

# EXPLORATION OF CHARACTER EDUCATION VALUES IN *ES IST ALLES EITEL* POETRY BY ANDREAS GRYPHIUS

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**Abstract** : This study aims to describe the values of character education contained in the poem *Es ist Alle Eitel*, the work of a German writer named Andreas Gryphius. This study uses a qualitative approach with content analysis method based on semiotic analysis, in this case semiotic analysis based on the semiotic theory of Charles Sanders Peirce. The results of the analysis show that in this poem there are semiotic signs in the form of indexes and symbols, which reflect the values of character education. The index sign is found more than the symbol sign. While the icon sign is not found in this poem. Furthermore, the character education values contained in this poem are the character of believing and loving God, sincere faithful, humble, empathetic, intelligent responsibility and love for the environment. The results showed that in this poem there are semiotic signs in the form of indexes and symbols, which are used as a means to express the values of character education, and are dominated by indexical signs. The iconic sign is not found in this poem. The results of this study are of course limited and cannot be generalized as the same findings and accepted by all readers/researchers of this poem. The results of this study, of course, will only serve as a comparison for further research, if anyone will examine this poem

**Keywords** : *Icon, Index, Character, Peirce, Symbol, Semiotic*

## INTRODUCTION

Literary works are basically a means to instill the values of life. Literary works are created based on the experiences and observations of writers about the life around them (Muassomah et al., 2020). The experiences outlined in literary works, whether in the form of poetry, prose or drama, can all be used as lessons about the values of life and can contribute to the formation of ethics, morals and character of the reader. The values of life contained in literary works are not explicitly expressed by writers in their works (Farkhodovich, 2022). Moreover, in works in the form of poetry that only use limited words, in-depth analysis or study is needed to be able to express the meaning or

message to be conveyed. There are several approaches to the study of literary works that can be used to explore the meanings or values contained in literary works. One of them is the semiotic approach (Hardiman, 2019). The semiotic approach is a study that emphasizes the study of signs in poetry, based on the principle that the overall structure of a literary work contains signs in the form of words, phrases, sentences and other elements, where all of these signs contain certain meanings. .

This research is entitled "Exploration of Character Education Values in *Es ist alles eitel's* Poem by Andreas Gryphius" using a semiotic approach and aims to describe the character education values

contained in this poem, which are implied through icon signs, indexes and symbols. symbols, as the semiotic theory proposed by Charles Sanders Peirce. Research on literary genres of poetry, especially German poetry, conducted by people who are involved in German literature (students, teachers, lecturers, writers, etc.) In the poetry of Andreas Gryphius, the semiotic approach of Peirce has never existed. Therefore, this research is important to be carried out. From a theoretical perspective, this study provides a clearer picture of the application of Charles Sanders Peirce's semiotic theory in the study of poetry, specifically in exploring the values of character education. Meanwhile, from a practical perspective

Andreas Gryphius was a German writer who lived in the Baroque era (1600-1720), precisely in the era of the thirty year war, namely the war between Catholics and Protestants, which took place from 1618 to 1648. He is one of the leading writers. Germany in the 17th century. Gryphius wrote this sonnet-type poem in 1637, when the Thirty Years' War was currently raging. Gryphius was born on October 11, 1616 in Glogow, Poland, to a Lutheran priest family. His father's name is Paul Greif and his mother's name is Anne Erhard. Gryphius's works are colored by pessimism driven by the *vanitas* (emptiness) motive, caused by the experience of the horrors of thirty years of war and the existence of his life being orphaned as a child. Apart from writing poetry, he also wrote several plays that carried the themes of fortitude and religious steadfastness. He also writes comedies with themes of illusion and reality. Gryphius died on July 16, 1664 in his hometown.

The poem *Es ist alles eitel* is a poem with Baroque characteristics, which represents the two main themes of this literary period, namely mortality and

immortality. This poem is in the form of a sonnet, consisting of 14 lines, where the first two stanzas consist of 4 lines each and are called the *quartette* part (**quantren, octave**), the second two stanzas consist of three lines each and are called the *terzette* part (**terzina**). , **sect**). The rhyme of this poem in the first two stanzas is a hug rhyme (abba), while in the first stanza the rhyme is ccd terzette and the second stanza rhymes eed. This poem is written using the present tense. The vocabulary used in this poem can be grouped into two groups, namely vocabulary about nature and humans. In general, this poem wants to convey a message so that people do not only think and do temporal worldly things but also think about eternal spiritual things.

