

THE DISCOURSE OF WHITE SUPREMACY TOWARDS CONFORMATION OF BLACK IDEAL MASCULINITY OF ALFA NDIAYE'S ATTRIBUTES IN DAVID DIOP'S NOVEL *AT NIGHT ALL BLOOD IS BLACK*

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Abstract

Colonialism is one of the events of colonization of Europeans or Western nations to a nation or continent with inferior value to its customs, intellectuality, and marginalization. It results in the distingency of social structures that experience racial inequality and discrimination, including black people. White supremacy perpetuates an ideology that can take away the human rights of blacks, especially the ideal identity of masculinity, the black men. Black men are represented as beasts, combat-ready pioneers, obedient slaves, and so on. This representation becomes a construction of an ideological discourse that marginalizes black people. This discourse affects psychological and social dualism and intersectionalism that rests on resistance to white supremacy. This study aims to reveal the discourse of the identity of idealistic masculinity in black men. The method used is descriptive-qualitative. This method is employed in relating the problems that occur to Alfa Ndiaye who experiences the traumatic experience of the death of his best friend in his life journey while tracing racial equality between the countries of Francophone, France-Africa (Senegal). This study uses intersectional, masculinity, and racial studies. The material object is the novel *At Night All Blood is Black* by David Diop. In contrast, the formal object is ideology's effect in identifying masculinity's attributes in black people, especially in the main character, Alfa Ndiaye. Thus, white hegemony always uses various ways to make the 'wounded masculinity' of Ndiaye feel pressured and it is considered that their savagery is beneficial for Captain Armand in raising French independence.

Keywords: *colonialism; intersection; masculinity; racism; supremacy*

1. Introduction

Colonization is the hegemonic representation of European immigrants or Western nations over countries that want to be colonized. One of the destinations used as a berth for European migrants is the African continent. Colonization is also one of the orientations of Western nations in shackling societies that are inferior to both men and women.

Africa is famous for its black and dense skin, which looks visually exotic to predominantly white Europeans. Black skin is identified with traits constructed based on imaginations and stigmas that are not entirely in line with human principles. These bad

depictions create an ideology that can create divisions between countries, especially in the Francophone region, resulting in racism.

Racism is one of the topics that has always been considered taboo because of the unavailability of a place for black people. The forms embedded to perpetuate the white social strata are always at the top of the pyramid including exploitation, control, and utilization.

The inferior status of blacks has been strengthened by the negative stereotypes assigned by whites who consider blacks as the second-class citizens. Whites see blacks as 'slave', uneducated, having lower status than whites (Pierre, 2020). These stereotypes have become hereditary that affects the perspectives of blacks as the minority and also whites as the majority (Putri & Saleh, 2022).

Differences in sex and race are not always neutral and cause discrimination against blacks and women. Racial and gender discrimination also lead to inequality in the terms of power and employment, such as unpaid female worker and exploitation of non-white people leading to slavery. These are caused by the hegemonic masculinity of white people (Tißberger, 2019).

This dominance of masculinity results in the dehumanization of minorities, who are underestimated. These marginalized people feel the exclusion exercised by white superiority. This dominant superiority affects the dualism that occurs in black people's psychological and social lives when overcoming social hierarchy gaps (Garvey, 2019). This dualism attributes the character's subjectivity to the actions launched against the oppression and resistance of the black nation aimed at the white nation. As consequences, *White-ism* would justify Black people are always under psychological control and imprisoned in an alienated reality.

The novel *At Night All Blood is Black*, set in 1914, tells the story of a Senegalese soldier, Alfa Ndiaye, who experiences a traumatic experience over the death of his best friend, Madambe Ndiop. After the death of his best friend, Alfa becomes a brutal soldier to the point of being feared by his partner and his leader. Alfa is led by a white man named Captain Armand, a Frenchman. The French leader follows up by saying that black men have to be the vanguard for the creation of the French Revolution in the first world war.

This discourse of masculinity is constructed by Captain Armand, who is white, towards Alfa Ndiaye during his success in every soldier he faces. However, when all the lords begin to vanish when an abomination motivated by revenge for the death of his best friend appears, Alfa becomes disoriented and returns to being instinctively animalistic infected.

