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Disneyization of Quadara: Unveiling the Disney World in *Four Dead Queens* by Astrid Scholte

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Abstract: Astrid Scholte, an Australian YA author, painter, and artist, has produced artistic works based on fast-paced fantasy fiction, magical world-building, and thriller mysteries. This research aims to critically analyze the Disneyized world that appeared in Scholte's *Four Dead Queens*. The purpose is to explore the themed environments and the social environments operated by consumption forms and the characters' aesthetic and emotional performances. This paper asks: if the Disney-themed world appears in the novel's setting; if the Hybrid Consumption helps Quadara stay longer; and if the employers affect employees/characters' psychology, compel them to perform emotionally and robotically. For collecting data, this research followed the Library Research Process. From the Qualitative Approach, contextual analysis was done by evaluating Bryman's *The Disneyization of Society*. By applying Bryman's theory, this study explored the Disney-themed quadrants, quadrants, buildings, apartments, roads, and outfits. Additionally, it deduced that the more needs fulfilled by the queens through consuming hybridity in the Quadara collectively and in their quadrants individually, the longer they get the expected results. Furthermore, the study demonstrated the emotional and robotic lives of the characters being employees in their respective quadrants. While covering the value of a themed world in the novel's modern world-building and its fusion into Hybrid consumption, this study contributes to the existing fantasy fiction and modern Disney Literature in depth.

Keywords: *Disneyized, Themed-environments, Hybrid Consumption, Disneyization, Performative Labour.*

1. Introduction

Since the day Walt Disney created Disney World, both youth and oldies (young from the heart) seem passionately involved in its modern and magical world-building. Being a Disney aficionado, it is worth watching for me to observe the effects Disney has put on people's imaginations leading them to fantasy lands. People adore Disney World and its fictional characters to their core and love to shop for them. For "Make-A-Wish", each year, more than 10,000 wishes are granted at Disney Parks for an adventurous trip to Disney World Resort, Disneyland Resort, and a cruise on Disney Cruise Line. (Smith) The survey shows that the maximum number of requests are for Big Cheese, our favorite Mickey Mouse from *Steamboat Millie* (1928), and for royal sisters Anna and Elsa from *Frozen 2* (2019) (Smith, "Disney Parks"); that clearly shows that people were and are in love with Disney movies and its characters regardless of their age.

Over time, the world has become Disneyized from America to all around the globe. Being a Disney enthusiast, Astrid Scholte kept the Disney world in her mind while writing her debut novel *Four Dead Queens* (2019). She depicts the Disney world and characters in her novel and sells T-shirts, hoodies, tote bags, mugs, neck gaiter, and stickers composed of characters and famous quotes from her novels. She has admired the Disney world since childhood and so, acknowledges the value of selling and merchandising goods while living in a modernized world.

Four Dead Queens is a Young Adult (YA) fantasy fiction novel revolving around Royal murder mysteries. The novel gives Disneyesque vibes that resemble a Walt Disney Movie. The narrative cuts between the queens' stories and the story of a young protagonist, Keralie: a resourceful dipper working under the primary antagonist, Mackiel; and Varin, a loyal messenger, carrying an important Eonist comm case from the palace that Keralie steals from him. Along with Mackiel, the murders have been planned by a hidden secondary antagonist, Arabella: Queen Marguerite's daughter.

Disney films always portray the love that can be espied throughout this novel: the unconditional sisterly love between Queen Marguerite and Queen Iris, the loyal love between Queen Stessa and her advisor Lyker, the romantic love between protagonists Keralie and Varin, and the Lesbian love relationship between Queen Iris and Queen Corra. The reins of the novel are all in the hands of strong female characters, whether it is about positive characters: Keralie, Queen Iris, Marguerite, Corra, and Stessa, or a negative one, Arabella. Scholte deliberately focuses on their strengths as she believes in the thought that deep inside every woman, there lies a queen. That's why Scholte dedicates her novel to all the queens out there: "To the queen in all of us. May she be brave, self-confident, opinionated, unapologetic, and determined to achieve her dreams." (p. 4)

The transformations are the essential trait of the modern Disneyized world: whether it is a physical makeover of Keralie being Torain to Eonist, or it is of Lyker being an artist to an advisor of the Queen Stessa or even an emotional transformation of Keralie and Varin's personalities. Further, Risks have been taken time and again by the protagonists to carry forward Disneyesque elements. A set setback is apparent. Just when you consider Keralie is safe, there is

a surprise that blows your mind up. BOOM! how could you not see this coming? And after the resolution of all this chaos, the novel ends up on a happy note with Keralie's words: "I was home" (Scholte, 2019, p. 411). The ending shows the blessedness of the protagonists (Keralie and Varin) being home and the worst fate of the antagonists (Mackeil and Arebelle) being in jail. These all are the essential traits of the Disney world that Scholte portrayed beautifully from beginning to end.

Disney films know how to portray history in the middle of the story similarly, Scholte narrates that early in the founding of the country, Quadara had been ruled by a king. The 10th king famously married four women, one from each quadrant, "to taste all that Quadara has to offer" (Scholte, 2019, p. 53). When he died, leaving no children to inherit his throne, his wives decided that they were going to rule the country together. Each queen had to represent the quadrant she was from, thus giving equal power and voice to every region of the country. Quadara has been ruled by four queens at an equivalent time, co-ruling, ever since. (Scholte, 2019, p. 54-55)

Like Disney queens, these queens too developed a set of rules, called "the Queenly Laws" (Scholte, 2019, p. 10-11), that set the stage for how will the country be ruled from that day forward. These laws provide stability and structure to the Quadara, the government, and the rules of succession. Also, the laws outline the role and expectations of the queens themselves. However, rules are made to be broken and therefore, the current reign of Queens: Queen Iris, representing Archia; Queen Stessa, representing Ludia; Queen Corra, representing Eonia; and Queen Marguerite, representing Toria, have a lot of secrets. These secrets are revealed by the Queens, one by one as each queen is assassinated. ("My Review")

1.1 – Aims and Objectives:

This research aims to critically analyze the Disneyized elements presented in the novel Four Dead Queens. The objectives are to explore the themed environments in the novel's settings: the various identities/ lifestyles, classical and modern civilization, and architecture. Moreover, the purpose is to highlight the social environments that are being driven by creating an amalgamation of all consumption forms: all quadrants in one Quadara and; identify the performance of characters while displaying particular emotions and conveying robotic impressions.

