

Frozen Waters: The Monstrous Misconceptions of Female Power in Disney's *Frozen*

While Disney's *Frozen* is well known for its catchy tunes like "Let It Go" and Olaf's often comedic and heart-warming scenes, one of the most important lines comes from the dislikable Duke of Weselton, who asks Anna if she is like her sister (not in beauty but in sorcery): "Are you a monster too?" Spoken in both a fearful and accusatory manner, the Duke of Weselton's comment is a fairly successful attempt to make the people of Arendelle see Elsa as a monstrous creature. Throughout history, female monstrosity is often linked with whatever contemporary society deems "unnatural." Mary Shelley's *Frankenstein* (1818) is an early example of defining a monster as one that goes against nature and the natural order. Interestingly enough, Elsa's monstrosity is not actually against nature but a connection with it, specifically water. Elsa learns that she can create, freeze, and, eventually, unfreeze water. The city of Arendelle relies on its seaport, water, and ice transportation to survive. While water is necessary to life, it can also be destructive and, sometimes, even monstrous. Recently, we have seen devastation in Puerto Rico and the United States, especially due to the power of hurricanes, storms, and flooding. When Elsa takes the life blood of the city (water) and restricts its flow, she freezes Arendelle's prosperity. However, it is not only the city that is restricted from its potential but also Elsa. In fact, I argue that it is actually Elsa's disconnect with her own female agency that causes her to accidentally encase Arendelle in perpetual winter.

This paper offers to examine the misconceptions of female agency in Disney's *Frozen* and its link with the monstrous. I posit that Elsa's fear of her connection with nature and her denial of her own internal power are what cause the citizens of Arendelle to see her as a monster.