



Everyday Sexism: The Continuum of Sexual Violence in *Ducks: Two Years in the Oil Sands*

Bianca Martin

To cite this article: Bianca Martin (2025) Everyday Sexism: The Continuum of Sexual Violence in *Ducks: Two Years in the Oil Sands*, *a/b: Auto/Biography Studies*, 40:3, 655-666, DOI: [10.1080/08989575.2025.2526307](https://doi.org/10.1080/08989575.2025.2526307)

To link to this article: <https://doi.org/10.1080/08989575.2025.2526307>



© 2025 The Author(s). Published by Informa UK Limited, trading as Taylor & Francis Group.



Published online: 23 Jul 2025.



Submit your article to this journal [↗](#)



Article views: 905



View related articles [↗](#)



View Crossmark data [↗](#)

Everyday Sexism: The Continuum of Sexual Violence in *Ducks: Two Years in the Oil Sands*

Bianca Martin 

James Cook University

ABSTRACT

This article examines how Kate Beaton's graphic memoir *Ducks: Two Years in the Oil Sands* reflects the potential of #MeToo narratives to expose complex power structures that permit and dismiss sexual violence. Beaton visualizes the continuum of sexual violence to respond to the systemic and social silencing she faced.

KEYWORDS

#MeToo; memoir; sexual violence

Introduction

Kate Beaton's graphic memoir *Ducks: Two Years in the Oil Sands* (2022) chronicles a period from 2005 to 2008, time Beaton spent working in lucrative mining jobs to repay her student debt. In *Ducks*, Beaton deftly interweaves social commentary about class, gender, worker exploitation, and the environmental impact of the mining industry to create an autobiographical narrative highlighting how capitalist-driven structures impact people at multiple, intersecting levels. One of the significant recurring themes of the memoir is the sexual violence that Beaton experienced working in an industry where men outnumber women by approximately fifty-to-one (Beaton 2022, 373). Beaton deploys the dual planes of verbal and visual representation unique to the graphic medium to show the sexual violence she experienced at work: she receives sexualized and degrading comments, her personal space is intruded upon daily, and she is raped by two different men. By laying the groundwork to understand how a culture evolves to support sexist attitudes and behaviors, Beaton demonstrates a relationship between seemingly innocuous behaviors and more socially understood forms of harassment and abuse. Beaton positions her

CONTACT Bianca Martin  biancamartin101@gmail.com  College of Arts, Society & Education, James Cook University, Townsville, Australia

© 2025 The Author(s). Published by Informa UK Limited, trading as Taylor & Francis Group.

This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-NoDerivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way. The terms on which this article has been published allow the posting of the Accepted Manuscript in a repository by the author(s) or with their consent.

experiences of sexual violence to systemic issues of power in male-dominated workplaces. In doing so, she writes back against certain presiding cultural scripts about women working in such spaces. Her testimony of these experiences in the form of *Ducks* as a graphic memoir makes visual the often-unseen layers of gendered power dynamics.

Beaton is a Canadian cartoonist known for her webcomic *Hark! A Vagrant* (2007–2018), which features short satirical reinterpretations of famous literary scenes and historical events. Beaton gained a dedicated readership and was praised for using her comic to draw attention to women who have been “unfairly minimized in historical narrative” (Thielman 2022, paragraph 1). In 2011, a book version of the award-winning webcomic was published (Beaton 2011). *Ducks* also began online, as a five-part series of autobiographical comic strips Beaton posted to her Tumblr blog in 2014.¹ Despite the content and style being vastly different from *Hark!*, it continued to receive a positive response and Beaton adapted the comics into a full-length graphic memoir, first published by Drawn & Quarterly in 2022. The original online comics notably did not address the sexual violence Beaton experienced. Instead, the comics focused heavily on the environmental impact (hundreds of migratory ducks died after landing in toxic waste in 2008 at a site where Beaton previously worked) and poor worker conditions of the mining industry. Similar to the depictions of sexual violence in *Ducks*, issues of environmental impact and worker exploitation are shown here to be deeply embedded within a complex power matrix.