### **Understanding and Scope of Character Education Values**

Character education values are values identified based on cultural values and national character that are instilled and grown through educational efforts. The term character education values is also often equated with the term pillars of character education (Melati et al., 2021). There are also those who call it aspects, character traits, domains, and dimensions.

Many experts have identified and formulated the values of character education according to their respective views. One of them is stated by Ratna Megawangi, the originator of character education in Indonesia. (Melati et al., 2021) quotes nine pillars of noble character, namely: 1) God's love and truth, 2) Responsibility, discipline and independence, 3) Trustworthiness, 4) respect and courtesy, 5) love. affectionate, caring and cooperative, 6) Confident, creative and unyielding, 7) Fair and leadership spirit, 8) Kind and humble, 9) Tolerant and peace-loving.

The formulation of other character education values is (Ariyanti, 2019), namely the four domains of character

education pillars, which include the areas of mind, feeling, physical/body and heart. This refers to the activities of thought, taste, heart and exercise. Included in the thinking domain are intelligent values (words, numbers, pictures, self-regulating music, relating to other people, flora, fauna), critical (curious, reflective, open), creative, productive, innovative and knowledgeable/technology. Taste includes being friendly, appreciative, helpful, simple, humble, not arrogant, wise, forgiving, easy to work with, mutual cooperation, caring, prioritizing the public interest, civilized, polite, nationalist, religious, pious, honest, trustworthy, fair, responsible, integrity, loyal, sincere, sincere, empathetic, generous, big-hearted, firm stance (Milchram et al., 2018). While the sports domain includes discipline, sportsmanship, tough, reliable, resilient, cheerful, persistent, hard working, competitive. Muslich (2014, p.39) further cites the opinion of the *US Character Counts Coalition*, which describes the six pillars of character (*The Six Pillars of Character*) of the Josephson Institute of Ethics. The six pillars of character in question are: trustworthiness (trustworthy), respect (having respect), responsibility (responsibility), fairness (fair), caring (caring), citizenship (social responsibility).

Based on the description of the meaning and scope of character education values that have been put forward by the Josephson Institute of Ethics above, as well as a description of the values of character education from other sources (Ramadhanti & Safitri, 2020), the researchers have compiled these opinions and formulated them in ten values of character education, namely: the character of believing and loving God, sincere character, loyal character, humble character, cheerful character, empathetic character, trusting character self, responsible character, and optimistic character, as well as the character of love

for the environment/nature. These ten characters are basically included in three main relational domains, namely (1) the realm of **human relations with God**, (2) the **realm of human relations with each other**, and (3) the realm of **human relations with nature or the surrounding environment**. The values of character education are then used as the main reference in analyzing the poems that are the study material in this study. This formulation is made with consideration efficiency and effectiveness of the analysis results as well as to facilitate the analysis process. Following this is an explanation of the values of character education in question:

### **The character of believing and loving God**

The character of believing and loving God is related to religious attitudes, namely the character in a relationship with God, believing in the existence of God and therefore the mindset, words and actions are always based on divine values and religious teachings.

### **Sincere Character**

A sincere character is one that makes others feel safe, not worried about being cheated or lied to. People who have a sincere character, always tell the truth. He never makes up, pretends, makes excuses, or distorts facts. He has the principle to say that "yes is yes" and "no is no". He is always honest and open.

### **Loyal Character**

People who are loyal in character, can always be trusted and relied on. He always keeps his promises, has a strong commitment, is willing to sacrifice, and does not have a traitorous character.

### **Humble Character**

Humility is different from low self-esteem which is a weakness. Humble character actually reveals self-strength. Only a strong soul can be humble. It is like rice that is getting fuller the more it bends

down. Humble people can recognize and appreciate the advantages of others; he can make different people above him feel valued and make different people below him feel less inferior.

