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Human Authenticity and Inauthenticity in the Poem Lonely Identity Ibe S. Palogai's Work: A Philosophical Literary Study from the Perspective of Martin Heidegger

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ABSTRACT

Contemporary literary criticism in Indonesia often reduces the theme of loneliness in poetry to merely psychological melodrama or the impact of socio-urban isolation without considering the depth of its ontological dimension. In contrast, this study aims to uncover the philosophical depth of the text by answering the question of how the modes of human authenticity (eigentlich) and inauthenticity (uneigentlich) are manifested in the poem Identitas Kesepian by Ibe S. Palogai based on the perspective of Martin Heidegger's phenomenological ontology. This study uses a descriptive qualitative method with a micro-close reading technique on textual data units in the form of verses and lines of poetry that are directly confronted with Heidegger's existential analysis. The results show that human inauthenticity is presented spatially and materially through the metaphor of labels and shirts as a manifestation of the subject's existential fall (verfallen) into the dictatorship of the uniformity of the public world (Das Man). Conversely, human authenticity is depicted as a radical turning point process when public validation metaphorized through the embrace of applause collapses. in the face of silence through the workings of existential anxiety (Angst). The research findings also confirm that loneliness in this poem is not a passive resignation, but rather an active and productive agency instrument for cracking mass falsehoods in order to reclaim independent selfhood.

Keywords: *philosophy; lonely identity; authenticity; inauthenticity; literary criticism; Martin Heidegger*

INTRODUCTION

In the literary constellation of the 21st century, contemporary poetry has undergone a transformation that no longer solely emphasizes lyrical aesthetics or macro-sociopolitical criticism, but has developed as a space for reflection that explores the relationship between humans and technology, the environment, and the issues of existence (Olsson, 2021). This development occurs in line with the emergence of various issues of modern life, such as the acceleration of digital technology, media culture, and

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changes in social interaction patterns that give rise to experiences of alienation, estrangement, identity crises, and existential anxiety as part of the contemporary human experience. In this context, the development of contemporary Indonesian poetry also shows a transformation in aesthetic orientation. Various studies show that contemporary Indonesian poetry increasingly prioritizes individual expression, inner reflection, representation of identity, psychological experience, and the existential dimension of human beings as part of an effort to understand the complexity of modern life (Siddiqui, 2021). Poetry no longer only represents social reality externally, but also presents the experience of alienation, the search for the meaning of life, and the struggle of subjectivity as the core of poetic experience (Fajar, 2024).

One of the most representative modern Indonesian poems in capturing this existential phenomenon is the poem *Identitas Kesepian* by Ibe S. Palogai. The uniqueness of this poem lies in its refusal to reduce loneliness to merely a psychological matter, a personal melancholy. Ibe S. Palogai projects loneliness as a spatial space and an ontological mood where humans are forced to confront their own existence. Examining this poem is no longer just reading an aesthetic text, but rather dissecting a cultural document that records the struggle of modern humans in maintaining their selfhood amidst the pressures of a homogenizing public world.

Studies on existentialism in poetry have shown increasingly diverse developments in recent years. Internationally, research findings explain that the experience of authenticity in poetry can be understood through the relationship between *existential anxiety*, *being-toward-death*, and *the call of conscience* in Martin Heidegger's ontology. This research demonstrates that poetry not only functions as a medium for emotional expression but also as a space for expressing human existential experiences in facing their existence (Ganjkhani & Nazari, 2024). In Indonesia, attention to existential issues in poetry is also beginning to develop. Among them, research on the poems of Dea Anugrah has found representations of anxiety and the search for the meaning of life as part of the human existential experience. However, this research still views anxiety as a psychological problem and the search for the meaning of life, so it has not yet comprehensively linked it to the ontological structure of Dasein in Martin Heidegger's thought (Elisia, 2025).