Ducks open in the narrative “present-day”: Beaton introduces her autobiographical avatar, twenty-one-year-old Katie, in a direct address to the reader (Beaton 2022, 9). Here, Beaton is explicitly self-referential, explaining, “This is me at twenty-one. I’m much older now, and three dimensional.” Throughout this article, I will refer to Beaton to mean the author of the text and Katie to mean the visual representation of the protagonist portrayed within the text. It is through the narrating “I” of Beaton, we learn that Katie is a recent college graduate with an Arts degree from a university in her rural east-coast Canadian hometown of Cape Breton Island. The financial stress of paying her student loan is framed as Katie’s motivation for seeking work in the mining industry, colloquially known as the oil sands. In the mid-2000s, when the action of the narrative was set, the oil sands of Alberta offered well-compensated employment opportunities, particularly for migrant populations and people from regional Canadian provinces. Beaton continues her direct address to the reader, explaining it was common for young people from her hometown to take on this work. Katie is encouraged by family friends to apply for a job as a tool crib attendant, essentially warehouse job dispensing small machinery and tools. This role was an entry point to the oil sands as an unskilled

laborer, with opportunities to move to the remote camps where the money was better (Beaton 2022, 27). The conversation surrounding student loan debts, limited employment opportunities in regional areas, and financial uncertainty sets up an important recurring theme of socioeconomic power dynamics throughout the text that further supports a reading of *Ducks* as a critique of the systemic abuse of patriarchal capitalist power.

The rural Canadian scenes of the oil sands may seem distant from the Hollywood casting couch most commonly associated with #MeToo, and so, too, might the medium of graphic memoir seem unrelated to the digital networks commonly associated with #MeToo testimony. However, the context of #MeToo provides a vital interpretative framework to understand *Ducks* as occurring within and responding to a broader cultural discourse that connects gendered power and sexual violence, especially at “work” sites where explicitly hierarchical forms of social organization impact the material conditions of subjects and their access to power. Core to the #MeToo movement is exposing how sexual violence is regularly accepted and excused within “capitalist-patriarchal systems of domination” (Wanzo and Stabile 2022, 386). Such capitalist structures normalize power relations that permit sexual violence by overlooking microaggressions and acts of everyday sexism, while also turning the responsibility of these actions back onto the victim (Wanzo and Stabile 2022, 380). Heather Savigny suggests that this normalization, as well as a lack of redress or accountability for perpetrators in the workplace, sends the message “that you can be a sexual predator and get away with it” (Savigny 2020, 3).

The timing of its publication in relation to the breakthrough of #MeToo in October 2017, and the prominence of the narrative of sexual violence lends to a relevant framing of *Ducks* as a #MeToo text. #MeToo opened the conversation for many victim-survivors to share their story to an audience that was primed to listen. Leigh Gilmore describes the event as “the gelling of millions of diverse accounts into a collective voice that exposed systemic bias,” thus shifting the responsibility of the problem away from the individual and calling attention to the greater structures that have enabled it (Gilmore 2023, 4). In this article, I show how Beaton uses the graphic form to demonstrate the interconnectedness of sexual violence within capitalist-driven power structures. By mobilizing the interplay between word and image, Beaton makes visual the subtle or her male colleagues to maintain power and support a culture where such behaviors are normalized deploy ineffable ways microaggressions and acts of everyday sexism.

Ducks is a graphic memoir—an autobiographical narrative told through the medium of comics (Chute and DeKoven 2006, 767). Graphic narratives are “not a mere hybrid of graphic arts and prose fiction, but a unique interpretation that transcends both” and thus requires readers to negotiate the literacies of both art and literature, as well as the

intersections of the textual and the visual (Whitlock 2006, 968). Gillian Whitlock proposes the concept of autographics for reading and analyzing hybrid and multimodal forms of life writing “to draw attention to the specific conjunctions of visual and verbal text in this genre of autobiography, and also to the subject positions that narrators negotiate in and through comics” (Whitlock 2006, 966). In analyzing *Ducks* through the framework of autographics, I attend to the size, shape, and placement of panels, gutters, and text boxes to determine the temporal and emotional rhythm and pacing of the narrative (Chute 2015, 198; Chute and DeKoven 2006, 767; Whitlock 2006, 968). Such a reading engages the multiple layers of self-representation found in the text, specifically the interplay between “stories in the visual plane that are not explicitly signaled by the verbal plane, and vice versa” (Smith and Watson 2024, 118).

