

Emotion through Narration: Exploring Narrative Empathy in Ian Williams' *The Bad Doctor* and *The Lady Doctor*

S. Garret Raja Immanuel¹   & Nisha Anil Salunkhe²  

Abstract

*This study investigates the impact of graphic novels *The Bad Doctor* and *The Lady Doctor* by Ian Williams on reader engagement, empathy, and emotional response. Utilizing a structured questionnaire distributed among a sample of English literature students, this research aims to quantify the levels of engagement and empathy elicited by these graphic novels and to explore the emotional reactions provoked by the narratives. The findings reveal that the respondents experienced high levels of engagement and narrative effectiveness, with mean scores nearing 4 on a scale of 5. Empathy levels were notably profound, with a significant majority of participants reporting strong empathetic connections with the characters. Emotional responses were diverse and intense, featuring feelings of empathy, sadness, frustration, and hope, indicating the narratives' complexity and depth. The study confirms that graphic novels are a potent medium for evoking rich emotional and empathetic engagement, suggesting their valuable role in education and professional training where understanding and emotional intelligence are crucial. This research contributes to the growing field of graphic medicine, demonstrating the genre's capacity to enhance empathetic understanding in a way that is both accessible and engaging.*

Keywords: Graphic Novel, Narrative Empathy, Reader, Graphic Medicine, and Emotion.

Submitted: 21.11.2024

Accepted: 28.12.2024

Published 30.12.2024

¹S. Garret Raja Immanuel, Assistant Professor, Department of English, Nazareth Margoschis College, Affiliated to Manonmaniam Sundaranar University, Pillaiyanmanai.- 628617, Tamil Nadu, India.

²Nisha Anil Salunkhe, Department of English, SIES College of Arts, Science and Commerce, Autonomous, Sion (West), Mumbai - 400022, Maharashtra, India.

©2024 S. Garret Raja Immanuel & Nisha Anil Salunkhe. This is an open access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction, provided the original author and source are credited.

Introduction

Literature and cultural narratives about physicians have portrayed the heroes, those accepting of no sacrifice except of themselves, holding to absolute knowledge and moral integrity. Second, this portrayal can be traced back to early literary works that pictured doctor as having ideal of wisdom and to healing, as wise, noble saviors in the face of disease and suffering. As an example of such a phenomenon, its possible to cite Romanticism, when “doctor characters were depicted as devoting themselves to their art” so completely that it was viewed as a holy calling, and medicine came to be regarded as a virtuous calling involving a degree of self-sacrifice (Jones 124). More recently, in these studies, researchers point out that heroic archetype is inspiring in as much as it often compels “real life physicians to live up to insurmountable expectations” in that they have to be infallible and selfless at all times (Smith 82). In addition, the hero-doctor is not a universal concept, but related to cultural contexts, especially Western literature may emphasize “the physician’s individual valor”, other may represent the physician’s role as collaborative and community centered (Liang 58). Although these heroic depictions were meant to inspire, they may sometimes cause problems for physicians in the real world of healthcare; there’s a “chasm between what the public perceives about physicians and what actually happens in practice” (Martin 38).

The well keep up with the trend of more complex, humanized physician experiences and emphasize both physicians’ strengths and vulnerabilities. It is one sure sign that there is an increasing awareness of the psychological cost and ethical complexity of medical practice. For example, studies reveal that “contemporary literature and media almost always portray doctors as flawed individuals” suffering from mental health problems, burn out, and ethical conflicts (Shanafelt 129). Furthermore, scholars argue that “medical professional and imperfect hero portrayal corresponds to a perception regarding the interest of the public in transparency and authenticity in high stakes settings like healthcare” (Wear 252). Contemporary narratives are likely to show doctors as those who not only perform acts of saving, but of “relying on the collaborative aspects of medicine in which they depend upon interdisciplinary teamwork to remedy the more complicated issues” (Das Gupta 116). Influenced by this evolving representation, it could lead to a more balanced and realistic understanding of medical professionals, which may “remove unrealistic hopes from the society” about them (Williams et al., 54).