The problem found in this study is the constructive discourse of black male identity and masculinity that occur to the character of Alfa Ndiaye in the novel. *At Night All Blood is Black* is an English translation of the French novel entitled 'Frère d'âme' written by David Diop and published in 2018 and translated by Anna Moschovakis in 2021 as well as being awarded the International Booker Prize. This study aims to reveal the influence of white ideology on the formation of the ideal masculinity of black men.

2. Literature Review

This research used several theories to identify ideal masculinity for black people, including (1) Theory of Masculinity, (2) Intersection Theory, and (3) Theory of Racism. The explanations are as follows:

1. Gender has been constructed for a long time and has become a natural hegemony. In general, gender distinguishes males and females. Gender is not the same as sex. Sex can be interpreted as something biologically identifiable. Udasmoro (2017: 36) says that gender is formed by a social reality that distinguishes between masculine and feminine roles. The researchers assume that women tend to be weaker than men, which makes the masculine group have a higher position than the feminine group. The existence of groups that are oppressed by dominant groups exist and become part of the history of human life, for example in the history of colonization (Hasyim, 2021). In this case, men occupy a dominant position where men hold power in various domains of life (Hasyim, 2021). Oppression is carried out in various forms, both oppression on the basis of skin color and oppression in the form of gender. Oppression by the dominant group does not only include the dominance of men over women, but some men over other men (Wolbring, 2020). Male domination is increasingly strengthened by the practice of daily life in the community institutions themselves and gives rise to a concept of patriarchal masculinity in which one of the pillars is hegemonic masculinity (Hasyim, 2021). Hegemonic masculinity encourages every society to have a concept of masculinity which becomes a reference for every man. Every society has its own characteristics of masculinity which are characterized by physical strength, domination, superiority, and violence (Hasyim, 2021). Masculine hegemony shaped through culture, history, and geography asserts that men must be masculine, heterosexual, powerful, and strong (Udasmoro, 2017: 306). Masculinity is divided into two types, namely dominant masculinity and subordinate masculinity. Dominant masculinity is a man who is at the top of the hierarchy and fulfills the criteria of an ideal man. Subordinate masculinity is a man with limited capacity to meet ideal criteria. Even so, men with subordinate masculinity still have a higher position compared to women (Hasyim, 2021).
2. Each group of humans lives in different background and culture. Those things make diversity and lead to a double identity. Double identity is formed through the "intersection" complexity of race, ethnicity, social class, gender, language, religion, sex orientation, and personal abilities (Putri & Saleh, 2022). Intersectionality is a space that encounters gender, class, and race simultaneously (Few-Demo & Allen, 2020). Theory of intersectionality believes that a hierarchical structure is formed by unfair relationship (Bin Elo, 2020). The intersectional theory assumes that race and gender are social constructs, where a social construct is built to maintain social hierarchies and generate inherent power differences (Girgenti, 2015).
3. The term *racism* is often interpreted as prejudice, stereotypes, discrimination, and bigotry (Salter, Adams, & Perez, 2018). Racism is closely related to the context of race. In the cultural-psychological approach, the tendency to racism is not only generated by a few people. However, it results from everyone's interaction with the cultural world, facilitating racial experiences and racist thought habits (Salter et al., 2018). Three concepts can be used in understanding diversity, and social inequality in a cultural-psychological approach, namely: (1) reproduction of racist acts can be found and is ingrained in daily life; (2) people who inhabit certain cultures support and promote certain races in processing and seeing the world; and (3) people shape, produce, and

maintain racial contexts through their chosen preferences, practices, and actions (Salter et al., 2018).

Sabil & Kristianto (2021) in a journal entitled *The Construction of African American Male Masculinity in the System of Racism in Jesmyn Ward's Sing, Unburied, Sing Novel*, show that the emergence of stereotypes saying that black men have a strong physique is just a pretext from white men so that they can be used for white purposes. Sabil and Kristianto use the concept of black masculinity and positioning to dismantle these stereotypes. They found that the stereotype pinned on black men was a form of the white racial system.

