

Water Spells: New Materialist Theoretical Insights from Animated Fantasy and Science Fiction

André Vasques Vital¹

ABSTRACT

This essay analyses how water elementals in fantasy and science fiction animations created in the last decade suggest an aquatic materiality that raises alternative ways of thinking about a History of Waters. The analysis is conducted based on three characters from award-winning animations that embody, respectively, water in liquid, solid, and gaseous states: Lapis Lazuli (Steven Universe, 2013–2020), Elsa of Arendelle (Frozen 1, 2013 and Frozen 2, 2020), and Masami Yoshida (The Amazing World of Gumball, 2011–2019). The initial assumption is that animations in the fantasy and science fiction genres, in addition to being based on the historical circumstances of their time and even incorporating theories of history, allow the production of new possibilities of thinking historically. The three characters enable us to explore alternatives for a history that incorporates the contingent identity of waters that challenge certainties, permanence, and the traditional notion of historical agency while highlighting the eventual and ambivalent nature of time.

Keywords: animation; science fiction; fantasy; history of waters.

¹ Doutor em História das Ciências e da Saúde (Fundação Oswaldo Cruz), Professor do Programa de Pós-Graduação em Sociedade, Tecnologia e Meio Ambiente (PPGSTMA), Universidade Evangélica de Goiás, Brasil. ORCID: <https://orcid.org/0000-0002-6959-3196>. E-mail: vasques_vital@tutanota.com

Let's stay on this miserable planet together!

Lapis Lazuli

Don't you know there's part of me that longs to go

into the unknown!

Elsa of Arendelle

You are so perfect that it makes me want to rain on your parade until you
swell, turn brown, and rot!

Masami Yoshida

In an essay published in 2012, philosopher Jane Bennett noted how quickly scientists in the humanities fields identify the supposed efficacy and autonomy of human intentions and actions over matter while finding it difficult to understand how encounters with non-humans affect all dimensions of political, social, and cultural life.² Bennett's reflection is in line with the criticism of Bruno Latour in the classic essay, *We Have Never Been Modern* (1993), about the problems of the separation between humans and nature, subject and object, the central dichotomies that permeate modern science.³ This problem is also seen in history, which in general, remains rooted in the separation between human and natural history, which was consolidated in the Scientific Revolution from the 16–18th centuries. The axiom resulting from this separation determines that historians can access institutions, policies, and representations in the past, as they are creations of human consciousness, but they cannot understand rivers and other bodies of water because they are unconscious entities that leave no records of their intentions. In practice, the primacy of intentional action consolidates as the engine of history, positioning the human as the only agent capable of interfering in the constitution of the past.⁴ Bennett follows Bruno Latour's proposition that advocates the non-existence of

² Jane Bennett, "The Elements," *Postmedieval: A Journal of Medieval Cultural Studies* 4, (2013): 105.

³ Bruno Latour, *We Have Never Been Modern* (London: Harvester Wheatsheaf, 1993).

⁴ Dipesh Chakrabarty, "The Climate of History: Four Theses," *Critical Inquiry* 35, (2009): 187-222.

subjects and objects, but events where humans never act alone (because their actions are always emergents in intimacy with other humans and non-humans), and also producing non-intentional consequences.⁵ These ideas are impacting the traditional notion of historical agency.

In recent decades, the primacy of the notion of historical agency as conscious action has been questioned in studies from different fields such as Environmental History and Posthumanist History.⁶ These studies agree with the proposition of environmental historian Linda Nash, who highlights the need to rethink what historical agency is before claiming that non-humans have agency.⁷ This essay follows this direction, proposing a general definition for waters considering their manifestations as historical agents and thus outlining a new way of thinking historically.

This proposition was initially based on the analysis of three characters with hydrokinetic powers that appear in animated series and movies from the fantasy and science fiction genres produced in the 2010s, and of how waters emerge in each story. The three characters are Lapis Lazuli from the *Steven Universe* series (2013–2019), Elsa of Arendelle from the *Frozen 1* (2013) and *Frozen 2* (2019) movies, and Masami Yoshida from *The Amazing World of Gumball* series (2011–2019). Although the three characters have powers over the entire hydrological cycle, they handle water mostly in one state: Lapis Lazuli in the liquid state, Elsa in the solid state, and Masami Yoshida in the gaseous state.

The science fiction genre is not just about the present and future, but also about history, implicitly or explicitly displaying theories of history in its plots.⁸ Fantasy and science fiction series and animations are constituted as spaces of contestation and controversy involving various issues such as the role of human and non-human agency in historical processes.⁹ This essay focuses on studies that analyse how waters

⁵ Bruno Latour, *Pandora's Hope: Essays on the Reality of Science Studies* (Cambridge: Harvard University Press, 1999): 281.; Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham: Duke University Press, 2010): 27.

⁶ Marek Tamm, and Peter Burke (ed.), *Debating New Approaches to History* (London: Bloomsbury Academic, 2018).

⁷ Linda Nash, "The Agency of Nature or the Nature of Agency?," *Environmental History* 10, no. 1 (2005): 67-69.

⁸ Ken MacLeod, *The Star Fraction Book One: The Fall Revolution Series* (London: Little, Brown Book Group, 1996): 11.; Benjamin Alpers, "Science Fiction and History," *S-USIH: Society for U.S. Intellectual History (Blog)*. May 15, 2015. <https://s-usih.org/2015/05/science-fiction-and-history/>

⁹ David C. Wright Jr, "Constructing a Grand Historical Narrative: Struggles Through Time on *Highlander: The Series*," In *Space and Time: Essays on Visions of History in Science Fiction and Fantasy Television*, edited by David C. Wright Jr, and Allan W. Austin (Jefferson N.C.: McFarland &

emerge as active agents affecting the space and time of the narrative in the animated series.¹⁰ These studies indicate that fantasy and science fiction animations are forms of technology and art that implicitly or explicitly address several contemporary topics based on the subversion of reality. This subversion is possible through imagined alternative worlds that challenge and impact viewers' real-world views. While these narratives were situated in broad political, social, cultural, and environmental circumstances when they were created, they also outline the hopes, anxieties, and fears materialised in speculations and questioning of reality.¹¹ Therefore, the characters of the three animations selected here are understood as useful elements that subvert an anthropocentric notion of Water History, inspiring alternative ways of thinking historically about rivers, seas, lakes, storms, etc.

The first part of the article analyses the character Lapis Lazuli from the Steven Universe series, debating the irreducibility of waters in representations and its classification into transcendental categories dear to modern thought and the capitalist system, for example, as nature, the environment, and a resource. In the second part, Elsa of Arendelle's misadventures in the Frozen 1 and 2 movies are analysed, focusing on her lack of control over her powers and aquatic body, and highlighting the eventual character of waters. It is understood here that this eventual aspect plays an important role in the constitution of time and space in a fundamentally non-linear History. In the last part, the character Masami Yoshida, the dreaded little cloud from the series The Amazing World of Gumball, serves as the basis for arguing about dissolution as a persistent identity of waters. Dissolution, more than a new premise, constitutes the possibility of waters acting as a historical agent.