Beaton’s work is usefully read alongside other contemporary North American graphic novels that concern sexual violence, adding to a growing body of visual testimony. In her research on women’s autobiographical graphic narratives, Hilary Chute contextualizes the work of two key authors who visualize sexual violence in contrasting ways. Chute explains, “Phoebe Gloeckner takes the radical move of *showing*, of unveiling, sexual abuse in detail, while Lynda Barry uses the elliptical structure of comics precisely to—just as powerfully—*suggest* the scene of trauma” (Chute 2010, 13). While Gloeckner and Barry have differing approaches, Chute contends that their self-representation of traumatic experience “suggests that we need to rethink the dominant tropes of unspeakability, invisibility, and inaudibility that have tended to characterize trauma theory” (Chute 2010, 3). Beaton’s work contributes another significant representation of visual testimony that counters such dominant tropes. Beaton does not explicitly depict rape on the page but instead concentrates on the “everyday” transgressions that occur within her workplace. Beaton furthers the conversation about the pervasiveness of sexual violence by showing the complex and compounding occurrences that make it difficult to escape persistent harassment and abuse in a male-dominated workplace. In doing so, Beaton shifts the focus, and thus the accountability, back onto the perpetrators and those who are complicit through lack of interference or prevention.

Visualizing the Sexual Violence Continuum

In her seminal research into the insidious nature of sexual harassment and abuse, Liz Kelly interviewed 60 women to document the widespread presence of sexual violence in their daily lives and its long-lasting impacts. Kelly’s findings in *Surviving Sexual Violence* (1988) were groundbreaking in exposing the pervasive nature of the varying acts she placed under the

umbrella of sexual violence and remain useful today to understand contemporary rape culture. Kelly utilizes the phrase continuum of sexual violence as a means to link “specific forms of sexual violence to more common, everyday aspects of male behaviour,” foregrounding the social and cultural issues that enable and permit those specific forms of sexual violence to occur (Kelly 1987, 50). Understanding sexual violence as a continuum can show “how “typical” and “aberrant” male behaviour shade into one another,” calling attention to acts that may not fall under a legal definition of harassment or abuse (Kelly 1988, 75). I draw on this concept of a continuum of sexual violence in my reading of *Ducks* as a text that significantly highlights the instances of “everyday sexism” and “routine oppression” that Beaton faced “in men’s use of gesture and language” (Kelly 1988, 103). Analyzing sexual violence in *Ducks* through Kelly’s continuum promotes a reading that encompasses not only the individual incidents, but also the impacts of the cumulative experiences. Through the graphic form, Beaton visually attends to the microaggressions and tactics of intimidation employed by her male colleagues and implicitly assembles these behaviors under a cultural backdrop, “which legitimizes and normalizes sexism and its manifestation in sexual assault, harassment, violence, and abuse” (Savigny 2020, 14).

Kelly reframes acts of everyday sexism as intrusive forms of harassment that are a means of asserting power and control over another, which ultimately denies choice and removes agency from those experiencing it (Kelly 1988, 106). These forms of harassment are more likely to be “defined by men as acceptable behaviour,” such as “a bit of fun’ or ‘only a joke” rather than a serious act of harm (Kelly 1987, 49). Throughout *Ducks*, Beaton illustrates the regular unwanted attention and intrusions of space she received while working in the oil sands due to her gender. These are acts amplified in risk and significance because of the isolated workplace, where Katie is regularly depicted working solitary overnight shifts. In one scene at the tool crib, a partially obstructed clock is on the wall behind Katie, with both hands pointing toward twelve to indicate midnight (Beaton 2022, 78). The following panel pans out to a wider view of the warehouse, showing Katie alone in the aisles, suggesting she is alone in the building. The first panel of the next tier shows an unidentified male worker standing at the counter calling out, “Helloo-oo-ah! It’s you we have tonight, I see you back there!” (Beaton 2022, 78) (see [Figure 1](#)). While this encounter is ostensibly within the context of a shared workplace, in proceeding dialogue the reader learns the worker is not there to obtain any supplies for his job, but to spend time indoors away from the cold weather. The worker’s call to Katie therefore takes on new meaning, with the careful depiction of isolation showing how this situation also produces an otherwise unseen risk and danger. The worker leans