Meanwhile, one of the reviews also finds in a second study entitled *Racial Discrimination in The Help by Tate Taylor* conducted by Ariesta & Muliastuti (2017) that there are behaviors for race discrimination in the film *The Help* by Tate Taylor. Discrimination that occurs in this film is experienced by a black female servant. The black female servant experiences some oppressions in the form of race, class social (economics and education), and gender. This study also shows that black people always do efforts to fight the discrimination. The resistance is divided into two ways, direct resistance and indirect resistance.

Slightly different from previous research, Nadhifah, Tusita & Herminingrum (2017) in their journal entitled "The Double Burden Experienced by Black Woman in Toni Morrison's Novels *A Mercy* and *Home*" show that black women experience racism and sexism discrimination not only during the slavery years but also at the moment she has become independent. Colonialism that occurred in America made black women experience racism by white people. They also experienced sexism not only by white male but also black male. The two novels show that pressure and mental colonization play a big role in forming black female mindset to surrender and obey the domination of men and social society.

The next study that discusses black men's privileges is Johnson's *Challenging the Myth of Black Male Privilege* (Johnson, 2018). This research raises the concept that says that black men tend to enjoy their privileges in society when compared to black women. Johnson says that if privilege does exist, it must be demonstrable by material standards; hence, it can be measured empirically. This study's assessment of black male privilege focuses on several common areas, such as leadership, domestic violence/ rape, the leading causes of death, income, and employment.

Unlike previous studies, this study describes in details the involvement of white ideology in the formation of ideal masculinity in blacks through the figure of Alfa Ndiaye.

3. Research Method

The method used in this study was descriptive-qualitative. The data were gathered and classified based on the theoretical perspective used, namely regarding the construction of black ideal identity and masculinity of black men, Alfa Ndiaye. All the data used in this research were written in contextual forms. The main source of this research is the novel *At Night All Blood Is Black* by David Diop. The novel represents black men who are only pioneers for white European leaders. Thus, a construction of ideal masculinity is labeled by a black man of African nationality, Senegal.

The data obtained were related to each other in the process of data analysis. In the context of this study, the data on the conformation of black ideal identity and masculinity towards Alfa Ndiaye were associated with the role and domination of white men in the novel

At Night All Blood Is Black which was then reconnected with other supporting data. This process connect two variables, namely Alfa Ndiaye as a subject who experiences the construction of black ideal identity and masculinity and white men who dominate black men. The relationship between the two variables can be determined on the basis of a comparison of attitudes and roles between the two which will lead to a conclusion.

4. Results and Discussion

4.1 Intersectionality

First, intersectionality is a space that encounters gender, class, and race simultaneously (Few-Demo & Allen, 2020). Intersectionality believes that race is a social construction built to maintain social hierarchy and produce inherent power differences. The intersectionality in the novel *At Night All Blood Is Black* occurs in the context of different races and social categories between whites and blacks. Different races and social statuses meet each other and allow for interaction. The resulting interactions tend to experience inequality due to the existence of ideologies that also affects these interactions.

The racial and social context differences contained in the novel result in an interaction that refers to racism between the dominant side against the inferior, between the white and the black, and between Captain Armand and Alfa Ndiaye. This interaction takes place on a battlefield where white French soldiers recruit black African soldiers to help them fight against the enemy.

4.2 Racism

Next section, after white-ism grasped the control over African, they intended to exploit through their skin. The term *racism* is often interpreted as prejudice, stereotypes, discrimination, and bigotry (Salter et al., 2018). The racist treatment featured in the novel *At Night All Blood Is Black* is carried out by Captain Armand against Alfa Ndiaye. Alfa Ndiaye is a black soldier of African American descent.

Racism can be categorized as a culture. Racism is a culture deeply rooted and ingrained in the historical and cultural context governing the construction of dominant and marginalized identities (Salter et al., 2018). It is also the case concerning the racist treatment received by Alfa. Racism between blacks and whites has become ingrained in our culture, with the ideology that the white is dominant and the black is marginalized. The culture of racism has taken root in the minds of individuals and is a structure ingrained in everyday culture (Salter et al., 2018).

