Appendix

Images Available on the Author Website

Map 1.1. The two Afro-Ecuadorian communities that took shape during the colonial period: The Esmeraldas Province and the Chota-Mira Valley (Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-1/map-1-1/

Map 2.1. The three regions of Ecuador—the Coast, the Sierra or Andes, and the Oriente—and the northern region of the Esmeraldas Province around the Santiago River basin (Maps by Paul Pugliese, General Cartography, Inc.).

Photograph 2.1. Longino with his spear, guided by a Roman soldier in front of the Monte del Calvario (Photograph by Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-2/2-1/

Photograph 2.2. Jesus Christ carrying his cross during the Good Friday procession, surrounded by Roman soldiers (Photograph by Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-2/2-2/

Photograph 2.3. Barabbas during the Good Friday procession (Photograph by Jean Muteba Rahier).

Photograph 2.4. A frontal view of a “Jew” in the church during the Tres Horas ceremony (Photograph by Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-2/2-4/

Photograph 2.5. A view of the back of a “Jew” running in the church during the Tres Horas ceremony (Photograph by Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-2/2-5/

Photograph 2.6. Jesus lying on the ground under the cross during one of the fourteen stations in the church. The old man dressed in white is a Santo Varón (Photograph by Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-2/2-6/
Photograph 3.1. It is composed of two series of photographs taken from a *Vistazo* article published in January 1963 (n. 68). The series of photographs at the top, and the photographs at the bottom were taken, respectively, from the article’s pages 72 and 73 (*Vistazo* 1963).
URL: http://jeanmutebarahier.com/images/chapter-3/3-1/

URL: http://jeanmutebarahier.com/images/chapter-3/3-2/

Photograph 3.3. “These pretty young women are Cayapas—another name given to Chachi—from Esmeraldas Province. They maintain characteristics that time has not altered” (*Vistazo* 1978, 27).

Photograph 3.4. An advertisement for audio-recordings about Ecuadorian history published in the magazine *Vistazo* (1981, 33). It is an excellent illustration of the ideology of *mestizaje*.
URL: http://jeanmutebarahier.com/images/chapter-3/3-4/

Photograph 3.5. The Plaza Indo-América in Quito in the late 1990s. It is also a roundabout in the center of which statues of indigenous leaders from North, Central, and South America have been placed side by side (Photograph by Jean Muteba Rahier).

Photograph 3.6. It is made up of two photographs taken on the Plaza Indo-América in the late 1990s. The first one on top shows a bust of Rumiñahui, the indigenous hero par excellence in Ecuador’s ideology of national identity during monocultural *mestizaje*. It is edifying to observe the nationalism expressed in the superhero size of the bust when compared to the smaller busts of other indigenous leaders on the plaza, which are associated with other nation-states and which are all made in dark stone as opposed to the material used for Rumiña-hui’s bust: shining copper. The bottom photograph represents Tupac Amaru of Peru (Photographs by Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-3/3-6/

Table 5.1. Ecuadorian National Population by Racial Self-Identification Urban/Rural Area (*Censo de Población y Vivienda (CPV) 2010*; made by the *Instituto Nacional de Estadística y Censos (INEC)*. (See http://www.inec.gob.ec/estadisticas/)
URL: http://jeanmutebarahier.com/images/chapter-5/5-1-table/

Photograph 5.1. From left to right: Alberto Acosta, Alejandra Ocles, and José Chalá Cruz giving the “Proposal from the Afro-Ecuadorian People to the National Constituent Assembly” to Acosta (Photograph by Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-5/5-1/
Appendix 201

Photograph 5.2. The Afro-Ecuadorian delegation to the Constituent Assembly with Acosta at the center, and the author at the extreme right (Photograph by Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-5/5-2/

Photograph 6.1. Quito newspaper Hoy on November 11, 1995, page 5. The article title says: “And the Jury elected an Ebony Beauty Queen” (Y el jurado eligió une reina de ébano . . .).
URL: http://jeanmutebarahier.com/images/chapter-6/6-1/

URL: http://jeanmutebarahier.com/images/chapter-6/6-2/

Photograph 6.3. Quito newspaper Hoy on November 11, 1995, page 5. The article title says: “I Am Neither Lesser Nor Better than Anyone because of the Color of My Skin.”
URL: http://jeanmutebarahier.com/images/chapter-6/6-3/

Photograph 6.4. The very first Miss Esmeraldas 1920 and her court (Photograph from the municipality of Esmeraldas).
URL: http://jeanmutebarahier.com/images/chapter-6/6-4/

Photograph 6.5. La Venus Negra, Central Park, Esmeraldas (Photograph by Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-6/6-5/

Photograph 6.6. Jacqueline Hurtado and Mayor Iván Itúrburu of Esmeraldas, the evening of her victory (Photographs by Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-6/6-6/

Photograph 6.7. Jacqueline Hurtado in the house of her parents the day of my last interview (Photograph by Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-6/6-7/

Photograph 6.8. Jacqueline Hurtado and her parents in front of their house (Photograph by Jean Muteba Rahier).
URL: http://jeanmutebarahier.com/images/chapter-6/6-8/

Photograph 6.9. Members of the older women social club Unión de Esmeraldas in the late 1990s, which organized the Miss Esmeraldas pageant prior to the election of Jacqueline Hurtado. The photograph was given to the author by the club’s president (in a white dress at the center of the photograph).
URL: http://jeanmutebarahier.com/images/chapter-6/6-9/

Photograph 6.10. Miss Esmeraldas 1950–1951, Germania Buendía Espinoza (photograph taken by Jean Muteba Rahier at the Patronato La Merced in Esmeraldas in the late 1990s).
URL: http://jeanmutebarahier.com/images/chapter-6/6-10/

Photograph 6.12. Miss Esmeraldas and her runner-ups the year before Jacqueline Hurtado was elected. (The photograph was given to the author by the president of the club Unión de Esmeraldas in the late 1990s). URL: http://jeanmutebarahier.com/images/chapter-6/6-12/

Photograph 6.13. Vistazo magazine cover portraying Karla Caicedo, an Afro-Esmeraldian woman selected as Miss Latin World 2006. She had previously been one of the five finalists for the Miss Ecuador pageant that year. Her finalist position gave her the opportunity to participate in the Miss Latin World contest. The article’s headline says “Karla, Beautiful Black Woman.” (From left to right: Vistazo, no. 934, July 20, 2006, cover, pages 92–93). URL: http://jeanmutebarahier.com/images/chapter-6/6-13/

Photograph 7.1. An early 1980s advertisement for a brand of men’s shirts called Él. It was published in the Ecuadorian magazine Vistazo. The text says, “Get emotions putting your shirt on, get emotions taking it off. A creation by and for men. And we are convinced that our shirts are perfect for the conquering and aggressive contemporary man.” Here, those who designed the ad have found nothing better, or stronger, than the image of a naked black woman to evoke sexual emotions. URL: http://jeanmutebarahier.com/images/chapter-7/7-1/

Photograph 7.2. Two advertisements for a brand of tires from the early 1980s. Each ad occupies an entire page in the magazine Vistazo. They were part of a series of similar advertisements. Here, the play of word is between negra (black woman) and negra (black tire). The thick lips and thick thighs recall aspects of the stereotype of hypersexuality discussed in this essay, just 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). URL: http://jeanmutebarahier.com/images/chapter-7/7-2/