### **Cheerful, creative and innovative character**

Cheerful or easy going character is a character that makes it easier for someone to feel the happiness of life. Not everyone has this character, cheerfulness is not defined from a person's facial expressions or body, but from the tendency of his heart attitude. Cheerful people are people who can enjoy life, do not like to complain, and always try to achieve happiness. He can laugh at situations, other people, and also himself. He tends to entertain and encourage others. Cheerful people take life lightly. He doesn't like to enlarge small problems, he even makes big problems into small ones. He doesn't like bringing up the past and doesn't worry about the future. He doesn't want to be bothered and stressed about issues that are out of his control.

### **Empathy Character**

The character of empathy is a very admirable character. An empathetic person is not only a good listener, but he can also put himself in the shoes of others. When there is a conflict he always tries to find the best solution for both parties and loves peace. He does not impose his own opinion and will. He always tries to understand and understand other people. Always open to helping others.

### **Confident and courageous character**

The character of self-confidence is only owned by people who can accept themselves, as they are, realize who they are, what their strengths and weaknesses are, because they can accept and appreciate the strengths and weaknesses of others. Confident people easily adapt to new environments and situations. He knows what he has to do and can do it

well. When faced with difficulties, he remained strong and did not allow himself to be carried away in sadness and despair. Confidence will grow the courage to make decisions and act. Confidence and courage are two things that cannot be separated.

### **Responsible Character**

Responsible character is the character to carry out obligations seriously. When he made a mistake, he dared to admit it. When experiencing failure, he will not look for a scapegoat to blame. Even when he felt disappointed and hurt, he would not blame anyone. He realizes that he himself is responsible for whatever he experiences and feels. Responsible people will also always be disciplined, work hard and be independent.

### **Intelligent and optimistic character:**

Intelligent people always think and act carefully, quickly and precisely. He is always optimistic and tries to see things from a positive point of view, even in bad situations. He prefers to talk about the good than the bad of others. He prefers to talk about hope than despair. He prefers to find solutions to frustration, prefers to praise than criticize and always has dreams and visions far ahead to be realized. Be proactive and anticipatory and responsive in responding to any situation.

### **Environmental love character:**

People who have the character of loving the environment will always pay attention to the cleanliness and beauty of the environment, respect and appreciate nature, always pay attention to the balance of the environment and take part in efforts to preserve nature (plants and animals), and do not exploit nature for their own benefit.

Based on the description above, it can be concluded that the character values that need to be instilled through education, including through the field of literature, are all virtue values, moral and ethical values, which can direct human life to

create harmonious relationships. with God, with fellow human beings and with the environment or the natural surroundings. In other words, character values are all values of life that direct humans to build harmonious relationships, both vertically and horizontally.

### **Poetry and Character Building**

Poetry as a form of literary work taught in formal educational institutions has many functions, including developing an attitude of understanding one another, developing the ability to interpret and providing opportunities for learners to voice their opinions (Erawati, 2017; Sigvardsson, 2020). In general, literary functions include recreational functions and pedagogical functions (Syahfutra et al., 2020), literary works is not only entertaining, but also can provide moral values that can refine character and support formation of character and personality based on faith and devotion. The role of literary works in character building, where there are research results showing that students who like to read literature, art and culture books generally have positive characters, such as a strong stance, more respect for honesty, and other positive attitudes (Muassomah et al., 2020). This will show that reading literary works means educating and advising oneself directly. Literature as part of art is the main capital for character education, because basically there is no literary work that teaches readers to do evil. Literary works are education itself, literary works are morals, character, even religion.