Company, 2010): 116-130.; Judith Lancioni, "The Future as Past Perfect: Appropriation of History in the Star Trek series," In *Space and Time: Essays on Visions of History in Science Fiction and Fantasy Television*, edited by David C. Wright Jr, and Allan W. Austin (Jefferson N.C.: McFarland & Company, 2010): 131-155.

¹⁰ André Vasques Vital, "Lapis Lazuli. Politics and Aqueous Contingency in the Animation Steven Universe," *Series – International Journal of TV Serial Narratives* 4, no. 1 (2018): 51–62.; André Vasques Vital, "Water, Gender, and Modern Science in the Steven Universe Animation," *Feminist Media Studies* 20, no. 8 (2019): 1144-1158.

¹¹ Lincoln Geraghty, "Introduction: Future Visions," In *Channeling the Future: Essays on Science Fiction and Fantasy Television*, edited by Lincoln Geraghty (Maryland, Toronto and Plymouth: The Scarecrow Press Inc. 2009): vii-xviii.; David Whitley, *The Idea of Nature in Disney Animation* (Hampshire: Ashgate, 2008).; Peter Hunt, "Introduction: Fantasy and Alternative worlds," In *Alternative Worlds in Fantasy Fiction*, edited by Peter Hunt, and Millicent Lenz (London: Continuum, 2001).; Gary Westfal, *Science Fiction, Children's Literature, and Popular Culture: Coming of Age in Fantasyland* (Westport/Connecticut, and London: Greenwood Press, 2000).; Susan J. Napier, *Anime from Akira to Princess Mononoke: Experiencing Contemporary Japanese Animation* (New York: Palgrave Macmillan, 2000).; Paul Wells, *Understanding Animation* (London and New York: Routledge, 1998).

LAPIS LAZULI AND THE IRREDUCIBILITY OF WATERS TO REPRESENTATIONS

Steven Universe was an award-winning¹² fantasy/sci-fi genre animated series created by Rebecca Sugar¹³, which was produced and aired on the Cartoon Network between 2013 and 2019. The series spawned the television movie *Steven Universe – The Movie* (2019) and an epilogue *Steven Universe Future*, which was broadcast between December 2019 and March 2020. The animation deals with the adventures of Steven, a hybrid child (human and alien) living in a fictional place called Beach City. The Gems are agender aliens, inhabitants of the planet Homeworld, and possess inorganic bodies materially defined by their gems, stones that produce illusory female bodies that are magically modifiable through fusion with other Gem bodies.¹⁴ Steven lives with four other Gems: Garnet (a fusion of Sapphire and Ruby), Amethyst, and Pearl, and they call themselves the Crystal Gems, a rebel group that fights Homeworld's colonialist claims on Earth.¹⁵

The character of Lapis Lazuli was introduced in episodes 25 and 26 of the first season ('Mirror Gem, Part 1' and 'Ocean Gem, Part 2'). Trapped in a mirror given to Steven for many ages, the Water Gem manages to convince the protagonist to release her in the episode 'Mirror Gem, Part 1', soon after inflicting the first defeat on the Crystal Gems in revenge for having been kept imprisoned. In the episode 'Ocean Gem, Part 2', the characters are surprised by the disappearance of the sea, as the ocean waters have been sucked up by Lapis Lazuli's powers forming a huge water tower as a pathway to Homeworld, causing catastrophic consequences for the planet. After a second and more dramatic defeat against the Crystal Gems, Steven manages to negotiate a diplomatic way out, repairing Lapis Lazuli's gem and enabling her to make water wings to fly to Homeworld, receiving the restitution of the ocean waters in return.

¹² Top awards include the GLAAD Media Award 2019 (Outstanding Kids & Family Program category), Peabody Award 2019 (Children's & Youth Programming category), and five Primetime Emmy Award nominations for Outstanding Short Form Animated Program between 2016 and 2019.

¹³ Rebecca Sugar made history on TV for she is the first woman and non-binary creator of show-sole in channel Cartoon Network. See: Michael Cavna, "'Steven Universe' creator Rebecca Sugar is a Cartoon Network trailblazer," Washington (D.C.) *The Washington Post*. November 1, 2013. https://www.washingtonpost.com/entertainment/tv/steven-universe-creator-rebecca-sugar-is-an-idealistic-trailblazer/2013/11/01/fe622da2-4338-11e3-a751-f032898f2dbc_story.html

¹⁴ Eli Dunn, "Steven Universe, Fusion Magic, and the Queer Cartoon Carnavalesque," *Gender Forum: an Internet Journal of Gender Studies* 56 (2016): 44–57.

¹⁵ For more information on seasons, a list of episodes, main characters, awards, etc., see Steven Universe Wiki.: https://steven-universe.fandom.com/wiki/Steven_Universe_Wiki

The severity and trauma generated by these events entitled Lapis Lazuli to the derogatory nickname 'The Water Witch', given by Steven's father, Greg Universe. Beyond trauma, Lapis Lazuli's aesthetic actually refers to the stereotype of the hippie witch of the 1960s–1970s with her delicately thin blue female body, bare feet, short hair, and long dress in different dark shades of blue and black. Lapis Lazuli's body, with eyes that reflect the image before her (before her stone is repaired) and wings of water sprouting from her back (after her gem is repaired), promotes confusion between her and the surrounding water. As the water witch, Lapis Lazuli is seen as the bearer of a power associated with the occult, the evil, especially for promoting instabilities, an inextricable condition being the apparent fragility of her body and emotions.¹⁶

Lapis Lazuli's apparent emotional and corporeal fragility, which is associated with a mysterious and threatening knowledge, produces a strong sensuous appeal in other characters, who understand this whirlwind of fragility and strength as an invitation to domination, control, or protection. Waters, in their specific physical manifestations, then withdraw into the abstraction of nature as a totality apart from conscious beings. The experiments of Peridot (a scientist) and Jasper (representing the military arm of Homeworld), both responsible for the forced return of Lapis Lazuli to planet Earth at the end of the first season, demonstrate this condition more forcefully and bring aspects that can be relevant to historians.

Over the five seasons of the series, the relationship between scientist Peridot and Lapis Lazuli can be divided into three narrative arcs that are a metaphor for the relationship between modern science and waters. In the first arc (season one), Peridot embodies the stereotype of the villain scientist who captures and tortures Lapis Lazuli to deprive her of her knowledge of planet Earth and the Crystal Gems. The allusion is clear to the experimental methods enshrined in the Scientific Revolution period from the 16th–18th centuries that emerge with the image of nature associated with the feminine, specifically the witch representing disorder and chaos, its subjugation being urgent for the extraction of knowledge to benefit humanity.¹⁷ The second narrative

¹⁶ André Vasques Vital, "Water, Gender, and Modern Science in the Steven Universe Animation."