1.2 – Research Questions:

This research answers the following questions:

1. How does a Disney-themed World appear in Four Dead Queens?
2. How does Hybrid Consumption help Quadara to stay longer?
3. How do employers affect employees/characters' psychology, and compel them to perform emotionally and robotically?

1.3 – Methodology:

For collecting data, the Library Research Process followed. It was a step-by-step process for gathering information. As it progressed from one step to the next, the data was backed up, and revised, and more information was added over time, depending on the discoveries found during the research. This process involved identifying and locating the relevant information and analyzing what had been found while developing and expressing critical opinions.

As secondary sources: the books, scholarly articles, journals, encyclopedias, dictionaries, handbooks, and reviews were consulted. Moreover, the researchers' theses, dissertations, and unstructured published interviews had to be taken into consideration. By following the Library Research Process, as a Secondary source, the data was arranged systematically. As major primary sources: the focus was on Astrid Scholte's novel *Four Dead Queens*, and Alan Bryman's book: *The Disneyization of Society* (2004). For minor primary sources: surveys, speeches, biographies/autobiographies, histories, and research reports written on or by Scholte and Bryman had consulted.

By following the Library Research Process, *Four Dead Queens* was read carefully as primary data. Comprehensive and detailed reading was done, time and again, to understand the story and identify the Disneyized elements. After that, the required/promising data was underlined and highlighted to make the analysis easier. The required data was classified to answer the research questions. Towards the end, the most appropriate data had been selected and used in the analysis part to second the argument. The same went for Bryman's theory.

This research has been done by using the Qualitative Approach. From the Qualitative Approach, contextual analysis was chosen to analyze the text by getting access to its disneyized context. The contextual analysis was done on *Four Dead Queens* by evaluating Bryman's *The Disneyization of Society*. This methodology was critical, conceptual, and more interpretive. Opinions were presented, the information was taken from the text, judgments were made, and evaluation was done throughout the analysis. Proper findings are there in the conclusion part, answering research questions precisely and clearly.

1.4 – Significance:

This research is significant not only theoretically but also practically. Theoretically, Bryman's Disneyization theory has never been applied to the novel before. This theory has been applied to *Four Dead Queens* for the first time to fill up the gap in Literature. Furthermore, this is an agenda-setting new research in Literature that argues about the convergence of the contemporary world into the Disney-themed world. It highlights the importance of surveillance and control in the modern world. So practically, this would be significant for a wide range of students/researchers studying Literature, cultural studies, sociology, leisure studies, and media studies. It would be advantageous for readers interested in reading YA fantasy fiction, or anyone interested in the intricacies of the Modern-Disney world.

1.5 – Limitations and Delimitations:

With the objectives in mind, certain limitations and delimitations have been defined to set the scope of this thesis. First, the study focuses on examining the modern Disney world displayed in one novel only, which can be considered both a delimitation and a limitation. *Four Dead Queens* a YA novel consisting of Disney World, can be regarded as a reliable and valid source for data gathering. The world is creatively presented and, no known novels are working with it at the time point this research has done.

Secondly, it is essential to point out that this research is delimited only to study the Disney world through Bryman's view portrayed in the novel. Hence, in case; other researchers are working on the Disney worlds but are not using the same theory, this research would remain different and unique. All of this implies a strong link to the conclusion in the specific context and allows a qualitative in-depth data analysis by using references from the novel and the theory.

2. Literature Review

The previous researches on Alan Bryman's *The Disneyization of Society* are *Disneyfying Disneyization*; *What Affects Theme Park Performance: A Comparative Case Study of Disney Theme Parks in East Asia*; *The Disneyization of Service Work in Financial Organizations*; *The Disney Version: The Life, Times, Art, and Commerce of Walt Disney*; *Understanding Disney: The Manufacture of Fantasy and Disneyfication*; and *Localization: The Cultural Globalization Process of Hong Kong Disneyland*. However, the researcher did not find any dissertation on Scholte's novel *Four Dead Queens* from any perspective. It was a research gap in the Literature body and to fill it up, the most appropriate theory has been applied on which many researchers have already done a lot of work.

Speaking of *The Disneyization of Society*, it argues that the modern world is progressively merging with Disney theme parks. This blending process has disclosed the flourishing domination of themed environments in settings like shops, restaurants, hotels, zoos, and tourism. The never-ending authority of social environments operated by an amalgamation of consumption forms: eating out, shopping, gambling, watching sports, and visiting the cinema is also due to this blend. It also shows the progress in pre-eminence presented to brands founded on licensed merchandise and the growing value of employees' performance in which they have to exhibit exact emotions and broadly carry impressions as if servicing in a theatrical show. (Bryman)

Being an author of *The McDonaldization of Society* (1993) and a Sociology Professor at the University of Maryland, Ritzer gives his worthy reviews on Bryman's theory. He considers Bryman's theory internationally acclaimed. The concept of Disneyization and Disney theme parks highly fascinated him. He acknowledges the value of Bryman's book as for him, it would be of interest not only to beginners: and students of various subjects but also to the Scholars and the researchers interested in consumption and culture. Hence, for him, the book is significant for all social processes. Ritzer had predicted that the Disney culture and its social structure would continue to govern the world in the future as well (his prediction has come true in the present era).

Side by side, another sociology professor at the University of Portsmouth, Smart argues that Bryman focuses on minute details in his analysis of modern consumption and provides unlimited anecdotes and illustrations ranging from hotels and restaurants to theme parks, zoos, and sports arenas. It is a text that removes all the doubts among students; they could easily use it for hybrid consumption, consumer products, literary and sociological settings, and activities.

Later, Professor of Communication Studies at the University of Oregon, Wasko considers Bryman's effort timely and significant on Disney's growing Literature. The way he dissects Disneyization and analyzes its extension throughout society elaborates well on the value of the Disney phenomenon for all. Wasko believes that Bryman's work is significant not only for the "Disney scholars but [for] anyone interested in the future of modern society." (iii; emphasis added)

While appreciating *Four Dead Queens*, the booklist has mentioned that the Quadara's every four quadrants consist of different fascinating worlds. One quadrant focuses on art (Ludia), and another one on technology (Eonia). Booklist praises Scholte's way of constructing enthralling backstories for the quadrants and their queens. With that, it highlights the family's

fealty, and issues of race, class, and privilege. It believes the labeled chapters would be helpful for readers to understand the intricate plotting. The Council Member of Bookmarks Teen Advisory, Mattie is impressed by the vivid Quadara's world. He gets lost in the in-depth world-building. For him, the characters are beautifully imperfect; the mystery is fast-paced; the twists and turns are unlimited.