Photograph 7.3. Advertisement for a brand of rum called “Ron Negrita.” The face of the black woman is not visible. The most important body parts for the advertisers were obviously her back and her buttocks: she appears lying down naked on her right side, from the back, her buttocks exposed. The text of the poster said El Placer Líquido con Cola Negra, “The Liquid Pleasure [the rum] with the Black Tail [the advertised brand].” The sexual play on words consists of suggesting that the “black tail,” which stands for “black behind,” but also
for dark soda (cola negra), provokes “liquid pleasure” (ejaculation). Rum and cola is one of the most popular mixed drinks there is in Ecuador.
URL: http://jeanmutebarahier.com/images/chapter-7/7-3/

Photograph 7.4. Advertisement published in the late 1990s in the Ecuadorian magazine Vistazo for pieces of an underwear garment made especially to augment or boost the buttocks. It evokes quite well the white-mestizo admiration for “black female buttocks,” referred to in chapter 7.
URL: http://jeanmutebarahier.com/images/chapter-7/7-4/

Photograph 7.5. An article published in the magazine Vistazo about the performance of the Ballet National du Senegal, which was touring the world in the 1970s. The article is about a performance given in Guayaquil. While white female bodies were never exposed topless in the magazine in the 1970s for moral reasons, Vistazo editors had no problem publishing photographs of topless black women. As shown in this photograph, racialization and sexualization often work together. (Vistazo, no. 194, July 1973, pages 80–81).
URL: http://jeanmutebarahier.com/images/chapter-7/7-5/

Photograph 7.6. Last page of the article referred to in Photograph 7.5. The page title says: “Nobody has criticized the fact that the female dancers perform topless.” (Vistazo, no. 194, July 1973, page 85).
URL: http://jeanmutebarahier.com/images/chapter-7/7-6/

Photograph 7.7. The title of this article says “The priest who paints women in the nude.” It is about an Anglican priest who has an artistic hobby. The sensational aspect of the article is multiplied by the fact that the models he likes to use are black women. (Vistazo, October 3, 1980, page 76).
URL: http://jeanmutebarahier.com/images/chapter-7/7-7/

Photograph 7.8. A Vistazo magazine article on carnival. The photograph of the black couple dancing is from Trinidad’s carnival. The title of the article says “With the Devil in the Body,” which evokes black women’s supposed hypersexuality when related to the photograph. (Vistazo, no. 443, February 7, 1986, pages 42–43).
URL: http://jeanmutebarahier.com/images/chapter-7/7-8/

Photograph 7.9. A Vistazo article on the pregnancy of adolescents (“My Doll Is a Baby!”). The photograph is of a black female youth and should be related, I suggest, to the stereotype of black women’s hypersexuality. The article was published in the 1980s in Vistazo.
URL: http://jeanmutebarahier.com/images/chapter-7/7-9/

Photograph 7.10. A Vistazo article entitled “Black Is a Beautiful Color.” It is about the Brazilian actress Taís Araujo and her role in the TV
show “Xica da Silva,” which was popular across Latin America in the late 1990s. The photograph clearly evokes the idea of black women’s sexual availability dealt with in chapter 7. (Vistazo, no. 791, August 3, 2000, page 82).

URL: http://jeanmutebarahier.com/images/chapter-7/7-10/


URL: http://jeanmutebarahier.com/images/chapter-7/7-11/

Photograph 7.12. The Esmeraldian Karla Caicedo, Miss Latin World 2006, along with coconuts in a photograph that clearly links black femininity and black female sexuality with nature (the Esmeraldas River is in the background). (Vistazo, no. 936, August 17, 2006, page 82a).

URL: http://jeanmutebarahier.com/images/chapter-7/7-12/


URL: http://jeanmutebarahier.com/images/chapter-8/8-1/

Photograph 8.2. The cover of the Ecuadorian magazine Vistazo that celebrates Ecuador’s selection to participate in the forthcoming 2002 Soccer World Cup or Mundial (Vistazo, no. 811, June 7, 2001).

URL: http://jeanmutebarahier.com/images/chapter-8/8-2/

Photograph 8.3. “Esmeraldas Ambassadors” (Retrato de los Arobe, Señores de Esmeraldas) Museo de América, Madrid, Spain.


URL: http://jeanmutebarahier.com/images/chapter-8/8-4/

Photograph 8.5. “If I get out, I’ll kill again” (Vihuill 1961, 53).


Photograph 8.6. Another article, entitled “Seed of Evil” (Semilla de maldad) (Vistazo 1977c, 124).

URL: http://jeanmutebarahier.com/images/chapter-8/8-6/


URL: http://jeanmutebarahier.com/images/chapter-8/8-7/
URL: http://jeanmutebarahier.com/images/chapter-8/8-8/

URL: http://jeanmutebarahier.com/images/chapter-8/8-9/

Photograph 8.10. Covers of *Vistazo* issues from August 1963, April 1977, and January 8th, 1998. It is worth noting the European looks of the women on the covers. The cover on the left is a photograph of Miss Ecuador 1963. Idi Amin Dada—“the King Kong of Uganda”—makes a significant contrast with the white woman in a bikini on the middle cover. This cover evokes the contrast between beauty and the [African] beast.
URL: http://jeanmutebarahier.com/images/chapter-8/8-10-2/

URL: http://jeanmutebarahier.com/images/chapter-8/8-11/

URL: http://jeanmutebarahier.com/images/chapter-8/8-12/

URL: http://jeanmutebarahier.com/images/chapter-8/8-13/

URL: http://jeanmutebarahier.com/images/chapter-8/8-14/

URL: http://jeanmutebarahier.com/images/chapter-8/8-15/

Photograph 8.16. “Ebony Podium: The black race gave Ecuador seven players of the national soccer team and various international triumphs” (Paredes 2001, 60).
URL: http://jeanmutebarahier.com/images/chapter-8/8-16/
Chapter 1

1. A version of this chapter was previously published as Rahier 1999.
2. Here, I see poems written by Afro-Esmeraldian poet Antonio Preciado as emblematic of the argument I am developing, particularly when he claims belonging to the province of Esmeraldas, the “green province” he calls his land in such beautiful verses, as opposed to claiming an identity rooted instead somewhere in Continental Africa. See among others, his poem Yo Soy de Aquí (“I Am From Here”) in Preciado 1961, 21–22. Antonio Preciado does not compose Décimas. He is a “modern” poet. He has been the rector of the University Luis Vargas Torres in the city of Esmeraldas, and the director of the Cultural Center of the Esmeraldas branch of the Banco Central del Ecuador. He has served as minister of culture and as ambassador in the administration of President Rafael Correa.
3. A ladino slave was a slave who had spent some time in Spain (Andalucía), who had been baptized in the Catholic religion, and who could speak the Spanish language before arriving in the Americas.
5. Also from other provinces: Loja, Los Ríos, and so on.
6. They call themselves Chachi but were called Cayapas by their indigenous neighbors. The latter is still in use among non-Chachi.
7. For example, catanga (fish trap) and marimba (xylophone).
8. I differentiate décima (a ten-line stanza) from Décima (the Afro-Esmeraldian poem of forty-four lines).
9. In Spanish, Margarita can be synonymous with “pearl.” In verse 31, Tercero is a reference to Philip III.

Chapter 2

1. This essay was first published in Representations of Blackness and the Performance of Identities (Rahier 1999), a collection I edited. Reproduced with permission of ABC-CLIO, LLC.
2. Fieldwork was conducted in Selva Alegre during the Semana Santa celebrations of 1989, 1990, and 1991. Following the construction of a road in the early 2000s that now links the village to Borbón, the county’s
head town, and to San Lorenzo, the closest Esmeraldian city situated near the Colombian border, Selva Alegre’s population has grown and some cultural practices, including the Semana Santa, have changed.