¹⁷ Carolyn Merchant, *The Death of Nature: Women, Ecology, and the Scientific Revolution* (San Francisco: Harper & Row, 1980).

arc (from the third to fourth season) is Peridot's repentance and an attempt at peaceful coexistence with Lapis Lazuli. Unable to return to Homeworld, the scientist resumes her life living with the Water Gem in a barn in the idyllic countryside of Beach City, where they both spend their days planting corn and pumpkins. Here, Peridot adopts a posture of care and protection that recalls the ideal of harmonious coexistence with nature in the environmental movements of the 1960s and 1970s, while Lapis Lazuli's behaviour is erratic. The third narrative arc (season five) is marked by a Lapis Lazuli that destroys the idyllic setting given the possibility of invasion by Homeworld forces to planet Earth, framing Peridot's appeals for permanence and conservation of life on Earth as sentimentalism.¹⁸

Peridot's experience with Lapis Lazuli contains important aspects for rethinking waters in History. The main one is that waters in Steven Universe impose themselves as inducers of transformation both in the characters' dynamics and in the narrative time, making little sense for an anthropocentric notion of History. Peridot perceives herself as the historical subject in the classic sense: self-aware and endowed with rationality, intentionality, and autonomy, in addition to being able to alter reality by supposedly being in a superior condition to other non-conscious beings. However, this representation of the self collides with the daily experience with waters, collapsing the main argument supporting the notion of human exceptionalism. Peridot's intentions, and those of the other characters, change to a limited extent the later developments of the narrative that remain subject to the vicissitudes of concrete experiences with waters.

This condition suggests that it is the encounters more than the human cognition expressed in the sources that should guide the historian's gaze, as 'consciousness presupposes experience, and not experience consciousness'.¹⁹ Lapis Lazuli shows that the dynamics of water, on one hand, are irreducible (and indifferent) to the representations that conscious beings make of them. On the other hand, the affections that emerge in the contact with waters constitute and precede surprise and expose the limits of the characters' representations, actions, and interests. This can

¹⁸ Vital, "Water, Gender, and Modern Science in the Steven Universe Animation."

¹⁹ Alfred N. Whitehead, *Process and Reality: An Essay in Cosmology* (New York: The Free Press, 1978): 53.

be interpreted as an implicit rejection of the principle of the sufficiency of reason.²⁰ In other words, it means rejecting the idea that it is enough to think about human thoughts, intentions, and actions on water, making it impossible to understand the water action in the constitution of the past. It is about understanding that ‘things—what is special about them, given their sensuous specificity, their particular material configuration, and their distinctive, idiosyncratic history’ matter, and become clearer in how they affect other things, individuals, systems, and society.²¹ Through affections, the historian can arrive at the experiences that precede and surprise the acts of acting, thinking, and moving around the world, analysing expectations, and most important, the horrors, surprises, and dramas of being-with-them-waters and being-in-the-waters in the indifference of waters to human thoughts and intentions.

Jasper’s experience in his proximity to Lapis Lazuli shows another dimension of the irreducibility of waters and representations. Jasper is the military arm of Homeworld and embodies the Modern State. She was sent on a mission to planet Earth to confront the Crystal Gems at the end of Season One based on the information Peridot was able to extract from the Gem of Water. Faced with the possibility of being defeated in the episode ‘Jailbreak (Part 2)’, Jasper forces a fusion with Lapis Lazuli to increase his own powers, forming Malachite, a gigantic monster with misshapen features. However, immediately after the fusion, Lapis Lazuli imprisons herself and Jasper at the bottom of the ocean, uttering one of her most striking lines in the series: ‘Let’s stay on this miserable planet together!’ Merged, Lapis Lazuli and Jasper would be responsible for the oppression of populations of Watermelon Stevens, humanoid creatures accidentally created by Steven in season one who came to live as indigenous populations on a remote island.

Malachite can be interpreted as the personification of any modern water management enterprise (e.g. a hydroelectric plant). For Jasper, Lapis Lazuli was just a resource (natural or water). In the first narrative arc, Peridot, with his modern science based on understanding the signifying self (subject) in the independence of the physicality of phenomena, produces the basis for an exploration system where matter

²⁰ Katerina Kolozova, “The Artifact of Non-Humanity: A Materialist Account of the Signifying Automaton and its Physical Support in a Fantasized Unity,” *Philosophy Today* 65, no. 2 (2021): 359-374.

²¹ Jane Bennett, “Systems and Things: A Response to Graham Harman and Timothy Morton,” *New Literary History* 43, no. 2 (2012): 225-233.

is a resource, a means for the constitution and maintenance of a self-sufficient speculative universe. The rise of capitalism coincides with the emergence of humanism and of 'human abstraction as a subject of embodiment or value that can be attributed to certain entities' in a true 'holocaust of the real' in thought, inducing self-sufficient abstractions such as surplus value.²² However, Malachite's figure suggests that the signifying self (Jasper) is, regardless of its representations, hopelessly subject to the reality of entanglement with waters (Lapis Lazuli) on the planet (Earth). It also suggests that when ignored or underestimated, this subjection induces multiple effects of oppression, visible in Jasper's desperate inglorious struggle for the impossible control of processes and the traumas, miseries, anxieties, fears, and deaths among Watermelon Stevens.

Jasper, who embodies the colonial capitalist state, is also affected, but in different ways than the Watermelon Stevens (colonised populations). These multiple effects resemble a 'crash of the self-sufficient universe' of capitalism through different manifestations and interventions of the (physical) real.²³ The current debates about scarcity and unequal distribution of potable water; severe hydrometeorological phenomena associated with climate change; ingestion of plastics, toxic substances, and metals; displacement of populations by the construction of dams; and many other phenomena occur with and in the incessant movement of waters. These are examples of water intrusions that surprise processes based on abstractions of the quantification, valuation, and management of a non-inert matter.

Thus, as the water, Lapis Lazuli suggests that the historian be aware of what critic Bill Brown understands as 'occasions of contingency—the chance interruption—that disclose a physicality of things',²⁴ or as in this case, when the State, corporations, and different human groups and individuals are confronted with the movement, unexpected disobedience, and overflow of waters beyond that expected of them. It is understanding that a watershed targeted for hydropower plant installation does not just contain people with their intentions, ideas, dreams, and struggles, but is 'made of

²² Katerina Kolozova, *Capitalism's Holocaust of Animals: A Non-Marxist Critique of Capital, Philosophy and Patriarchy* (New York: Bloomsbury, 2019): 19.

