

# Hypersexual Black Women in the Ecuadorian ‘Common Sense’: An Examination of Visual and Other Representations

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Conference: **Latin American Studies Association Meeting 2010**

Session **“Race, Gender, and Sexuality in Ecuador”**

Toronto, Canada.

October 8, 2010

Stereotypes about blackness, black bodies, and black sexuality abound in Ecuador. They work to evoke black uncontrolled sexuality as the trope per excellence for ‘savagery’ at the same time that they suggest black female body’s availability for white-mestizo male consumption/penetration. I propose an analysis of the recurrence of these images with respect for the specificities of the recent history of the Ecuadorian national context.



¡EMOCIONANTE AL PONERSELA...  
EMOCIONANTE AL QUITARSELA!

HABLAR DE DISEÑO ES HABLAR DE  
**CAMISAS él**

Una creación de hombres para hombres.

Y ES QUE HABIAMOS DECIDIDO QUE NUESTRAS CAMISAS  
SEAN DIGNAS DEL HOMBRE CONQUISTADOR Y AGRESIVO DE ESTOS DIAS.

An early 1980s' advertisement for a brand of men shirts called *Él*. It was published in the Ecuadorian magazine *Vistazo*. The text says: “Get emotions putting your shirt on, get emotions taken it off. A creation by and for men. And we talk convinced that our shirts are perfect for the conquering and aggressive contemporary man.”

# The Passage from Monocultural *Mestizaje* to Multiculturalism

- *Mestizaje* (race mixing) as the prototype of modern Ecuadorian citizenship
- Afro-Ecuadorians (5-10% of population) are the ultimate Other, some sort of a historical accident, a noise in the ideological system of nationality, a pollution in the Ecuadorian genetic pool
- 1998 and 2008 Constitutions
  - *el indio permitido* (literally the “allowed Indian,” or the “permitted Indian identity”)

# The Passage from Monocultural *Mestizaje* to Multiculturalism

- ‘Multicultural’ and ‘Multiculturalism’
  - Creolization
  - Multicultural transruptions
  - Liberal and neo-liberal multiculturalism appears as a re-inscription of the hegemonic social and racial ordering of things which existed before its advent, and which is now formulated in a somewhat different political configuration with the help of a ‘new’ vocabulary

# Visual Representations of National Identity during Monocultural Mestizaje

- Media representations provide a privileged space wherein ideological formations and mostly white and white-mestizo voices on blacks and on ‘national identity’ crystallize and are recorded
- Ideology of Ecuadorian national formation
  - Mestizaje as a white supremacist ideology grounded on 19<sup>th</sup> century racist anthropology
  - Romantic imagining of white-Indian inter-racial sex characteristic of *indigenismo*
  - No recognition of the indigenous women’s agency, desire or revulsion

Rezo 22/81

# HISTORIA HABLADA DEL ECUADOR

BASADA EN LA OBRA DE ALFREDO PAREJA DIEZCANSECO  
Libreto de Mauricio Soriano Narración Guillermo Jácome

**Para que usted tenga grabada  
para siempre toda la historia de  
nuestro país.**



**DISTRIBUYE:  
ALMACENES DE  
MUSICA  
J.D. FERAUD  
GUZMAN**



TOMOCASSETTE 9



TOMOCASSETTE 10

**...es  
escuchar  
para  
saber**



ORGANIZACION  
DE PUBLICACIONES  
INTERNACIONALES  
Al servicio de la cultura



The machoist and heteronormative image is straightforward and the marginalization of Afro-Ecuadorians obvious: the coming together of Indians and Europeans gave place to who 'we' are today: (white-)mestizos!

# The Hypersexuality of Black Women as a Recurring Stereotype: *Señoras* versus *Mujeres*

- Power and Sexuality
- Franz Fanon in *Black Skin, White Masks* (1967)
  - Sexual desires and sexual practices or performances are highly responsive to social and historical circumstances
  - “Embodiment of blackness”
- European “otherization” during colonization: “ethnopornography”
  - 2 forms of sexuality as a trope
    - Savage, immoral, obsessive
    - White males conquering black female bodies
- 2 categories of Ecuadorian female:
  - “Lady” or *Señora*: white or white-mestizo
  - “Woman” or *Mujer*: black or dark-skinned
  - Indigenous Females as separate, non-sexual