Racism lies in the structure of the daily world that refers to manifestations embedded in practice, artificial facts, discourses, and institutional realities such as law, education, and economics (Salter et al., 2018). Europeans establish their identity as *white* and imagine themselves as more developed and more humane compared to the dark-skinned *other people* (whether African or Indigenous) they dominate (Strier & Perez-Vaisvidovsky, 2021).

Racism by Captain Armand is perpetrated not only on Alfa but also on his other fellow soldiers who are black. It is said that Alfa and his friends are army soldiers recruited to help fight under the French flag. The intersection between race, gender, and class between whites and blacks in the meeting room lead to the emergence of racist acts.

The first description of a racist act is committed by Captain Armand. Captain Armand is racist by saying they are their enemy because black people are cannibals and savages. Although Captain Armand says very rude things, they are not angry and laugh together.

"The captain told them that the enemy was afraid of savage Negroes, cannibals, Zulus, and they laughed. (Diop, 2020: 14).

The quotation above shows that racism is a culture deeply rooted in each individual's mind and practiced daily. On the one hand, whites are used to committing racist acts; on the other hand, blacks are used to receiving such racist treatment. It gets them used to it and thinks that kind of thing is common and not something racist. Although Captain Armand states this in a relaxed atmosphere, it is a racist act.

Racism by Captain Armand is inseparable from the stereotype that whites attach to blacks. The stereotype is mentioned repeatedly by whites. On the other hand, the stereotypes attached to black people also make white people believe them. It is used as an opportunity by Captain Armand, a stereotype firmly embedded in Alfa and other black friends; he makes a tool to frighten their white enemies.

"The unthinkable is what is hidden behind the captain's words. The captain's France needs us to play the savage when it suits them. They need us to be savage because the enemy is afraid of our machetes. I know, I understand, it is no more complicated than that. The captain's France needs our savagery, and because we are obedient, myself, and the others, we play the savage. We slash the enemy's flesh, we maim, we decapitate, we disembowel." (Diop, 2020: 15).

The stereotype of black as savage is used by Captain Armand to scare their enemies. Ultimately, the stereotypes inherent in black people are exploited for the benefit of whites. Black people cannot escape the horrific identity instilled in the discourse of the ideological dominance of white people. The ideological discourse ultimately creates different impacts on blacks and whites. Blacks believe that the stereotypes affixed to them are true, making that a defensive strategy. Whites believe that blacks are so and become terrified. It shows the disengagement of a white ideological discourse towards blacks.

"While waiting, I smile at him, in the light of the moon and the stars, so he does not become too agitated. But when I smile at him, I can sense him wondering, "What does this savage want from me? Is he going to eat me? Is he going to rape me?" I am free to imagine what the enemy from the other side thinks because I know, I understand. Looking into the enemy's blue eyes, I often see a panicked fear of death, of savagery, of rape, of cannibalism. I see in his eyes what he has been told about me, and what he has believed without ever seeing me. I think that in seeing me look at him, smiling, he is telling himself that they did not lie to him, that with my teeth, white at night with or without a moon, I will devour him alive, or something even worse." (Diop, 2020: 19).

In the above quotation, it can be seen that the enemy is frightened when he sees Alfa. He imagines the horror that the black man would inflict on him. Racism has taken root

in his mind so that when he sees Alfa, he seems to see something terrible about to happen to him.

Racist cultures are also always perpetuated with supportive situations. It is in line with the opinion that says that racism precisely arises when people interact with a cultural world that promotes and facilitates racial experiences and habits of racist thoughts (Salter et al., 2018).

“My trench mates, my war brothers, began to fear me after the fourth hand. At first, they laughed with me heartily, they enjoyed watching me come home with a rifle and an enemy hand. They were so pleased with me, they even thought of giving me another medal. But after the fourth enemy hand, they no longer laughed so easily. The white soldiers were beginning to say—I could read it in their eyes, “This Chocolat is really strange.” The others, Chocolat soldiers from West Africa like me, began to say—and I also read it in their eyes, “This Alfa Ndiaye from the village of Gandiol near Saint-Louis in Senegal is strange. When did he become so strange?” (Diop, 2020: 32).