²³ Katerina Kolozova, *Capitalism's Holocaust of Animals*, 41.

²⁴ Bill Brown, "Thing Theory," *Critical Inquiry* 28, no. 1 (2001): 4.

and populated by rivers and streams, animals, and by an array of infrastructures'.²⁵ That dams not only produce electrical energy, but also configure and contingently reconfigure the flows of political, social, and economic power, and transform local, regional, and global culture. Malachite, as a large dam, is similar to what Max Haiven understands as an 'icon, manifestation, and generator of complex and intertwined forms of global violence: ecological, social, economic, and epistemic'.²⁶ Subsequently, being a polluted river, lake, or sea, it is a hydride that 'can act independently and unpredictably. It can develop along trajectories that are unintended and unanticipated, and can phase in and out of human experience in unexpected ways'.²⁷

Irreducible to the binarisms of Modern Science, to control and domination, Lapis Lazuli also suggests that waters are neither nature as a totality nor environment (whether as surroundings, second nature, or the interrelationship between human society and non-anthropoc nature).²⁸ Lapis Lazuli is just water in all its complexity, which explains its indifference to the planet.²⁹ Responsible for multiple encounters, flows, and generations of processes inside and outside the body, water retains a radical alterity, even though it constitutes the human and planet.³⁰ Her empathy with the other is only constituted throughout the series by sharing the feeling of vulnerability.³¹ This vulnerability is constituted in the affections, in the suffering, for being water itself or the maximum expression of the perpetual cycle of perishing and gestation of the universe.

Lapis Lazuli, like water, is always happening. This suggests that waters can be understood as life gestated in the collapse; the taking away; the dispersion of scenarios, lives, and things in the infinite suicidal spiral that is one of its most

²⁵ Casper Bruun Jensen, "Can the Mekong Speak? On Hydropower, Models and 'Thing-Power'," In *Electrifying Anthropology: Exploring Electrical Practices and Infrastructures*, edited by Winthereik B. Abram, and T. Yarrow (London: Bloomsbury Academic, 2019): 122.

²⁶ Max Haiven, "The Dammed of the Earth: Reading the Mega-Dam for the Political Unconscious of Globalization," In *Thinking with water* edited by Cecilia Chen, Janine MacLeod, and Astrida Neimanis (Montreal: McGill-Queen's University Press, 2013): 218.

²⁷ Matt Edgeworth, and Jeff Benjamin, "What is a River? The Chicago River as Hyper-object," In *Rivers of the Anthropocene*, edited by Jason Kelly, et al. (Los Angeles: University of California Press, 2017): 163.

²⁸ Gerardo Morales Jasso, and Leonardo Ernesto Márquez Mireles, "Ser y Deber Ser de la Historia Ambiental. ¿Pasar de la Dispersión Paradigmática a la Revolución Científica y la Decolonización?" *Letras Históricas* 23 (2020): 252.

²⁹ Vital, "Water, Gender, and Modern Science in the Steven Universe Animation."

³⁰ Jennifer Beth Spiegel, "Subterranean Flows: Water Contamination and the Politics of Visibility After the Bhopal Disaster," In *Thinking with water* edited by Cecilia Chen, Janine MacLeod, and Astrida Neimanis (Montreal: McGill-Queen's University Press, 2013): 86.

³¹ This condition is evident in Lapis Lazuli's response when Steven asks what stopped her from destroying worlds. She first cites the cycles of torture she endured throughout the series and then becomes evasive when talking about nature and creativity. Steven Universe Future. 'Why so blue?' Episode 8. Directed by Rebecca Sugar. Written by Amish Kumar, Warren Fox, and Joe Johnston. Cartoon Network, December 21, 2019.

persistent manifestations.³² As such, waters are constituted as events that also constitute time and space.

ELSA OF ARENDELLE: THE EVENTAL CONDITION OF WATERS

The Frozen 1 (2013) and Frozen 2 (2019) feature movies were produced by Walt Disney Animation Studios, directed by Jennifer Lee and Chris Buck, and produced by Peter Del Vecchio. Each of the fantasy genre animations grossed more than US\$ 1 billion at the box office, and Frozen 1 won the Oscar for Best Animated Film and Best Original Song (for Let it Go), and five Annie Awards and two Grammy Awards. Both movies are inspired by the fairy tale *Snedronningen* (1844) or The Snow Queen by the Danish writer Hans Christian Andersen.³³

The story of Frozen 1 centres on the conflicts between sisters Elsa and Anna, princesses of the fictional kingdom of Arendelle, due to the elder sister's total lack of control over her cryokinetic powers. True love between the sisters is key to Elsa saving Anna and the kingdom of Arendelle, as well as learning to control their powers. Despite the focus on Anna's romantic developments, Elsa became the protagonist of Frozen 1 for the complexity of her dilemmas and powers, and encouraging a posture of self-acceptance in the face of an oppressive society.³⁴ Frozen 2, on the other hand, is about the search for the origins of Elsa's powers. After Elsa insistently hears a voice that calls her and the realm is devastated by an earthquake due to a magical imbalance in the world, she sets out on a journey with Anna, the snowman Olaf, reindeer Sven, and human Kristoff to the Enchanted Forest where the Northuldra indigenous people live, seeking answers about the past.

In both Frozen 1 and Frozen 2, Elsa's drama is evident in the face of the nature of her body and breadth of her power. Frozen 1 focuses on Elsa's lack of control over her powers. In Frozen 2, Elsa wants to remain a good queen who lives in the castle next to her sister, but her powers and who she is are the ultimate expression of

³² Gaston Bachelard, *A Água e os Sonhos: Ensaio sobre a Imaginação da Matéria*, Translated by Antônio de Pádua Danesi (São Paulo: Martins Fontes, 1997): 6.

³³ For more information on the plot, cast, main characters, critical reception, media impact about both movies, see the Frozen Wiki: https://disney.fandom.com/wiki/The_Disney_Wiki

³⁴ Madeline Streiff, and Lauren Dundes, "Frozen in Time: How Disney Gender-Stereotypes Its Most Powerful Princess," *Social Sciences* 6, no. 38 (2017): 1-10.

fluidity, indifferent to her intentions and representations of herself and surroundings. Engrossed in this dilemma, she sings out loud: 'Every day a little harder as I feel my power grow/ Don't you know there's part of me that longs to go/ Into the unknown!' The physical reality of Elsa's body and aquatic powers limit her desires and intentions, and define a significant part of her experiences. A similar dilemma occurs with Olaf, the animated snowman created by Elsa, who despite being solid water, craves warm hugs, feeling the heat of the fire, and dreams of sunbathing on a beach.