The objectives of learning literature in schools, as stated in the 2004 curriculum, as follows (Santika, 2020): 1) students are able to enjoy and utilize literary works to develop their personality, broaden their horizons of life, and improve their knowledge and language skills, 2) Indonesian intellectuals. He also quoted Siswanto's opinion as saying "through literature we can develop students in terms

of balance between spiritual, emotional, ethical, logical, aesthetic and kinesthetic, development of life skills, lifelong learning and overall education and partnerships". Character education through literature is part of efforts to prepare and shape the younger generation and society whose sustainability is based on moral principles. Thus the development efforts carried out will be able to find, refresh and revive the spirit of freedom, individual sovereignty,

### **RESEARCH METHOD**

This study uses a qualitative approach. Qualitative approach is an approach with data that appears in the form of words, which are collected in various ways (observations, interviews, documents, recordings) and includes three main lines of activity, namely data reduction, presentation data and verification/drawing conclusions (Rijali, 2019; Santika, 2020). The method used is content analysis based on a semiotic approach. The term semiotics comes from the Greek *semeion*, which means sign. Semiotics is the science of signs, semiotic or semiology means the systematic study of signs (Bullock, 2018), semiotics is the study of signs and all that is related to them,

Ferdinand de Saussure and Charles Sanders Peirce are the two founders of semiotics. In other words, the ontological and epistemological basis of semiotics is laid by these two philosophers. Saussure, who is known as a modern linguist, and even dubbed as the father of modern linguistics, based his semiotic concept on linguistics and used the term semiology, while Peirce colored his semiotic concept with the philosophy of pragmatism and logic and used the term semiotics.

The semiotic approach used is based on the semiotic theory of Charles Sanders Peirce, which suggests three types of signs, based on the relationship between the sign and what the sign refers to. The three types of signs in question are icons,

indexes and symbols (Habibi et al., 2020). The poem will be analyzed semiotically to see how these three signs are used by the poet to express the values of character education implicitly and therefore must be explored and explored. This semiotic analysis includes two main procedures, namely heuristic reading and hermeneutic reading. (Al-Sohbani & Zrekat, 2022; Muassomah et al., 2020) explains that heuristic reading is the reading of literary works based on their linguistic structure or semiotics based on the conventions of the first-level semiotic system. Hermeneutic reading is reading based on literary conventions according to the second level semiotic system, with the aim of giving meaning or interpretation. Qualitative research in literature must pay attention to several things, including: (1) Researchers are the main instrument who must read literary works carefully. (2) Research is not oriented to numbers but to words (descriptive). (3) Emphasizing on the research process, not on the results, because literary works always have multiple interpretations. (4) data analysis is inductive. (5) Prioritizing meaning in the discussion (Carlos & Suzuki, 2020). Data source. The main data source was taken from the text of the poem *Es ist alles eitel* by Andreas Gryphius, which was quoted from the bilingual German Anthology of Poetry entitled *Blauer Abend* in Berlin, written by Bertold Damshäuser and Ramadhan KH (1989). The data in question is in the form of words, phrases, sentences in this poem.

The steps of data analysis refers to the flow of qualitative analysis namely data reduction, data presentation and conclusion drawing/verification (Rijali, 2019). The concrete steps carried out in each of these stages can be explained as follows. Data reduction: At this stage, the poem is read repeatedly as part of the heuristic reading as a first-level semiotic system, namely according to language

conventions. After repeatedly reading the poem *Es ist alles eitel* and getting a good understanding of the content of the poem from a linguistic point of view, a selection process is carried out, focusing attention on the data that will be used as analysis material, classifying and classifying or coding the data. data in the form of words, phrases or sentences in poetry, which refer to icons, indexes and symbols, which reflect the values of character education.

Data Presentation: After the data is selected and classified, in line with the semiotic analysis procedure, at this stage a hermeneutic reading is carried out, where the data taken from the entire structure of the poem are interpreted and given meaning based on literary conventions (poetry), namely the semiotic system. second level. The literary convention that gives meaning is the convention of the continuity of expression, which is caused by three things, namely the substitution of meaning, the deviation of meaning and the creation of meaning. After the poetry is interpreted and given meaning, the data is presented in the form of a narrative description, supported by a table containing a summary of the analysis results, which explains the semiotic signs in the form of icons, indexes and symbols that reflect the values of character education.

Conclusion Drawing/Verification: After the hermeneutic reading is done and the data has been analyzed and presented in the form of a narrative description/summary table, the next step is to draw conclusions or discuss the results of the analysis. Drawing conclusions from a qualitative analysis in the field of literature is unique, because it is more subjective than qualitative analysis in other fields of science. The meaning and conclusions drawn from the results of literary research depend more on the researcher, but in certain cases it must still be confirmed with other things outside the

subjectivity of the researcher, for example discussing with experts or colleagues, re-learning literary theories, seeing background of the author's life and socio-cultural factors of literary texts.