3. Until recently, demographic estimations of the racial and ethnic composition of the Ecuadorian population varied quite a lot. National censuses did not inquire properly about racial and ethnic identifications. The current estimations are: of a total national population of more than 14.5 millions, 65 percent are considered mestizos, 25 percent indigenous, 7 percent whites and others, and 3 percent Afrodescendants (see http://www.nationsonline.org/oneworld/ecuador.htm). Afro-Ecuadorian organizations estimate the percentage of blacks and mulattos to be between 5 and 10 percent of the national population.

4. See the videos owned by the Centro Cultural Afro-Ecuatoriano, in Quito.

5. See Photograph 2.1. Longino with his spear, guided by a Roman soldier in front of the Monte del Calvario (Photograph by Jean Muteba Rahier), http://jeanmutebarahir.com/images/chapter-2/2-1/


8. See Photograph 2.6. Jesus lying on the ground under the cross during one of the fourteen stations in the church. The old man dressed in white is a Santo Varón (Photograph by Jean Muteba Rahier), http://jeanmutebarahir.com/images/chapter-2/2-6/

9. All translations are mine, unless indicated otherwise. The text of the Siete Palabras, used by the Santos Varónes, has been copied by hand from a traveling Catholic missionary during one of his visits of the village.

10. The other black region of Ecuador, in the northern Andes. Throughout its particular history, the black community of the Chota-Mira Valley has developed cultural traditions quite different from Afro-ESmeraldian traditions.

Chapter 3

1. See Photograph 3.1. It is composed of two series of photographs taken from a Vistazo article published in January 1963 (no. 68). The series of photographs at the top and the photographs at the bottom were taken, respectively, from the article’s pages 72 and 73 (Vistazo 1963), http://jeanmutebarahir.com/images/chapter-3/3-1/

3. See Photograph 3.3. “These pretty young women are Cayapas—another name given to Chachi—from Esmeraldas Province. They maintain characteristics that time has not altered” (*Vistazo* 1978, 27), http://jeanmutebarahier.com/images/chapter-3/3-3/

4. See Chapter 8, Photograph 8.10 (http://jeanmutebarahier.com/images/chapter-8/8-10-2/).

5. See Photograph 3.4. An advertisement for audio-recordings about Ecuadorian history published in the magazine *Vistazo* (1981, 33). It is an excellent illustration of the ideology of *mestizaje*, http://jeanmutebarahier.com/images/chapter-3/3-4/. See Photograph 3.5. The Plaza Indo-América in Quito in the late 1990s. It is also a roundabout in the center of which statues of indigenous leaders from North, Central, and South America have been placed side by side (Photograph by Jean Muteba Rahier). See Photograph 3.6. It is made up of two photographs taken on the Plaza Indo-América in the late 1990s. The first one on top shows a bust of Rumiñahui, the indigenous hero par excellence in Ecuador’s ideology of national identity during monocultural mestizaje. It is edifying to observe the nationalism expressed in the superhero size of the bust when compared to the smaller busts of other indigenous leaders on the plaza, which are associated with other nation-states and which are all made in dark stone as opposed to the material used for Rumiñahui’s bust: shining copper. The bottom photograph represents Tupac Amaru of Peru (Photographs by Jean Muteba Rahier), http://jeanmutebarahier.com/images/chapter-3/3-5/


7. Here, I am in complete disagreement with Peter Wade when he writes, using mostly if not exclusively data he gathered from his research in Colombia, that in Latin America (in general) mestizaje always includes the three roots of Latin American populations: European or whites, African or blacks, and indigenous or Native Americans. This thesis is clearly spaceless as it doesn’t respect contextual specificity. Indeed, to take only one example, why would there be in Mexico a need to add the prefix “Afro” to “mestizaje” as in the expressions “Afro-mestizaje” or “Afro-mestizos” if “mestizaje” already referred to the three roots? (See Wade 2005, 2010). And why are indigenous Afro-descendant activists rejecting mestizaje for what it is: an ideological tool at the service of national elites?

**Chapter 4**

6. For this and the following three decrees, see http://colombia.justia.com/nacionales/cretos/, consulted on July 6, 2013.

Chapter 5

1. A previous version of this text was published in Identities: Global Studies in Culture and Power (Rahier 2011) and in (Rahier 2012).
2. Census takers continue to have agency in responding to the questions asked to members of the population, particularly when those interviewed do not read or write. This practice of under-reporting allows the state to take away some urgency from Indigenous and Afro-Ecuadorian demands. A methodological critique should focus on the ethnography of census-taking. Indeed, it has been the practice that census takers actually respond for entire groups of people, without ever consulting them. I have personally witnessed such census taking practices in the Esmeraldas province (about Esmeraldas, see Whitten 2005). In the past, census takers have used the definition of “indigenous people” for the people who could not speak Spanish at all, and “mestizos” for all bilingual indigenous people.
3. It is important to note that Alberto Acosta was the first president of the Constitutional Assembly that adopted the new constitution in 2008. He later resigned because of disagreement with Rafael Correa. He was a presidential candidate in the 2012 presidential election, which he lost; Correa was reelected.
4. The expression “ancestral territories” is a political and metaphorical reference to the discourse deployed by the CONAIE.
5. An exception, at least, should be made here for the funding of the Grupo Afroecuatoriano by the Inter-American Foundation in the 1980s (see later in this chapter).

6. The most numerous community of Afro-Ecuadorians is now said to live in the metropolitan area of Guayaquil, the country’s major city.

7. Oscar and José (Pepe) Chalá are brothers. They have been involved in politics since the late 1970s (see http://static.rnw.nl/migratie/www.informarn.nl/sociedad/act090109-oscar-chala-redirected). They are not directly related to Liliana and Mónica Chalá, two sisters rather well known in Ecuador. The first was a famous athlete in the late 1980s and early 1990s, and the second became the first black Miss Ecuador in 1995 (see Chapter 6 in this book). Oscar and Pepe are not directly related either to Catherine Chalá, who has been involved with the Centro Cultural Afroecuatoriano. The last name Chalá is indeed quite common among black people of the Chota-Mira Valley, in the northern Ecuadorian Andes.

8. Black resistance in Ecuador is as old as their presence is. Their organizing prior to the 1970s was mostly focused on specific issues relevant at the local level as opposed to the regional or national level.

9. A copy of these cassettes is housed in the Esmeraldas branch of the Centro de Investigación y Cultura del Banco Central del Ecuador. Another set of copies can be found in the Fondo Afro of the Universidad Andina Simón Bolivar in Quito.

10. Ecuador has a corruption perception index score of 2.1 on a scale from 0 to 10, where 0 means “very corrupt” and 10 “squeaky clean.” (See http://www.infoplease.com/ipa/A0781359.html)

11. See Photograph 5.1. From left to right, Alberto Acosta, Alejandra Ocles, and José Chalá Cruz giving the “Proposal from the Afro-Ecuadorian People to the National Constituent Assembly” to Acosta. (Photograph by Jean Muteba Rahier), http://jeanmutebarahier.com/images/chapter-5/5-1/

12. See Photograph 5.2. The Afro-Ecuadorian delegation to the Constituent Assembly with Acosta at the center, and the author at the extreme right (Photograph by Jean Muteba Rahier), http://jeanmutebarahier.com/images/chapter-5/5-2/

Chapter 6

1. Sections of this chapter were previously published in other outlets (Rahier 1998, or 1999).

2. For more information about the Ecuadorian racial-spatial order, see Chapter 2. For more information about the ideology of national identity during monocultural mestizaje, see Chapter 3.