An approach can be noticed in Elsa (and in the snowman Olaf) to the more human dilemmas of experience with reality that escapes cognition, manifesting in the physical aspects of the body and world. Based on the precepts of non-philosophy by François Laruelle, the philosopher Katerina Kolozova understands that the human experience with the physical body (which is an experienced reality) is the target of attempts to understand and generate truths through language.³⁵ However, the effects of this experienced reality, which is always undisciplined and indifferent, constitute a limit beyond language and interrupts it, manifesting within it, and conditioning and constituting it.³⁶ Therefore, traces of these castrating experiences can be located by their effects on language and the possibility of the impotence of thought with what is experienced.³⁷ Thus, 'whatever thought might think, the real radically does not care and remains untouched by it'.³⁸ This is what can be interpreted in the case of Elsa when she tries to resist or give meaning to her impulses, presenting herself as traces of singular experiences of thought (and language) with her aquatic body.

Elsa's indifferent and undisciplined aquatic reality broadly manifests to her and the world as events or as a 'renewal, novelty, fresh creation'.³⁹ This condition inspires questioning the notion of being human while facing the aquatic reality of their bodies. Like all other living beings, humans are bodies of water composed of about 65% of water, which is ingested and expelled in a fundamental movement for the biological and chemical reactions necessary for their functioning.⁴⁰ Furthermore,

³⁵ Katerina Kolozova, *Cut of the Real: Subjectivity in Poststructuralist Philosophy* (New York: Columbia University Press, 2014): 132.

³⁶ Katerina Kolozova, *Cut of the Real*, 98.

³⁷ Katerina Kolozova, *Cut of the Real*, 108.

³⁸ Katerina Kolozova, *Cut of the Real*, 136-137.

³⁹ Steven Shaviro, *Without Criteria: Kant, Whitehead, Deleuze and Aesthetics* (Massachusetts: The MIT University Press, 2009): 17.

⁴⁰ Astrida Neimanis, *Bodies of Water* (London: Bloomsbury, 2017).

the physical constitution of humans is transcorporeal, deeply connected and crossed by multiple fluxes of substances that circulate with waters on the planet.⁴¹ This body is completely dependent on the ingestion/circulation of water, and vulnerable to what is dissolved and carried by them worldwide (microplastics, industrial waste, metals, bacteria, etc.). Not by chance, snowman Olaf cites in *Frozen 2* the anecdote that the water a human ingests has probably passed through the bodies of other human beings before him. In their perpetual motion, waters make humans. This condition occurs because waters are constituted as events, perpetual disordered singular mixtures that maintain life through their flow and carry substances that can bring the pure physical pain of disease and certainty of death.

This inescapable evental aspect of waters is much explored in *Frozen 1*, starting with when in her childhood, Elsa accidentally hits Anna's head with her powers. Anna is saved by Pabbie, the troll king, who erases her memories of Elsa's magic and predicts an exponential increase in her cryokinesis. The effects of this event are manifold: On orders from her father, King Agnarr, the castle gates are closed, the number of servants is reduced, and Elsa is isolated from having contact with other people including her sister Anna and must now wear gloves that neutralise her powers. While still young, her parents die in a shipwreck, and three years later, she is crowned Queen of Arendelle. On the day of the coronation, the castle gates are opened again, and Elsa seeks to be the good girl, as her father wanted in life, striving to keep her magical abilities a secret. However, during a public disagreement between the sisters, Anna removes one of Elsa's gloves and her powers again spiral out of control. In public, she produces sharp spikes of ice, terrorising and driving people away. Faced with the horrors of the public demonstration of her powers, Elsa despairs and leaves Arendelle's kingdom in the midst of the ceremony. Without realising it, she produces a great blizzard that devastates the kingdom.

Waters as icy stake-shaped events and a blizzard throw Elsa and the people around her into a situation that process philosopher Alfred North Whitehead considered one of the most paradoxical in the universe. This is a question of terror,

⁴¹ Stacy Alaimo, "The Naked Word: The Trans-corporeal Ethics of the Protesting Body," *Women & Performance: A Journal of Feminist Theory* 20, no.1 (2010): 15–36.

the possibilities of change that mean the total loss of the stable facts one clings to when there is a present horror that is a mere conservation of the past.⁴² Elsa feels horror regarding her experience with cryokinesis, but also desires to surrender the aquatic reality of her body. Elsa escapes Arendelle's realm and experiences for the first time being guided by the manifestations of this reality. Isolated on the frozen mountaintops, she forms a huge ice castle chanting: 'No right, no wrong, no rules for me/ I'm free/ Let it go, let it go/ I am one with the wind and sky/ Let it go, let it go/ You'll never see me cry/ Here I stand and here I stay/ Let the storm rage on'. In the loneliness of the experience with her physical reality, Elsa can finally be herself in the middle of the ice, although this generates an unexpected effect: a catastrophic blizzard.

It must be emphasised that the effects of an event always 'resonate with and against their causes'.⁴³ This condition is evident in the blizzard unwittingly produced by Elsa, which causes horror to the inhabitants of Arendelle. However, this event strengthens the intentions of Prince Hans of the South Isles to take the throne of Arendelle. Initially, Prince Hans aimed to marry Anna and assassinate Elsa. However, the events during the coronation, heavy snowfall, and subsequent freezing of Anna's heart during a new fight between the sisters generated a new plan, namely to ensure Anna's death, which would lead to Elsa's conviction and the death penalty. Outside the political sphere, Anna and Kristoff fall in love in the wake of events, which is also fundamental to the development and outcome of the political processes in the story. Thus, 'causality is more emergent than efficient, more fractal than linear',⁴⁴ and different forms and degrees of action constitute effects that do not follow a single determinant.

Thus, waters as events and emergent causality, as suggested in *Frozen 1* and *2*, place historians in front of the problem of temporality. The emphasis on water experiences requires thinking about history with multiple temporalities and without an abstract continuous time as a background, that is, understanding that 'there is time

⁴² Alfred N. Whitehead, *Process and Reality*, 457.

⁴³ Jane Bennett, *Vibrant Matter*, 42.

⁴⁴ Jane Bennett, *Vibrant Matter*, 33.

because there are happenings, and apart from happenings, there is nothing'.⁴⁵ Alfred North Whitehead's thinking can help better understand time as an element constituted by events and how its measurement derives from concurrent and simultaneous durations. Duration is understood here as 'the concrete slab of nature limited by simultaneity, which is an essential factor in sense-awareness'.⁴⁶ According to Whitehead, it is in the 'exhibition of the process of nature that each duration happens and passes'⁴⁷ being the origin of both space and time. Space is made up of multiple discernible events in the totality of a single event, while the texture of time is formed by the relationships and entrances of other events into that discernible totality.