Meanwhile, research on the works of Ibe S. Palogai also shows an increasingly diverse tendency, although it is still focused on social issues and the aesthetic aspects of poetry. Nurhidayati in her research also examines Ibe S. Palogai's poems through an expressive approach to reveal social criticism and the poet's subjective experiences (Nurhidayati, 2025). In contrast to this research, other researchers also utilize Karl Marx's theory of alienation combined with Michael Riffaterre's semiotics to explain the forms of human alienation represented in poetry (Fani Yudistira, 2025). Another study of Ibe S. Palogai's poetry also found stylistic elements, such as diction, figures of speech, imagery, and linguistic characters that build the aesthetic uniqueness of Ibe S. Palogai's poetry (Samosir et al., 2025). These three studies show that Ibe S. Palogai's poems have been studied from various perspectives, ranging from social criticism, alienation, to stylistics. However, all of them have not yet directed attention to the issue of human authenticity as an ontological experience as understood in Martin Heidegger's philosophy.

Based on the review of these studies, it can be concluded that the study of existential poetry is still dominated by discussions on anxiety, the search for the meaning of life, social criticism, alienation, and stylistic aspects. There has not been any research that specifically connects the concepts of Das Man, Angst, *Uneigentlichkeit*, *Eigentlichkeit*, and *Sein-zum-Tode* as a unified existential process in the formation of human authenticity. In fact, these five concepts are interrelated ontological structures in explaining how Dasein moves from everyday life dominated by the public world to an awareness of its own existence. On that basis, this study examines the poem *Lonely Identity* by Ibe S. Palogai through the ontological perspective of Martin Heidegger. This study views loneliness not merely as an experience of suffering or alienation, but as an existential moment that allows Dasein to free itself from the domination of Das Man, experience *Angst*, realize existence towards death (*Sein-zum-Tode*), and move towards authentic existence (*Eigentlichkeit*). Thus, this research offers a new perspective in the study of contemporary Indonesian poetry by placing the process of forming human authenticity as the main focus of reading Ibe S. Palogai's poetry.

To fill this gap, this study offers a new reading of the poem *Loneliness Identity* by Ibe S. Palogai through the ontological perspective of Martin Heidegger. The novelty of this study lies in the placement of loneliness not merely as a representation of psychological suffering, social criticism, or a form of human alienation, but as an ontological experience that allows Dasein to move from an inauthentic existence (*Uneigentlichkeit*) to an authentic existence (*Eigentlichkeit*). Thus, this study not only identifies the theme of loneliness in the poem, but also reconstructs the existential process that shows the relationship between Das Man, *Angst*, *call of conscience*, and *Sein-zum-Tode* as structures that shape human authenticity.

Based on the *research gap* and novelty, this study aims to analyze and describe the manifestation of human authenticity and inauthenticity in the poem *Identitas Kesepian* by Ibe S. Palogai based on Martin Heidegger's ontological perspective. More specifically, this study is directed to explain how the poetic structure in the poem represents Dasein's existential journey, starting from being entangled in the world of Das Man, the experience of *Angst*, to achieving awareness of authentic existence. The results of this study are expected to enrich the treasury of philosophical literary criticism in Indonesia, while expanding the application of Heidegger's ontology in the study of contemporary Indonesian poetry.

LITERATURE REVIEW

The application of Martin Heidegger's phenomenological ontological perspective in analyzing literary texts requires a comprehensive understanding of how the dynamics of the subject's self are constructed through language. This is the center of all of Heidegger's thinking. In his masterpiece, *Being and Time*, he relies on the concept of *Dasein*, namely humans as entities that are "There-there" and actively involved in the world (*Being-in-the-world*) (Martin Heidegger, 1962). He asserts that *Dasein's existence* is never static, but rather a constant tension that moves dialectically between two opposing modes of existence, namely authenticity (*eigentlich*) and inauthenticity (*uneigentlich*) (Syahputra Sihombing, 2026). In everyday reality, *Dasein* has an innate tendency to fall (*verfallen*) into the mode of inauthenticity due to merging

all of its consciousness into *Das Man* or the public world ("they") (Yosephus Kiko, 2025). Under the domination of *Das Man*, humans experience alienation from themselves because all their decisions, ways of thinking, aesthetic choices, and forms of anxiety no longer stem from internal originality, but are dictated by social conventions, idle talk, and the mechanical routines of modern life (Neumann, 2026).