In *Four Dead Queens*, Scholte wanted to explore that royal life is not always a piece of cake. From the beginning of the novel, the queens – from 16 to 40 – have already been enthroned. Each of them faces personal and national issues. Instead of living ideal lives, their existence becomes difficult after the coronation. Scholte concludes that the royal life of a princess sounds appealing and attractive as if she gets everything she desires ever: power, wealth, and love. But it is not the fate of every princess to live happily ever after. Sometimes, their crown becomes the reason for their demise. Scholte presents the same dreadful fate of the queens in her debut novel.

3. Theoretical Framework

3.1 - The Disneyization of Society

Alan Bryman is a Social Research Professor at Lboro. His theory offered both a description and diagnosis of the current trajectory of (post) industrialized societies; particularly with regards to the consumption organization both as a cultural logic and as an activity.

Bryman's arguments are constitutive of the global Disneyization process. The first of these, theming, is described and illustrated in the second chapter of his book and refers to a mechanism directed at infusing objects with meaning above and beyond their immediate use or exchange value and, in doing so, creating experiential destinations rather than simply consumer outlets. These points, therefore, to the preponderance of specific narratives or themes that are increasingly employed to provide coherence to a particular product or service à la Wild West theme parks, themed University halls of residence, and even American-style diners. (qtd. in Hancock 546)

Bryman defines theming as “clothing institutions or objects in a narrative that is largely unrelated to the institution or object to which it is applied, such as casino or restaurant with a Wild West narrative” (p. 2). In that way theming in somehow provides the transcendent meaning of an actual situation. Theming is connected with the entertainment economy, and especially with the so-called “experience economy” in which “consumers seek out services that will be provided entertainingly and will result in a memorable experience” (Bryman, 2004, p. 16).

The very nature of a themed environment is connected with the consumer's identity and with different lifestyles. Possible problems of the theming project are increasing costs and constantly increasing people's expectations. The sources of themes are very different, from the tropical paradise, Wild West, and classical civilization to nostalgia, fortress architecture, modernism, and progress. Furthermore, sources of themes could represent some specific place, music, sport, cinema, period, fashion, architecture, literature, consumption, the natural world, etc. For example, Disneyland was first imagined as a combination of American history and a celebration of progress ideology. Theming could also be related to amusement parks

(Disneyland), restaurants (Hard Rock Café, Planet Hollywood), hotels (Hotel Cheyenne with Wild West theme), shopping malls, zoos, museums, and even whole cities.

Hybrid Consumption comes on number two, which is the colocation of multiple consumption opportunities within a particular bounded space. A prominent illustration of this is the increasingly ubiquitous shopping malls with their combination of shops, restaurants, cinemas, amusement parks, and even hotels and art galleries or, perhaps more bizarrely, sites such as hospitals where not only are health services provided but increasingly opportunities exist to take part in sport and other recreational activities as well as visit numerous shopping and dining outlets. Once again, the importance of the destination is invoked here, as opportunities for hybrid consumption convert the old-fashioned afternoon at the shops into a fun-packed family experience or a trip to visit ill relatives into the opportunity to have a swim and a pizza.

Bryman defines hybrid consumption as a “general trend whereby the forms of consumption associated with different institutional spheres become interlocked with each other and increasingly difficult to distinguish” (p. 22). By “forms of consumption” he means things like shopping, visiting a theme park, eating in a restaurant, going to the cinema, visiting a museum, and gambling in a casino.

Hybrid consumption represents a general trend of re-combination of different forms of consumption. The base of hybrid consumption is to “stay longer”, and the main goal is to create a “destination” with conditions for long staying (Bryman, 2004, p. 24). As per Bryman, Hybrid consumption is based on the idea that “the more needs you fulfill, the longer people stay.” (p. 24) Of course, the idea of hybrid consumption is not so new, but a systematic approach to the realization of this idea is new. There are many examples of hybrid consumption, such as shopping malls with all kinds of restaurants, places for children, café bars, etc. Bryman emphasized two crucial principles of hybrid consumption: the “destination” principle and the “stay longer” principle. (Bryman, 2004, p. 24)

The final of Bryman's practices is identified as that of *performative labor*. It is, as Bryman notes, effectively a combination of what has been termed elsewhere as emotional and aesthetic labor. Thus, employees of such Disneyized institutions are identified as frequently being expected to fulfill the role not only of service providers in the more traditional sense but also of entertainers. For the successful execution of this specific labor process, the best presentation of self is the key. They should have the ability to look, feel, and sound right in the eyes of both employers and customers, by putting on an emotionally and more generally aesthetically pleasing show. Bryman emphasized that

There is a growing trend for work, particularly in service industries, to be construed as a performance, much like in the theatre. The employee becomes like an actor on a stage. By ‘performative labor’, then, I simply mean the rendering of work by management and employees alike as akin to a theatrical performance in which the workplace is construed as similar to a stage. (p. 103)

The mentioned trend is also called “emotional labor” which refers to all kinds of work situations in which workers are trying to convey emotions and look like those emotions are deeply held. (Bryman, 2004, p. 107)

The main reason for this trend in the service field is a recognition that the style and quality of the delivery of service are crucial in the consumer’s perception. Emotional labor

represents a source of differentiation of the services that are otherwise more or less identical or very similar. “The ever-smiling Disney theme park employee has become a stereotype of modern culture” (Bryman, 2004, p. 107). But, except for obvious advantages, emotional labor could bring some not-so-obvious problems. Among other things, Bryman mentioned a possible contrast between *acting* and *feeling*, which could cause some psychological issues.

Furthermore, Bryman emphasizes control and surveillance of visitors (and employees) as one of the crucial characteristics of the Disney theme parks: “Control is a key feature of the Disney theme parks in a variety of ways: in the way in which the behavior, imagination, and experience of visitors are controlled; as a recurring motif; in terms of control over the behavior of employees; and its control over its destiny.” (Bryman, 2004, p. 155) The behavior of employees is strictly controlled through modes of recruitment, special training, and socialization, very detailed rules and regulations, scripts, and of course, through surveillance. Because of that, Richard Foglesong considered the Disney theme park's conception equivalent to “the Vatican with mouse ears” (qtd in Pinsky 229). Precisely, this conception of strictly hidden control entertainment and forcedly smiling freedom is a limited and controlled space we consider a crucial characteristic of the contemporary Western world.