Still on temporality, a story centred on the experience with waters has an ambivalent temporal character. Similar to how life and death are mutually constituted in the movement of waters are linearity and nonlinearity, the continuity and discontinuity of time, which resemble the categories of permanence and fluidity in process philosophy. According to Whitehead: 'In the inescapable flux, there is something that abides; in the overwhelming permanence, there is an element that escapes into flux. Permanence can be snatched only out of flux; and the passing moment can find its adequate intensity only by its submission to permanence'.⁴⁸ Elsa's horror at the aquatic nature of her body and its powers and the horror of other characters in their encounters with cryokinetic phenomena are grounded in this fundamental ambivalence that generates anxiety due to the loss of concrete references to the past and hopes of a minimally imaginable future. The past continues and remains a trauma, an experience previously lived that is still present, intensifying the physical pain and breaks in language produced by discontinuity. Something remains in the flow of effects, a continuity that manifests in discontinuity. For example, the white streak in Anna's hair, which formed when she was hit by Elsa as a child, accompanies her in *Frozen 1* as the physical mark of the break, of the trauma. However, from the same generating waters of pain and trauma, opportunities and

⁴⁵ Alfred N. Whitehead, *Concept of Nature* (Cambridge: Cambridge University Press, 1964 [1920]): 44.

⁴⁶ Alfred N. Whitehead, *Concept of Nature*, 36.

⁴⁷ *Ibid.*

⁴⁸ Alfred N. Whitehead, *Process and Reality*, 338.

hopes emerge (like that of the young Prince Hans) for the constitution of a promising future, a new dreamed moment that becomes a consolidated and perpetual reality.

The happy ending of *Frozen 1* includes Elsa's heartfelt kiss of love with Anna (which saves her from freezing), expulsion of Prince Hans through the severing of commercial and political relations with the South Islands, and greater control by the Queen of Arendelle over her powers. These events, however, cover up the partiality of Elsa's knowledge of her aquatic reality. Only in *Frozen 2* does Elsa face memories of her origin, and the ending can be interpreted as understanding the need to emancipate herself from a fantasy where the separation and mind-matter hierarchy legitimise the assumption that intentions, separated from physical reality, are enough to change herself and the world. In the last scenes, Elsa abdicates the throne in favour of Anna, rejecting the secluded life in the castle and in the state bureaucracies, and starts to live free between the Enchanted Forest and Arendelle. By emancipating herself from the humanist fantasy and being guided by the experiences and limits imposed by the aquatic reality of her body and its powers, Elsa's thoughts and actions start to manifest as a continuous flow through worlds: as fluidity constituted in events, exposing dissolution as a persistent manifestation of waters.

MASAMI YOSHIDA: DISSOLUTION AND THE IDENTITY OF WATERS

The Amazing World of Gumball (2011–2019) is an award-winning⁴⁹ British-American fantasy animation series created by French-British director Benjamin 'Ben' Bocquelet and produced and aired by Cartoon Network TV channel. The series revolves around the adventures of Gumball (a 12-year-old blue cat) and his adoptive brother Darwin (a 10-year-old goldfish that evolved as a species by acquiring arms and legs), and is set in the suburbs of the fictional city of Elmore in the state of California. This animation addresses the dilemmas and conflicting feelings that emerge among young people in modern life.⁵⁰

49 Major awards include best animation at the International Emmy Kids Awards and best production at the Annie Awards, both in 2012, and an award for best television production at the Annecy International Animated Film Festival in 2011.

50 For more information on the seasons, list of episodes, main characters, critical reception, etc., see *The Amazing World of Gumball Wiki* https://theamazingworldofgumball.fandom.com/wiki/The_Amazing_World_of_Gumball_Wiki

Most episodes take place in the repressive environment of Elmore Junior High School where Gumball and Darwin live with fellow student Masami Yoshida, a small white cloud with eyes and a mouth that appears sporadically in the series. Despite the few appearances, Masami is one of the most feared characters for being the daughter of Mr Yoshida, a tycoon who owns the Rainbow Factory, an extremely oppressive environment where a significant portion of the parents of the students of Elmore High School work. Masami is superior to her peers, likes to be the centre of attention, hurls lightning at anyone who dares criticise her, and brings on heavy rain in moments of sadness. Her generally calm movements and apparent coolness contrast with the moments of negative emotions when it becomes dark and threatening to those around her. In front of Masami, the other characters are in contact with a cloud (a visible cluster of water and ice particles). To be in front of a cloud is to find oneself with a form conceived in the limitation of perceptions, in solitude amidst the multiple, in the coming and going of spectral possibilities that generate and break expectations for the future.⁵¹

This dual movement of generation and breakup, hope and trauma as a manifestation of experiences with a cloud is explicit in the episode ‘The Storm’ (episode 27, second season), when Masami claims Alan Keane (a balloon) as her boyfriend. The romantic relationship between Keane and Carmen (a cactus) generates envy among the characters of the series, as voiced by Masami when she reveals that the couple is ‘so perfect that it makes me want to rain on your parade until you swell, turn brown and rot!’ The discomfort of colleagues causes the couple to break up, which leads Gumball to help in their reconciliation. Initially, Gumball pretends to be Carmen’s new boyfriend to make Keane jealous, but the plan fails. However, Masami convinces Gumball that she could pretend to be Alan Keane’s new girlfriend to make Carmen jealous, but this is a trap. Masami really wanted Alan as her boyfriend and in an argument with Carmen, forms a tornado, keeping Keane trapped in the cyclone’s air column while destroying the school’s hallways. The storm only disappears when he rejects Masami in a poetic way, generating a mixture of tenderness and disgust for his overly romantic behaviour.

⁵¹ Julian Yates, ‘Cloud/Land: An Onto-Story,’ *Postmedieval: A Journal of Medieval Cultural Studies* 4, no. 1 (2013): 42–54.

The small cloud raised both Gumball and Keane's expectations, but also violently dashed these hopes. There is a general perceptual limitation regarding Masami's behaviour and powers, which is evidenced in the way the other characters become involved in the confusion. Penny, the character Gumball is in love with, tried to solve the problem through dialogue, arguing with Masami that she was not violent, but being struck by lightning that made her leave the stage. The characters on the sidelines of the situation, some scared and others laughing at the events, were also hit by Masami's fury. In the passage of the tornado, the physical characteristics of these characters changed, such as their colour, size, and shape, by mixing bodies more similar to each other. Masami thus asserts herself as a generator of expectations that traumatises herself for limiting certainty. This is evidence of the fragility of intentions and representations, and the certainty of the transience of the physical aspects comprising the world. The body of Masami, like that of Lapis Lazuli and Elsa, manifests as dissolution.