Based on that statement, it can be seen that racism is also perpetuated by people who support such racist acts. The racist treatment received by Alfa is not only carried out by Captain Armand but also carried out by his friends. Rumors of Alfa's horror are always mentioned and spread so that it becomes a truth they believe in.

“For everyone, for the soldiers both black and white, I have become death. I know this, I understand. Whether Toubab soldiers or Chocolat soldiers like me, they think I am a sorcerer, a devourer of people's insides, a dëmm. They think I have always been one, but that the war has revealed it. The rumor, stark naked now, claimed I had eaten the insides of Mademba Diop, my more-than-brother before he was even dead. The brazen rumor said that I should be feared. The rumor, spread legged and ass in the air, said that I devoured the insides of the enemies from the other side, but also the insides of friends. The obscene rumor said, “Beware, watch out. What does he do with the severed hands? He shows them to us and then they disappear. Beware, watch out.” (Diop, 2020: 36).

The quotation indicates that the culture of racism perpetuating in the trenches of war has made Alfa feared by whites and blacks. Alfa gets the word by saying he is a witch, an eater of human organs, and should be feared. Racism is originally intended to generalize all black soldiers; and now, it aims at only one person, Alfa Ndiaye.

Racism perpetrated by Alfa's friends is not only in the form of words but also manifested in actions.

“It was why, after the first few hands, whenever Captain Armand whistled for the attack, they kept themselves ten large steps away from either side of me. Some of them, just before they would leap screaming from the earth's hot entrails, would avoid even looking at me, letting their eyes fall on me, glancing at me at all as if to look at me was to touch the face, arms,

hands, back, ears, legs of death. As if to look at me was to die.” (Diop, 2020: 31).

The above quotation shows that no one of the Alfa's friends wants to be near Alfa at the time of the war. They do not dare to be close to him because of the stereotype now attached to him, namely death.

4.3 Masculinity

Lately, within the feeling of minority and being respected, Alfa Ndiaye quivers his male-identity. Masculinity is an embedded identity for the individual that is concretized as an element of masculinity; whereas masculinity is not identified by its sexuality other than that desire arising from the internals of the individual (Fausto-Sterling, 2019). In essence, neither male nor female can simply be attached to their gender identity because each individual has a so-called anima-animus, respectively (Huang, 2021). In this novel, Alfa Ndiaye is faced with a tragic incident experienced by his best friend, Madambe Diop.

“Ah, Mademba! How I have regretted not killing you on the morning of the battle, while you were still asking me nicely, as a friend, with a smile in your voice! To have slit your throat at that moment would have been the last good bit of fun I could have given you in your life, a way to stay friends for eternity. But instead of coming through for you, I let you die condemning me, bawling, drooling, screaming, and shitting yourself like a feral child. In the name of who knows what human laws, I abandoned you to your miserable lot. Maybe to save my soul, maybe to remain the person those who raised me hoped for me to be, before God and before man. But before you, Mademba, I was incapable of being a man.” (Diop, 2020: 6).

Masculinity is experienced by Alfa Ndiaye when he has to face the death of his best friend, Mademba Diop. He feels tormented when Mademba has asked for a plea to kill him before the war starts, and is still in the camp. As black and culturally and socially masculinely constructed as he is, Alfa faces the reality of death and finds it difficult to express his inner voice in his lap. He feels he is hurting his best friend's heart for rejecting a personal homicide request.

Then, Alfa tries to bring his best friend, who has died on the battlefield with both hands, back to the camp. When they arrive, his friends yell at him like a hero. This embedding stirs up masculinity in Alfa because Africans are rarely appreciated.

“The others welcomed me to the belly of the earth like a hero. I had walked beneath the bright moon, my arms around Mademba, without seeing that a long ribbon of his intestine had escaped from my shirt knotted around his waist. When they saw the human disaster I was carrying in my arms, they said I was courageous and strong. They said they would not have been able to do it. That they might have abandoned Mademba Diop to the rats, that they would not have dared to neatly gather his guts into the sacred vessel of his body. They said that they would not have carried him such a long distance beneath such a bright moon in sight of, and with the knowledge of, the enemy. They said I deserved a medal, that I would be given the Croix

de Guerre, that my family would be proud of me, that Mademba, looking down on me from the sky, would be proud of me. Even our General Mangin would be proud of me.” (Diop, 2020: 10).

