"hoochie-mama" popularized by 2 Live Crew, an image that links the hoochie image to poverty. As 2 Live Crew points out, the "hoochie mama" is a "hoodrat," a "ghetto hoochie" whose main purpose is to provide them sexual favors. The fact that she is also a "mama" speaks to the numbers of Black women in poverty who are single parents whose exchange of sexual favors for money is motivated by their children's economic needs.

Within assumptions that normalize heterosexuality, the historical jezebel and her modern "hoochie" counterpart mark a series of boundaries. Heterosexuality itself is constructed via binary thinking that juxtaposes male and female sexuality, with male and female gender roles pivoting on perceptions of appropriate male and female sexual expression. Men are active, and women should be passive. In the context of U.S. society, these become racialized—White men are active, and White women should be passive. Black people and other racialized groups simultaneously stand outside these definitions of normality and mark their boundaries. In this context of a gender-specific, White, heterosexual normality, the jezebel or hoochie becomes a racialized, gendered symbol of deviant female sexuality. Normal female heterosexuality is expressed via the cult of true White womanhood, whereas deviant female heterosexuality is typified by the "hot mommas" of Black womanhood.

Within intersecting oppressions, Black women's allegedly deviant sexuality becomes constructed around jezebel's sexual desires. Jezebel may be a "pretty baby," but her actions as a "hot momma" indicate that she just can't get enough. Because jezebel or the hoochie is constructed as a woman whose sexual appetites are at best inappropriate and, at worst, insatiable, it becomes a short step to imagine her as a "freak." And if she is a freak, her sexual partners become similarly stigmatized. For example, the hypermasculinity often attributed to Black men reflects beliefs about Black men's excessive sexual appetite. Ironically, jezebel's excessive sexual appetite masculinizes her because she desires sex just as a man does. Moreover, jezebel can also be masculinized and once again deemed "freaky" if she desires sex with other women. 2 Live Crew had little difficulty making this conceptual leap when they sing: "Freaky shit is what I like and I love to see two bitches dyke." In a context where feminine women are those who remain submissive yet appropriately flirtatious toward men, women whose sexual aggression resembles that of men become stigmatized.

When it comes to women's sexuality, the controlling image of jezebel and her hoochie counterpart constitute one side of the normal/deviant binary. But broadening this binary thinking that underpins intersecting oppressions of race, class, gender, and sexuality reveals that heterosexuality is juxtaposed to homosexuality as its oppositional, different, and inferior "other." Within this wider oppositional difference, jezebel becomes the freak on the border demarking heterosexuality from homosexuality. Her insatiable sexual desire helps define the boundaries of normal sexuality. Just across the border stand lesbian, bisexual, and transgendered women who are deemed deviant in large part because of their