Masami reaffirms what is already strongly suggested in the cases of Lapis Lazuli and Elsa. Dissolution is constituted in these three cases as a persistent physical manifestation of waters, an identity, a trope. Specifically, a physical trope, an abstract universal entity constituted at the most primitive level of consciousness of distinction, that is, in sensory experience, in combination with one or more concrete aspects.⁵² In these cases, the dissolution experience is like a death experience: an interruption of projects, intentions, representations, and even of language, enabling the gestation of new beginnings. Although universal, the experience of death as a loss is radically solitary and unique, contemplating several aspects of a reflected and unreflective character, and engendering nostalgia, memories, and expectations of overcoming pain.⁵³

Dissolution as an identity is related to other tropes: water constitutes the memory of what has been dissolved, the melancholy of loss, the differentiation as uniqueness and solitude of experience, the transport of what is dissolved or floats in it, and the gestation of the world. Astrida Neimanis highlights some of these water

⁵² Donald Cary Williams, "On the Elements of Being," *Review of Metaphysics: Contemporary Readings* 7 (1953): 3-18/ 171-192.

⁵³ See the chapter "The Real Transcending Itself (Through Love)" in Katerina Kolozova, *Cut of the Real*.

identities, emphasising the gestational aspect.⁵⁴ However, gestation does not precede its fundamental counterpart, namely dissolution. Water is only gestation because it is dissolution. It is constituted as life because it manifests as persistent death, an ultimate ambiguity that makes up the time that emerges in events. It is a condition of corrosion, disintegration of bodies, wherein humans are submerged.⁵⁵

This condition, however, should not be confused with a prior universal abstract presupposition. Rather, it serves as an example of how to follow the way in which a body or several bodies of water in a confederation (e.g. a river, lake, storm, frost) manifest an identity in their effect on the formation of a given historical circumstance. Thus, we return to the principle seen in the first part of this article: the reality of waters is irreducible to concepts and representations that operate at the level of effects and not of the physical manifestation of the thing as such. In the three cases presented, dissolution as a trope or identity of waters intrusively imposes itself on the most diverse experiences of the characters. As seen, other tropes are possible, such as memory and communication, and all these identities are persistently manifested in their multiple effects. However, the historical experience with the trope or identity of a body of water must also be understood in terms of singularity, where each event is unique in its effects. The historian, therefore, must seek in historical documents the unique identity of waters involved in the analysed encounters, and the unique experiences and political, social, cultural, economic, and ecological implications that emerge from the material presence of waters.

FINAL CONSIDERATIONS

Lapis Lazuli, Elsa of Arendelle, and Masami Yoshida, three characters from animations in the fantasy genre, are creations anchored in aspects of current reality and suggest new ways of thinking about waters in contemporaneity. Lapis Lazuli highlights the irreducibility of waters to human representations, intentions, and actions. Transcendental categories such as nature, the environment, and resources are similar, suggesting that water is just water in all its complexity, fluidity, and

⁵⁴ Astrida Neimanis, *Bodies of Water*.

⁵⁵ Edwige Tamalet Talbayev, "Seawater," *Contemporary French and Francophone Studies* 21, no. 2 (2021): 207-217.

creativity. This condition necessitates that the historian seek waters out of correlation with human representations expressed in historical documents, pursuing encounters, and affections, and what precedes, forges, surprises, and breaks with human intentions and actions. Lapis Lazuli draws attention to the occasions of contingencies produced by waters in the indifference of representations of the human subject's capacity to control and manage processes.

Elsa of Arendelle in *Frozen 1* and *2* makes human subjection to the aquatic reality of their own bodies and the world evident. Waters are events that induce multiple other events, spaces, and times. Understanding waters as agents requires rethinking historical time beyond a large abstract continuum, anchored in the multiple events that make up a given historical moment. Permanence and fluidity, continuity and discontinuity, and linearity and nonlinearity are ambivalences that simultaneously constitute a given historical moment.

Both the characteristics of the corporeal and magical reality of Lapis Lazuli (liquid water) and Elsa of Arendelle (frozen water) are present in Masami Yoshida, who suggests the need for the historian to think of water in terms of a persistent manifestation in the historical documents in search of its identity. This identity is a physical trope that goes beyond representations, but which must be identified by the historian through the physical manifestation of waters expressed in the visible affections in the historical documents. Dissolution is one of the persistent physical manifestations of water most evident in the three characters and the water element. However, the historian must seek the identity of a given body of water in the unique affections and events that constitute the analysed historical moment, facilitating understanding of its presence in the constitution of the past.

Thus, the understanding of waters as agents must be based on three principles: the search for experiences of the encounters, observance of the eventual condition of waters (and the world), and definition of their identity. These three principles are permeated by the notion of the indifference of waters to human representations and anxieties. It means that the historian, in the encounter with

historical documentation, must look for how waters precede, urge, and break linguistic and material processes.

REFERENCIAS

Alaimo, Stacy. "The Naked Word: The Trans-corporeal Ethics of the Protesting Body." *Women & Performance: A Journal of Feminist Theory* 20, no.1 (2010): 15–36.

Alpers, Benjamin. "Science Fiction and History." *S-USIH: Society for U.S. Intellectual History (Blog)*. May 15, 2015. <https://s-usih.org/2015/05/science-fiction-and-history/>

Bachelard, Gaston. *A Água e os Sonhos: Ensaio sobre a Imaginação da Matéria*, Translated by Antônio de Pádua Danesi. São Paulo: Martins Fontes, 1997.

Bennett, Jane. "The Elements." *Postmedieval: A Journal of Medieval Cultural Studies* 4, (2013): 105-111.

Bennett, Jane. "Systems and Things: A Response to Graham Harman and Timothy Morton." *New Literary History* 43, no. 2 (2012): 225-233.

Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Durham: Duke University Press, 2010.

Brown, Bill. "Thing Theory." *Critical Inquiry* 28, no. 1 (2001): 1-22.

Cavna, Michael. "'Steven Universe' Creator Rebecca Sugar is a Cartoon Network Trailblazer." *The Washington Post*. November 1, 2013. https://www.washingtonpost.com/entertainment/tv/steven-universe-creator-rebecca-sugar-is-an-idealistic-trailblazer/2013/11/01/fe622da2-4338-11e3-a751-f032898f2dbc_story.html

Chakrabarty, Dipesh. "The Climate of History: Four Theses." *Critical Inquiry* 35, (2009): 187-222.

Dunn, Eli. "Steven Universe, Fusion Magic, and the Queer Cartoon Carnavalesque." *Gender Forum: An Internet Journal of Gender Studies* 56 (2016): 44–57.

Geraghty, Lincoln. "Introduction: Future Visions," In *Channeling the Future: Essays on Science Fiction and Fantasy Television*, ed. Lincoln Geraghty, vii-xviii. Maryland/Toronto and Plymouth: The Scarecrow Press Inc. 2009.

Haiven, Max. "The Dammed of the Earth: Reading the Mega-Dam for the Political Unconscious of Globalization." In *Thinking with water*, ed. Cecilia Chen, Janine

MacLeod, and Astrida Neimanis, 213-231. Montreal: McGill-Queen's University Press, 2013.