Figure 1. Panels from page 78 of *Kate Beaton's Ducks: Two Years in the Oil Sands* © 2022. Used with permission of Kate Beaton and *Drawn & Quarterly*.

forward on the counter of the tool crib as he probes Katie: “Hey, tell the truth. You here on nights, you ever take anyone out back? For a little—you know...” (Beaton 2022, 79) Katie’s response is reserved. She is depicted in a portrait across three panels, with her body remaining in the same posture and her face illustrated neutrally. The only change occurs in the second panel, after a beat of silence in the first panel, where a small speech bubble contains the single word, “No.”

The worker proceeds to talk about a woman who previously worked in the tool crib and complained when a different worker made a similar comment to the one he just made. He says, “She got him fired quick, boy!” and is depicted slamming his fist down onto the counter (Beaton 2022, 80). The worker’s facial expression and posture have become tense, in contrast to how he is shown when he first entered the tool crib: now his brow is furrowed and he is rigid, leaning forward as his fist makes contact with the table. The next panel is a close-up of the worker’s face, his hand now lifted and his expression softened saying, “I mean, it’s a

stupid fucking thing to say but learn to take a joke, right?” (Beaton 2022, 80). The final panel of this tier pulls out to a wide view of the tool crib. Katie is barely visible standing, pushed to the extreme left of the panel, behind the counter, while the focus is on her male worker one hand placed on the counter, leaning towards Katie while saying “Fuckin’ crazy girl, probably making everyone miserable wherever she fucked off to.” The final tier in this scene again depicts Katie across three panels, in the same stationary position as earlier; this time her facial expressions indicate discomfort, her eyes peer off to the side, and grimace lines form around her mouth. Although there is a speech bubble in each panel, Katie does not speak, as it is the male worker who concludes his story and leaves. Here, Beaton visualizes how the worker’s speech has intruded Katie’s space by maintaining the visual focus on Katie while the speech bubble belonging to the worker enters the frame from the side. In this interaction, he has not required a response from Katie but has instead spoken at her, seemingly unaware of her disinterest and discomfort. Significantly, in this scene the reader can contextualize the multiple layers of obstruction preventing her from escaping this intrusion. The configuration of the tool crib places Katie behind the counter, with the male worker across from her and the exit located at the far end of the building behind him. Katie’s work obligates her to remain in the tool crib and the physical presence of the male worker as a barrier to the exit also prevents her from leaving.

In this scene, Beaton artfully constructs layers of meaning through the visual and verbal narratives to make visible “something as intangible as being unable to speak” (Tolmie 2013, xi). Each panel works to inform the reader of the implied danger of this interaction and demonstrates Katie’s apparent lack of response. Beaton depicts Katie as stationary and mostly silent, in contrast to the worker’s many physical movements. The multiple panels depicting Katie in a stationary position create an illusion of being frozen in place on the page. In contrast, the worker’s frequent change in demeanor in the course of their interaction is also significant. He enters the tool crib in a seemingly playful mood but becomes rudely dismissive as he talks, the increasing intensity of his swearing reflecting his escalating mood. The worker’s movements and dialogue combined create a feeling of instability, suggesting volatility. His comment to Katie of “learn to take a joke” echoes Kelly’s sentiments about men viewing many types of sexual violence as acceptable behavior, labeling it as “a bit of fun” or “only a joke” and therefore diminishing women’s experiences. But it is also clearly a threat. The course of the conversation has revealed to Katie that women who speak up will suffer social ostracization and condemnation, perhaps even to the point of losing her employment. The worker’s comments suggest the woman who complained is no longer working there. The threat here is not just social, but also structural as Katie believes she cannot pay her debts without this job.