## **FINDINGS AND DISCUSSION**

### **Semiotic Analysis**

#### *Es ist alles eitel*

*Du siehst, wohin du siehst, nur  
Eitelkeit auf Erden,*

*Was dieser heute bolt, reißt jener  
morgen ein;*

*Wo jetzt und Städte stehn, wird eine  
Wiese sein,*

*Auf der ein Schäferskind wird spielen  
mit den Herden.*

*Was jetzt und prächtig blüht, soll bald  
zutreten werden.*

*Was jetzt so pocht und trotzt, ist  
morgen Asch und Bein.*

*Nicht ist, das ewig sei, kein Erz, kein  
Marmorstein.*

*Jetzt lacht das Glück uns an, bald  
donnern die beschwerden.*

*Der hohe n Taten Ruhm muß wie ein  
Traum vergehn.*

*Soll denn das Spiel der Zeit, der leichte  
Mensch, bestehn?*

*Ach, was ist alles dies, was wir vor  
köstlich achten,*

*Als schlechte Nichtigkeit, als Schatten,  
Staub und Wind,*

*Als eine Wiesenblum, die man nicht  
wiederfindt!*

*Noch will, was ewig ist, kein einig  
Mensch betrachten.*

#### **All in vain**

You see, wherever you look, there's  
nothing but vanity in the world,

What is founded today, remodeled  
tomorrow by another;

Where there are now cities, there will  
be pastures, Where the shepherd boy  
will play with the sheep

What is now blooming beautifully, will  
quickly be trampled on. What is now  
pounding and fighting, will become  
dust and bones tomorrow

Nothing lasts forever, not even iron  
and marble.

Now happiness smiles upon us, trouble  
rumbles soon.

The fame of great deeds must vanish like a  
dream.

Can such a meager human be able to  
withstand the games of the times? Ah,  
what is all this, that we find delicious?

Only void, only shadow, dust and  
wind,

Only flowers in the grass, never to be  
found again!

What is truly eternal, not a single  
human being is willing to look at it.

#### **Heuristic reading**

Linguistically, there are not too many  
grammatical deviations in this poem. In  
other words, in general the poem is  
composed using actual German grammar.  
The only visible deviation is the use of the  
word 'und' in lines 3 stanzas 1 and line 1  
stanzas two, which are grammatically  
incorrect and can be grammatically  
excluded, because they will not affect the  
meaning of the sentence denotatively, but  
are intentionally carried out in sentences.  
This is because it has a connotative  
meaning, namely to emphasize the  
accumulation of the meaning of transience  
or futility which is described in this poem.

Examples of grammatically incorrect  
sentences are: *Wo jetzt und Städte stehn*  
(line 3 stanza 1), *Auf der ein Schäferskind  
wird spielen mit den Herden* (line 4 stanza  
1), *Was jetzt und prächtig blüht* (line 1  
verse 2). The word *und* in array 3 stanza 1  
and line 1 stanza 2, when removed does  
not affect the meaning of the sentence  
denotatively, but is used to emphasize the

meaning of futility. Likewise, the sentence in array 4 stanzas 1 is a modality sentence, therefore the modality word *wird* should be in the final position of the sentence, but to create a repetition of the final sound in array 1 and array 4, and also to create rhymes with *abba* hugs, the grammar is deliberately ignored.

### **Hermeneutic Reading**

Line one in the first stanza is an introduction to enter into the situation that the poet wants to convey, namely about futility or mortality. I lyrically greeted the interlocutor with 'Du'(you), as a sign of intimacy, therefore the greeter with confidence and courage asked 'Du' to look around. 'Du siehst, wohin du siehst, nur Eitelkeit' (You see, wherever you look, it's just in vain). The next lines in stanzas 1 and 2 are a picture of futility.