3. I was born in the Belgian Congo of a Congolese mother and a Belgian father. I grew up in Belgium. While I still visit Ecuador often, I resided there from 1985 through 1991.
4. In Ecuador, the term *moreno* does not refer specifically to a lighter-skinned black person as is the case in Brazil and elsewhere, but it is synonymous with black. It is often used by whites and white-mestizos who find it to be a more polite and respectful term than *negro*, just as is the case with *indígena* and *indio*, as if *negro* and *indio* were naturally insulting.

5. Even if such statistics about race and crime existed, a series of questions about how to interpret them would remain (see Knepper 1996).

6. Julio Estupiñan Tello, a white-mulatto freelance racist historian, who is a well-known member of the Esmeraldian elite, writes about the “black race” as being naturally violent. This violence, he explains, is the result of a (biologically) accumulated anger during the centuries of bad treatment slaves experienced in the Americas. Even if they were not bad before the trade (something he does not suggest), slavery made them the naturally violent people they now are (Estupiñan Tello 1983, 25–34).


8. On February 13, 1996, *Hoy* asked its readers if they agreed with the election of Chalá as Miss Ecuador. Of the respondents, 78 percent said “no.”


12. Jamil Mahuad, who was then Quito’s mayor, graduated from the Harvard Business School.

13. I personally do not blame Mónica Chalá for not having been more politically involved in the plight of black Ecuador. I know she has been under a lot of pressure from all sides, and I am sensitive to her desire for recognition.

14. A number of comments from readers posted on other blogs and websites go in the same direction: she was not the better looking contestant, and she was not the contestant with the best intellectual abilities. Other comments, on the contrary, express strong support for Lady. Many seem to have been written by White-Mestizo Ecuadorians from either Ecuador or abroad (see, among others, http://www.vistazo.com/webpages/actualidad/?id=9393, consulted on July 7, 2010).

Another Afro-Esmeraldian woman to achieve fame as a beauty queen was Karla Caicedo who was awarded the title of Miss Latin
World 2006: see Photograph 6.13. Vistazo magazine cover portraying Karla Caicedo, an Afro-Esmeraldian woman selected as Miss Latin World 2006. She had previously been one of the five finalists for the Miss Ecuador pageant that year. Her finalist position gave her the opportunity to participate in the Miss Latin World contest. The article’s headline says “Karla, Beautiful Black Woman.” (From left to right: Vistazo, n° 934, July 20, 2006: cover, pages 92–93).


16. I am here using “females” to avoid misunderstandings with my use of the concepts of “woman” and “lady” that follow.

17. See Photograph 6.4. The very first Miss Esmeraldas 1920 and her court (Photograph from the municipality of Esmeraldas, Patronato La Merced), http://jeanmutebarahier.com/images/chapter-6/6-4/; see Photograph 6.10. Miss Esmeraldas 1950–1951, Germania Buendía Espinoza (photograph taken by Jean Muteba Rahier at the Patronato La Merced in Esmeraldas in the late 1990s), http://jeanmutebarahier.com/images/chapter-6/6-10/; see Photograph 6.11. Miss Esmeraldas 1965–1966, Vivien Leverono Bujase (photograph taken by Jean Muteba Rahier at the Patronato La Merced in Esmeraldas in the late 1990s), http://jeanmutebarahier.com/images/chapter-6/6-11/; see Photograph 6.12. Miss Esmeraldas and her runner-ups the year before Jacqueline Hurtado was elected. (The photograph was given to the author by the president of the club Unión de Esmeraldas in the late 1990s), http://jeanmutebarahier.com/images/chapter-6/6-12/.


19. The club ladies considered me as a negro fino (a fine black man) as they told me on several occasions. This was so because of my residency in the States. Angela (the mayor’s wife, see below) viewed me as an opportunity to get more visibility. When she had to introduce me to someone, she did so by saying that I was a journalist from the United States, even though I had previously introduced myself to her as an anthropologist who has been working on Afro-Esmeraldas for years. During this research, I developed some affection for many of the candidates. My residency in the States also gave me some prestige with them. See Photograph 6.9. Members of the older women social club Unión de Esmeraldas in the late 1990s, which organized the Miss Esmeraldas pageant prior to the election of Jacqueline Hurtado. The photograph was given to the author by the club’s president (in a white dress at the center of the photograph), http://jeanmutebarahier.com/images/chapter-6/6-9/.
20. Second category beauty contest that has been organized during the annual festivities of August 5. This contest was reserved for dark-skinned black women, that is, for women from lower socioeconomic classes.

21. For more information about Bucaram’s populism, see Burbano de Lara 1998; de la Torre 1992.

22. See Photographs 6.6. Jacqueline Hurtado and Mayor Iván Itúrburu of Esmeraldas, the evening of her victory (Photographs by Jean Muteba Rahier), http://jeanmutebarahier.com/images/chapter-6/6-6/


Chapter 7

1. A version of this chapter appeared in another outlet (Rahier 2003). Many thanks to the Afro-Ecuadorian women who confided in me and encouraged me to write this essay.

2. See Photograph 7.1. An early 1980s advertisement for a brand of men’s shirts called Él. It was published in the Ecuadorian magazine Vistazo. The text says, “Get emotions putting your shirt on, get emotions taking it off. A creation by and for men. And we are convinced that our shirts are perfect for the conquering and aggressive contemporary man.”

Here, those who designed the ad have found nothing better, or stronger, than the image of a naked black woman to evoke sexual emotions. http://jeanmutebarahier.com/images/chapter-7/7-1/

See also Photograph 7.2. Two advertisements for a brand of tires from the early 1980s. Each ad occupies an entire page in the magazine Vistazo. They were part of a series of similar advertisements. Here, the play of word is between negra (black woman) and negra (black tire). The thick lips and thick thighs recall aspects of the stereotype of hypersexuality discussed in this essay, just 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). http://jeanmutebarahier.com/images/chapter-7/7-2/

3. For a critique of Sander Gilman and what the author calls the theoretical orthodoxy of the Hottentot Venus, see Magubane 2001.

4. About the emergence of an Otavaleña middle class, see de la Torre, C., 1996; Colloredo-Mansfeld, R. 1999.

5. One of them refuses to use the more politically correct term “sexual worker” to refer to herself (see below). She prefers “prostitute.”
6. Salomé is not her real name. Aware of my intention to publish this material, she asked me to call her Salomé, the name her mother would have loved to call her.

7. María is the name I have decided to give her so that her identity is concealed. I have also invented the name of her place of work, *El Paraíso de Mujeres*.

8. Soon after in 2000, the American dollar was adopted as Ecuador’s currency.

9. Her partner, a mestizo man, lives with her and her children. He works as a doorman at *El Paraíso de Mujeres*, where they met.

10. Yesenya is the name I have decided to give her so that her identity is concealed. I have also changed the name of her place of work to *El Rincón de Placeres* (The Corner of Pleasures). Yesenya prefers to be called a “prostitute.” She does not like to be called a “sex worker” (*trabajadora sexual*), because this is the self-descriptive expression used by the (cheaper) women from the south of Quito, such as María. Women involved in sex work in the north of Quito tend to look down on the women who work in the south of the city.