Beaton reveals the recurrence of such incidents in another scene where Katie is again depicted behind the counter at the tool crib as a different male worker approaches asking about her day. Katie says that it has been atypically busy, and the male worker replies, “They’re just here to get a look at you,” and goes on to tell Katie there is a lineup of men “all the way around the building” (Beaton 2022, 161–162). The tool crib is illustrated here as a room with a partitioned window, with Katie on one side and the male workers lining up on the other. Throughout this scene the male worker speaking with Katie is shown leaning in towards her, his arms resting on the counter and visually blocking half of the window. A door is shown next to the window, but again, the suggestion here that the only means of exit for Katie is directly past the lineup of men, past the worker who is actively blocking her, and also then, away from her role, her employment, and her income. Kelly suggests that through acts such as sexualized comments, intrusion of space, and unwanted attention, “men deny women the choice of which individuals to interact and communicate with” (Kelly 1988, 106). In *Ducks*, an isolated and male-dominated working environment further complicates this dynamic. Beaton depicts male workers as a continuous physical presence, even when this is not necessary for doing their job. This unwanted attention is an intrusion that Katie cannot escape without risking her social standing in her workplace and, ultimately, to her livelihood. *Ducks* is a comprehensive depiction of the gendered power dynamics of the oil sands, underscoring how sexual violence is deeply ingrained within such hyper-masculine spaces.

Visualizing the Practice of Witness Tainting

Beaton’s text conveys more than the sexual violence she experienced in the oil sands. She also depicts the silencing Katie faces from her colleagues, coworkers, and managers that prevent her from speaking out. In doing so, Beaton draws attention to the minimizing, discrediting, and victim blaming that victim-survivors often face in sharing their stories. Gilmore refers to these actions as witness tainting, a means to understand “how women’s witness is discredited by a host of means meant to *taint* it... such that not only the testimony but the person herself is smeared” (Kelly 1988, 2). The concept of tainted witness emphasizes that women do not inherently lack credibility but demonstrates how social and cultural beliefs work to turn someone into a tainted witness in the act of testimonial judgment (Kelly 1988, 17). Approaching women’s testimony with this historical and social positioning allows readers to contextualize the challenges Katie faced in speaking out about her experiences during the time they happened to her, and underscores the necessity for graphic memoir as an “alternative jurisdiction” for Beaton’s testimony.

So, Beaton depicts how Katie was turned into a tainted witness through a series of scenes that call attention to the culture of victim blaming, an act that “seeks to degrade individual women’s capacity to receive sympathy, understanding, and justice by shifting focus and responsibility away from perpetrators and onto victims” (Kelly 1988, 10). Notably, it is only after the incident where the men lined up to see her, approximately one-third into the narrative that Katie attempts to speak about the sexist treatment she has faced. When Katie requests not to return to that specific work site, her manager to discuss the situation calls her. Finally expressing her discomfort with the unwanted attention she has received, her manager asks: “And did you feel threatened?”—a statement that minimizes Katie’s experience through attempting to qualify it (Beaton 2022, 164–165). The manager explains, “You knew this was a man’s world when you came, it’s not always nice. But you knew what you were getting into.” Gilmore argues that women victims of sexual violence are regularly viewed as culpable for their experience due to the belief that they brought it upon themselves in some way, either through initiating the interaction or because they “didn’t leave if they felt endangered” (Gilmore 2017, 10). Katie’s interactions with her manager exemplify the idea that it is her own fault for the harassment she has experienced. Her manager deflects any accountability back on to her: she needs to “get a thicker skin” (Beaton 2022, 165). Despite having felt threatened, Katie is unable to convey to her manager that she felt threatened. Kelly explains that “experiences which were extensions of typically male behaviour were often difficult for women to define as abuse,” both for themselves and also for others (Kelly 1988, 151). Katie’s discomfort is visually depicted throughout her interactions, but she rarely articulates what is happening as abuse, harassment, or violence. Her attempts at speech—for instance, to her manager—are shown as minimized and contained by the discourse of her workplace as a “man’s world” and by the implication that she should have known what to expect by choosing to work there (Beaton 2022, 165). Near the end of *Ducks*, Katie reflects on these moments with her sister and explains, “you can’t even accuse someone of anything, unless they’ve really crossed a line” (Beaton 2022, 297).