Inauthenticity in the space *of Das Man* is not a permanent existential curse, but rather an order that can be broken when *Dasein* is ambushed by *Angst* or deep existential anxiety (Yosephus Kiko, 2025). Unlike ordinary fear which always has a concrete object in the real world, *Angst* manifests as a form of ontological loneliness that arises without practical reason, a feeling of alienation in which the entire public world suddenly loses its meaning and collapses (Elpidorou & Freeman, n.d.; Levine, 2025). In this moment of radical loneliness and solitude, *Das Man* loses its power to dictate the subject, so that *Dasein* is forced to face directly the independence of its own existence. Through this phenomenological perspective, loneliness experiences a very drastic shift in meaning, it is no longer positioned pejoratively as a destructive psychological disorder, but is transformed into a productive *call of conscience* and becomes an absolute gateway for humans to reclaim the authenticity of their self.

When the concept of the dialectic of existential space is drawn into the realm of literary criticism, poetry proves to be the most responsive genre in capturing and projecting the symptoms of disorientation and loneliness of the modern subject. In the development of contemporary literary criticism, the exploration of existential themes in Indonesian poetry is generally still dominated by studies of the works of poets from the 1970s to 1990s, such as Subagio Sastrowardoyo, Toeti Heraty, or Goenawan Mohamad (Arif Bagus Prasetyo, 2013; Salsabila et al., 2023). The existentialist characteristics of this generation tend to center on rebellion against the absurdity of life or the search for vertical spiritual transcendence. In contrast, the aesthetics presented by the 21st-century generation of postmodern poets carry a different character because they were born and grew up amidst the reality of liquid modernity, where the boundaries between public and private spaces are increasingly blurred (Palese, 2013; Lumban Gaol et al., 2025).

It is in this context of contemporary poetry that the presence of Ibe S. Palogai becomes crucial for deeper examination. So far, academic attention from previous literary scholars on Ibe S. Palogai's works has largely been limited to sociological, anthropological, and formal structuralist analysis. Existing literary criticism generally focuses on how Ibe reconstructs collective memory, explores past historical trauma, or negotiates the local identity of Bugis-Makassar in his poetic verses, while stylistic analysis is used to dissect the choice of diction in the text's physical structure.

Through this mapping, it is clear that there is a disconnected thread of argument in our literary criticism. Previous research tends to view "loneliness" or "alienation" in Ibe's work merely as a sociocultural impact of urbanization or a melancholic personal melodrama. As a result, there is a theoretical vacuum in understanding how contemporary poetic texts such as "*Identitas Keselonan*" actually work beyond the boundaries of their locality. This literature review emphasizes that confronting the poem with Heidegger's analytical knife will produce a new synthesis: a critical reading that reveals that the poetic structure of "*Identitas Keselonan*" is a dialectical field, where

loneliness is presented as an ontological achievement that records the struggle of modern humans to break the shackles of inauthenticity in order to reclaim their true self.

METHODS

This research is descriptive qualitative research by applying the method of philosophical literary criticism. The research design is based on hermeneutic reading and in-depth textual analysis (close reading) to uncover the ontological dimensions hidden behind the poetic structure of literary works. Martin Heidegger's phenomenological framework is used to identify, classify, and interpret textual units that represent the concepts of authenticity (*eigentlich*) and inauthenticity (*uneigentlich*) of humans. Through this approach, poetry is no longer treated merely as a passive aesthetic object, but as a discursive field that actively projects the existential struggle of *Dasein* (humans) amidst the alienation of the modern world.

The data sources in this study are divided into two categories, namely primary data sources and secondary data sources. The primary data source of this study is the text of the poem entitled *Loneliness Identity* by Ibe S. Palogai. The primary data taken from this source is in the form of textual data, which includes stanza units, lines, choice of diction (*lexicon*), imagery, and metaphors that specifically indicate the concepts of *Angst* (anxiety), *Das Man* (the public world), and the moment of self-removal towards authentic existence. Meanwhile, secondary data sources include the book Being and Time (1927) by Martin Heidegger, philosophical dictionaries, and reputable scientific journal articles in the last five years that discuss Heidegger's existentialist theory and literary criticism of Ibe S. Palogai's poetry to strengthen the validity of the interpretation.

Data collection was conducted through a repetitive and systematic observation and note-taking technique. This process began with a comprehensive close reading of the poem "*Identity of Loneliness*" to capture the emotional and semantic atmosphere of the text as a whole. After that, an identification and inventory stage were carried out, in which lines of the poem containing conceptual indications related to authenticity, inauthenticity, and ontological loneliness were carefully marked. The identified textual data were then entered into a data corpus (data classification table) based on Heidegger's theoretical typology, then sorted to determine which data were most representative for entry into the next stage of analysis.

