



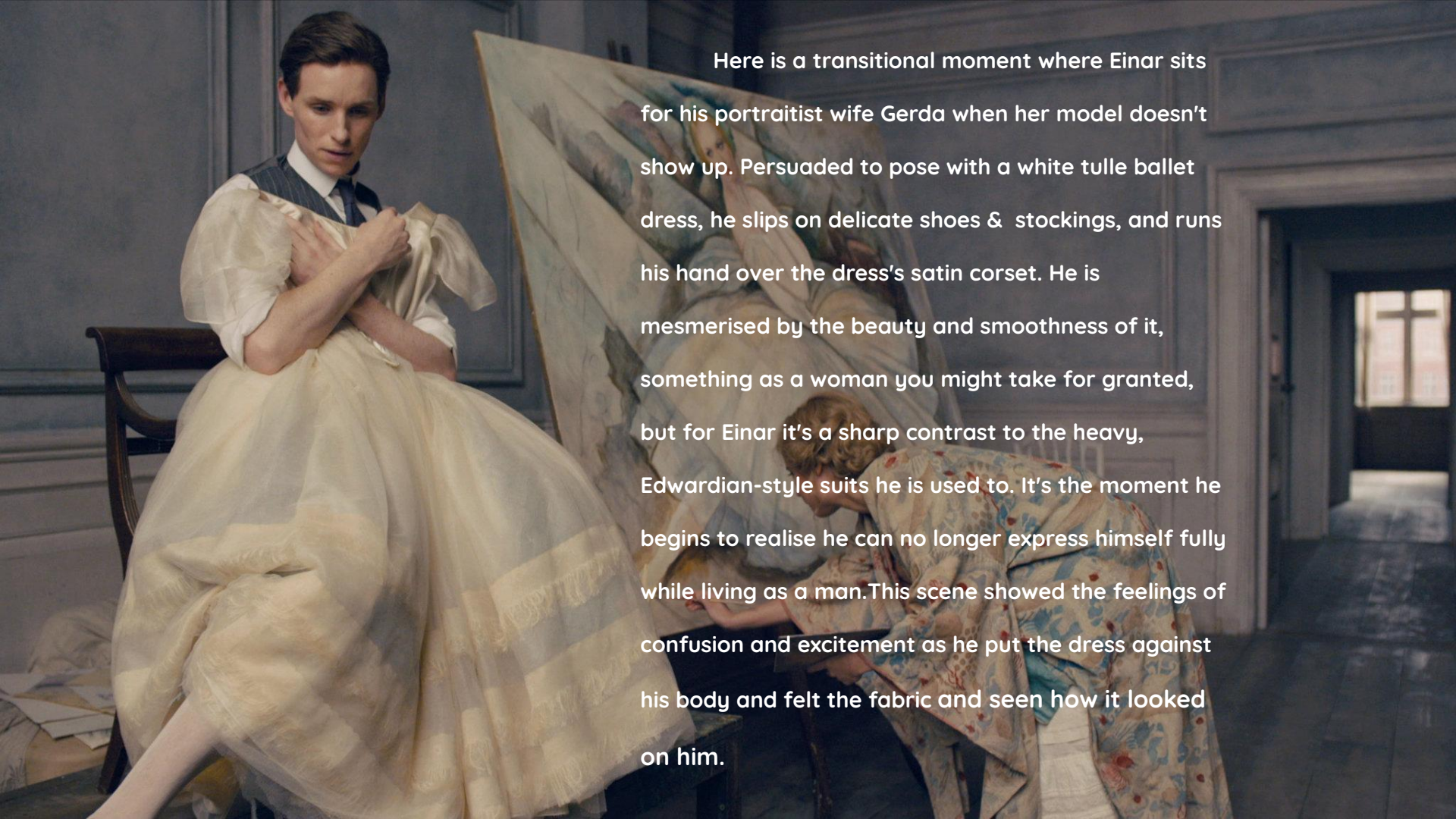
The Danish Girl

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The Danish Girl offers insights on gender identity, transgender surgery and transsexual attitudes in history. The movie is a fictional account of Danish artists Einar Wegener and Gerda Wegener. Einar and Gerda's marriage and work evolve as they work through Einar's groundbreaking journey as a transgender. Lili, formerly known as Einar finally comes to terms with her gender when Gerda convinces her to pose in women's clothing for a portrait.

Einar's struggle is very real, all the more difficult for its time, given the predominant homophobia and sexual politics of the time. The late '20s were still early days for women's rights, and Einar was someone trying to follow his female intuition at a time when that meant giving up the social privileges of manhood.





Here is a transitional moment where Einar sits for his portraitist wife Gerda when her model doesn't show up. Persuaded to pose with a white tulle ballet dress, he slips on delicate shoes & stockings, and runs his hand over the dress's satin corset. He is mesmerised by the beauty and smoothness of it, something as a woman you might take for granted, but for Einar it's a sharp contrast to the heavy, Edwardian-style suits he is used to. It's the moment he begins to realise he can no longer express himself fully while living as a man. This scene showed the feelings of confusion and excitement as he put the dress against his body and felt the fabric and seen how it looked on him.



In the beginning of the film, Einar wears dark, structured suits with large, flouncy bow ties bursting through high shirt collars, a popular look for men at the time. It put out the idea that Einar's suits were almost like a suit of armor trapping his true inner-self, Lili.



As Lili experiments with more daring outfits, the couple face mounting disapproval and so leave Copenhagen for more liberal Paris. When they move to Paris, her outfits become more luxurious.



Although in Paris, Lili attracts unwanted attention when walking through a Parisian park wearing an androgynous suit, she is attacked by a group of men. This shows that clothes can produce reactions from people, sometimes admiration but also rejection, such is the power of dressing.

Also the film progresses, collars get lower and we move to soft colors, and the suits get less restricted. While in Paris, those slight adjustments peak in a lightweight cream suit Lili wears belted at the waist giving a more feminine look. This was a pivotal dressing moment because you see the transition perfectly. This lightweight cream suit seemed to represent an in-between moment for Einar and Lili.



In the closing scene, Lili appears close to death after her surgery.

The wife, Gerda, is seen wearing a scarf that blows away in the wind. Hans a friend, goes to retrieve it but she tells him to leave it alone symbolizing that Lili was finally free. Throughout the movie, Lili used the scarf often to hide her adam's apple, almost like a safety blanket. The scarf in a way is a metaphor of who Lili was and the relationship between Lili and Gerda.