The depiction of doctors in the comics and graphic medicine field has widened beyond a stereotype, but the nuance is revealed through humor, vulnerability and empathy. Themes in graphic narratives tend to be the emotional stress of caregiving, the intricacies of patient interactions, and the goings on in the personal lives of doctors that break with the monolithic ‘hero’ image. As an example of this shift, graphic novel *The Bad Doctor* (2014), which follows a general practitioner navigating personal struggles as well as various ethical dilemmas featuring a doctor who is a deeply flawed, yet human being. These portrayals in graphic medicine can “humanize doctors to show their mental health conflicts and ethical conflicts”, that

are often dropped in traditional text (Czerwicz et al., n.p). Beyond that, comics have the remarkable capacity to “visually depict the tension and ambiguity of medical practice, and enabling readers a location of experiential”, yet powerful, exposure to the predicaments of practicing physicians (Green 312). Graphic medicine interprets doctors as full professionals with both professional and personal vulnerabilities, allowing “empathy and comprehension that doctors have a more complex role than that which they represent” (Farthing 491).

Narrative Empathy

Narrative empathy is the name given to the ability authors of literature and graphic medicine bring on portraying the professional and personal struggles of doctors. By telling these types of narrated stories, the authors engage readers to view these characters not as cold and distant as doctors in clinics but as humans who have human emotional and ethical dilemmas on both in and out of clinic. Narrative empathys studies have demonstrated that “when characters in a story have to either solve some problem that they are experiencing (stress, doubt, personal conflict) or when they are learning such things about the profession that is bigger than the character itself; readers tend to develop it” (Keen 208). This approach encourages readers to view doctors not as infallible heroes and balancing high stakes responsibilities also with the onset of personal struggles, a perspective that can help bridge the patient and the doctor gulf (Hogan 54). Literature and graphic medicine work to humanize the medical profession helping to create multidimensional characters that might increase “real world empathic and understanding toward healthcare providers” (Koenig 48).

Narrative empathy is the readers ability to feel understand and connect to the characters and situation presented in the readers story, a feeling that might make the reader understand the reader and yet be dissimilar to those being read about. Though Suzanne Keen defines narrative empathy as a reader’s “spontaneous sharing of the feelings and perspectives of fictional or nonfictional characters’ potentials of understanding and reduction of prejudice” (208). As the reader imagines himself inside the other’s experience, in order to vicariously experience the emotions, dilemma, and personal challenges conveyed in the text, this empathetic response is a matter of cognitive imagined immersion in another. Narrative empathy is especially successful when “narrative content focuses on the emotional complexity and depth of the text” (Bal 341). In addition, we argue that the very narrative empathy involved here also leads readers to developing attenuational and behavioural changes, becoming more “compassionate and open towards people from different backgrounds” (Oatley 618). This exemplifies how narrative can not only entertain, but also promote a truer, more feeling sense of the other.

This paper aims to analyze how *The Bad Doctor* and *The Lady Doctor* created by Ian Williams use the comic medium to evoke narrative empathy. With these comics, the depiction of complex characters who bravely face professional and personal vulnerability draws readers to emotionally participate through their

struggles. *The Bad Doctor* imagines a general practitioner in the ethical and emotional cave of treating patients, and the social and emotional cajoled living that comes with being considered ill; *The Lady Doctor* thrusts us into the creaky uneven world of the patients seeing Dr Lois Pritchard, who exemplifies the struggle of dealing with secondary opinions and karma, and the public censure of mental illness. Using these comics' visual storytelling to amplify narrative empathy is by drawing the readers into the characters' emotional worlds and personal conflicts, which is only possible in this way. It is suggested that comics are specifically effective at engendering empathy as comic readers are taken through expressive visual cues such as "facial expressions and body language, that, when paired with the narrative, work to engender emotional engagement" (Czerwiec et al., n.p). These graphic medicine works by humanizing medical practitioners through being imperfect, relatable, people, makes a bridge between the patient and the person providing healthcare (Farthing 492).

The key to narrative empathy for a reader is to immerse him or her in the emotions, experiences and ideas of the characters, so that the reader can feel these characters' challenges as one's personal struggles. Often, this process involves lots of detailing, relatable conflicts, and more situations that create emotional affect. In graphic medicine and other narrative forms, authors evoke empathy through the depiction of characters confronting a mix of personal and professional challenges, which are often universal, things such as self doubt, ethical dilemmas, and mental health struggles.