The antithetical dictions in stanzas 1 and 2, such as 'bauen' (establish) and 'einreißen' (to destroy), as well as *Städte* (city) which turned into *Wiese* (steppe), once *prächtig blüht* (blooming flowers) now *zutreten* (stepped down) step on). Today reigns (*pocht und trotz*) tomorrow remains dust and bones (*Asch und Bein*). Today is happy (*Glück*) tomorrow is troubled (*Bechwerden*), showing a change from good to bad. This change occurs because of irresponsible human activities. War is one of the factors that can turn good things into bad, as described in this poem, which was created against the backdrop of 30 years of war.

Changes that are not good which are marked by dictions that have negative connotations, such as *einreißen*, *zertreten*, *Asch und Bein*, *donnern*, *beschwerden* in the context of this poem are an index of irresponsible human actions, which bring down and destroy each other. At the same time, it provides a picture of the human character who is unable to build a life together with nature and with other humans who should be safe. Implicitly these indexical words want to remind how

important it is for people to have intelligent character in acting, not destroying and bringing down each other. On the other hand, dictionaries with positive connotations, such as *bauen*, *prächtig blüht*, *das Glück*, are indexical dictionaries that refer to the meaning of good, constructive, constructive human attitudes and actions that bring happiness in living together.

Dictions referring to nature and living things such as *Erden*, *Städte*, *Marmorstein*, *Wiese*, *Schäferkind*, *Herden*, *blüht* (*Blumen*), are also indexical signs that refer to the diversity of nature that must be preserved. These dictions are used by the author to remind the reader about the importance of having a character that loves the environment, to be able to protect and care for the environment.

The meaning of futility is further emphasized in line 7: 'Nichts ist, das ewig sei, kein Erz, kein Marmorstein' (nothing lasts forever, neither iron nor marble). This sentence wants to emphasize the meaning that nothing (*nichts*) is eternal (*ewig*) in this world. Even the strong and mighty (depicted by iron and marble, which is by nature durable and strong) will surely end. This sentence contains humility and an acknowledgment of human limitations. *Erz* and *Marmorstein's* diction in line 7 is a symbol of strength, power, glory that is not eternal and should not be proud of, emphasized by the refutation words *nichts* and *kein*. The sentence in line 7 is meant to remind people to have a humble character, not to be arrogant and arrogant, even though they are strong, rich or powerful.

Furthermore, in line 8 stanza 2, the sentence with the personification style of 'Jetzt lacht das Glück uns an, bald donnern die Beschwerden' (Now happiness smiles at us, trouble rumbles soon), gives an illustration that happiness does not always exist in life. Happiness can be immediately (bald) replaced by trouble. 'Thus, the



personification sentence in line 8 is an index of the uncertain, difficult and happy reality of human life that can change in an instant. Larik 8 is also a reminder of the importance of intelligent character values in responding to every life change that occurs.

Line 9, stanza 3 Der hohen Taten Ruhm muß wie ein Traum vergehn . The fame of the act in question is referring to what the rulers and honorable people do, all of which will surely end up like a dream (Traum). This certainty is emphasized by the use of the word 'muß' (must). The phrase Der hohen Taten Ruhm is an index of all the deeds of honorable and powerful people. These lines and dictions, especially Taten Ruhm's phrase der hohen, want to remind us of the value of being responsible, honest and sincere when we have power and honor, always displaying great deeds, because one day everything will end like a dream.

Line 10, stanza 3 is the rhetorical question 'soll denn das Spiel der Zeit, der leichte Mensch, bestehn?' (Can humans survive the game of the times?). Life is like a theater game and humans are the actors. The phrase 'Spiel der Zeit' (the game of time/age) is referring to life and trying to explain how time plays a very important role in human life and that life is a game of the times. This phrase also wants to explain about the hypocrisy of the rulers carried out on the stage of life which causes suffering for the weak (leichte Mensch). The phrase 'Spiel der Zeit' is an index of life in the world and reflects the value of character being responsible for everything that is created and carried out in this life