Disney theme parks represent a picture of the consumer's spectacle where hypnotized masses are served by robotized employees who are often “switched off” for the sake of “daily survival”. (Bryman, 2004, p. 162) Bryman represents valuable analysis in the field of literary culture, but also in the broader field of analysis (post)modern society generally.

In the end, it can be concluded that Bryman's theory focuses on, at least, two paradigmatic messages that are significant in the analysis of the contemporary Western world. The first one is “stay longer”: alive, beautiful, young, handsome, at the party, in the mood, in shopping, at the position of power, in the Trans and fantasy, in the war, into a constant threat. The second one directly connected with the first one, is “non-consumers are suspected” (Nikodem). In that way, the former political unfitness is replaced with a consumerist one.

4. The Disneyization of Quadara

4.1 - Theming

At the very beginning of the novel, Scholte tells us about themed cities: *Archia*: nature-based, *Ludia*: art-based, *Toria*: trade-based, and *Eonia*: technology-based. They all are based on specific themes according to their suitability. Their quadrants are working under those themes. Within those cities, the first city introduced is Toria, Quadara's capital. The first theme-based building in Toria is the *House of Concord*, a building for all the quadrants' confidential dealings. Scholte narrates it in the first chapter: “... an opaque golden dome, encapsulating the palace and concealing the confidential dealings within.” (p. 14) Later on, when Keralie visits the building, she is awed by its awe-inspiring atmosphere: “The House ... stole the air from my lungs. I'd never seen this much gold...Within the House ..., you could see the start of the palace's golden dome and the dark structure behind the amber glass...a palace awash in gold and death.” (Scholte, 2019, p. 124)

The second Torian theme-based building is Mackiel's *The Auction House*, which is located on the dock at the end of the Torian harbor. It is used for the auction of the materials stolen by Mackiel's diapers. Being his best dipper, Keralie knows this building better than anyone, she narrates that when she was a kid, it seemed like a majestic palace with its wide

columns and high-arched ceiling. As the time proceeds, the pylons had been rotten due to salty air, “slanting the right side of the building toward the sea, and the decay of wood infected every room, including the drafty lodgings.” (Scholte, 2019, p. 36)

The next themed buildings are in Eonia. When Keralie visits Eonia, she watches *skyscrapers* for the first time in her life: The skyscrapers are full of lights as if they were making a vertical gray sky altogether. While living in Toria, she never had an experience of watching such tall buildings with multiple floors as the streets are narrow and buildings too short in Toria. Eonist skyscrapers remind me of Thurber's action-thriller film *Skyscraper* (2018) which portrays *The Pearl* in Hong Kong as the world's tallest building at 3500 feet. The idea came from Walt Disney's *The Sky Scrapper* (1928) ,,,,,, , which is the alternative name of *Oswald the Lucky Rabbit* (1928). Scholte portrays skyscrapers to create a huge Disney effect.

Later on, Varin's Eonist *apartment* surprises Keralie as his apartment is on the twenty-eighth floor in one of the skyscrapers which are as thin as a needle. It was her first experience in a skyscraper. From inside, it was quite small, but not oppressive. Keralie thought he would sleep inside a coffin or an icebox but was surprised to see in one corner a narrow white bed in an alcove. Within Varin's apartment, Keralie is impressed by the themed paintings painted by Varin himself, representing all the quadrants' flavors. The rest of the room was the exact illustration of an Eonist nature and decency along with the themed paintings. Other than the paintings, in the middle of the room, there was a white couch and a small white table with a chair. The furniture was in white that on a personal level represented the pure nature of Varin. Whereas, on a national level, it represents the peace of Eonia. Side by side, the most attractive part of the apartment was the floor-to-ceiling window. The way Eonists keep the floor-to-ceiling window in their rooms clearly shows their appreciation for architectural beauty and nature.

Keralie keeps comparing her quadrant with Varin's. Later, Keralie and Varin visit *Queenly Palace*: a themed all-in-one place, situated in Toria (the capital), representing all quadrants in one Quadara. The dome of the palace appeared like a muted gas lamp. It was the illuminated Quadara's heart; just extinguish it, and you would see the entire Quadara would fade away. The Queenly Palace is one of a type as it contains the characteristics of all quadrants. Scholte gives it Disney theme park looks where all the things are available in one place as she is consciously trying to make it a happy place to live despite all the chaos the Palace is in. While answering one of the questions, Scholte adds, “Disney theme parks are my happy place and while I live far from the nearest park, Disneyland is still considered my second home.” (FAQ)

Within the palace, the protagonists visit a *throne room* where all queens sit together to hear the issues of their people, together yet apart. Keralie narrates it as a circular room with a high glass ceiling. The sun highlights the words carved into the marble tiles all around the room. The Throne room also represents a mini palace where all queens sit together to solve the Quadara's matters.

Other than themed cities, buildings, apartments, and rooms, Quadara has themed roads with specific names and purposes. One of them is *Skim*, a particular road located in the suburbs of Toria with a particular purpose. When Keralie reaches the *cobblestone road*, she narrates the *Skim* and its purpose. The Jetée workers named it the Skim, as those who worked there day and night only skimmed across their lives. Scholte entitles the road with an aim just like the buzzing streets of Disneyland. The most famous among them is *Main Street USA*: the most-liveliest road for entertainment. Other than that, *Matterhorn Way* is the busiest path that takes us to *Alice in*

Wonderland. Small World Way is another one that proceeds to the *Fantasyland Theatre*, *Mickey's Toontown*, and the *Disneyland railroad*. ("Disneyland Street Names") Scholte keeps Disneyland in her mind even while portraying roads and streets in her novel.

Furthermore, themed outfits also appeared in the novel. Among them, the most attractive and desirable one is the *dermasuit* that has been used by Eonists to match their body temperature in the icy-cold quadrant. Varin wears a black tightly-fitted dermasuit, "an Eonist fabric made of millions of microorganisms that maintained body temperature with their secretions." (Scholte, 2019, p. 14) Scholte portrays *Dermasuit* as one of the most appealing outfits for the characters to move on freely, steadily, and comfortably. That outfit resembles the sensational character: *Spider-Man's* outfit who made his first appearance in 1962 and from then till now on he has appeared in theatres. *Spider-Man: No Way Home* was released in US theatres on 17th Dec. 2021. The interesting point is that Marvel (Disney) owns the rights to *Spider-Man* comics and merchandising nowadays. Scholte has rightly used the idea of that comfortable outfit without using its hood.