The greatest manifestation of narrative empathy in the comic medium derives from the coupling of visual and textual elements. Some of this visual storytelling work allows readers to pick up on the subtlety of facial expressions, body language, and for panels too, the pacing of emotions and subtext that's often lost in digital form without the aural counterparts. Like the character, the rhythm and layout of panels can determine where the reader concentrates and how they feel emotionally, and can dictate to slow down over heavy moments, or speed through lighter scenes (McCloud n.p). Authors can also use a story medium that facilitates immediacy and intimacy (such as a comic panel with a character pausing momentarily in silent reflection) to create a very direct connection with readers without being explicitly 'empathic'; with the presentation of these stories via a medium which invites empathy as opposed to asking for it, directly (Czerwiec et al., n.p).

Ultimately, readers interpret, respond emotionally to characters' experience, the creating bridge of understanding and compassion, thereby leading readers into narrative empathy. Empathy has been found to generalize the story beyond itself, "helping readers to adopt new views of contextual human beings", such as the understanding of the pressures relevant to healthcare providers (Keen 209). This proves the potency of narrative to engender empathy in the story itself and subsequently draw readers to try to feel empathetic in real life too.

Literature Review

Powerful tools enhancing literacy skills and reader engagement, graphic novels have emerged. The combination of texts with visual ideas creates a multimodal literacy that is becoming ever more important in the field of modern education. The studies have proved that when it comes to narrative structures, readers, as well as students, are more interested in graphic novels rather than the classical novels. For instance, Hammond demonstrated how high school students used the graphic novel *American Born Chinese* as an avenue for them to interpret “complex cultural and emotional themes to enrich their interpretive skills” (25).

Graphic novels have also done especially well with struggling readers, using their engaging visual narratives to support and encourage reading within struggling readers. According to Richardson, they do play a crucial part in motivating reluctant readers, making reading more accessible, and more enjoyable (Richardson 32). Additionally, as indicated by Wong et al., research indicated that graphic novels help improve related reading among bilingual students, despite their existing cognitive styles and previously learned reading abilities (Wong 413).

Graphic novels also mean beyond literacy and help to read the emotions of others as well as develop emotional intelligence and narrative empathy. If readers can be immersed into characters’ experiences through visual and textual storytelling, they will discover new shared experiences with characters from other cultures. Because graphic novels are text and image, Williams argued that these two component accounts offer the capacity for producing empathy in uniquely graphic novel ways, through their layered narratives, wherein readers “interpret emotive and additional contextual qualities” (Williams 13). Like Connors, who studied how high school students actively worked with the semiotic resources of graphic novels to develop meaning, graphic novels can also serve as semiotic resources for Emotional and interpretive capacities (52). Graphic novels present multimodal narratives that are pictorially and emotionally evocative in order to enable readers to infer emotions, to learn motivations, and to relate to characters.

Even with the growing amount of research, there are still gaps of knowledge around what exactly graphic novels are doing for literature students and how they respond to the emotionally intense narratives. Though there is generally consensus that graphic novels aid literacy and empathy, there has yet to be a profound analysis of how they affect the emotional response of students compared to traditional texts. Additionally, there is little research on their utility in promoting the use of advanced literary analysis in formal literature curricula. If we could address these gaps, it could be telling us something about the use of graphic novels as a vehicle of emotional growth and critical thinking in educational settings in general.

Rationale of the Research

Ian Williams, who is both a practicing physician and way accomplished cartoonist brings a particularly rich and nuanced perspective to his graphic novels thanks to his dual background as a practicing physician. This is a combination of

medical expertise along with artistic skill which enables Williams to pull together narratives that are rich with real life medical experiences but also engaging and accessible to us through his visual storytelling. The thematic richness and pressing context within the medical field and larger cultural undertone of the issues motivate me to first select *The Bad Doctor* and *The Lady Doctor* for this study. In these works, the authors explore the personal and professional challenges of the medical professionals, the nitty gritty of mental health, ethical dilemmas of practice, and the human element of medical care. These graphic novels are so resonant to young adults and professionals contending with parallel stages of transition and professional development, and provide a useful way to explore how stories can shape empathy and emotional connection.