His friends at the camp says that Alfa is entitled to any title or medal that could be shown to his parents later and to his departed best friend, Mademba. Even if Alfa begins to be arrogant, colonel Mangin would be proud of his struggle.

“They will all die without thinking because Captain Armand has said to them, “You, the Chocolats of black Africa, are naturally the bravest of the brave. France admires you and is grateful. The papers talk only of your exploits!” So they love to sprint onto the battlefield to be beautifully massacred while screaming like madmen, regulation rifle in the left hand and a savage machete in the right.” (Diop, 2020: 14).

However, without thinking, Captain Armand, pets Alfa who looks like a beast. The captain praises all the black soldiers there.

“Home with my trophies, I saw that they were very, very pleased with me. They saved food for me, they saved bits of tobacco. They were truly so pleased to see me come back that they never asked me how I did it, how I captured the enemy rifle and the severed hand. They were so pleased that I had come back because they liked me. I had become their totem.” (Diop, 2020: 17).

With respect for his masculinity, his colleagues give the entire distribution of food and drink to the point of exaggeration for Alfa alone. He always manages to infiltrate and wrench every enemy he confronts. Alfa feels like a symbol of victory.

“But when you seem crazy all the time, continuously, without stopping, that is when you make people afraid, even your war brothers. And that is when you stop being the brave one, the death-defier and become instead the true friend of death, its accomplice, its more-than-brother.” (Diop, 2020: 34).

The praise does not last long because the soldiers who stop by Alfa fear him more cruelly. He finishes off his enemies without stopping. He is labeled as a death eater, Lucifer, and so on. It is the scourge of white construction, according to Captain Armand, who praises him in the early days of the story so that he reaches an unconscious level of arrogance. However, Alfa feels himself beginning to be feared by both the white and black sides. As Alfa is regarded as a death eater, the hegemonic masculinity is thrusting into his entire body and mind.

“Humans are always finding absurd explanations for things. I know this, I understand it, now that I am able to think what I want. My brothers in combat, white or black, need to believe that it is not the war that will kill them, but the evil eye. They need to believe that it won’t be one of the thousands of bullets fired by the enemy from the other side that will randomly kill them. They do not like randomness. Randomness is too absurd. They want someone to blame, they would rather think that the

enemy bullet that hits them was directed, and guided by someone cruel, malevolent, with evil intent. They believe that this cruel, malevolent, evil-intentioned one is me. God's truth, their thinking is weak, flimsy. They think that if I am alive after all these attacks if no bullet has hit me, it is because I am a soldier sorcerer. They think the worst. They say that many of their trench-mates have been hit by bullets that were meant for me.” (Diop, 2020: 37-38).

He feels there is something else to blame besides himself, but the discovery is not enlightening. Thus, he also feels that the explanation of life also has its puzzle to expose the universe to every human being. Every disarmed bullet is supposed to penetrate and hit his skin because it is so directly directed at him. Unfortunately, not a single bullet manages to fire at him.

“This is why some of them smiled hypocritically at me. It is why others looked away when I appeared, why still others closed their eyes to keep them from falling on me, from grazing me. I became taboo, like a totem.” (Diop, 2020: 38).

The failure makes his colleagues look away when they arrive at the camp. They believe that Alfa has exacerbated the situation. Indeed, Alfa should have died on that battlefield. However, that wish has not been successfully granted by the universe. However, after a feat that is supposed to be a new record for Alfa, everything begins slowly fading from its grasp.

*“From there to the thought that I am a *dëmm*, a devourer of souls, there is hardly any distance, any air. Since I have thought anything I want since then, I can admit everything to myself in the privacy of my mind. Yes, I told myself that I must be a *dëmm*, an eater of the insides of men. But I told myself, immediately after thinking about it, that I could not believe such a thing, that it was not possible. At that time, it was not really me who was thinking. I had left the door of my mind open to the thoughts of others, which I mistook for my own. I was not hearing myself think anymore but was hearing the others who were afraid of me. You have to be careful, when you believe you are free to think what you want, not to let in the thinking of others, in disguise, the false thinking of your father and mother, the spurious thinking of your grandfather, the masked thinking of your brother or sister, of your friends, in other words, of your enemies.” (Diop, 2020: 42).*

Things that begin to move away from the excitement of the awards achieved by Alfa begin to make him depressed and frightened. He also recalls the death incident of Madambe Diop. He feels he is the murderer. He expresses his feelings in bad sentences in the camp, which are difficult to digest and hear. Hence, he thinks that he has become the culprit of the demon who kills Mademba, if only not to be beside him at that time.