Esta negra es  
rendidora,  
confiable  
y servicial

*Flor  
de  
Llanta!*

**GENERAL**  
TURISMO STM

Las llantas TURISMO de General, son las más rendidoras porque le ofrecen lo que ninguna otra le puede ofrecer: GARANTIA, SEGURIDAD, SERVICIO, MAS KILOMETRAJE y la satisfacción de usar con orgullo un producto ecuatoriano de calidad internacional, confiable y servicial. Las llantas TURISMO de General merecen la confianza que usted deposita en ellas, porque son lo suficientemente fuertes como para resistir el peor de los caminos. Y son también muy serviciales: durante días y días, miles y miles de kilómetros, estarán dispuestas a la tarea diaria, sin pedir más cuidado que la revisión periódica de la presión y la rotación adecuada. Gane amistad, servicio y satisfacción usando llantas ecuatorianas, que tienen Distribuidores en todo el país.

**GENERAL**  
ERCO

**EQUADORIAN RUBBER COMPANY C.A.**

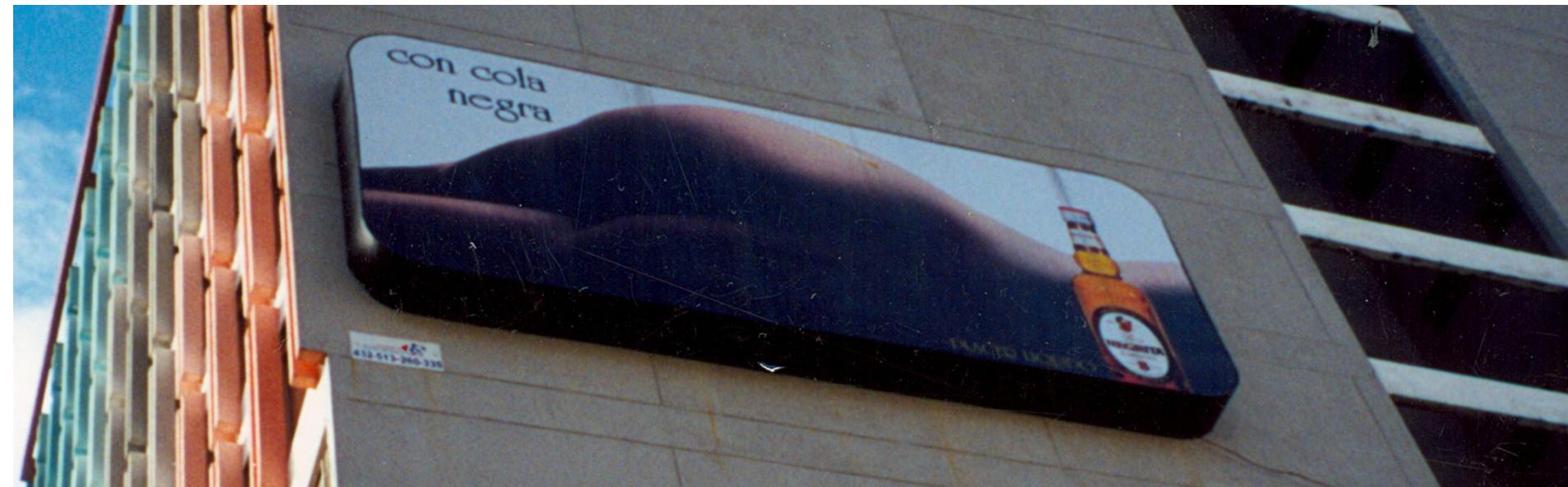
**Que negra  
tan  
Rendidora!**

**LLANTAS  
GENERAL**

ERCO EQUADORIAN RUBBER COMPANY C.A.

**GUAYAQUIL**

Two advertisements for a brand of tires in the magazine *Vistazo*, in the early 1980s. Here, the play of word is between *negra*, “black woman”, and “tire.” The thick lips and thick thighs recall aspects of the stereotype of hypersexuality as do the adjectives that are applied to the tire/black woman: *rendidora* (“good performing”), *confiable* (“reliable”), and *servicial* (“Obsequious, diligent, obliging, compliant, friendly, accommodating, serviceable”).



An advertisement for a brand of rum called *Ron Negrita*. The text of the poster said *El Placer Líquido con la Cola Negra*, “The Liquid Pleasure [the rum] with the black cola [Coca Cola or Pepsi Cola].” The sexual play of words consisting in suggesting that the “black behind” (*cola negra*) does provoke “liquid pleasure” (ejaculation).