Williams' graphic novels are particularly well situated to promote a greater understanding of empathy. By weaving those into the narratives and encouraging readers to deal with the internal states that the characters are struggling with relative to their professional responsibilities and their personal struggles, that's how readers take the stories in. Moreover, the visual elements of the graphic novel format facilitate this prompt and impactful transfer of emotional and psychological states through the use of visual cues such as the facial expression and body language. Additionally, *The Bad Doctor* and *The Lady Doctor* present the chance to peer inside the seldom focused wrapped on medical practice heart of the personal vulnerabilities of those that provide care. The novels present these vulnerabilities in a narrative, and invite the readers to respond with a nuanced empathy to reflect on their own experience and experience of others to a better understanding of the pressures and the ethical complexities of medical practice.

Objectives

- To quantitatively measure the engagement level of readers with graphic novels.
- To assess the depth of empathy elicited by these graphic narratives.
- To explore the emotional responses generated by the stories and how these contribute to the reader's overall experience.
- To evaluate the effectiveness of narrative techniques used in these graphic novels in influencing reader empathy.

This study has the significance of the exploration of how the potential of using graphic novels like Ian Williams' *The Bad Doctor* and *The Lady Doctor* can augment empathy and emotional engagement in readers. The research builds on understanding of how narrative forms, and particularly visual storytelling, can be powerfully employed in educational and other contexts to develop emotional intelligence and empathy through focusing on these graphic novels.

Methodology

In this study a structured questionnaire was used to investigate the effect that the graphic novels *The Bad Doctor* and *The Lady Doctor* had on reader interaction,

empathy and emotional response amongst English literature students. The sample group included 50 students from Nazareth Margoschis College at Pllaiyanmanai, majority of whom were enrolling for literature courses so that we had a relevant, informed group to study with.

To ensure a complete understanding of the participants' experiences and responses, the questionnaire was designed to collect as huge a range of data points as possible. To make the respondents equivalent, demographic information, age and gender, was collected. Participation was based on whether or not participants were English literature students and the status of the student. In order to assess people's reading habits, questions were asked about how frequently people read graphic novels to discover how familiar the medium was. Definitions of participants' exposure to the study texts were created by identifying those who read *The Bad Doctor*, *The Lady Doctor*, or both. We measured engagement levels numerically to determine the degree to which participants were engaged with the texts.

To get qualitative insights, participants talk about their empathy levels, how they experienced this emotional resonance when reading. Affective responses were then explored to determine how the narratives were affecting emotions. Questions also asked about how the texts might have transformed participants' empathy, in particular, the graphic novels' possible transformative emotional effects. Ratings of storytelling techniques were used to evaluate ability to use narration to increase empathy. Finally, qualitative and suggestions for future works were solicited through open ended feedback.

Data Collection and Analysis

Responses were thoughtful and considered by the questionnaire, which was distributed in a written form. The data collected were digitized and analyzed using python programming libraries that were utilized to perform detailed analysis of quantitative data using descriptive statistics and inferential analysis. To determine what was common amongst open ended responses thematically, qualitative data were analyzed.

Statistical Tools

For numerical responses we calculated their means, medians, modes and standard deviations with statistical analysis in python. From these metrics, we gleaned about central tendencies and variabilities of the data, for which the graphic novels' engagement and empathy levels could be evaluated. With this methodology we ensured to systematically and comprehensively understand the nuances of how graphic novels can be impactful in an educational context as well as foster deep emotional and empathetic engagement in literature students.

Results

Metrics	Total Participants	Mean Age	Median Age	Age Range (Min-Max)	Female	Male	Students of Literature
Value	50	21.7	21.5	20 - 24	40	10	50

Table 1. Participant Demographics and Key Metrics

The survey participants provided important demographic data helping to understand the sample population. Study included 50 people on average; age=21.7 years, median age=21.5 years. Participants were of age ranging from 20 to 24 years, which indicated mostly a group that was young adult. On a basis of gender, females constituted a huge majority comprising 40 participants (80%) whereas males accounted for 10 participants (20%). Additionally, all of the participants identified as student of English Literature which indicates a homogenous academic background related to the study. A focused perspective is offered on how young, academically inclined readers engage with narrative empathy in *The Bad Doctor* and *The Lady Doctor* on the basis of this demographic composition.