The data analysis technique adapts a flow model that is adjusted to the principles of literary hermeneutics. The analysis step begins with data reduction, which is selecting and focusing the collected textual data to be relevant to the research problem formulation. The second step is data display, where lines of poetry that express human inauthenticity within the confines of *Das Man* and the moment of transition towards authenticity through *Angst* are presented narratively. The third step is critical interpretation, which is dissecting and confronting the data with Heidegger's operational concepts to uncover the philosophical meaning behind the metaphor of loneliness constructed by the poet. The final stage of this analysis is drawing conclusions and verification, where the results of the textual interpretation are synthesized theoretically to formulate a new, complete meaning regarding the representation of human authenticity and inauthenticity in contemporary Indonesian poetry.

RESULTS AND DISCUSSIONS

4.1. Human Inauthenticity (*Uneigentlich*) in the Poem Lonely Identity by Ibe S Palogai

After mapping the theoretical framework of existentialism and the structure of the poetic text, this section will dissect in depth how the verses in the poem "*Lonely Identity*" articulate the existential condition of humans trapped in inauthenticity (*uneigentlich*). Through an analysis of the inner structure and diction used by the poet, this discussion will trace the manifestation of alienated selfhood, where the lyrical subject is no longer his complete self, but is dissolved in public anonymity or what Martin Heidegger calls *Das Man* (they/the public). By unraveling the symbols of loneliness and the search for identity in the text, this section of results and discussion will reveal how the poem is not merely a story of personal melancholia, but a poetic critique of human escape from existential anxiety for the sake of false conformity.

4.2. Lonely Identity

everyone has a war they never win
obsession with solitude topples over balance. young days full of labels
engineering the structure of time
the future erases secrets and the authentic self never exists

Everyone orders weekly personalization from their regular tailor. Trying to fill their wardrobe with shirts never works.
As a pilgrimage, this shirt is sufficient, but it is so thin to sleep in the shade of things and the embrace of applause.

Everyone breaks his own heart. believe happiness is a search hidden in the final act. He hates the past but talks about it as the best celebration.

Everyone is deceived by loyalty created to deceive themselves. so much of it sinks to the surface.
Meanwhile, the essence of life that remains is only superficialities that are multiplied by secrets (Ibe S Palogai, 2019).

The inauthentic human existence (*uneigentlich*) in the structure of the poem "*Lonely Identity*" by Ibe S. Palogai is described as a condition of systemic entrapment. Based on Martin Heidegger's perspective, inauthenticity is a daily mode in which the subject (*Dasein*) experiences a fall (*verfallen*) into the anonymity of the public world called *Das Man*. The subject is no longer himself, but becomes whatever the masses or "they" want. This pattern of existential fall is immediately articulated radically by the poet since the first stanza through the following lines:

...young days full of labels
engineering the future time structure
erase the secret and the authentic from oneself never existed (Ibe S Palogai, 2019).

If examined micro, the lexicon of "labels" in the second line functions as a sign of identity standardization. Modern humans, from a young age, are forced to accept the classification, rank, status, and normative predicates provided by a capitalist-bureaucratic society. The implications of accepting these "*labels*" seep into the next line,

namely the act of "*engineering the structure of future time*". In Heidegger's ontology, time is a dimension of possibility in which humans are free to choose their destiny. However, through the phrase "*engineering the structure of time*", Ibe shows that the future of modern humans has been mechanized and artificially programmed by public social targets (such as school, work, accumulating wealth, and then death). This standardization of time is what ultimately gives rise to the highly fatalistic fourth line: "*erasing the secret and the authentic from the self never exists*". The act of "*erasing the secret*" here means the disappearance of interiority or the private space where the subject contemplates his unique existence. When the secret is removed, all that remains are uniform humans whose authentic existence has been buried alive by the standardization of *Das Man*. The construction of this subject's inauthenticity then moves from the engineering of time to the engineering of a materialistic physical image in the second stanza. Ibe S. Palogai writes with a sharp irony, as in the following quote.

Everyone orders a weekly self-portrait from their regular tailor.
Attempts to fill the wardrobe with a collection of shirts never work.

