

Reproductive Violence Across Time: Trans-Temporal Boundaries in *Kindred* and *Corregidora*

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Abstract: This paper examines reproductive violence as a trans-temporal structure of oppression in *Kindred* by Octavia Butler and *Corregidora* by Gayl Jones. Drawing on Loretta J. Ross's theory of reproductive violence and Hortense Spillers's concept of "ungendered flesh", the study explores how slavery transformed Black women's bodies into sites of sexual coercion, forced reproduction, economic exploitation, and kinship rupture. In *Kindred*, Butler portrays reproductive violence through Dana's time travel, revealing how Alice Greenwood's body and reproductive capacity are controlled to sustain lineage under slavery. In *Corregidora*, Jones presents reproductive violence as an inherited trauma transmitted across generations through memory, bodily violation, and reproductive obligation. The paper argues that reproductive violence extends beyond physical abuse into psychological, historical, and social dimensions, linking past and present through embodied trauma. Ultimately, the study demonstrates how both novels expose the enduring legacy of slavery in shaping Black women's sexuality, identity, memory, and reproductive autonomy.

Keywords: Reproductive Violence, Sexual Coercion, Kinship Rupture, Trans-Temporal Violence, Antebellum Slavery

Introduction

Reproductive violence under slavery was structurally embedded in chattel slavery, which legally defined enslaved people as property rather than human beings (Davis 1984; Hartman 1999). Under laws such as *partus sequitur ventrem*, children born to enslaved women automatically became the enslaver's property, increasing wealth and labor without additional cost, so that enslaved women's reproductive capacity was systematically exploited (Morgan 2004). This exploitation was further exacerbated by the enslavers' reliance on coerced reproduction to maintain the labor force following the abolition of the transatlantic slave trade (Johnson 2001; Baptist 2014). With no legal protection against sexual assault, since the rape of enslaved women was not recognized as a crime, sexual violence was institutionalized, making reproductive abuse a central mechanism of slavery (Davis 1984; Hartman 1999).

Socially, slavery functioned through rigid racial and gender hierarchies that shaped enslaved women's lives, forcing them to perform both physical and reproductive labor (White 1986). Racialized gender ideologies cast Black women as sexually deviant, legitimizing constant surveillance, coercion, and sexual violence (Collins 2000). Enslaved families were deliberately destabilized through forced unions, the sale of children, and spousal separation, as enslavers controlled intimacy to prevent resistance (Gutman 1976; Stevenson 1997). Consequently, enslaved women were denied social dignity and the emotional security associated with family life (Hunter 1997). Culturally, reproductive violence was normalized by framing it as an economic necessity: enslaved women were prized for their capacity to procreate, and this profit-driven logic sustained practices commonly described as "slave breeding" (Morgan 2004; Baptist 2014). White women within slaveholding households, though rarely direct perpetrators of sexual violence, benefited from enslaved women's reproductive labor and frequently enforced discipline or arranged coerced relationships (Taylor and Clinton 1984).

Sexual and reproductive harm under slavery can further be understood as a continuum of interconnected practices in which coercion, exploitation, reproductive control, and physical monitoring intersect and reinforce one another across social, legal, and institutional contexts (Kelly 1990; Roberts 1997). These harms constitute a transgenerational legacy, transmitted across generations through memory, behavior, social conditions, and structural inequalities, shaping the lives of descendants long after the direct experience of violence (Hartman 1999; Brave Heart 2003). Recognizing reproductive violence during slavery is therefore essential to understanding contemporary forms of reproductive injustice, as Black women continue to be disproportionately affected by the convergence of gender and racial oppression, especially in areas such as forced sterilization, maternal mortality, and reproductive surveillance (Roberts 1997; Ross and Solinger 2017).

This paper aims to offer deeper insights into Reproductive Violence, which encompasses forced reproduction, sexual coercion, and the rupture of kinship as a trans-temporal structure of power that links historical trauma to its enduring presence in the present. The selected novels for the study are *Kindred* by Octavia Butler and *Corregidora* by Gayl Jones. *Kindred*, published in 1979, illustrates the struggles faced by

Black women in the 19th century through the device of temporal recursion. The central character, Edana, often recognized as Dana, travels across time from 1976 California to the 1815 Antebellum South to protect her lineage. During her time travel, Dana encounters the violence inflicted upon her ancestral grandmother, Alice Greenwood, by her ancestral grandfather, Rufus Weylin, a white enslaver. Her time travel depends on the reckless actions of Rufus, who pushes himself to the edge of danger, knowingly and unknowingly. However, her return is not as simple as her journey; she can return to the present only when her life is in danger. The novel *Corregidora* was published in 1975, illuminating the story of reproductive violence transmitted through generations, especially to daughters. The central character, Ursa Corregidora, a blues singer, is subjected to abuse both mentally and physically by her former husband, Mutt Thomas. Apart from her own experiences, Ursa relates how the white commander named Corregidora physically abused her great-grandmother and grandmother. Both her great-grandmother and grandmother are subjected to bodily violation by Corregidora, and the dreadful pain they experience is passed down to subsequent generations.