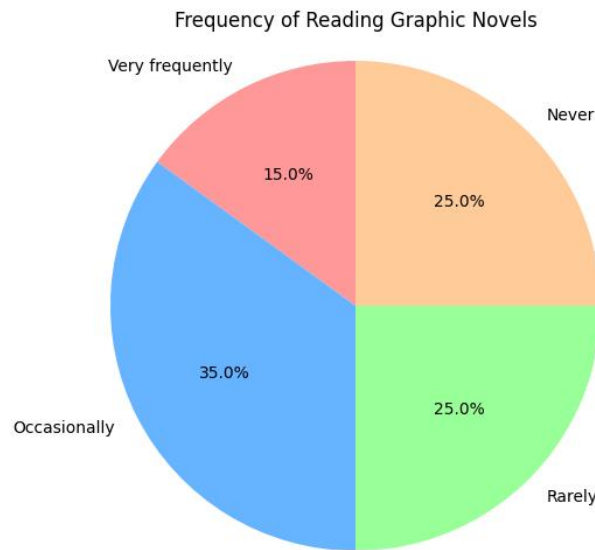


Figure1. Frequency of Reading Graphic Novels

Frequency of reading graphic novels varied among the 50 surveyed participants. Most said they read graphic novels rarely or occasionally, meaning they aren't avid readers of the medium, but know it. The frequency with which participants read graphic novels is a range of engagement with this type of

literature, with more of the participants having a smaller portion of reading one of these types of literature very frequently.

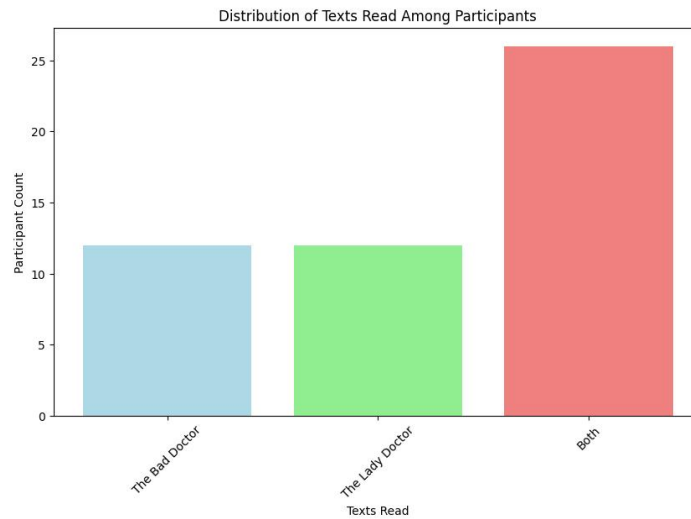


Figure 2. Distribution of Text Read Among Participants

Participants were familiar with terms in the texts read in terms of Ian Williams’ *The Bad Doctor*, *The Lady Doctor* or both. Many participants had read both of these works to demonstrate their deep reading of Williams’s graphic medicine experiments. Some had read just one of the two texts, *The Bad Doctor* or *The Lady Doctor*. In the figures we present, there is a large diversity of exposure to the narratives which adds to a richer understanding of how different readers perceive and empathize with these characters as they appear in these works.

Metric	Mean (Average)	Median	Mode (Most Frequent Value)	Standard Deviation
Value	3.84	4	4	0.37

Table 2. Descriptive statistics for participant responses

An analysis of engagement levels between participants who read *The Bad Doctor* and who read *The Lady Doctor* shows a very high involvement with the narratives. This was found by measuring the mean engagement score to be 3.84, therefore it means that on average participants rated their engagement as being ‘between moderately engaged and very engaged’. A very engaged typical respondent remained steady at 4.0, revealing that median value supported our finding that respondents tended to be leaning towards ‘very engaged’. This

reinforces with the mode of 4 that the most common response of participants was really high level of engagement. The overall high engagement is accompanied by a low standard deviation of 0.37, which suggests that the readers were not spreading out their responses much, rather the responses were clustered tightly around the mean, suggesting that many readers had a similar experience.

