research Data

The data on this research used two sources, namely primary and secondary.

- a. Primary data sources used data source of Tafsir al-Azhar by Hamka.
- b. The secondary data sources used are readings or materials related and supporting the study of the Qur'an on The Female Gaze, obtained from interpretation books, Islamic studies books, and other sources of information, digital or physical, example journal by Laura Mulvey, Eva-Maria Jacobsson, journal by Ulmi Marsya and Fitria Mayasari, etc.

3. Techniques of Data Collection

The data of research will be used technique documentation, according to Surachmant this method is collecting data from documents or literature.²⁵ Collecting data through the process of noting and reading literature about female gaze and interpretation of Yusuf's Surah in *Tafsir al-Azhar*, verse 23-24, 31, 33-34, and 53, then the researcher describing linking female gaze concept and interpretation verse 23-24, 31, 33-34, and 53 of Surah Yusuf in Tafsir al-Azhar.

²⁵ Suryana, *Metodologi Penelitian: Model Praktis Penelitian Kuantitatif dan Kualitatif*, Universitas Pendidikan Indonesia, 2010, p. 38.

4. Techniques of Data Analysis

Techniques of data analysis this research has three process, namely:

- a. Classification, at this stage the author will classify the verses in Surah Yusuf which specifically have a discussion related to the problem being discussed, Female gaze.
- b. Description, at this stage the author will focus on verses related to Female gaze and describe the meaning of these verses based on Hamka's interpretation of Al-Azhar.
- c. Analysis, at this stage the author will analyze the interpretation of Hamka on verses that have been classified with Lacan's psychoanalytic approach, so that an outline of the relationship between Hamka's interpretation and the problems discussed can be found.
- d. Conclusion, the author will draw conclusions from the results of the analysis as an answer to the formulation of the problem²⁶

I. Systematic Discussion

The research entitled "*THE CONCEPT FEMALE GAZE IN YUSUF'S SURAH (Study Analysis of Tafsir al-Azhar)*" is composed of several chapters and each chapter has sub chapters that explain:

CHAPTER I: Explain introduction which contains an explanation of the background of this research, problem of research, purpose of research,

²⁶ Oktari Yulianda, Istidraj Menurut Hamka dalam Tafsir Al-Azhar, Thesis, 2021, IAIN Bengkulu, p. 15.

research significance, literature review, theoretical framework, framework of thinking, research methods, and systematic discussion.

CHAPTER II: Explain about Female gaze, , terms of *Ga al-ba ar* and Psychoanalysis Lacan.

CHAPTER III: Explain about biography Hamka, involved education, work of Hamka, and overview of Tafsir Al-Azhar, background of writing, systematic, sources, method and pattern of Tafsir Al-Azhar.

CHAPTER IV: Explain identity Yusuf's Surah, the interpretation of Hamka and the relationship the verses 23-24, 31, 53 of Yusuf's Surah and The Female gaze.

CHAPTER V: Contains conclusions and suggestions.

CHAPTER V

FINALE

A. Conclusion

1. The Interpretation Surah Yusuf verse 23-24, 31 and 53 Hamka's Perspective

The interpretation of verses 23-24 by Hamka explains how the reason Zulaikha teased Prophet Yusuf was because he fell in love with him; besides that, too, because the house is quiet because the king is traveling, as if to provide opportunities for Zulaikha to commit immoral acts. If we look at it from a female perspective, we can see that Zulaikha tried to express her feelings first to Prophet Yusuf, because he was driven by his emotional feelings.

While the interpretation of verse 31 is the same as in the interpretation of verse 23-24, Hamka interprets the meaning of the word *و* with admiration for something very beautiful, because something very beautiful makes anyone who sees it forget themselves, and the women who were invited by Zulaikha almost did something disgraceful if they did not immediately remember Allah swt by saying Glory be to God.

The interpretation of verse 53: Zulaikha realized that she had committed wrong actions and asked forgiveness from Allah swt. Hamka saw this as the maturity of Zulaikha's soul. This also reflects the actions of female gaze, implying that women can make their own decisions.

2. Relation between Surah Yusuf verse 23-24,31 and 53 by Hamka and the Concept of Female Gaze

Briefly, Lacan's psychoanalysis says that the meaning of each person's words or actions has differences. This is motivated by the meaning of the image formed by someone when they see signifiers. Female gaze, like Male gaze theory, has the same process, namely actions formed by humans, often driven by emotional and psychological factors from within, without the perpetrator realizing he had committed Female gaze.

Verse 23, Hamka explains the adult age of prophet Yusuf by saying: "Give another commentator's opinion to discuss the Prophet's adult age Yusuf from a biological perspective and the reason Zulaikha seduced Yusuf is because she fell in love with Yusuf." Then, in verse 24, Hamka interpreted the words *Hamma Bih* and *Hammat Bih* to mean that Zulaikha and Yusuf were both filled with passion, but Yusuf still held it back because he saw signs of Allah's power.

Continued in verse 31, Hamka explains about the meaning of the word *u*, as a sense of admiration, so that the invited women didn't even realize they had hurt their hands with a knife used to peel the fruit. Eventually, Zulaikha realized that she had made a mistake by tempting Prophet Yusuf. She asked Allah for forgiveness. Hamka concluded that Zulaikha had a mature soul, or mature because he realized the mistakes he had made.

B. Suggestion

After studying and analyzing the relationship between Hamka's interpretation in Surah Yusuf with Female gaze, researcher provide the following suggestions:

This thesis discusses the interpretation of several verses in Surah Yusuf which is related to Female gaze. Maybe for future research can explore other verses that have association with Female gaze. So that readers can know other verses which is also related.

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