The last stanza is the answer to the question posed in line 11 ' Ach, was ist alles dies, was wir vor köstlich achten? (Ah, what is all this, that we find delicious?). By using the first-person plural wir (we), the poet puts himself together with all the others who are with

him, who question the meaning of this life. The answer to this question is found in the last stanza, especially in lines 1 and 2, that all that is good is like a shadow, dust and wind, which soon disappear without a trace. 'Als schlechte Nichtigkeit, als Schatten, Staub und Wind / Als eine Wiesenblum, die man nicht wiederfindt !' (Only nothingness, only shadows, dust and wind, / Only flowers in the grass that can't be found again). Line 2 of the closing stanza (verse 4) 'Als eine Wiesenblum, die man nicht wiederfindt' is actually part of the verse contained in the Bible, Psalm 103:15,16, which is used by Gryphius to emphasize his view of life as a person who believes in God about who man is. "As for man, the days of his life are like grass, like flowers in the field, when the wind crosses him, he is no more, and his place knows him no more. Thus this line reflects the character of trust and love in God. The poet wants to remind, that everything in this world, including humans, will pass and not last forever. Thus Schatten, Staub, Wind and Wiesenblum in this context are indices of everything in this world that is impermanent. used by Gryphius to emphasize his view of life as a person who believes in God about who humans are. "As for man, the days of his life are like grass, like flowers in the field, when the wind crosses him, he is no more, and his place knows him no more. Thus this line reflects the character of trust and love in God. The poet wants to remind, that everything in this world, including humans, will pass and not last forever. Thus Schatten, Staub, Wind and Wiesenblum in this context are indices of everything in this world that is impermanent. used by Gryphius to emphasize his view of life as a person who believes in God about who humans are. "As for man, the days of his life are like grass, like flowers in the field, when the wind crosses him, he is no more, and his place knows him no more. Thus this line reflects the character of trust and love in

God. The poet wants to remind, that everything in this world, including humans, will pass and not last forever. Thus Schatten, Staub, Wind and Wiesenblum in this context are indices of everything in this world that is impermanent. and the place doesn't recognize him anymore. Thus this line reflects the character of trust and love in God. The poet wants to remind, that everything in this world, including humans, will pass and not last forever. Thus Schatten, Staub, Wind and Wiesenblum in this context are indices of everything in this world that is impermanent. and the place doesn't recognize him anymore. Thus this line reflects the character of trust and love in God. The poet wants to remind, that everything in this world, including humans, will pass and not last forever. Thus Schatten, Staub, Wind and Wiesenblum in this context are indices of everything in this world that is impermanent.

The last line in verse four is a solution to all existing problems, which the poet wants to offer when addressing the transience or futility of life in the world. The line 'Noch will, was ewig ist, kein einig Mensch betrachten' (Which is truly eternal, not even a single human has been willing to look at it). This closing sentence has a very broad meaning. With this expression the poet wants to remind that there are actually things that are eternal (ewig), but are not noticed by humans. The eternal is God, the human soul and the afterlife. These are the things that people should pay attention to. The phrase 'was ewig' here is an index of God's existence, which is eternal and eternal. This phrase reflects the character values of trusting and loving God.

The results of this study will be summarized in and included in the table below:

**Table 1. Results of Analysis of Character Education Values in Poetry *Es ist alles eitel***

No	Character Education Values	stanza, line, Content	Semiotic sign	Referring to the meaning
1	Believe and love God	-stanza 4, line 1, 2 Diction: Schaten, Staub, Wind(shadow, dust,wind)  - stanza 4, line 3 Diction: ewig(eternal)	-index  -index	-everything in the world, which is impermanent in nature, the acknowledgment of human mortality  -God is eternal / eternal
2	Loyal	-stanza 4, line 3 Sentence: Noch will, was ewig ist, kein einig Mensch betrachten (which is truly eternal, people don't want to look at it)	-index	-importance of living faithful to God
3	Humble	-stanza 2, line 7 Sentences: Nichts ist, das ewig sei, kein Erz, kein Marmorstein (no one is a servant, neither	-index	-recognition of human limitations