The responses were overwhelmingly positive in terms of empathy. More than 80 (or 80 per cent) of respondents express themselves as having been very empathetic towards the characters and their positions, indicating a strong emotional binding and directed through the means of with which the comics' narrative approaches were applied. It's evidence that the graphic novels do a good job of representing the psychological and emotional aspects of being a doctor through the heroes. The other 20 percent of participants said, 'somewhat' they were empathetic, suggesting that although impacted by the stories, the level of emotional engagement didn't stem from a uniform effect worked across all participants, which could be driven by differences in personal life experience and cognitive processing of the graphic novel. The fact that these distribution can evoke empathy is one of the potent things that *The Bad Doctor* and *The Lady Doctor* can do to this audience.

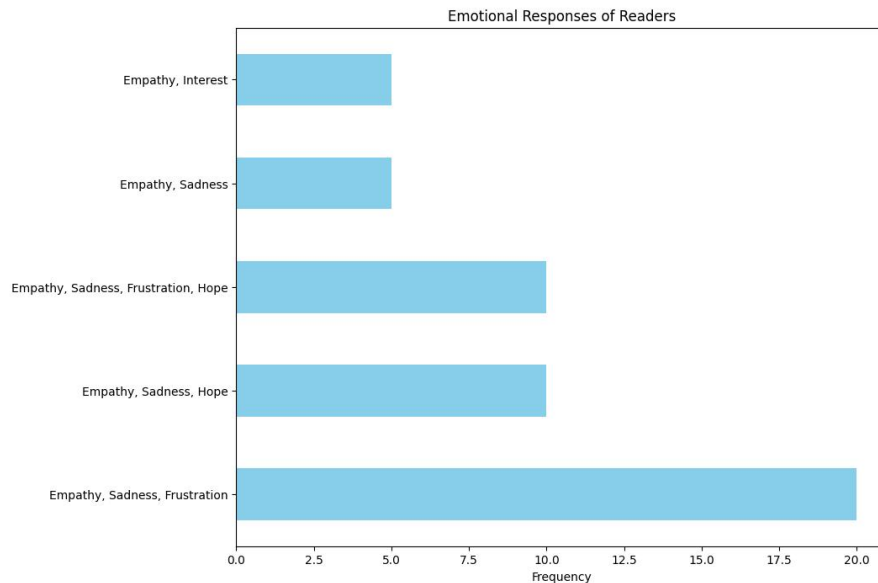


Figure 3. Emotional Responses of the Readers

The data reveals a spectrum of emotional responses elicited by the narratives in *The Bad Doctor* and *The Lady Doctor*. Common themes in these responses include empathy and sadness, often combined with frustration and hope, indicating that the stories successfully engage readers on a deeply emotional level. The presence of mixed emotions like sadness and frustration alongside empathy and hope suggests that the narratives are complex and resonant, reflecting the challenging realities faced by the characters. Such emotional depth is indicative of effective storytelling in graphic novels, which not only entertains but also evokes a profound empathetic

understanding among its readers.

Statistic	Value
Mean (Average)	3.84
Median	4
Mode (Most Frequent Value)	4
Standard Deviation	0.37

Table 3. Empathy Levels Induced by Graphic Novels

These statistics tell that most participants rated the narration very effective and median, mode both were 4 precisely. Low standard deviation indicates that the responses are tightly bunched up at higher end of scale, which implies a generally high approval of the ability of the narration to engage and deliver the narrative.

Discussion

The survey data results about *The Bad Doctor* and *The Lady Doctor* provided interesting insights about reader engagement, empathy, emotional response, and how well the narration does works. Here's a comprehensive discussion and inference based on the provided data:

1. Engagement Level

A mean of 3.84 and a mode of 4 shows that respondents generally felt very engaged in the texts. In these high engagement levels among participants, the low standard deviation (0.37) indicates uniformity. In other words, this variety suggests the texts are versatile enough to hold the readers' interest through a wide audience, indicating that the texts are well told and also relevant to the readers as a whole.

