

Kayla's critical conversation about *Corregidora* is centered around Ursa, her trauma's roots, and how trauma pervades her relationships and daily life. I agree with Kayla's claim that Ursa's background consistently haunts her as well as the idea that "the men in her life treat her as a sexual object and do not acknowledge her intelligence," which is something that I touched on in my post that examines Tadpole's (and briefly Mutt's) traumas. I also agree with the notion that perhaps the most harrowing aspect of the novel is the fact that Ursa was "stripped of her fertility" due to Mutt's pushing her and the hysterectomy that followed the abuse. This makes Ursa's story tragic because her great grandmother, grandmother, and mother all drilled into Ursa the idea that her main purpose is to create generations in order to preserve their familial history—namely, their origins in slavery due to the maltreatment by owner Corregidora.

Again, I concur with Kayla's claim that "the most potent scene that shows Ursa's trauma was Ursa's reaction to 'Max's reach.'" When Max tries to touch Ursa's breasts, she immediately lashes out, and then feels a sort of unwarranted guilt in her attempt to excuse his behavior, stating that "...perhaps he wasn't lying, perhaps he didn't want to make me, just wanted to be hugged and touched" (Jones 96). Here, we see how Ursa's traumas often hinder her ability to have consensual sexual encounters, as well as how her traumas lead to a build-up of guilt within Ursa, as is often the case with survivors of sexual assault.