11. Johnny Ventura is a Dominican merengue singer quite famous in Latin America and the Caribbean.

12. Saída is not her real name. I do not reveal her exact place of work in Quito to conceal her identity.

13. The term *negrita* is a condescending diminutive for “black woman,” or *negra*, just like its male corresponding expression *negrito*. The very name of the brand of rum, therefore, is already offensive. See Photograph 7.3. Advertisement for a brand of rum called “Ron Negrita.” The face of the black woman is not visible. The most important body parts for the advertisers were obviously her back and her buttocks: she appears lying down naked on her right side, from the back, her buttocks exposed. The text of the poster said *El Placer Líquido con Cola Negra*, “The Liquid Pleasure [the rum] with the Black Tail [the advertised brand].” The sexual play on words consists of suggesting that the “black tail,” which stands for “black behind,” but also for “dark soda” (cola negra), provokes “liquid pleasure” (ejaculation). Rum and cola is one of the most popular mixed drinks there is in Ecuador, http://jeanmutebarahier.com/images/chapter-7/7-3/. See additional photographs and their respective captions—from 7.4 to 7.12—illustrating this chapter at http://jeanmutebarahier.com/images/chapter-7/7-4/; http://jeanmutebarahier.com/images/chapter-7/7-5/; http://jeanmutebarahier.com/images/chapter-7/7-6/; http://jeanmutebarahier.com/images/chapter-7/7-7/; http://jeanmutebarahier.com/images/chapter-7/7-8/; http://jeanmutebarahier.com/images/chapter-7/7-9/; http://jeanmutebarahier.com/images/chapter-7/7-10/; http://jeanmutebarahier.com/images/chapter-7/7-11/; http://jeanmutebarahier.com/images/chapter-7/7-12/.

Chapter 8

1. Various sections of this chapter were previously published (Rahier 2008, 2008, 2008, and 2010).
   I am grateful to Shane Greene, Felipe Smith, Jhon Antón Sánchez, and Laura Lewis for reading an earlier version of this essay and for offering critical feedback.
   All Spanish to English translations are mine.

2. The first time was in 2002.

   See also Photograph 8.2. The cover of the Ecuadorian magazine Vistazo that celebrates Ecuador’s selection to participate in the forthcoming 2002 Soccer World Cup or Mundial (Vistazo, nº 811, June 7, 2001), http://jeanmutebarahier.com/images/chapter-8/8-2/


6. See the narratives of the Ecuadorian nation made by Indigenous and Afro-Ecuadorian political activists (see, among others, Almeida Vinueza 2005; Antón Sánchez 2007a; García and Walsh 2002; Whitten 2003a, 2003b).

7. I am aware of Carlos de la Torre’s critique of the use of the expression “white-mestizo” in the work of social scientists writing about Ecuador. He argues that the expression does not allow for the appreciation of the position as “whites” that most of the people called “white-mestizos” occupy in everyday life. He therefore calls them “whites” (de la Torre 2002). I prefer to continue using the expression “whites and white-mestizos” because many of the individuals involved self-identify as “white-mestizos.” “White-mestizo” also refers to the implicit process of whitening in the logic of mestizaje (Rahier 2003a).


See also Photograph 8.6. Another article, entitled “Seed of Evil” (Semilla de maldad) (Vistazo 1977c, 124), http://jeanmutebarahier.com/images/chapter-8/8-6/


12. Obviously, this kind of representations of black men is not particular to Ecuador (see Entman and Rojecki 2000, Jacobs 2000, Rome 2004).


15. See Photograph 8.10. Covers of Vistazo issues from August 1963, April 1977, and January 8, 1998. It is worth noting the European looks of the women on the covers. The cover on the left is a photograph of Miss Ecuador 1963. Idi Amin Dada—“the King Kong of Uganda”—makes a significant contrast with the white woman in a bikini on the middle cover. This cover evokes the contrast between beauty and the [African] beast, http://jeanmutebarahier.com/images/chapter-8/8-10-2/


In Figure 8.13., the advertisement for DHL celebrates the prize it won for contributing to the export of Ecuadorian products. The motto in bold letters says: “The person who knows how to sell overseas will win.” The African woman’s face stands for the far away outside world (Vistazo 2002b, 77).


18. See http://www.futbol.ec/ecuador/mundial/futbol_mundial_ecuador_1_costa_rica_0_1t.html, which I consulted on April 9, 2007.


20. I will never forget the comments of the husband of a white-mestizo friend of mine who told me in the late 1990s that when he walked in Quito’s streets he would always change sidewalks if there was a black
man coming toward him. When I asked him why, he responded that he was intimidated by their height and apparent strength: ¡Son tan grandes! . . . (They are so large!)

21. See the work of Andrés Guerrero (2003) on the historical link between the notion of “citizenship” and white and white-mestizoness, which excludes indigenous peoples. Guerrero does not even mention Afro-Ecuadorians.


25. See also the more recent “Quito is Territory of the Mestizo People” (Comercio 2007f).


   It is interesting to note that following similar incidents in Italy, the Fédération Internationale de Football Association (FIFA), has adopted on May 31, 2013, new rules to combat racism in soccer/football; see http://www.neurope.eu/article/new-fifa-rules-against-racism
Cited References


———. n.d. Racismo y política en los debates sobre la ley de los derechos colectivos de los afroecuatorianos. Unpublished manuscript. 21 pages.


Cabello Balboa, Miguel. 1965 (1577). *Obras (De la entrada que hicieron los negros en la provincia de Esmeraldas)*. Quito: Editora Ecuatoriana.


Hoy. 1995a. “Un fenómeno de las grandes urbes llegó a Quito.” Hoy, September 5: 12B.

———. 1995b. September 24: 9A.

———. 1995. Monica Chala: “No soy menos ni más que nadie por el color de mi piel.” Hoy, November 9: 5.


———. 1995e. November 15: 7A.

———. 1997. April 19: 3B.


——. 1995b. “¿Lo culpa la tienen los negros?” *Hoy*, September 9: 5B.


——. 1999. “Festive Rituals, Religious Associations, and Ethnic Reaf-
firmation of Black Andalusians: Antecedents of the Black Confrater-
nities and Cabildos in the Americas.” In Representations of Blackness
Westport, CT: Bergin & Garvey.
Morley, David. 1991. “Where the Global Meets the Local: Notes from the
Ng’weno, Bettina. 2007a. “Can Ethnicity Replace Race? Afro-Colombians,
Indigeneity, and the Colombian Multicultural State.” Journal of Latin
——. 2007b. Turf Wars: Territory and Citizenship in the Contemporary
Ocles Arce, Juan. 2006. Un grupo de negros representaron al Ecuador.
Text circulated on elists. 1–2.
Ocles Padilla, María Alexandra. 2006. “El Mundial y los afroamerica-
——. 2008. “Como se consagraron los derechos colectivos de los
afroecuatorianos en la Nueva Constitución.” Unpublished text.
Ortiz, Fernando. 1920. “La fiesta afrocubana del ‘Día de Reyes.’” Revista
Oxhorn, Philip, and Graciela Ducatenzeiler. 1998. What Kind of Democ-
racy? What Kind of Market? Latin America in the Age of Neoliberal-
O’Connor, Erin. 2007. Gender, Indian, Nation: The Contradictions of
Pacheco, Juan Manuel. 1959. Los Jesuitas en Colombia. Volume I (1567–
Palacios Preciado, Jorge. 1973. La Trata de Negros por Cartagena de
Indias. Tunia, Colombia: Ediciones La Rana y el Ágila.
——. 1978. La esclavitud y la sociedad esclavista. Manual de historia de
——. 2006. La gaceta de la Selección. Vistazo, no. 927, April 6, 70–71.
Vistazo, no. 787, June 1, 26.
Pinho, Patricia. 2010. Mama Africa: Reinventing Blackness in Bahia. Dur-
ham, NC: Duke University Press.
Polo, Rafael. 2002. Los intelectuales y la narrativa mestiza en el Ecuador.
Quito: Universidad Andina Simón Bolívar, Ediciones Abya-Yala, Cor-
poración Editora nacional.
——. 2006. “La Selección surge desde la marginalidad . . .” El Comercio,
June 19, 2–3.
tura Ecuatoriana.