This line functions as a metaphor or allegory for the falsity of the modern persona. The phrase "*ordering one's image*" textually reveals that the subject's identity in contemporary society is no longer mined from the depths of spiritual existence, but rather is shaped through what appears on the surface. The use of the words "*custom tailor*" and "*shirt collection*" symbolize the social masks or external attributes (such as fashion trends, lifestyles, or formal titles) that are constantly changed "*every week*" in order to gain impersonal recognition from the outside world. However, Ibe concludes this line with the tragic statement: "*it never works*". The failure to fill this existential "*wardrobe*" proves that material validation can never fill the gaping hole of human ontological emptiness. Humans continue to buy and display images, but at the same time they are increasingly alienated from their true selves. This collective falsity continues in the fourth stanza, where the poet describes the sociological impact when inauthenticity has taken root en masse in society:

Everyone is deceived by the loyalty created to deceive themselves. so many are submerged on the surface.
While the core of life that remains is only superficialities multiplied by secrets.

The statement "*deceived by loyalty*" suggests that people often think their commitment to work routines, social institutions, or public norms is a true virtue. Whereas, from Heidegger's point of view, such blind loyalty is only a defensive mechanism to "*deceive oneself*" so that the subject does not have to face his existential anxiety. The paradoxical phrase "*sinking on the surface*" brilliantly describes the contradiction of modern humans: they sink or drift so deep, but the objects that make them drift are only superficial things that are on the surface (such as social media, gossip, or imaging). The last line of the fourth stanza confirms this mass shallowness through the phrase "*doubled shallowness*". When the essential "*essence of life*" has disappeared, man lives only from repetitions of falsehoods covered by pretense ("*redoubled secrets*"). This is the absolute representation of the concept of *Gerede* (empty talk) in Heidegger's theory, where reality is no longer understood in depth, but only superficially reproduced on the surface.

4.3. Human Authenticity (*Eigentlich*) in the Poem *Lonely Identity* by Ibe S Palogai

Although the portrait of inauthenticity is depicted so densely and dominantly, the poem "*Identitas Kesepian*" does not stop as a nihilistic text. Ibe S. Palogai places a dynamic of resistance that shows how the subject tries to crack the wall of *Das Man* to regain the mode of authenticity (*eigentlich*). In Heidegger's philosophy, the shift from inauthenticity to authenticity cannot be achieved through social comfort, but must be triggered by *Angst* (existential anxiety) which manifests as a moment of radical loneliness. The initial hint of this inner war towards authenticity can be traced in the first lines of the first stanza:

everyone has a war they never win
obsession with solitude tipped over the edge (Ibe S Palogai, 2019).

The phrase "*a war they never win*" is an early textual sign that within the modern subject, there is a hidden conflict that continues to rage. This war is Dasein's inner resistance that refuses to be standardized by the public, even though in their daily lives they often "*lose*" and are forced to submit to the rules of the masses. However, this defeat gives birth to an "*obsession with solitude*." The choice of the diction "*obsession*" indicates the subject's unstoppable desire to withdraw from the hustle and bustle of *Das Man*. Solitude here should not be interpreted pejoratively as physical isolation, but rather a spatial-spiritual space where the subject maintains a "*distance*" from the outside world so that he can hear his pure voice again. When that solitude "*tumbles in balance*" with the falsehood of the world, a moment of authenticity begins to unfold. This silent journey to restore authentic selfhood is depicted through the metaphor of sacrifice and rejection of the public's false comforts, as written in the second line of the second stanza:

As a pilgrimage, this shirt is enough, but so thin to sleep under the shade
of things and the embrace of applause (Ibe S Palogai, 2019).

The use of the lexicon "*pilgrimage*" completely changes the subject's existential orientation. Pilgrimage is a silent spiritual journey to a sacred place. The "*shirt*" (social mask) may be "*sufficient*" to simply survive in everyday social interactions, but the text emphasizes that the shirt is "*so thin to sleep under the shade of things and the embrace of applause*". The word "sleep" here connotes a moment of quiet rest or the deepest peace of the soul. Through this line, Ibe S. Palogai deconstructs public validation: the subject realizes that the "*embrace of applause*" (praise, fame, mass acceptance) is illusory and too fragile (so thin) to provide true ontological peace. In the silence of the night, when humans are separated from the "*shade of things*" (material), all forms of *Das Man's* attributes collapse into nothingness. This awareness of the fragility of public validation is what Heidegger calls the positive effect of *Angst*, it isolates Dasein from the comfort of the masses and forces it to stand on its own two feet. The final confrontation that marks the subject's victory in achieving authentic existence explodes in the third stanza of the poem:

Everyone breaks his own heart. believe happiness is a search hidden in
the final act. He hates the past but talks about it as the best celebration.