Varin wears a dermasuit right from his first appearance in the novel towards the very end. Eonists and other quadrants have specific outfits to wear. The residents from any quadrant could tell from which quadrant they belonged to depending on their outfits. Among all outfits, the dermasuit is the body-friendly and more Disney-like. It appeared as a second skin from neck to fingertips, covering almost the entire body: torso, legs, and even the feet. Keralie too wears this suit while hiding and seeking out into the Palace's venets to find the assassin and save the queens. She expresses her feelings on Varin's deeper glance: "His response should've sent a flush of heat to my face, and yet I stayed cool, thanks to my new microorganism friends." (Scholte, 2019, p. 276)

Other than Eonist outfits, Ludists too, have their themed outfits according to every situation and occasion, whether sad or happy. On normal occasions, Ludists wear their mundane outfits but, on sad events, they never forget to wear the best suitable outfit they have in their wardrobe: "Murder was a serious business, therefore sixteen-year-old Stessa had worn her most serious outfit—a fitted white silk pantsuit and a simple beaded necklace that wove into her hair and crown—simple for a Ludist." (Scholte, 2019, p. 89) Ludists prefer using serious outfits on serious occasions and vice versa no matter what other quadrants think of them.

4.2 – Hybrid Consumption

Scholte has narrated the novel's world creatively. She not only describes the whole world-building of Quadara but also represents the map of it consisting of all four quadrants for a better understanding. The all-in-one *Quadara* is the best example of hybrid consumption in the novel. All four quadrants with different features, provide different products. The *Quadara* systematically presents four destinations in the best interests of people to let them stay there as long as they can. Scholte explains the divided nation of *Quadara* as an ecosystem in which each quadrant participates in its role: With the Queenly Laws upheld the system, *Archia* is known for natural resources and crops; *Eonia* for technology and medicine; *Ludia* for art and entertainment; and *Toria* for import and export. (p. 23)

While describing *Quadara's* history to show us how long it stayed together successfully and gracefully, Scholte elaborates on the ancient *Quadarians'* beliefs: They believed that the land of the nation was lush and fertile earlier due to enormous resources which led to *Archia*: the

mainland. With the development of the land towards the south, the resources became less yet; the seas were in abundance which led to Toria. As the resources became less with time, Ludists created canals and man-made landscapes and filled their leisure time with entertainment. Then came Eonia: a region towards the north with shrilling temperature, where livestock and crops couldn't survive. Eonia had no option left but to build their city on technology and advancement to survive a mostly frozen area.

Within Toria, as mentioned earlier, the *House of Concord* is the hybrid place where all the quadrants do their business together. They talk about all the sensitive and confidential issues over there as Scholte considers it the only place where Eonists, Torians, Ludists, and Archians do their business together. Like the Palace, that house too follows the all-in-one hybrid concept of the whole Quadara. Its grandeur and beauty easily distract the visitors. Keralie meets Varin for the first time in that House. She steals the comm case from him while pretending she is dumbfounded by the house's irresistible beauty.

The *Throne room* is an exact representation of Bryman's *destination* and *stays longer* principle. Scholte describes the room with no walls inside. No segregation between the quadrants yet, Keralie senses where her quadrant begins and ends: Keralie adores Eonia's look more than Archie's in the room. With them, she observes a painting of a boat within an ocean as Torian crest. There was a fishhook on one side of the frame and the other side, a spyglass: symbolizing Torian's zeal for trade and exploration. The Ludist section of the room has a painting of gems, ribbons, and garlands encircling the moon and the sun: symbolizing entertainment and lightheartedness. (Scholte, 2019, p. 51)

Just like the throne room, this concept of hybridity prevails in other artworks too. Varin paints all sorts of paintings depicting such consumption. His first painting depicts a part of vibrant Ludist canals; another one represents the Torian harbor at night with a blend of a wide range of the Archian Mountains. The rest of the paintings are of the palace's dome. The middle one has an illustration of a grey day with a silent dome shimmering with rain. The texture looks marvelous with golden strokes. (Scholte, 2019, p. 128) Varin's strokes resemble that of Lyker's. The hybridity of two different cultures, Eonia and Ludia, can also be observed in Varin and Lyker's paintings. Both painters blend their art within their masterpieces.

Additionally, the fusion of protagonists and antagonists is visible in the novel. Scholte presents two protagonists: Keralie and Varin. Both are round characters, each with their abilities. Throughout the novel, both are together, supporting and helping each other to accept their flaws. Later on, they fall in love and act as one in finding out Queens' assassin. Side by side, the antagonists too live together yet apart. Mackiel and Arabella live distantly yet in a relationship and plan together to assassinate queens. They are flat characters yet give massive tough times to protagonists within and outside the palace.

Talking about physical hybridity, Keralie relishes the blend of her Torian body with the Eonist personality she carries out within the palace. Towards the very end, Keralie wears a hybrid of Eonist-Torian outfits that makes her more comfortable than ever before. She mentions the dermasuit cutoff pants with a corset in deep blue and Torian's long overcoat, providing both quadrants' comfort. Varin too lives with a fusion of his real and masked selves of which he had no idea until he meets Keralie. Other than the main characters, Lyker is the one who pretends to be an advisor while his real self is a painter. He goes through the blend of two selves just like Varin though the motive is different here.

One interesting consumption throughout the novel is the hybridity of Keralie's narration with Queens' narrations. Scholte has written this novel with multiple perspectives: "And there were other voices. Four queens, four *dead* queens, which demanded their story be told. But I'd never written a multiple POV book before and I didn't think I was a skilled enough writer. I decided to push away the self-doubt and write the book." (FAQ) The fusion of primary and secondary narrators is so unique here. Scholte makes Keralie the primary narrator: she introduces all the queens and other characters without herself being introduced by any of them. Keralie uses the first-person pronoun "I" during her narration while Scholte uses the third-person pronoun "she" to make queens as secondary narrators. Queens have already been introduced by Keralie so, in their narrations, the queens' perspectives regarding their past and present lives are narrated.