		iron nor marble) -Diction: Erz, Marmorstein (iron, marble)	-symbol	-strength, glory, not for arrogance
4	Responsibility	-stanza 3, line 1 Phrase: der hohen Taten Ruhm (fame and fame)  -stanza 3, line 2 Phrase: das Spiel der Zeit (game of the ages)	-index  -index	-responsible for everything that is done  -Human actions that will be accounted for later
5	Sincere and empathy	-stanzas 1 and 2 Diction: bauen, prächtig blüht, das Glück (building up, blooming, happiness)	-index -symbol	-all good deeds that are given sincerely to others, as a form of empathy
6	Intelligent	-stanzas 1 and 2 Diction: einreißen, zertreten, donnern, beschwerden (remodel, stomp, roar, trouble)  Line 8 sentence: Jetzt lacht das Glück uns, bald donnern die Beschwerden (now happiness smiles, but soon troubles roar)	-index  -index	Human actions that are not good, need a smart attitude in acting  Life is uncertain, happiness can suddenly turn into trouble. You have to be smart about whatever happens
7	Love the environment	Verses 1, 2 and 4 Diction: Erden, Städte, Wiese, Wiesenblum, Schäferkind, Herden, Erz Marmorstein	-index	- the diversity of nature that must be preserved by humans

Based on the results of the analysis, this poem uses semiotic signs in the form of indexes and symbols to express the values of character education. The icon mark is not found in this poem. This is because in literary works it is difficult to find signs that have a similar relationship between the signifier and the signified. Of the two signs that appear, the index and the symbol, the index sign is the most widely used compared to the symbol. Indeed, in literary works, it is the index sign that appears the most (Rao, 2019), a sign that shows the relationship or closeness of existence between the sign and the one it refers to, or as a sign that represents the JELLT (Journal of English Language and Literature Teaching) Vol. 7, No. 1 June 2022 P.ISSN : 2548-7728 E.ISSN : 2599-0373

reference source with way of pointing or linking it explicitly or implicitly with other sources of reference (Lee & Wakefield-Rann, 2021).

Furthermore, the results of the analysis show that this poem contains many character education values. The character values that can be extracted from this poem are the character of believing and loving God, being loyal, humble, sincere, empathetic, responsible, intelligent and loving the environment. All these character values are not expressed explicitly in the poem, but are implied and must be explored. And this exploration becomes the task of semiotic analysis.

Semiotic analysis serves to make all implicit things explicit, because literary works, especially poetry, are works that use indirect language or contain indirect expressions. The indirectness of this expression is caused by three things, namely the replacement of meaning, deviation of meaning and creation of meaning (Aminin et al., 2018; Ghazani, 2016). This research has supported several theories of literary criticism, such as the hope horizon theory of Hans Robert Jauss (1974), the semiotic theory of Charles Sanders Peirce (1839-1914), the theory of character education from Thomas Lickona (1991) and other education experts.

This research is a literary criticism research whose purpose is to give meaning and find the values contained in poetry. Research like this is certainly different from research in other fields of science, because giving meaning to a literary work is subjective and individual. Literary criticism research is an activity that allows the creation of a dialectical relationship between literary texts as a sign system and readers (critics/researchers, literary experts), who have their own horizon of expectations (Jauss 1974; Pradopo, 2012). This is where the important role of the reader lies. A literary work can only have meaning if there is a reader who gives meaning. A literary work may be given different meanings by different readers. even the same work can be given different meanings by the same reader at different times. The meaning of a literary work is dynamic. Readers' appreciation of a literary work can change from time to time, from generation to generation. The results of this study are of course limited and cannot be generalized as the same findings and accepted by all readers/researchers of this poem. The results of this study, of course, will only serve as a comparison for further research, if anyone will examine the poem *Es ist alles eitel* by Andreas Gryphius.

## CONCLUSION

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The poem *Es ist alles eitel* is a poem created by Andreas Gryphius with the background of the thirty years war situation in Germany (Europe), therefore the impact of the thirty years war is more or less depicted in this poem. This poem carries two main themes of German literature of the Baroque period, namely vanity and immortality. The results showed that in this poem there are semiotic signs in the form of indexes and symbols, which are used as a means to express the values of character education, and are dominated by indexical signs. The iconic sign is not found in this poem. This poem contains many values of character education, namely the character of believing and loving God, being loyal, humble, sincere, empathetic, responsible, intelligent and loving the environment.

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