*“So I am not a *dëmm*, am not a devourer of souls. That is what the people who are afraid of me think. I am also not a savage. It is my Toubab sergeant and my blue-eyed enemies who think that. The thinking that is*

mine, the thinking that belongs to me, is that my mockery, my hurtful words about his totem, are the true cause of Mademba's death. It is because of my big mouth that he leaped shrieking from the belly of the earth to show me what I already knew, that he was brave. The question to answer is why I laughed at the totem of my more-than-brother. The question to answer is why my mind hatched words as sharp as a locust's bite on the day of an attack." (Diop, 2020: 43).

However, those things try to be messed up again so as not to think negatively, which makes him possess the madness of the soul when laughing at Mademba's embedding. He is not a violent creature; those whispers just scare him away.

"Because I loved Mademba, my more-than-brother. God's truth, I loved him so. I was so afraid he would die, I wanted so badly for the two of us to return safe and sound to Gandiol. I would have done anything to keep him alive. I followed him everywhere on the battlefield. As soon as Captain Armand would whistle for the attack so as to fully warn the enemy from the other side that we were about to come out shrieking from the belly of the earth, so as to warn the enemy to prepare to spray us with bullets, I would glue myself to Mademba so the bullet that hurt him would hurt me, or the bullet that killed him would kill me, or the bullet that missed him would miss me. God's truth, on attack days we were elbow to elbow on the battlefield, shoulder to shoulder. We ran shrieking toward the enemy on the other side in the same rhythm, we fired our guns at the same time, we were like twin brothers who come out the same day or the same night from their mother's womb." (Diop, 2020: 44).

He knows that he loves Mademba wholeheartedly more than a brother's bond. But, when the whistle blows, Alfa seems to lose courage and curses behind Mademba's back so that he becomes a victim. His best friend since they are both young; of course, the loss becomes extremely heavy for Alfa. The masculinity wounded by the void becomes the scourge of the destruction of Alfa's identity.

"God's truth, I do not understand why one fine day of bloody battle, without rhyme or reason, when I hoped we would return safe and sound, he and I, to Gandiol after the war, I killed Mademba Diop with my words. I do not understand at all." (Diop, 2020: 44).

He has surrendered, and if that could be repeated, the silence has pierced Alfa's niches, which makes him feel even quieter. The one that should survive becomes the disastrous one, and the one that should have been carried out becomes destroyed by the final memory of the journey of joy.

"So yes, I know, I understand that Captain Armand no longer wanted me on the battlefield. Behind the words reported by the elder Croix de Guerre Chocolat Ibrahim Seck, I knew, I understood, that they would have enough after the seven severed hands I brought home. Yes, I understood, God's truth, that on the battlefield they wanted only fleeting madness. Madmen

of rage, madmen of pain, furious madmen, but temporary ones. No continuous madmen. As soon as the fighting ends, we are to file away our rage, our pain, and our fury. Pain is tolerated, we can bring our pain home on the condition that we keep it to ourselves. But rage and fury cannot be brought back to the trench. Before returning home, we must denude ourselves of rage and fury, we must strip ourselves of it, and if we do not, we are no longer playing the game of war. Madness, after the captain blows the whistle to retreat, is taboo.” (Diop, 2020: 47).

The depression further submerges Alfa from the list of soldiers who are supposed to be pioneers for his country. Over time, pain-nothingness becomes a new backdrop for Alfa's masculinity. He feels that this madness is beginning to struggle for psychiatric treatment for his repressed anger. In every war, Alfa's anger always hides every piece of the hand of the corpses he kills.