Other than the positive hybridity of Quadrants, there is a portrayal of negative consumption as well on which the whole murders revolve. Mackiel: Torian antagonist, made Eonist ban comm chips consumed by Keralie so that she could assassinate all the queens unintentionally. His evil mind considers those disrupted chips as little amazing things. While showing it to Keralie: behind the bar, he informs about them as special, evolved, and illegal comm chips with a few unwanted side effects. Mackiel got those chips by using Eonist henchmen. He adds, "The chips were to be delivered to a Ludist official to see if they could be used for entertainment purposes. All I had to do was intercept the delivery." (Scholte, 2019, p. 364-365)

Scholte presents all these hybrid consumptions in the Quadara as per Bryman's concept of destination and stay longer principle. Assassinating the Queens has a huge impact on not only the characters living in individual quadrants but also the Quadara as a whole. Along with the characters' lives, it changed their psychology as well. The effect would stay as long as the Quadara stays.

4.3 – Performative Labour

Bryman's performative labor is a combination of emotional and aesthetic labor. Keralie, being an employee of Mackiel, performs the role of a service provider by presenting herself aesthetically pleasingly. Mackiel teaches her the formula of "Get in quick. Get out quicker" (Scholte, 2019, p. 15-401) which she reminds herself of several times throughout the novel. This one sentence speaks louder about her entire personality. She learns to be quick and quicker in stealing to become the best dipper of Mackiel. Keralie has asked to be quick by Mackiel so much so that she gets irritated when Varin asks her to be quick, she murmurs, she got tired of people telling her that.

Mackiel calls Keralie his "porcelain doll" (Scholte, 2019, p. 32), which reminds me of Disney porcelain dolls. The best porcelain dolls are shopped according to individual choices and they play with them up to their heart's content. Similarly, Mackiel plays with Keralie's emotions whenever he wishes to and she never feels this any wrong. He calls her "Sweet" and "Little" by tapping her like a doll in his Auction House. Once porcelain dolls are bought, they become our possession. Likewise, Keralie left her parents six months ago and started living in Mackiel's Auction House in his possession, considering him both a mentor and a friend while the fact is Mackiel never considers her a friend rather, uses her as his best interests to kill Queens in revenge, to save his Jetee and to get Hydra for his hand.

Being a Torian employer, Mackiel teaches his employees a mantra to get what they are up to: “Small breath in, small breath out. There’s a way in, and always a way out.” (Scholte, 2019, p. 32) This mantra helps Keralie to still any anxiety curling in her belly even under the incinerator. Keralie always follows Mackiel’s instructions; she decides to do anything for Mackiel which shows how much she is emotionally involved in her duty. It is not only about Keralie, all the other employees too are deeply performing emotional labor: “‘What is it that I always tell you?’ Mackiel’s voice was melodic but still authoritative. His deep-set eyes flicked among us all. ‘Never detract from the wares,’ we replied in unison” (Scholte, 2019, p. 41). They all respond to and act according to their employer humbly as part of their duties.

Bryman emphasizes that in emotional labor, “the employee becomes like an actor on a stage.” (p. 103) William Shakespeare calls these actors “players” in his pastoral comedy; *As You Like It* (1623):

All the world’s a stage,
And all the men and women are merely players;
They have their exits and their entrances;
And one man in his time plays many parts ... (p. 139-142)

Likewise, it is a trend in which these actors/ players, being workers, try to convey emotions as if they are deeply held. Along with Torians, Eonists too are deeply involved in emotional labor as their expressions are frozen, like their quadrant. They are taught not to express what they feel, not only with words but also with facial expressions. Scholte mentions that “Intimacy was as foreign as emotions in Eonia.” (p. 18) Keralie shares her experience with Varin that he doesn’t like to shake hands as Eonists are not allowed to touch each other. This proves that Eonist employers taught their employees not only to remain expressionless but also distant from each other and other quadrants. Over there, Varin acts his character of being an emotionless Eonist.

Bryman focuses on a discrepancy between the *acting* and *feelings* of employees, which becomes the reason for their psychological issues, making them robots. Being an Eonist messenger, Varin Bolte should be emotionless and expressionless but, he is the most expressive character in the novel. Varin expresses his emotions time and again during the novel. At first, he praises the materialistic beauty of the golden dome in front of Kera: “It’s beautiful ... The way the sun illuminates the dome, it’s as though it were alive.” (Scholte, 2019, p. 18) Kera gets frowned upon as Eonists are not supposed to appreciate beauty. She considers it ironic. Later on, Varin praises the horse’s beauty as well with the word “beautiful” which was another unexpected word. Keralie feels amazed at both incidents.

Additionally, Varin curses; extends puns; and shows embarrassment in front of Kerala. To her astonishment, Varin curses: “‘Press the button, and you’re shit out of luck.’ He flinched at my curse. Cursing wasn’t allowed in Eonia; it betrayed emotion.” (Scholte, 2019, p. 60) Later, Varin makes a pun on Keralie: “‘If I was quicker, I would’ve avoided this mess by leaving you on your rear this morning.’” (Scholte, 2019, p. 104) On Keralie’s first visit to Eonia, Varin feels embarrassed when she puts her hand through the mouth of a holographic woman on the commuter and wobbles her fingers out the other side. Kera has an inner monologue: “Varin turned away as though I’d embarrassed him. Did Eonists feel embarrassment?” (Scholte, 2019, p. 127)

Desire and curiosity are other strong emotions depicted by Varin. Kera felt that in Varin's apartment: "When I looked back up, I found he was watching my mouth. Something lingered behind his usual stoic expression. Something like desire." (Scholte, 2019, p. 136) With desire, curiosity too is forbidden in Eonia, nonetheless, Varin was curious. One of the incidents is when he asks Kera about her experience of ingesting the chips: "When you first ingested the chips, there was this expression on your face ... I had to know what you'd seen." (Scholte, 2019, p. 161-162) Being a curious Torian, Kera could relate to Varin at that point. At every other incident narrated by Scholte, Varin shows he too possesses all the emotions out there that exist in the world that his quadrant never allows him to enjoy throughout his lifespan.

Economists are taught to be dutiful. They all are assigned to certain duties and have to perform them at the right time no matter what. Varin informs Kera: "Everyone has their place here ... Everyone plays their part." (Scholte, 2019, p. 128) If they are not performing their duties well or they are not up to the mark of administration/management, they dispose of them and replace them with someone worthy. Keralie shares this: "Mackiel's henchmen were a perfect example of not fitting in. They were dead to Eonia. Or at least, Eonia had wanted them to be." (Scholte, 2019, p. 128) With that, it is a part of the characters' duties that they greet and farewell each other with greetings "May the queens forever rule the day. Together, yet apart." And the other replies "Together, yet apart." (Scholte, 2019, p. 20) all around the Quadara whether they like them or not.