However, we see that even when a line “really” is crossed, Katie still experiences victim blaming that attempts to discredit and minimize her experiences. In a conversation with two male colleagues, Katie says she has noticed that men are rarely punished for inappropriate behavior at these work sites. One colleague complains, “Yeah, but I bet some women have gotten guys fired just for pissing them off. They can say anything. ‘He raped me’. Guaranteed fired” (Beaton 2022, 204–205). When Katie discloses that she has, in fact, been raped at the camp, her other colleague replies, “You were loaded, that’s not the same thing. That’s regret.” In this

scene, the verbal and visual cues provide the reader with juxtaposed narratives. In the narration captured in speech bubbles, Katie repeats, “It doesn’t matter” when her colleagues press for more information (see [Figure 2](#)). However, the visual narration has a different story to tell: we see Katie bring her knees to her chest, her head drops low as she looks downward; shading appears on her cheeks. Significantly, as the panels’ progress the background shading also darkens, providing an overall shift in mood and atmosphere and evoking a feeling of shame and withdrawal.

Gilmore explains that “shaming, victim blaming, discrediting, and denunciation attach to women’s testimony so predictably, and are so regularly associated with it, that these negative affects function as prolepsis: they are a threat that prevents women from testifying” (Gilmore 2017, 7). Gilmore’s argument is articulated in *Ducks*, in a scene where Katie has disclosed the rape to a family friend who is also working at the camps. Katie explains, “If I yelled and they heard and they thought...I was sleeping around...How would they treat me then? It was bad enough” (Beaton 2022, 380–381). Katie is aware of the social consequences of attempting to stop the rape or to accuse her rapist and even in that moment she deems the cultural consequences harder to deal with than the actual violence. She elaborates, “I wasn’t scared of him. I was scared of everyone else.” Kelly identifies the connection between reputation and harassment for women: “Once women are defined as ‘loose,’ ‘fair game’ in men’s eyes, future harassment is justified,” as men will deem a woman as being sexually available (Kelly 1988, 104–105). Scenes like this one in *Ducks*, illustrate some of the complex restrictions that can determine how and when sexual violence is disclosed. The interplay between the textual and the visual registers tell the reader how Katie was turned into a tainted witness



Figure 2. Panels from page 205 of Kate Beaton’s *Ducks: Two Years in the Oil Sands* © 2022. Used with permission of Kate Beaton and *Drawn & Quarterly*.

but also shows how a culture can create an unsafe and hostile environment in which to speak. Beaton portrays ordinary everyday experiences that, through the graphic form, move from the private sphere into the public, commanding space within the public discourse of sexual violence (Chute 2010, 141).

Conclusion

Gilmore states that “survivors are continuously troubled by accusations of bad timing,” either “crying rape” or “speaking out too late” (Gilmore 2020, 28). Significantly Beaton’s original 2014 Tumblr comics did not address the sexual violence she experienced while working in the oil sands, but it features prominently in *Ducks*. One of the dominant cultural scripts about sexual violence that #MeToo challenged was that it “forced the bad timing accusation to malfunction,” opening space for survivors to disclose their experiences to an audience primed to bear witness (Gilmore 2020, 28). In the afterword of *Ducks*, Beaton addresses her anxieties of including the narrative of sexual violence, explaining “I have seen many people quick to become defensive against the suggestion that gendered violence exists in places like the oil sands” (Beaton 2022, 434). She states that those who worked in the oil sands, or had family members working there, are “insulted by the insinuation of being lumped in with anything to do with something as abhorrent as sexual assault” and “have little patience for outsiders with accusations of old Wild West stereotypes” (Beaton 2022, 434). Again, this narrative thread of witness tainting through discrediting, minimizing, and victim blaming produces uncertainty in speaking up. Beaton uses the visual plane to communicate behaviors and interactions that are difficult to define within the social and cultural discourse as harassment, abuse, or violence. Beaton uses the multiple layers of representation available through the graphic form to place such seemingly harmless interactions within a greater context of gendered power dynamics. Such graphic witnessing serves to expose sexual violence as a systemic issue that is perpetuated through a culture of power and domination.