2. Empathy Level

Empathy levels in the culture of this story was very high, and this is demonstrated by the dominant response to the question of whether or not a character would react this way being 'Yes, strongly.' The fact that this feels like a real, visceral reaction indicates that these narratives are doing their jobs well, in the emotional sense, of not only inciting understanding at an intellectual level but helping you feel like you can relate to those professional and personal pains.

3. Emotional Response

Texts elicited different responses regarding emotional effects ranging from

empathy, sadness, frustration to hope. These responses imply that the texts sufficiently induce a sophisticated emotional atmosphere, and in fact incite readers to draw deep on their characters' journeys. Having mixed emotions, like frustration, accompanied by hopeful tears and sad, empathetic tears shows that the narratives are taken very seriously and accurately represent the messy, real workings of life in medicine.

4. Impact on Empathy

First, the results showed a strong empathic impact apparent in the emotional responses and the self reported empathy levels. Most responses suggested that empathetic feelings were thereby strengthened ("Yes, strongly") and we can infer that the narratives are not only of the characters' situations but that they are embodied, at least in part, as meaningful, empathetic experiences for the readers. Such transformation is a major indicator of the power of texts in creating readers' imagination and sentiments.

5. Narration Effectiveness

Similarly high were the scores for narration effectiveness, with a mean of 3.84, a median and mode of 4. The overall high rating across the board suggests that perhaps the narrative techniques, such as first person perspectives, internal monologues, or visual storytelling are particularly well suited to increasing the audience's empathetic engagement. This is further supported by the finding of a strong correlation with high narration effectiveness scores and high empathic or engagement scores, indicating that the very way a story is told in these graphic novels has a huge impact on the entire experience.

Inference

Through statistical analysis and the qualitative data interpretation one may see that *The Bad Doctor* and *The Lady Doctor* do a wonderful job at creating a story and reaching the heart of their audience. Narrative styles are used effectively to help readers to feel an amazing connection to the emotional and professional lives of the characters. A potent empathetic experience is the result of this integration of complex emotional themes into engaging storytelling techniques, both of which contribute to the success of the graphic novels as potent tools of narrative medicine and empathetic engagement in literature.

Coda

Analysis of reader responses to the graphic novels *The Bad Doctor* and *The Lady Doctor* demonstrates the extent to which graphic novels can engage with an emotional and empathetic readership. These results indicate consistently high levels of engagement and narrator effectiveness as evidence suggests narrative techniques employed are incredibly successful at engaging and keeping the reader's attention. Furthermore, the massively intense empathetic replies also join the diverse and intense emotional replies to the characters and their tales show how the novels have the capacity to strike a profoundly personal note with peruses.

Confirming the utility of graphic novels as a compelling medium for tackling intricate, nuanced topics like mental health and the human side of medical practice, these findings demonstrate how the two together can greatly enhance the impact and depth of the message. Graphic medicine is shown here to be able not only to tell great stories, but to foster empathetic capacities in the audience as well, potentially making a contribution in educational and professional contexts in which empathy and understanding are essential.