Both novels belong to the tradition of slave narratives and neo-slave fiction, a genre that documents sexual exploitation, forced reproduction, and familial rupture, thereby challenging pro-slavery ideologies that portrayed slavery as benevolent or humane (Foster 1994). Within this tradition, women's narratives foreground sexual violence, reproductive suffering, and the emotional trauma of motherhood, in contrast to male narratives that emphasize physical punishment, labor, and escape (Foster 1994). Studies on *Corregidora* have likewise observed that the relationship between traumatic repetition and desire operates as a structuring principle of the novel (Sharpe 2005). However, most existing scholarship examines slavery as a broad historical institution, documenting the physical brutality, emotional deprivation, and systematic dehumanization of enslaved life, as well as resistance and the intersecting structures of racial and gender oppression (Davis 1984; White 1986; Collins 2000). Reproductive violence has received comparatively limited sustained attention, often subsumed under broader discussions of oppression, with less critical focus on how enslaved women's reproductive capacities were systematically exploited through forced childbearing, sexual coercion, and the denial of maternal autonomy (Morgan 2004). Recognizing this gap, the present study foregrounds reproductive violence as a central analytical lens, arguing that such violence was not incidental but foundational to slavery itself (Hartman 1999).

The theoretical framework applied in this study is Reproductive Violence, proposed by Loretta J. Ross, which examines the bodily violations experienced by people who lived under slavery. Ross uses the term reproductive violence in her essay entitled "Reproductive Justice: An Introduction" (2017), where it denotes systematic coercion and control over people's bodies and reproductive lives, including forced sterilization, the denial of resources such as housing, childcare, and healthcare, and the criminalization of motherhood (Ross and Solinger 2017). Reproductive justice is defined as a movement that incorporates reproductive rights into a larger framework of social justice, emphasizing the political, economic, and social circumstances necessary for people to choose whether or not to have children and to raise children in secure and

nurturing environments (Ross and Solinger 2017). The framework delineates three fundamental rights: the right to parent, the right to have a child, and the right not to have a child. Reproductive violence is further recognized in international human rights discourse as “a distinct form of Sexual and Gender-Based Violence” targeting reproductive autonomy, whose impacts can be as profound and long-lasting as those accompanying other forms of violence (Graham and Alag 2024).

This study also focuses on the concept of “Ungendered Flesh”, proposed by Hortense Spillers in her essay “Mama’s Baby, Papa’s Maybe: An American Grammar Book,” published in 1987. Spillers distinguishes between body and flesh, arguing that enslaved Africans were reduced to flesh—branded, violated, sold, and rendered available for experimentation—rather than recognized as full human subjects (Spillers 1987). The body refers to the symbolic form of the organized human being, whereas flesh is that which can be whipped, branded, and experimented upon like a living laboratory. Spillers also condemns the practice of naming enslaved women, listing imposed labels such as “Peaches,” “Brown Sugar,” “Sapphire,” and “Earth Mother” (Spillers 443). Her discussion of kinlessness is particularly relevant to this study, since the rupture of kinship highlights the destruction of familial bonds through which Black families were separated and sold. Both ungendered flesh and reproductive violence are important aspects of enslaved people’s lives. Spillers’ ungendered flesh explains and examines how gendered discrimination differs from the perspectives of males and females, and the enslaver’s control over the enslaved people varies from one to another. Through the lens of these two theoretical frameworks, this study helps readers understand how reproductive violence was used as a tool to destroy the lives of enslaved people, especially in the Antebellum South.

Kindred: Reproductive Violence and the Politics of Enslaved Motherhood

In this novel, Butler depicts reproductive violence as a chain of events that connects the past and the present, like a temporal recursion. Through the protagonist’s unavoidable time travel, Butler shows the cruelty of slavery to contemporary readers. In this novel, reproductive violence is portrayed as the main function that helps to retain the protagonist’s lineage from the 1800s to 1976. Even though the protagonist, Dana, lived in an age where gendered and racial discrimination had changed, when she traveled to the past, she could not help her ancestral grandmother escape from the hands of her ancestral grandfather. Assisting Alice to escape from Rufus would destroy Dana’s entire lineage; therefore, she remained passive.