Note

1. These comics can still be accessed through Beaton’s now defunct Tumblr: <https://beatonna.tumblr.com/post/81993262830/here-is-a-sketch-comic-i-made-called-ducks-in>.

Disclosure Statement

No potential conflict of interest was reported by the author(s).

Notes on contributor

Bianca Martin is a PhD candidate at James Cook University, Australia. Her research explores the intersections of life writing, sexual violence, and activism.

ORCID

Bianca Martin  <http://orcid.org/0009-0005-6535-7363>

References

- Beaton, Kate. 2011. *Hark! A Vagrant*. London: Jonathan Cape.
- Beaton, Kate. 2022. *Ducks: Two Years in the Oil Sands*. London: Jonathan Cape.
- Chute, Hillary L. 2010. *Graphic Women: Life Narrative and Contemporary Comics*. New York: Columbia University Press.
- Chute, Hillary. 2015. "The Space of Graphic Narrative: Mapping Bodies, Feminism, and Form." In *Narrative Theory Unbound: Queer and Feminist Interventions*, edited by Robyn Warhol and Susan S. Lanser, 194–209. Columbus, Ohio: Ohio State University Press. <https://doi.org/10.2307/j.ctv8j6sv>.
- Chute, Hillary, and Marianne DeKoven. 2006. "Introduction: Graphic Narrative." *MFS Modern Fiction Studies* 52 (4): 767–782. <https://doi.org/10.1353/mfs.2007.0002>.
- Gilmore, Leigh. 2017. *Tainted Witness Why We Doubt What Women Say about Their Lives*. Gender and Culture. New York: Columbia University Press. <https://doi.org/10.7312/gilm17714>.
- Gilmore, Leigh. 2020. "Graphic Witness: Visual and Verbal Testimony in the #MeToo Movement." In *The New Feminist Literary Studies*, edited by Jennifer Cooke, 1st ed., 25–40. Cambridge, UK: Cambridge University Press. <https://doi.org/10.1017/9781108599504.003>.
- Gilmore, Leigh. 2023. *The #MeToo Effect: What Happens When We Believe Women*. New York: Columbia University Press.
- Kelly, Liz. 1987. "The Continuum of Sexual Violence." In *Women, Violence and Social Control*, edited by Jalna Hanmer and Mary Maynard, 46–60. London: Palgrave Macmillan UK. https://doi.org/10.1007/978-1-349-18592-4_4.
- Kelly, Liz. 1988. *Surviving Sexual Violence. Feminist Perspectives*. Minneapolis: University of Minnesota Press.
- Savigny, Heather. 2020. *Cultural Sexism: The Politics of Feminist Rage in the #MeToo Era*. Bristol: Bristol University Press. <https://doi.org/10.56687/9781529206463>.
- Smith, Sidonie, and Julia Watson. 2024. *Reading Autobiography Now: An Updated Guide for Interpreting Life Narratives*. 3rd ed. Minneapolis: University of Minnesota Press.
- Thielman, Sam. 2022. "How Kate Beaton Paid off Her Student Loans." *The New Yorker*, September 23. <https://www.newyorker.com/books/page-turner/how-kate-beaton-paid-off-her-student-loans>.
- Tolmie, Jane. 2013. "Introduction: If a Body Meet a Body." In *Drawing from Life: Memory and Subjectivity in Comic Art*, edited by Jane Tolmie, vii–xxiii. Jackson, MS: University Press of Mississippi, <https://ebookcentral.proquest.com/lib/jcu/detail.action?docID=1181938>.
- Wanzo, Rebecca, and Carol A. Stabile. 2022. "#MeToo: A Biography." *Biography* 45 (4): 379–394. <https://doi.org/10.1353/bio.2022.a910376>.
- Whitlock, Gillian. 2006. "Autographics: The Seeing 'I' of the Comics." *MFS Modern Fiction Studies* 52 (4): 965–979. <https://doi.org/10.1353/mfs.2007.0013>.