Cited References


INDEX

Acosta, Alberto, 107–08, 117–18, 200–1, 211
Africa, 9, 33, 35, 38, 67, 77, 87, 110, 155, 178, 181, 183–6, 189, 194, 197, 205, 217
African(s), 9, 10, 67–8, 72, 76–7, 161, 180, 184, 190, 209, 217
African culture(s), 33–4
Dark(er)-skinned, 13, 41–2, 51, 55, 130, 137, 141–2, 144, 161, 165, 169, 214
Pan African, 190
African Union, 190
African American(s), 11, 171
Africanization, 34, 194
Afrodescendant(s), 2–6, 9, 33, 75, 89, 90, 95, 102–3, 108, 177, 195, 208
Afrodescendientes, 185
African American(s), 11, 171
Africanization, 34, 194
Afrodescendant(s), 2–6, 9, 33, 75, 89, 90, 95, 102–3, 108, 177, 195, 208
Afrodescendientes, 185
Afro-Bolivian(s), 101–2
Afrocentric, 10, 34, 65
Afrocentrism, see Afrocentric
Afro-Esmeraldian(s)
(afroesmeraldeno(a)(s)), 13, 22, 38, 42, 44, 46–7, 59, 60, 122, 124, 207–8
Afro-Choteño, 34, 109, 129, 155, 166, 167
Afro-Colombian(s), 91, 96–9, 110, 112
Afro-Panamanian(s), 111
Afro-Peruvian(s), 99, 100
African-Peruvian(s), 100
Aguinaga, Alex, 133
aguardiente (sugarcane alcohol), 22, 45
AIDS (Acquired Immunodeficiency Syndrome), 184, 186
alabado(s), 18–19
Alarcón, Fabián, 108, 114
Álfaro, Eloy, 81–2
Alianza País, 116
Almeida Vinueza, José, xii, 180, 216
Amselle, Jean-Loup, 69–70
Anderson, Mark, 91–2
Andes, 5, 39, 76, 80, 109, 139, 208, 211
anti-semitism, 84
Antón Sánchez, Jhon, 11, 91, 113, 117, 199, 216
Anzaldúa, Gloria E., 71–2
arrullo(s), 18–20
Asante Molefi, 10
Asia, 67
Atacames, 41, 122
Azúcar (dance company), 126
Banco Central del Ecuador, 33, 211
Baartman, Sarah (also known as Sartje Baartman, the Hottentot Venus), 150
banana(s), 13, 140, 188
banana boom, 13, 140
Barbacoas, 12–13
Barabbas, 38, 49–50, 54, 59–61, 208
Bastide, Roger, 19
beauty, see also beauty contest, beauty queen, 1, 6, 84, 122, 128–9, 129, 130–1, 133, 135–6, 138–9, 145–6, 185, 201, 212, 214, 217
beauty contest (beauty pageant),
  see also, beauty, 1, 6, 122,
  128–9, 136, 138, 145–6
beauty queen(s), 128, 130, 133,
  135, 139, 145, 185
Belgian Congo, 85, 211
Belgium, 11, 211
  Belgian(s), 85–7, 211
Bernand, Carmen, 11, 69
Black Atlantic, The, 69
black female(s), see also black women,
  153, 157, 203–4
  bod(y)(ies), 150, 168, 173, 203
“hypersexuality,” 1, 131, 154
sexuality, 204
black magic, 45, 59, 184
black middle class
black women (mujer(es) negra(s)),
  122, 131, 136, 141, 148,
  151–2, 156–60, 166, 168–69,
  173, 203–4, 214
  bod(y)(ies), 6, 151, 153–4, 161,
    166, 168
  femininity, 151
  hypersexuality, 203–4
  sexuality, 6, 140, 150–2, 154,
    156, 158, 160, 173
blanqueamiento (“whitening”), 2, 6,
  13, 40, 42, 73, 77, 135, 138
branqueamento (Portuguese), 73
Bokassa, Jean Bédel, 184
Bogotá, 30
Bolivia, 75, 100, 112
  Bolivian(s), 101
Borbón, 11, 30, 44, 207
Brazil, 10, 30, 73–4, 110, 188, 204,
  212, 232
  Brazilian(s), 203–4
brotherhood(s) (hermandades),
  47, 62
Bucaram Ortiz, Abdalá, 107–8,
  142, 185
Cabello Balboa, Miguel, 12, 181
cacao, 44
Catholic(s), 43, 145
  Catholic Church, 112
<table>
<thead>
<tr>
<th>Term</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pacific Coast</td>
<td>12</td>
</tr>
<tr>
<td>Pacific Lowlands</td>
<td>10, 12</td>
</tr>
<tr>
<td>colonization</td>
<td>30, 70, 86</td>
</tr>
<tr>
<td>colonial</td>
<td>125–8</td>
</tr>
<tr>
<td>colonialism</td>
<td>9, 148</td>
</tr>
<tr>
<td>colony(ies)</td>
<td>10–11, 65, 67, 70, 77, 181</td>
</tr>
<tr>
<td>decolonize(ing)</td>
<td>101</td>
</tr>
<tr>
<td>neocolonial(ism)</td>
<td>10, 148</td>
</tr>
<tr>
<td>postcolonial (post-colonial)</td>
<td>70, 148, 179</td>
</tr>
<tr>
<td>Combonianos Order</td>
<td>112</td>
</tr>
<tr>
<td>Comercio, El</td>
<td>4, 93, 113, 129, 177, 185, 187, 190, 193</td>
</tr>
<tr>
<td>comunidades negras (“black communities”)</td>
<td>see also Proceso de Comunidades Negras (PCN), 57, 90–1, 99, 112</td>
</tr>
<tr>
<td>Confederación Nacional</td>
<td></td>
</tr>
<tr>
<td>Afroecuatoriana (CNA)</td>
<td>115–16</td>
</tr>
<tr>
<td>Confederación Nacionalidades Indígenas del Ecuador (CONAIE), 108–9, 186</td>
<td></td>
</tr>
<tr>
<td>Correa, Rafael</td>
<td>1, 78, 94, 116–17, 119, 186, 195, 207, 210</td>
</tr>
<tr>
<td>Corporación de Desarrollo Afroecuatoriano (CODAE) (Corporation for the Afro-Ecuadorian Development), 115</td>
<td></td>
</tr>
<tr>
<td>corporatism</td>
<td>3–4, 6, 103, 114–18</td>
</tr>
<tr>
<td>cooptation</td>
<td>103</td>
</tr>
<tr>
<td>Costa Rica</td>
<td>176, 186</td>
</tr>
<tr>
<td>creolization(s)</td>
<td>2, 9, 10–11, 33–4, 65–6, 70, 72, 179</td>
</tr>
<tr>
<td>creole(s)</td>
<td>10, 13</td>
</tr>
<tr>
<td>cultural mixing(s)</td>
<td>65–6, 73–4</td>
</tr>
<tr>
<td>crucifix</td>
<td>46, 49, 51, 53–4, 56</td>
</tr>
<tr>
<td>crucifixion</td>
<td>38, 45, 47, 54–5, 59–61</td>
</tr>
<tr>
<td>Cuadernos Afroecuatoriano (Afro-Ecuadorian Notebooks), 11, 17, 111</td>
<td></td>
</tr>
<tr>
<td>Cuenca (city)</td>
<td>133</td>
</tr>
<tr>
<td>cultural malleability</td>
<td>5</td>
</tr>
<tr>
<td>cultural politics</td>
<td>1, 5, 65</td>
</tr>
<tr>
<td>Cunin Elisabeth</td>
<td>11</td>
</tr>
<tr>
<td>Curtin, Philip</td>
<td>11, 181</td>
</tr>
<tr>
<td>Dada, Idi Amin</td>
<td>184</td>
</tr>
<tr>
<td>Darwin, Charles</td>
<td>73</td>
</tr>
<tr>
<td>de las Casas, Bartolomé</td>
<td>80, 90</td>
</tr>
<tr>
<td>décima(s)</td>
<td>13–14, 16, 26, 207</td>
</tr>
<tr>
<td>Décima(s)</td>
<td>5, 9–10, 13–22, 25, 27–8, 30–4, 37, 207</td>
</tr>
<tr>
<td>decimero(a)(os)(as)</td>
<td>14–17, 20–22, 27, 32</td>
</tr>
<tr>
<td>Deleuze, Gilles</td>
<td>38</td>
</tr>
<tr>
<td>Delgado, Agustín (Tín)</td>
<td>175, 185–6, 204</td>
</tr>
<tr>
<td>Derrida, Jacques</td>
<td>38</td>
</tr>
<tr>
<td>Devil, the (Diablo) (Satan), 43, 57, 203, 230</td>
<td></td>
</tr>
<tr>
<td>demon(s)</td>
<td>45, 58–9, 63</td>
</tr>
<tr>
<td>devil(s)</td>
<td>45</td>
</tr>
<tr>
<td>evil</td>
<td>21, 44, 204, 217</td>
</tr>
<tr>
<td>Drewal, Margaret Thompson</td>
<td>38</td>
</tr>
<tr>
<td>Durban Conference</td>
<td>119</td>
</tr>
<tr>
<td>Easter</td>
<td>5, 37, 44, 48</td>
</tr>
<tr>
<td>Ecuadorianness (ecuatorianidad), 40, 79, 122, 128, 180, 187–8, 190</td>
<td></td>
</tr>
<tr>
<td>El Cuerval</td>
<td>11</td>
</tr>
<tr>
<td>Elite(s)</td>
<td>2–3, 13, 29, 40–2, 59, 72, 79, 91, 107, 110, 128, 132, 138–9, 141–2, 145, 151, 176–7, 180, 212</td>
</tr>
<tr>
<td>enslaved</td>
<td>see slave</td>
</tr>
<tr>
<td>Epiphany</td>
<td>49</td>
</tr>
<tr>
<td>etnias autóctonas (“indigenous ethnic groups”), 92</td>
<td></td>
</tr>
<tr>
<td>ethnic absolutism</td>
<td>10, 33 121</td>
</tr>
<tr>
<td>ethnopornography</td>
<td>150</td>
</tr>
<tr>
<td>Espejo, Eugenio</td>
<td>81</td>
</tr>
<tr>
<td>Espinel, Vicente</td>
<td>26–8</td>
</tr>
<tr>
<td>Espinela</td>
<td>26–8, 33</td>
</tr>
<tr>
<td>Estupiñán Bass, Nelson</td>
<td>152</td>
</tr>
<tr>
<td>Estupiñán, Italo</td>
<td>183, 205, 217</td>
</tr>
<tr>
<td>Estupiñán Tello, Julio</td>
<td>212</td>
</tr>
<tr>
<td>eugenics</td>
<td>73</td>
</tr>
</tbody>
</table>
European(s), 68–9, 75, 78, 83, 110, 149, 157, 173
European Union, 109
France, 11, 67, 83–4, 132
French, 67, 84, 158
Football (soccer), 6, 192–3, 218
funeral(s), 18–19
García Salazar, Juan, 11, 32–4, 110–11, 113, 177
Germany, 84, 87, 132, 175–6, 186, 191
German, 84
Global North, 72, 84, 135, 178, 184
Global South, 178
Glosa (gloss), 9–10, 16, 22–3, 29
glosador (glosser), 23
God, 18–20, 29, 43–4, 60–2, 64
god(s), 56
Gran Colombia, 83
Giddens, Anthony, 148
Gilroy, Paul, 69, 121
Glissant, Édouard, 11, 38, 69
griot(s), 33
Grupo Afroecuatoriano, 11, 17, 110–11, 211
Gruzinski, Serge, 69–70
Guatemala, 72, 92
Guayas Province, 82, 133
Guayaquil, 30, 41–2, 110–11, 119, 121, 131, 132–3, 137–9, 141, 181, 188, 196, 203, 211
Hale, Charles, 179
Hall, Stuart, 68, 72, 103, 146, 151, 178
Heaven (gloria), 19, 43
Hell (infierno), 43, 55, 59
heteronormative, 83
hidden transcript, 38, 46, 58, 64
Hintzen, Percy, xi
Hogonaga Serrano, Soraya, 136
Hoffman, Odile, 11
Honduras, 92, 110
Hooker, Juliet, 91, 109
Hoy (daily newspaper), 124–7, 130, 133–5, 185, 201, 212
Hurtado, Jacqueline, 138, 144–6, 201–2, 213–14
hybrid, see also, métis, 66–8, 71, 96
hybridity, 2, 67–8, 70–1
hybridization, 70, 72–4, 96
hypersexuality, 1, 6, 147, 154, 173, 202
hypersexualized, 147
Ibarra, 110–11, 154, 159, 163–4, 167–8, 170–1
ideological biology of national identity, 75–6, 91, 110
Illescas, Alonso de, 12, 181–2
Imbabura Province, 154, 167
indigenismo, 81–2, 182
Inter-American Foundation (IAF), 33, 111, 211
Italy, 218
indio permitido (“allowed Indian”), 89, 105, 146
International Monetary Fund (IMF), 109
“Indian problem” (problema indígena), 76
indigeneity, 2, 91, 93, 112
indigenous ancestry, 40, 176
indigenous communities, 4, 91–2, 94, 99, 181
indigenous female(s), 152–3
indigenous mixing, 2
indigenous organizations, 98
indigenous women, 80–1
interculturalism (interculturalismo), 2, 33, 81 180
interracial, 70, 130
INDEX