Alice Greenwood’s victimization due to sexual exploitation is presented as an ongoing and indefinite state of possession; once Alice is brought into slavery, she no longer has rights to her own body, and Rufus completely dominates any access to her body as a result of the legal and social authority that he possesses as a slaveholder. Butler helps readers understand that Alice’s lack of consent is entangled within the very structure of slavery. Even without the visible presence of physical force against her, coercion occurs based on Alice’s reliance upon Rufus, as well as her being aware that any physical acts committed against her would include racial and ethnic domination. Additionally, Rufus’s manipulation of Alice through promises of protection from him

generates continued sexual access to Alice. Furthermore, instead of being seen solely as a means for reproduction, Alice's womb is transformed into an economic and genealogical means to maintain family lineage. In this way, Butler shows how slavery creates a conflation of intimacy with ownership; that is, slavery transforms Black women's sexualities into property. The selling of Alice's children serves as the defining and tragic culmination of Alice's long-standing history of reproductive violence. Alice is held against her will and subjected to cruelty. Her children give her something to hold on to; they help her endure the way she is treated and the fact that she has no control over her life. The children are the only reason she continues to endure hard times, and when there is no hope left, they motivate her to keep going despite all the struggles she faces. The novel presents reproductive violence through the protagonist's experience of time travel. Dana, a Black woman, wed Kevin, a white man. When she initially traveled back in time, she was unaware of the purpose of her journey. She conversed with Rufus during her second journey and realized that the sole purpose of her time travel was to protect her lineage. She also found out that her return was not as smooth as her journey; she could return to the present only when she encountered a life-threatening danger.

Through sexual coercion, forced reproduction, and the rupture of kinship, the study depicts how the white enslavers determined reproductive capacities. In *Kindred*, the repeated violations of Dana's grandmother were not only facts but also a tool invested in the slave system. According to Ross, reproduction becomes compulsory, and kinship creates fear rather than joy. Spillers' framework, "ungendered flesh," is evident through the scenes where Tom Weylin, the father of Rufus, beats the enslaved people as well as Rufus with a whip. The mark of the whip on the enslaved person's back shows how the enslaved people were reduced to flesh if they disrespected or disobeyed the enslavers. Tom Weylin also used a gun to threaten the enslaved people to make them afraid of him. Dana tried to stop Rufus from drowning during her first trip back in time. Rufus' mother struck Dana in an attempt to preserve his life because she felt Dana might be enslaved and that she was a threat. But the moment Dana realized that Tom Weylin was carrying a rifle to shoot, her fear drove her back to the present, where Kevin was waiting for Dana's return.

I turned, startled, and found myself looking down the barrel of the longest rifle I had ever seen. I heard a metallic click, and I froze, thinking I was going to be shot for saving the boy's life. I was going to die (Butler 1979, p 14).

These lines from the novel indicate how the bodies of enslaved people were treated as flesh by beating them or by threatening them. Though Dana intended to rescue Rufus, her attempt ended in a life-threatening situation for her only because she was black. In slavery, race played an essential role in determining one's role either as an enslaved person or an enslaver. Even though some enslaved people had their free papers, they were treated poorly because of their race. The enslavers considered their slaves as property, which would make them profit either way.

In *Kindred*, the rupture of kinship was clearly depicted through the character Sarah, who was the cook of the Weylin Plantation. Sarah was forcefully separated from her family by Tom Weylin and her husband, and three of her children were sold to

different parts of the Antebellum South. Only her fourth child, Carrie, was left because she was mute. Through Sarah's pain, it is revealed that slavery not only violates women's bodies but also breaks kinship. When Sarah expresses her grief to Dana, it is proven that Tom sold Sarah's family members just for the sake of money. The enslavers used to break the familial bonds of enslaved people and gain profit during the slavery era. Another incident that took place in the novel was the sale of Luke, Nigel's father. Luke was sold to a New Orleans trader because he obeyed his master and did everything the master told him. Tom Weylin did not want any of his slaves to have more sense or knowledge than he did, but this time, when he decided to sell Luke, his primary concern was that Luke did not have any sense at all. This shows the duality of Tom Weylin's thoughts.