The phrase "*breaking one's own heart*" is a truly radical act of agency. Being authentic demands suffering, the subject must willingly destroy the egoistic expectations and false illusions of happiness that have been supplied by the surrounding

society. The destruction of these illusions is followed by a teleological (ultimate) realization that happiness is "*a hidden quest in the final act*".

In Heidegger's thought structure, the "*final chapter*" of human existence in the world is none other than death (Death). Heidegger coined the concept of *Sein-zum-Tode* (Being-toward-Death) to emphasize that the highest authenticity of a human being is only achieved when he manfully integrates the awareness of death into his life today. When the subject realizes that his life is limited and will end in the "*final chapter*", he no longer cares about the false "*applause of the present*" or is trapped in the false romanticism of the past "*hating the past but telling it as the best celebration*". This awareness of the final limit gives the subject absolute freedom to act, choose, and determine the meaning of his own life authentically in the silent space of solitude.

Based on the findings of the data, the authenticity (*eigentlich*) and inauthenticity (*uneigentlich*) of humans in the poem *Identitas Kesepian* by Ibe S. Palogai are intertwined through a dialectical mechanism of poetic contrast. The poet does not present these two modes of existence separately, but rather confronts them as a process of inner clash when the subject (*Dasein*) tries to free himself from the confines of the public world (*Das Man*). Human inauthenticity in this poem manifests spatially and materially through the metaphor of external attributes attached to the body. Through the lines "*young days full of labels*" and the act of "*ordering a self-image at a regular tailor*" in the form of a "*shirt collection*", Ibe S. Palogai exposes the symptoms of self-loss (*verfallen*) through the symbol of commodification. The choice of the imagery of "*shirt*" and "*label*" accurately emphasizes that in an inauthentic condition, human selfhood is installed artificially from the outside. These attributes always lead to existential failure "*never succeed*". This materialistic rhetoric demonstrates that the modern subject experiences an acute dependence on social masks in order to achieve impersonal validation from others. This aligns with Heidegger's view that the public world (*Das Man*) cripples human freedom through the standardization of life (Martin Heidegger, 1962).

The existential reduction in the poem "*Identity of Loneliness*" by Ibe S. Palogai is also expressed through psychological irony and collective shallowness. The lines "*deceived by loyalty created to deceive oneself*" and "*sinking on the surface*" are used by the poet to expose the systemic form of existential escape. In Heidegger's perspective, *Das Man* distances humans from their true nature by offering false comfort. This poet deconstructs the word "*loyalty*" as a concept that is usually positive, becoming a defensive tool for the ego so that the subject avoids his own existential anxiety. The depiction of the subject "*sinking on the surface*" acts as a personification of the concepts of *Gerede* (rumors) and *Neugier* (shallowness), where modern humans feel very busy and immersed in social rituals, even though they are merely reproducing meaningless routines.

The search for human authenticity in this poem emerges as a destructive yet productive turning point. The path to authenticity is not offered through tranquility, but through "*a war they never won*" and an "*obsession with solitude*". The use of the diction "*war*" and "*obsession*" indicates that the originality of selfhood can only be reclaimed through a fierce inner confrontation against the flow of mass uniformity. This search for authenticity reaches its momentum when all material attributes experience an

ontological crack, represented by the phrase "*this shirt... is too thin to sleep under the embrace of applause*". At this point, the poet demonstrates how Angst (existential anxiety) works aesthetically, when humans are in radical silence, all the noise of public "*applause*" suddenly becomes fragile, thin, and loses its magical power, thus forcing humans to face the reality of their own alienation.

The achievement of the highest mode of authenticity in this poem is radically projected through the acceptance of temporality and the ultimate limits of life. The subject's act of "*breaking his own heart*" symbolizes the willingness to suffer in order to destroy the illusions of public comfort. The realization that happiness lies in the "*final stage*" becomes a metaphor for Heidegger's concept of *Sein-zum-Tode* (Being-toward-Death). Through this poetic operation, the poet asserts that loneliness is not the end of despair, but rather the beginning of human ontological freedom to return to one's true self.