interracial sex, 66, 68–9, 81
invisibility, 4, 78, 89, 102–3, 118–19, 121, 128
invisibilization, 4
invisibilized, 2, 196
invisibilizing, 96
Jesus Christ, 19, 29, 49, 199
Christ, 21, 37–8, 38, 44–5, 47–9, 51–62
Jew(s) (Judíos), 2, 28, 37–8, 45–7, 49–50, 52, 54–62
ladino(s), 12, 72–3, 207
La Tola, 11, 42
La Tolita Pampa de Oro, 11, 42
Law 70 (ley 70), 90, 113
liminal, 43, 45, 57, 59
liminality, 45, 64
Limones, 11, 17, 44
Losonczy, Anne-Marie, 11
machoist, 84
magazine, 79, 82, 85, 176, 180, 200–4, 209, 212–14, 216
Mahuad, Jamil, 115, 132, 212
Manabí Province, 139
Mapuche, 95
Marimba, 34, 177
bombo(s), 20, 34, 56
cununo(s), 20, 34, 56
guazá(s), 34, 56
maraca(s), 20, 34, 56
marimba(s), 34, 207
Mariscal Sucre, 83
Martial, René, 83–5
maroon, 48
Mendel, Gregor, 86
mestizaje, 5, 68, 88
métil(se(s)), see also hybrid, 67, 69, 70, 75, 83–6
race mixing, 2, 66–8, 74, 87
racial mixture, 13
mesticagem, 67
mestiço(a), 67, 75
métissage, 5, 11, 13, 65–72, 75, 83–5, 87–8
Middle Ages, 25, 28–9
Mina Lastra, Lady, 136–7
minorities, 3–4, 99, 177
Mintz, Sidney Wilfred, and Richard Price, 10–11
Miss Ecuador (Reina de Ecuador), 6, 122, 128–35, 185
Miss Esmeraldas (Reina de Esmeraldas), 6, 129–34, 136–7, 185, 202, 212–13, 217, 220, 222
missionary(ies), 52, 57, 110, 112, 208
Miss Universe, 129, 134–5, 137
monocultural mestizaje, 1–3, 6, 66, 74, 83, 90–2, 95, 103, 105, 122, 127, 130, 151, 177–8, 180, 187, 196, 200, 209, 211
Montubio, 94
mestiza(o) (mulatto), 2, 68, 72
mulatto(s), 13, 41–2, 64, 82, 86, 138–40, 142, 161–2, 208, 212
mulato(a), 136
mulâtre(s), 86
multicultural turn, 1–2, 5–6, 33, 93, 95, 99, 102, 105, 107, 119, 151, 176–7, 186, 196
national identity(ies), 1, 2, 3, 5, 40, 66, 72, 74–9, 83, 87, 90–91, 110, 127, 129–30, 151, 176, 178, 180, 186, 188, 195–6, 200
Native America, 2
Native American(s), 68, 209
negra permitida (“allowed black woman”), 6, 146
negro(a)(s), 13, 38, 41–2, 62, 78, 91, 93, 95, 113, 123, 149, 181, 183, 195
negro(es), 87, 93, 113–4, 149
New Granada, 12
New Testament(s), 29, 49
New York City, 173
Nigeria, 110, 184, 188
Norton, Presley, 82