The novel navigates directly into reproductive violence and gendered flesh through the events of the exploitation of Alice and the fleshing of other enslaved people. All Rufus wants is to keep Alice with him, so that he can use reproductive violence and sexual violations against her body. When Dana tries to make him understand his mistakes, Rufus tries to compare his desperation with Dana's love towards Kevin as an excuse for not letting go of Alice. Dana was confined to two things: her own existence and Kevin, despite her desire to assist Alice. When the novel is read alongside Ross, Alice's situation shows reproductive violence as a structural system that denies enslaved women the right not to reproduce. Rufus determines Alice's sexual rights; that is, denial is meaningless, permission is useless, and pregnancy becomes mandatory. After Alice gave birth to her sons, Rufus used his own children to control Alice. In the chapter "The Fight" in *Kindred*, Butler depicts Alice's love for children, with other children on the plantation. This becomes Alice's vulnerability in escaping from Rufus, both practically and emotionally, and it also connects with kinship. Butler thus exposes reproduction under slavery not as continuity or legacy but as a mechanism that binds both the enslavers and enslaved under one roof.

When Dana plans to search for Kevin by stepping out of the plantation, she becomes afraid of the packs of dogs that were used to tear the flesh of the enslaved people who tried to escape from their enslavers. Through the narratives of Rufus, Sarah, and other slaves, Dana had learned about the punishments undergone by those who tried to escape.

I wasn't really afraid. Dogs with white men frightened me, or dogs in packs- Sarah had told me of runaways who had been torn to pieces by the packs of dogs used to hunt them. But one lone dog didn't seem to be much of a threat (Butler 172).

According to Spillers' concept of ungendered flesh, Alice's body is cleansed of gendered and familial meaning, rendering it forever vulnerable to violation. Her experiences demonstrate that under slavery, gender and pregnancy do not serve as protective categories; rather, they are deconstructed and repurposed to maintain racial control. Ross's reproductive violence paradigm explains how Alice's sexuality and reproduction are forced into a coercive structure that creates lineage without consent and kinship without security. Also, Mbembe's concept of necropolitics (2003) explains

how power determines who lives and who inhabits conditions of social death, exposing how certain populations are kept in states of controlled vulnerability. Alice's death represents the system's breaking point. It demonstrates the lack of viable resistance when the body has been reduced to reproductive meat. Butler's Alice rejects tales of moral resolution or redemptive survival, instead emphasizing the long-term repercussions of reproductive control. This section thus reinforces the study's central claim that reproductive violence in *Kindred* functions as a transtemporal power structure, connecting historical trauma to its ongoing presence in the present and revealing how Black survival is still entwined with unresolved histories of sexual and reproductive coercion.

***Corregidora*: Memory, Reproductive Violence, and Generational Trauma**

The novel, *Corregidora*, depicts the reproductive violence that happened to the women of four generations of the same family. Ursa Corregidora, the protagonist of the story, endured mental and physical abuse at the hands of her former husband, Mutt Thomas. In this novel, reproductive violence is depicted in the form of preserved stories, which passed through generations of daughters as a transgenerational legacy. The book also traces Ursa's realization that her romantic life, which she pursued twice, ended in violence rather than in what she expected. The novel begins with the depiction of how Ursa and Mutt's romantic life turned into tragedy when Mutt felt jealous of Ursa's passion for singing. He pushed her off the stairs, which led to a miscarriage and hysterectomy, meaning she could no longer have children. Because of this tragic event, the legacy of passing down the stories had come to an end, and Ursa decided to move away from Mutt. Later, she felt comfortable with Tadpole McCormick, who was the owner of Happy's, where Ursa had been singing for years. Initially, the relationship with Tadpole went well, but after a few days, he started to abuse her, which made her leave him.

Ross's seminal theory of reproductive violence is revealed through the preserved stories, which were dictated to the family's girls. Ursa's great-grandmother and grandmother, who was his own daughter, were abused by Corregidora, a Portuguese slave breeder. The enslaved women of Corregidora were not only violated by him but also by other men. Corregidora earned money through it. Initially, he forced Ursa's great-grandmother to be with him and the other men, but when she got older, he started forcing his own daughter to do the same. The main motive of Corregidora was to earn money from the enslaved women. My great-grandmama told my ... Even though they'd burned everything to play like it didn't happen. Yeah, and where's the next generation? (Jones 1975, p 7)

These lines indicate the legacy of passing down stories to succeeding generations of the family, which could be evidence of what happened in the past. According to Jones, those stories were not only made-up stories but also the lived experiences of those enslaved people. Reproductive violence not only violates a single woman, but it also affects the entire lineage, both mentally and physically. Though Ursa did not have reproductive violence like her great-grandmother and grandmother had, she had it differently. Because of Mutt's jealousy, she lost her child, and the lineage

broke. The sentence “where’s the next generation?” (Jones 7) shows Ursa’s pain and agony towards Mutt. Even though Mutt tries to patch things up with Ursa, her pain at losing a child and the breaking of the legacy do not allow her to forgive him.