Hunt, Peter. "Introduction: Fantasy and Alternative worlds." In *Alternative Worlds in Fantasy Fiction*, ed. Peter Hunt and Millicent Lenz, 1-40. London: Continuum, 2001.

Jasso, Gerardo Morales and Leonardo Ernesto Márquez Mireles. "Ser y Deber Ser de la Historia Ambiental. ¿Pasar de la Dispersión Paradigmática a la Revolución Científica y la Decolonización?" *Letras Históricas* 23 (2020): 247-275.

Jensen, Casper Bruun. "Can the Mekong Speak? On Hydropower, Models and 'Thing-Power'." In *Electrifying Anthropology: Exploring Electrical Practices and Infrastructures*, ed. Simone B. Abram and T. Yarrow, 121-138. London: Bloomsbury Academic, 2019.

Kolozova, Katerina. "The Artifact of Non-Humanity: A Materialist Account of the Signifying Automaton and its Physical Support in a Fantasized Unity." *Philosophy Today* 65, no. 2 (2021): 359-374.

Kolozova, Katerina. *Capitalism's Holocaust of Animals: A Non-Marxist Critique of Capital, Philosophy and Patriarchy*. New York: Bloomsbury, 2019.

Kolozova, Katerina. *Cut of the Real: Subjectivity in Poststructuralist Philosophy*. New York: Columbia University Press, 2014.

Lancioni, Judith. "The Future as Past Perfect: Appropriation of History in the Star Trek series." In *Space and Time: Essays on Visions of History in Science Fiction and Fantasy Television*, ed. David C. Wright Jr and Allan W. Austin, 131-155. Jefferson N.C.: McFarland & Company, 2010.

Latour, Bruno. *Pandora's Hope: Essays on the Reality of Science Studies*. Cambridge: Harvard University Press, 1999.

Latour, Bruno. *We Have Never Been Modern*. London: Harvester Wheatsheaf, 1993.

MacLeod, Ken. *The Star Fraction Book One: The Fall Revolution Series*. London: Little, Brown Book Group, 1996.

Edgeworth, Matt and Jeff Benjamin. "What is a River? The Chicago River as Hyper-object." In *Rivers of the Anthropocene*, ed. Jason Kelly, et al., 162-175. Los Angeles: University of California Press, 2017.

Merchant, Carolyn. *The Death of Nature: Women, Ecology, and the Scientific Revolution*. San Francisco: Harper & Row, 1980.

Napier, Susan J. *Anime from Akira to Princess Mononoke: Experiencing Contemporary Japanese Animation*. New York: Palgrave Macmillan, 2000.

Nash, Linda. "The Agency of Nature or the Nature of Agency?," *Environmental History* 10, no. 1 (2005): 67-69.

Neimanis, Astrida. *Bodies of Water*. London: Bloomsbury, 2017.

Shaviro, Steven. *Without Criteria: Kant, Whitehead, Deleuze and Aesthetics*. Massachusetts: The MIT University Press, 2009.

Spiegel, Jennifer Beth. "Subterranean Flows: Water Contamination and the Politics of Visibility After the Bhopal Disaster." In *Thinking with water*, ed. Cecilia Chen, Janine MacLeod, and Astrida Neimanis, 84-103. Montreal: McGill-Queen's University Press, 2013.

Streiff, Madeline and Lauren Dundes, "Frozen in Time: How Disney Gender-Stereotypes Its Most Powerful Princess," *Social Sciences* 6, no. 38 (2017): 1-10.

Talbayev, Edwige Tamalet. "Seawater." *Contemporary French and Francophone Studies* 21, no. 2 (2021): 207-217.

Tamm, Marek and Peter Burke (ed.). *Debating New Approaches to History*. London: Bloomsbury Academic, 2018.

Vital, André Vasques. "Water, Gender, and Modern Science in the Steven Universe Animation." *Feminist Media Studies* 20, no. 8 (2019): 1144-1158.

Vital, André Vasques. "Lapis Lazuli. Politics and Aqueous Contingency in the Animation Steven Universe." *Series – International Journal of TV Serial Narratives* 4, no. 1 (2018): 51-62.

Wells, Paul. *Understanding Animation*. London and New York: Routledge, 1998.

Westfhal, Gary. *Science Fiction, Children's Literature, and Popular Culture: Coming of Age in Fantasyland*. Westport/Connecticut, and London: Greenwood Press, 2000.

Williams, Donald Cary. "On the Elements of Being." *Review of Metaphysics: Contemporary Readings* 7 (1953): 3-18/ 171-192.

Whitehead, Alfred N. *Process and Reality: An Essay in Cosmology*. New York: The Free Press, 1978.

Whitehead, Alfred N. *Concept of Nature*. Cambridge: Cambridge University Press, 1964 [1920].

Whitley, David. *The Idea of Nature in Disney Animation*. Hampshire: Ashgate, 2008.

Wright Jr, David C. "Constructing a Grand Historical Narrative: Struggles Through Time on Highlander: The Series," In *Space and Time: Essays on Visions of History in Science Fiction and Fantasy Television*, ed. David C. Wright Jr, and Allan W. Austin, 116-130. Jefferson N.C.: McFarland & Company, 2010.

Yates, Julian. "Cloud/Land: An Onto-Story." *Postmedieval: A Journal of Medieval Cultural Studies* 4, no. 1 (2013): 42–54.

Hechizos de Agua: Nuevas Percepciones Teóricas Materialistas por Medio de la Fantasía Animada y la Ciencia Ficción

RESUMEN

Este ensayo analiza cómo los elementales de agua en animaciones de fantasía y ciencia ficción creadas en la última década sugieren una materialidad acuática que plantea formas alternativas de pensar sobre una Historia de las Aguas. El análisis se realiza por medio de tres personajes de animaciones premiadas que encarnan, respectivamente, agua en estado líquido, sólido y gaseoso: Lapis Lazuli (*Steven Universe*, 2013-2020), Elsa de Arendelle (*Frozen 1*, 2013 y *Frozen 2*, 2020) y Masami Yoshida (*El Increíble Mundo de Gumball*, 2011-2019). Se parte de la premisa de que las animaciones en los géneros de fantasía y ciencia ficción, además de estar ancladas en las circunstancias históricas de su época, incluso incorporando teorías de la historia, también permiten la producción de nuevas posibilidades de pensar históricamente. A través de los tres personajes, se exploran alternativas para una Historia que incorpora la identidad contingente de las aguas que desafían certezas, permanencias, la noción tradicional de agencia histórica y evidencian el carácter eventual y ambivalente del tiempo.

Palabras clave: animación; ciencia ficción; fantasía; historia de las aguas.

Recibido: 18/07/2021
Aprobado: 14/09/2021