Ocles Padilla, Alejandra, 94–95, 117, 120, 195, 200, 211
Ónzole River, 94
otherization, 9, 149
otherizing, 184
Ortiz, Fernando, 47
Otavalo, 153

Pacari, Nina (Pachakutik), 108, 112
Pacific Lowlands, 10, 12–13
palenque, 48, 98–9
Panamá, 11, 142, 181
Pareja Diezcansco, Alfredo, 83
Partido Roldosista Ecuatoriano (PRE), 108, 142
Peru, 12, 30–1, 47, 75–6, 80, 92, 95, 99–100, 110, 181, 200, 209–10
Pichincha Province, 133, 159, 169
Playa de Oro (in Esmeraldas province), 11
plurinationality (plurinacionalidad), 2, 33
polygenism, 73
Pontificia Universidad Católica del Ecuador (PUCE), 11
Portugal, 5, 57
Portuguese, 67, 75
positivism, 73–4
Preciado Antonio, 207
Procesos de Comunidades Negras (PCN), see also comunidades negras, 112
Programa de Desarrollo de los Pueblos Indígenas y Negros del Ecuador (PRODEPINE) (Development Program for Indigenous and Black Peoples of Ecuador), 114
polysemy, 5, 66–8, 75, 87
Public Transcript, 38, 46
Quinindé, 41
Quiteño(a)(s), 122, 124, 154
race mixing, see métis
racial democracy, 73
racial purity, 71, 84
racial-spatial, 5, 31, 38, 57, 60, 62, 64, 79, 121–2, 124, 127, 135, 138–9, 147, 158, 172, 177, 188, 211
reification, 34, 66, 191
Renaissance, 5, 10, 29, 32, 38
reputation, 22, 44, 153, 161
respectability, 74, 123, 131, 139, 141, 145–6
revolución ciudadana (citizen revolution), 1
Rueda Novoa, Rocío, 11
Rumiñahui, 81, 83, 200, 209
Saint(s), 18–19, 21, 30, 43–4
San Basilio, 13
San Lorenzo, 25, 41, 162–3, 165, 208
Santiago River, 37, 39, 42, 46, 199
Santo Domingo de Ónzole, 11, 123
Sarmiento, Domingo, 73
savagery, 40–1, 50, 59, 186
savage, 33, 38, 40, 50, 73, 123, 125, 150, 178, 183–4, 186
Savoia, Rafael, 48, 57, 112
scientific racism, 68, 73, 84
Scott, James, 38
Señora(s), 138–40, 151, 153
sex worker(s) (trabajadora sexual), 160, 173
Selva Alegre, 11, 37–8, 41–8, 56–9, 61, 64, 207–8
Selva Alegreños, 43–4, 48, 62
slave(s), 9, 12, 30, 62, 80, 100, 162, 181, 207, 212
slavery, 33, 48, 212
slave trade, 5, 11, 65, 181
slave trade (transatlantic slave trade), 65, 181
Spain, 2, 5, 10, 12, 24–5, 29–31, 34, 48, 80–1, 132, 138, 181, 187, 204, 207, 216
Spaniard(s), 2, 12, 30–1, 62, 77, 181
Spencerian positivism, 73
Semana Santa (Holy Week), 5, 37–8, 42–8, 51, 53, 56–64, 78, 207–8
socialismo del siglo XXI (twenty-first-century socialism), 119
social Darwinism, 73–4
Darwin, Charles, 73
South Africa, 129, 134–5
Sports, 1, 133, 176, 183, 187–9, 191–3
state corporatism, 3–4, 6, 103
stereotype(s), 1, 6, 122, 149, 152–4, 156, 158–60, 162–3, 172–3, 183, 187, 202–3
stereotyped representations, 6
tagua nuts, 44
Taussig, Michael, 59
Tenorio, Carlos, 175, 186, 204, 216
tercera raíz (third race), 75
The Bible, 28–30, 38, 46–7, 49, 51, 53–4, 57, 59, 61
transatlantic slave trade, see also slave(s), 5, 65
transruption, 179, 196
ultimate Other(s) (blacks as), 3, 75, 90, 119, 176
UNESCO, 80, 109, 186
United Nation’s (U.N.), 3, 34, 89
United States, 1, 10–11, 71, 110, 132, 141, 152, 173, 175, 185, 213
Universidad Andina Simón Bolívar, 32, 34, 211
unmixed, 87
Vasconcelos, José, 74, 81
Venezuela, 19, 110
Velasco Ibarra, María, 83
virgin(s), 130, 153, 157–8, 162
virginity, 157–8, 162, 170
visiones (forest spirits), 18, 43–4, 51, 58–9, 63
velorio, 19
Walsh, Catherine, 2, 11, 91–2, 112–13, 216, 234
West, Robert C., 12
Whitten, Norman E., Jr., 2, 11, 18–19, 22, 40–3, 48, 62, 68, 72, 79, 81, 105, 128, 139–40, 166, 210, 216
white-mestizo(a)(s), 6, 13, 31–2, 40–2, 58–9, 64
white people, 5, 38, 49, 50, 59–60, 123, 152, 162
white supremacy, 70, 73, 87
World Bank, 109, 114, 116
World Cup, 175, 204, 216
mundial (soccer world cup), 175–6, 178, 184, 185–6, 188, 190–6, 204, 216–18
World Health Organization (WHO), 3, 89
World War II (WW2), 22
xenotopia, 150
zambaje, 2, 68
zambo(a)(s), 12–13, 42, 68, 181–2, 184
Zapata Olivella, Manuel, 110
2001 U.N. World Conference Against Racism, Racial Discrimination, Xenophobia, and Related Intolerance, see Durban Conference