Eonists are thoroughly being controlled by their employers throughout the Quadara. They monitor their behavior, imaginations, experiences, and even destinies. According to Rostow's concept, Eonists are the ones who have *Newtonian awareness* in them as they control their destinies along with their quadrant to the fullest. It has already been decided that Varin would die at thirty by Eonist management/administration. Side by side, Eonists get special training to follow detailed rules and regulations set by their employers. The purpose behind this is to make them all robots and the audience hypnotized.

Keralie feels weird about the Eonist's rules and regulations of not showing emotions. As an audience, she is stunned to see Eonia and its grandeur for the first time in her life, which shows that Eonists successfully make their audience. Later on, she gets irritated by Eonists being knowledgeable, them living and dying for their quadrant on the set expiry date, she asks, "What was the point of it all? Where was the thrill of anticipation I experienced every evening at Mackiel's auction house? Where was the drive and desire to know how everything worked and what it was worth? Sure, the *Jetée* was dark and dirty, but we all felt something. We cared. We lived." (Scholte, 2019, p. 178-179)

In Eonia, when Kera visits Varin's apartment, she talks about the "collection of paintings along the left wall that stood out in the otherwise featureless white room." (Scholte, 2019, p. 127) Here featureless room represents the flat and poker-faced Varin who tries to hide his real self under the mask. Keralie has not witnessed any joy in Eonia during her short overnight stay. Eonia is undeniably stunning, and yet Eonists skim over the surface of life, never really connect to their environment, and certainly not to each other.

Talking about psychological issues mentioned by Bryman, no wonder, Varin watches glimpses of lives that other quadrants are living by using Eonist technology: comm chips and paints what he knows, he would never enjoy in reality. He saves and lives others' memories to taste the world as he has only thirty years to live and no time to feel the pleasure of being in all

quadrants, enjoying each moment of them. He shares his agony with Keralie: “We only have a short time to experience the world, and there’s so much out there to see ... I will never get to see it all.” (Scholte, 2019, p. 135) Kera feels his pain: “This boy was sitting in this stark room, watching other people’s memories to get a taste of a life he’d never live. It was pathetic, but also incredibly sad.” (Scholte, 2019, p. 135)

Varin misses childhood, he never enjoyed it due to the set Eonist rules. Eonist parents are considered mere “genetic donors” and nothing more. Varin explains, “Men and women are assigned multiple birthing partners throughout their lifetimes, matched for genetic excellence,” he further adds, “Once the mother gives birth, the child is handed over to the schools to raise.” (Scholte, 2019, p. 132) He missed living with family and friends. He tells Keralie that he neither has family nor friends.

Keralie too is going through such psychological issues. She mentions the very self that she finds under Varin’s gaze. She considers that something is unsettling about Varin’s eyes up close almost like a mirror just like the unsettling self of Keralie: “Under his gaze, I felt like the girl I was pretending to be. A girl who spent her day at the Concord with her family to enjoy the spoils of the other quadrants. A girl whose family was whole. A girl who hadn’t shattered her happiness.” (Scholte, 2019, p. 19)

Keralie and Varin both pretend to be someone else to follow their quadrants’ principles while the fact is, they both want to live each moment of their lives instead of devoting themselves to the shackles of their employers. Their style and quality of delivery of service are different from one another yet, both of them are presenting Bryman’s “ever-smiling Disney theme park employees” (p. 107) in front of their employers and the quadrants they treat.

Kera understands Varin’s plight as she too is away from her parents. The only difference is that she has not been taught to unlearn her emotions like that of Varin. Her mind asks her several questions after meeting Varin: Would life be better and easier if she too blocked off her emotions? She believes life is nothing without feelings whether good or evil. She ponders further that if she hadn’t felt a buzz while stealing, would she have worked under Mackiel for so long? Would she have exerted herself to placate her parents and mastered how to sail? Or would it have been painless not to consider her family at all? She concludes whenever she thinks about her parents, she wouldn’t have minded quitting the throb deep in her core for one good night’s sleep. (Scholte, 2019, p. 107)

Keralie has been taught how to steal perfectly. She has been taught to observe people before stealing (that she exactly does with Varin before stealing). Being the best dipper, Mackiel’s instructions plus her experience teach her that stealing something from a store is easier than stealing from a person: “With people, you had to observe. Observe the way they walked: Did they cling to their belongings like a child to their mother? Did they swing their arms wide, allowing a hand to sneak in underneath? Did their eyes dart about, searching shadows? Were they easily distracted, the golden palace stealing away their attention?” (Scholte, 2019, p. 109)

Moreover, Kera stated that Stores don’t have feelings thoughts, motives, and backgrounds. They only have locks. And locks are always easy to unlock. Her statement shows that she knows that it is difficult to treat people full of emotions and feelings. Though she is full of feelings she knows the benefits of Eonists’ being feelingless. She knows it becomes easier for them to get the results according to their plans without involving in the process emotionally.

Side by side, Kera narrates Eonists' robotic lives. She feels snorted in their quadrant. On one hand, she considers them controlled and perfect. On another hand, they're smothered and suppressed. She observes Varin's walk by casting a sideways glance at him: "he has focused straight ahead, his arms and legs moving uniformly, almost robotically." (Scholte, 2019, p. 127) She adds on in Eonists' orderliness and cleanliness: "Everyone on the right side of the street walked in one direction, while everyone on the left walked the other. The pavement was clean. Polished. Organized. A man dropped a Buddhist pastry, which must've been purchased at the Concord, but before he could reach for it, a woman dressed in a white dermasuit swept it into a dustbin." (Scholte, 2019, p. 127-128) Eonists are obedient enough to the commands that even their sweepers do not think twice before cleaning the streets. The lady in the white dermasuit shows that Eonists wear a proper uniform depending on their jobs, unlike other quadrants. They wear, act, and work according to their quadrant, robotically.

Other than the lead characters, Scholte represents the Eonist Inspector and his unintentional expressions of emotions. He is surprised when Queen Marguerite tells him about her close relationship with the deceased Queen Iris, he asks surprisingly: Were you close to her? Were you friends? Queen Marguerite replies, "You sound quite surprised, Inspector." He accepts his astonishment: "Comparing the narrow-mindedness of Archians to Torians' desire to conquer all, then yes, I am surprised." (Scholte, 2019, p. 118) His statement not only shows his astonishment but also shows that Eonists are living with certain false beliefs. Like in here, he considers Archians narrow-minded people while the fact is that Archians are the most expressive and open-minded people. They do not accept technologies and machinery because it goes in the best interest of their quadrant.