Spillers' theory of the ungended flesh illuminates the interconnected experiences of Ursa and her ancestral lineage. In Ursa’s point of view, it was both Mutt and Tadpole who abused her physically by beating her and forcing her to continue her physical intimacy with them. Likewise, Ursa’s grandmothers faced gendered violations based on flesh. They were forced and physically violated by various men, and the older man Corregidora earned through their bodies and flesh. Likewise, the older man Corregidora considered Ursa’s body his property to control. The gendered flesh in the text emphasizes how the enslavers handled the captive women. The older man Corregidora exploits his enslaved women and his biological daughters, where the father-daughter relationship becomes a loss of meaning. Incest is portrayed not as a moral sin, but as the natural conclusion of slavery's sexual hierarchy. Spillers' ungended flesh is revealed: the Black female body exists outside of customary familial and gender connections, ready for sexual and reproductive exploitation. Reproductive violence controls women’s reproductive decisions; that is, how, when, and with whom reproduction occurs is decided by the controllers. In *Corregidora*, Old Man Corregidora's sexual regime is the most overt example of this type of violence. His plantation functions as a reproductive economy, with Black women's sexuality being commodified, controlled, and weaponized for profit and legacy. The grandmother’s illustration of the past events exposes how reproductive violence acts as an enforced compulsion rather than a personal choice.

The rupture of kinship is demonstrated via the loss of Ursa’s child and the loss of her childbearing ability. Jones portrays reproductive violence and sexual coercion through making generations and passing down the stories as a legacy. But when Ursa is no longer able to create generations, the rupture of kinship occurs. The line “The important thing is making generations” (Jones 20) symbolizes the need to preserve the stories as evidence, which will be spoken of by the world one day. The great-grandmother to her daughter, the grandmother to her daughter, and Ursa’s mother to Ursa dictate the stories to argue that reproductive violence is not only imposed but also inherited. The rupture of kinship also exposes Ursa's sadness. “I lay on my back, feeling as if something more than the womb had been taken out” (Jones 4) indicates the intense grief of Ursa. The reason for Ursa’s grief is the memory made by her mother and grandmother. Apart from the rupture, memory-making was one of the essential factors in the novel. The preceding generation of women keeps dictating past stories to make them into memory. Ross's concept identifies this as reproductive violence that occurs throughout time: the demand to reproduce is internalized, inherited, and ethically enforced, anchoring women to traumatic continuity. Even once reproduction is complete, the urge for evidence endures through memory, storytelling, and mental inheritance. Kinship remains strained, and the body is burdened.

Corregidora stands apart from many depictions of slavery since it insists that these practices are not limited to the past. Instead, they create a logic that endures

through inherited expectations and physical repercussions in the present. Reproductive violence in the novel functions on two levels: first, through direct physical coercion, and second, through the transfer of reproductive obligation throughout generations. Black women are trained not merely to reproduce, but also to view reproduction as their major role in history. This inherited command converts reproduction into a sort of effort dedicated to memory rather than life.

Corregidora proposes replication as an alternative to formal historical archives, which is a significant finding. Because written records of slavery have been lost, the Black female body is the primary source of historical information. Reproduction replaces documentation, while genealogy replaces legislation. This change delegated legal functions to the body. The womb becomes an archive, children become witnesses, and memories serve as evidence. Thus, reproductive violence includes not only physical harm but also cognitive control. Power governs not only who can reproduce, but also how history is understood. The system of reproductive violence imposes an impossible responsibility on Black women. They are obligated to preserve history with their bodies while receiving no respect, protection, or justice for the violence that history recounts. The quest for evidence never ceases, and the verdict is continuously delayed. History is preserved, but accountability is never established.