Works Cited

- Bal, P. M., and Martijn Veltkamp. "How Does Fiction Reading Influence Empathy? An Experimental Investigation on the Role of Emotional Transportation." *PLOS ONE*, vol. 8, no. 1, 2013, e55341. <https://doi.org/10.1371/journal.pone.0055341>
- Czerwiec, M. K., Ian Williams, Susan Merrill Squier, Michael J. Green, Kimberly R. Myers, and Scott T. Smith. *Graphic Medicine Manifesto*. Penn State University Press, 2020.
- Das Gupta, Sayantani. "Shifting Narratives: Teamwork and Collective Care in Contemporary Medical Storytelling." *Health Humanities Review*, vol. 8, no. 2, 2020, pp. 115-130. <https://doi.org/10.1093/hhr.2020.002>
- Farthing, Alice, and Ernesto Priego. "Graphic Medicine as a Community of Practice: Scholarly Production, Social Networks, and Identity." *Journal of Graphic Novels and Comics*, vol. 10, no. 4, 2019, pp. 478-499. <https://doi.org/10.1080/21504857.2019.1636709>
- Green, Michael J., and Kimberly R. Myers. "Graphic Medicine: Use of Comics in Medical Education and Patient Care." *BMJ*, vol. 340, 2010, c863. <https://doi.org/10.1136/bmj.c863>
- Hammond, Helen. "Graphic Novels and Multimodal Literacy: A High School Study with American Born Chinese." *Bookbird: A Journal of International Children's Literature*, vol. 50, 2012, pp. 22-32.
- Hogan, Patrick Colm. *What Literature Teaches Us About Emotion*. Cambridge University Press, 2011.
- Jones, Michael. "Romanticized Healers: The Doctor as Hero in 19th-Century Literature." *Journal of Medical Humanities*, vol. 40, no. 2, 2019, pp. 121-135. <https://doi.org/10.1007/s10912-019-0954-x>
- Keen, Suzanne. "A Theory of Narrative Empathy." *Narrative*, vol. 14, no. 3, 2006, pp. 207-236. <https://doi.org/10.1353/nar.2006.0015>
- Koenig, Amy M. "Medical Narrative and Narrative Empathy: Cultivating Understanding in the Doctor-Patient Relationship." *Journal of Health and Humanities*, vol. 5, no. 1, 2013, pp. 43-59.

- Liang, T., and H. Chao. "Cultural Influences on the Portrayal of Physicians: A Cross-Cultural Analysis of Literature and Film." *Asian Journal of Comparative Literature*, vol. 5, no. 3, 2020, pp. 45–63. <https://doi.org/10.1111/ajcl.2020.003>
- Martin, Alice. "Hero or Human? The Evolving Image of the Physician in Media." *Health Communication Quarterly*, vol. 32, no. 1, 2018, pp. 29–44. <https://doi.org/10.1080/hcq.2018.032>
- McCloud, Scott. *Understanding Comics: The Invisible Art*. William Morrow Paperbacks, 1993.
- Oatley, Keith. "Fiction: Simulation of Social Worlds." *Trends in Cognitive Sciences*, vol. 20, no. 8, 2016, pp. 618–628. <https://doi.org/10.1016/j.tics.2016.06.002>
- Richardson, Emily M. "'Graphic Novels Are Real Books': Comparing Graphic Novels to Traditional Text Novels." *The Delta Kappa Gamma Bulletin*, vol. 83, 2017, p. 24.
- Shanafelt, Tait, and John Noseworthy. "Physician Burnout: A Call to Action." *Mayo Clinic Proceedings*, vol. 92, no. 1, 2017, pp. 129–146. <https://doi.org/10.1016/j.mayocp.2016.10.004>
- Smith, Ruth, and Sahil Patel. "The 'Hero' Archetype and Its Impact on Modern Healthcare Professionals." *Medical Psychology Review*, vol. 15, no. 4, 2021, pp. 78–92. <https://doi.org/10.1016/j.medpsyrev.2021.04.004>
- Wear, Delese, and Brian Castellani. "Beyond the Hero: Modern Representations of Medical Practitioners in Media." *Journal of Medicine in Society*, vol. 13, no. 4, 2021, pp. 250–263. <https://doi.org/10.1007/s10912-021-0053-x>
- Williams, Ian. *The Bad Doctor. The Troubled Life and Times of Dr. Iwan James*. Myriad Editions, 2014.
- Williams, Ian. *The Lady Doctor*. Myriad Editions, 2019.
- Williams, Rebecca, Lewis Thompson, and Harry Berry. "The Rise of the 'Imperfect Doctor': Addressing Expectations in Medical Narratives." *Social Science & Medicine*, vol. 240, 2019, 112576. <https://doi.org/10.1016/j.socscimed.2019.112576>
- Wong, Sarah W. L., Hoi-Ying Miao, Raymond Cheng, and Michael C. W. Yip. "Graphic Novel Comprehension Among Learners with Differential Cognitive Styles and Reading Abilities." *Reading & Writing Quarterly*, vol. 33, 2017, pp. 412–427.