Being an Eonist Queen, Queen Corra should be the perfect example of Eonist' controlled and composed nature yet, she needed to remind herself this soon after the death of Queen Iris, her beloved: I am an Eonist, ... Logical, detached, composed. To control the nation's behavior and destiny (as per Newtonian conception), Corra used to remind herself of her mother's instruction: Be patient, selfless, and calm. Rule with a steady heart. Wait for the right time.

Queen Corra shatters away from the very beginning of the novel alone in her room. Yet, she tries to hide her emotions from others, pretending to be emotionless. She cried alone in her room as there was no one to judge her behavior as un-Eonist. Emotional, connected, and passionate. She skips a meal with other queens after Queen Iris's death. She apologizes to Queen Marguerite as she didn't make it to dinner last night because she was exhausted. She chose the word exhaustion over grief as grief wasn't allowed to an Eonist.

Queen Corra is not supposed to lie. Yet, she lies in front of Inspector Garvin several times. She and Queen Iris were in love with each other. They shared a bed without letting anyone know. They remained indifferent in front of others. After Queen Iris's assassination, she hides all the truth, pretending to remain a perfect Eonist. Scholte highlights, "Corra told him what she knew about Iris. How she had come to the palace years before her. A lie. How she was closest to Marguerite. Another lie. And how Corra knew little more about her private life than what had been displayed. The biggest lie of all." (p. 146) Later, she gets angry yet, tries her level best not to show the anger: "She was angry. And it felt good, the weight of her grief shifting into something purposeful. But still, she had to be careful, and not let the anger show." (Scholte, 2019, p. 186) Queen Corra, Varin, Keralie, and even Inspector Garvin, all live robotic lives that ultimately lead them to face psychological issues.

5. Conclusion

In conclusion, some of the major findings from the contextual analysis of *Four Dead Queens* will be discussed. This research has identified the Disneyized world as appeared in the novel. By using Bryman's *Disneyization of Society*, the Disney-themed world with its hybridity that assisted in the durability of the *Quadara* has been explored. Moreover, the robotic and emotional effects on the characters' psychology while working under employers in their respective quadrants have also been explored.

In the Analysis, first, Bryman's Disney Themed World has been explored to answer the first research question. Starting from the themed quadrants: Archia, agriculture-based; Toria, trade-based; Ludia, art-based; and Eonia, technology-based to the themed buildings: *House of Concord*, *The Auction House*, *Queenly Palace*, *throne room*, and *skyscrapers*. Along with that, Varin's white-themed apartment, his painting room, Torian-themed road: *Skim*, Eonist, and Ludist-themed outfits: *dermasuit* and Queen Stessa's serious outfit respectively have also been identified. Bryman's theming goes well with Scholte's novel as she has kept in view place, architecture, the natural world, and fashion as theme' sources. She smartly touches almost every possible aspect to make her novel more and more Disney-like.

To answer the second research question, Hybrid consumption appears in not only Scholte's all-in-one *Quadara* but also its quadrants whether it is about all quadrants' *House of Concord*, palace's all-in-one *throne room*, Varin's all quadrants *paintings*, a fusion of Varin and Lyker's artworks, blending of Eonist-Torian protagonists and Torian antagonists, physical hybridity of the characters, or even Kera's Eonist-Torian *outfit* towards the very end, the consumption is always there. Also, the hybridity of primary and secondary narrators has been explored: Keralie as the primary narrator and *Queens* as the secondary narrator. It has been deduced that Scholte has systematically based her world-building on Bryman's idea that "the more needs you fulfill, the longer people stay." (p. 24)

Towards the very end, the last research question has been answered. For that, it has been identified that in the novel, the employees' emotional labor highlights the inconsistency between their actions and feelings. Being employees, Keralie, and Varin go through emotional labor that leads them to enact robotically regardless of what they desire. Keralie acts blindly on what Mackiel asks her to do. Likewise, Varin acts dutifully to his employer's commands. Varin's strong emotions of desire, curiosity, praising beauty, his intended pun, and embarrassment prove the contrast between his real and masked selves. Eonist Inspector Garvin too shows emotion behind his actions. Even Queen Corra goes through emotional and aesthetic labor. She expresses love and anger privately and speaks lies in public. Bryman's performative labour sheds light on the psychological issues faced by the characters being employees of their employers or administration of their quadrants. All of the characters mentioned above are not supposed to express their emotions yet, they express them. They are supposed to act robotically and they choose to act the same in front of their employers and show emotions unintentionally in their absence which makes them psychologically pathetic.

This study contributes to the existing scholarship of the modern world and has reiterated the focus on Disney Disney-themed world in the novel's setting and resultantly revealed the themed nation. The study has disclosed the outcomes of hybridity with the psychological issues of employees while going through emotional and performative labor in the Disney world. While

covering the significance of development in the modern world of the novel and the merger of the contemporary world into the Disney-themed world, this study contributes to the existing YA fantasy fiction and modern Disney Literature to the fullest.

For emphasis, this study has crucially contributed to a greater knowledge of Disneyization. Being a cinephile and an amateur artist, a better understanding of Walt Disney's films and his characters has been gained. Also, while teaching English Literature and Language, several theories on modernization/discretization have been read. This research had to be limited and so, Scholte's debut YA novel *Four Dead Queens* has been chosen to demonstrate its Disney world through Bryman's eye view only. This study greatly informed the subjective understanding of the subjects. It has enabled a much deeper appreciation of the world and widened one's perception regarding the theory.

Finally, it is hoped that this study will fulfill its primary intention in revealing, through critical contextual analysis, aspects of Schulte's novel that had been previously unexamined. It is a hope that it will connect with the contemporary audience the way it does to me. Also, it is expected to relate with the YA readers, Disney lovers, and anyone interested in modern-era worlds. As this is Scholte's 2019 novel, research works have not been available so far, the field is open for future full-length studies of Scholte's representation of female characters in her novel, or the influence of technology on Quadara. The studies could also be done by using psychoanalysis: Psychoanalytical study of protagonists: Keralie and Varin or Queen Corra. It would be interesting to cover as this could reveal the psychological impacts of wearing their masked selves for too long. Furthermore, a narrative, structural, and thematic analysis could also be done by keeping in view micro and macro narratives, the novel's world-building, and themes throughout the novel respectively.

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