“GOD’S TRUTH, the captain and my elder Ibrahim Seck took me for an idiot. I may be a little strange, but I am not an idiot. I will never reveal where I hid my severed hands. They are my hands, I know which blue eyes they belonged to.” (Diop, 2020: 49).

However, the superior and the captain could not know the whereabouts of the bodies that the Alfa cultivates. Alfa feels that he is a genius in tricking this hiding.

“I know, I understand, but I do not tell anyone because now I think about what I want, for no one but myself, ever since Mademba Diop died. I believe I understand that what is written on high is only a copy of what man writes here below. God’s truth, I believe that God always lags behind us. It is all He can do to assess the damage. He could not have wanted me to catch the little blue-eyed soldier in the hot pit of the enemy trench.” (Diop, 2020: 64).

Alfa wants his revenge to pay off completely for the death of his best friend. In this case, masculinity looks so deeply torn that even humanity is not considered valuable to the black Alfa.

“It was after I returned to the trench that was our home with my fourth small hand and the gun it had cleaned, oiled, loaded, and fired that my soldier friends, white and black, avoided me like the plague. When I returned home crawling in the mud like a black mamba returning to its nest after rat-hunting, no one dared touch me anymore. No one was happy to see me. They must have believed that the first hand brought bad luck to that little fool Jean-Baptiste and that the evil eye would fall on anyone who touched me or even looked at me.” (Diop, 2020: 66).

The camp becomes extremely dark every time the Alfa comes home. Every look directed at him is an incessant torment. They regard him as an unlucky carrier.

“God’s truth, the hand that I drew was effective. Once the talisman was attached to the handle of my trunk, all the men who had been ordered by the captain to open it and look for my seven hands, which I do not need to hide elsewhere, must have lied to him. They must have sworn to him that

they searched for the seven hands in vain. But what has certain is that white or black, they had not dared to touch my trunk that was locked with a talisman." (Diop, 2020: 78).

Then, in the healing process, the psychiatrist, who is a white man, further suppresses his identity of masculinity which is notorious for being barbaric and ruthless for the sins committed by whites. Whoever touches the hand's cup has the right to die next, so Alfa takes the initiative to lock the tightness that becomes the subconscious.

5. Conclusion

The conformation of ideal masculinity by white men against black men in this novel appears because of intersectionality. Intersectionality allows mixture between various races and social status that interact within each other. The interaction between various races and the status quo eventually leads to discrimination in hierarchy and power between whites and blacks. The battlefield becomes an intersection for Alfa Ndiaye and Captain Armand, where differences in hierarchy and power are perpetuated. The intersectionality on the battlefield ultimately results in various kinds of racist acts. The racist actions committed by Captain Armand against Alfa Ndiaye and also other black men are reflected in his words and actions. Racism in the form of words is carried out by Captain Armand by representing a stereotype saying that blacks are cannibals, savages, witches, and scary people. Racism in the form of action is carried out by staying away from (or creating distance from) black men, and in this case, Alfa Ndiaye.

The black masculine identity constructed by whites is embedded into Alfa Ndiaye. His fierceness and accomplishment in infiltrating and defeating the opponents on the battlefield make him be considered as a hero. His verdict on the battlefield is always greeted with cheers and he is considered to be the symbol of victory. The construction of masculinity implanted by Captain Armand in Alfa Ndiaye is embedded within his nature and his mind. He is feared not only by enemies but also by his friends in his camp. The excitement over his appreciation begins to fade. He begins to feel afraid of his own viciousness. He is depressed and in the process of healing; the white psychiatrist emphasizes his masculine identity. It is known to be barbaric and painful to white people. In the end, wounded masculinity becomes identity annihilation in Alfa Ndiaye.

White supremacy perpetrated on black individuals remains unable to overcome a discourse of masculinity ideology undermined by culture and society. It creates an unending gap between the embedding of animalistic, identical subordination, and the subordination of intersections structured by mutual agreement, in which gender is not necessarily associated with one's sexuality. Emotional suppression of disturbing emotions can take away the individual's identity and the essence of humanity, which sometimes comes from the accumulation of repressions. Those arise to the surface and are difficult to cure. This section must be based on the findings. In this section, the prospect of the development of research results and application prospects of further studies (based on result and discussion) can be added.

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