The results of this study are related to the research of Griffiths and Göncüoğlu who both operationalize Martin Heidegger's ontology in the analysis of literary works. Griffiths, through his study of the poem *The Love Song of J. Alfred Prufrock* by T.S. Eliot, found that the lyric character is dominated by *Das Man* and *Gerede*, thus failing to escape the condition of inauthenticity to achieve an authentic existence (D. Griffiths, 2009). Meanwhile, GÖNCÜOĞLU (2020) through the analysis of the film Persona by Ingmar Bergman, it is shown that the experience of Angst becomes an existential moment that breaks the individual's attachment to the everyday world and opens the possibility for Dasein to face its existence authentically (GÖNCÜOĞLU, 2020).

The findings of this study strengthen both studies because they both show that the dominance of *Das Man* causes humans to lose their authenticity, while *Angst* becomes a turning point for Dasein to realize its existence. However, this study shows different findings while filling the gaps of previous studies. Griffiths focuses more on the representation of Dasein's failure to achieve authenticity, while Göncüoğlu focuses his study on the function of *Angst* as an ontological experience. Both studies have not shown how the relationship between *uneigentlich*, *Angst*, *eigentlich*, and *Sein-zum-Tode* works as a whole existential process within the structure of literary works.

Starting from this gap, this study shows that the poem of Lonely Identity does not only represent the condition of inauthenticity or the experience of Angst separately, but rather constructs Dasein's ontological journey from *uneigentlich* to *eigentlich* through the rift of *Das Man's* domination which culminates in the awareness of *Sein-zum-Tode*. In addition, this study finds that *Das Man's* domination in contemporary Indonesian poetry is represented through symbols of identity commodification, such as "*labels*", "*self-image*", "*shirts*", and "*applause*", which reflect the culture of image-making and the search for public validation in modern life. Thus, the novelty of this study lies in the preparation of a reading model that views authenticity not as a static state, but as a process of ontological transformation constructed through poetic symbols, thus expanding the application of Heidegger's hermeneutics in the study of contemporary Indonesian poetry.

CONCLUSION

Based on the results of data analysis and discussion, this study concludes that

the problem of human authenticity (*eigentlich*) and inauthenticity (*uneigentlich*) in the poem *Identitas Kesepian* by Ibe S. Palogai is depicted through a dialectical poetic contrast structure. The problem of human inauthenticity is depicted spatially and materially by the poet through symbols of body commodification and external imagery, such as the use of the lexicon "*label*" and "*shirt*". These artificial attributes indicate the condition of the modern subject who experiences existential fall *verfallen*) due to the dictatorship of the public world (*Das Man*), where individuals exchange their originality for false comfort and shallow social validation. On the other hand, the problem of human authenticity is depicted not as a static condition, but rather a destructive and productive turning point process. The poet utilizes the moment of the collapse of the meaning of the external world when faced with radical silence which is aesthetically articulated through the metaphor "*a shirt so thin to sleep under the embrace of applause*" - as a form of existential anxiety operation (*Angst*). This highest authenticity is ultimately depicted radically through the subject's acceptance of temporality and the final limit of his life (*Sein-zum-Tode*), which is metaphorized through the manly act of "*breaking his own heart*" for the sake of a search in the "*final chapter*".

Theoretically, this research has succeeded in redefining the conceptual position of loneliness in contemporary Indonesian literary texts. Loneliness in the poem *Identitas Kesepian* is not depicted as a passive and whiny sociological melodrama or psychological pathology, but rather as a productive ontological threshold space. Silent and radical loneliness acts as an active instrument of agency for the subject to break the shackles of mass falsehood in order to re-embrace his authentic and independent self. This research makes a significant contribution to the mapping of philosophical literary criticism in Indonesia, especially in bridging modern poetic texts with Martin Heidegger's phenomenological ontology. As a recommendation for future research, it is suggested for other researchers to explore the aesthetics of existentialism in other works of Ibe S. Palogai, or compare it with contemporary poets of his time to see the extent to which this symptom of ontological alienation is symptomatic in the 21st-century Indonesian literary landscape.

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