Corregidora depicts how reproductive violence emerges from a long-term power dynamic. Slavery's sexual economy persists after independence, reorganizing itself in modern relationships, family structures, and physiological sensations. The past is not recalled as distant history, but as a current reality. Forced reproduction, sexual coercion, forced infertility, and kinship breakdown all contribute to this arrangement. History is not passively conveyed; rather, it is actively imposed through bodies, memories, and duties. The story shows how authority perpetuates itself by leaving grief unresolved and handed along. *Corregidora* is an important source for understanding how reproductive oppression relates historical trauma to its continued existence in the present by combining Ross's reproductive violence framework with Spillers' concept of ungendered flesh. The novel does not strive to reconcile or resolve. Instead, it exposes the means by which violence persists, claiming that reproduction has been converted into a weapon of dominance.

Through her experience of disillusionment, Ursa begins to reflect on her own past and on her ancestral past through the women in her family who experienced reproductive violence, as she now sees how these experiences affect her own life today. The control, sexual coercion, and reproductive expectations of the past continue to be present in her current relationships and how she sees herself. What she once saw as individual love failure is now tied to a larger history of exploitation. She gradually integrates the past into her self-awareness, not as a passive legacy, but as critical insight. Ursa begins to identify her own loss within the greater continuum of generational reproductive trauma that has shaped the *Corregidora* women. While mama be sleeping, ... you gon have to lay down dead (Jones 63). These lines indicate how reproductive violence was forcefully inflicted upon the enslaved women.

Also, this represents the trauma of the enslaved women under the old Corregidora. While trauma theory is relevant, particularly in understanding intergenerational transmission and post-memory, this study does not treat trauma as purely psychological. People's desire to produce offspring can be analyzed as not only a reflection of experiences from their past, but also as a generational necessity for reproduction that slavery's effects have impacted on people's physical bodies and sexual lives. This has evolved into a conceptualization of how both bodies are containers of traumatic memories and are subject to regulatory disruption.

This fusion of perspectives stems from both conceiving of trauma and re-conceiving of trauma in terms of reproductive health care and feminist thought as expressed by Black women. In the text *Corregidora*, when an individual destroys the official records of their birth, the perpetration of violence does not cease but rather changes form. When legal documents are burnt, the archive of slavery moves from paper to body and consciousness. Jones maintains that reproductive violence persists not only through forced delivery or sexual coercion, but also through the internalization of supremacy in the minds of enslaved people and their descendants. Ursa's romantic disillusionment highlights the persistence of reproductive violence outside the farm. Her personal connections are shaped by inherited patterns of possession and control, demonstrating that the sexual economy of slavery survives in modern patriarchal systems. Her sexual life disappointment is due to historical recurrence rather than personal failure. By understanding this connection, Ursa sees her own existence as part of a larger pattern of reproductive compulsion. The personal becomes intertwined with history. However, *Corregidora* does not end in despair. When biological reproduction is difficult, Ursa turns to voice. Her blues singing offers a mode of transmission that is independent of the uterus. This metamorphosis does not eradicate trauma, but rather reconfigures survival. Voice becomes a form of witness that rejects commodification and the reproductive urge. Ursa's songs highlight subjectivity outside of the logic of production and exchange. Nonetheless, this choice does not undermine the framework of reproductive violence; rather, it makes a place inside it. The scar is still visible, and history continues to unfold.

This study demonstrates how *Corregidora* views reproductive violence as a system of control that uses the domination of Black female bodies to link the past and present. The legacy of slavery continues to shape sexuality, family, and reproductive meaning in addition to being remembered. This study reveals how Jones' novel forecasts frameworks of reproductive oppression by merging reproductive justice theory and Black feminist philosophy, and offers a literary analysis of how historical trauma continues through embodied transmission.

Conclusion

This study has examined reproductive violence as a trans-temporal structure of power that links historical trauma to its enduring presence in the present. Read together, *Kindred* and *Corregidora* reveal that reproductive violence extends beyond physical abuse into psychological, historical, and social dimensions, linking past and present through embodied trauma. In *Kindred*, Butler portrays reproductive violence as

a power structure that connects historical trauma to its ongoing presence, revealing how Black survival is still entwined with unresolved histories of sexual and reproductive coercion. In *Corregidora*, Jones presents the same violence as an inherited trauma transmitted across generations through memory, bodily violation, and reproductive obligation, showing how the sexual economy of slavery survives in modern relationships, family structures, and physiological sensations. Through the lens of Loretta J. Ross's reproductive violence and Hortense Spillers's ungendered flesh, both novels expose the enduring legacy of slavery in shaping Black women's sexuality, identity, memory, and reproductive autonomy. Together, they demonstrate that reproductive violence is not confined to the past but is actively imposed through bodies, memories, and duties, linking past and present as a single, unresolved history.

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