



**TRANSWOMAN IDENTITY DEVELOPMENT
PROCESS OF MAIN CHARACTER EINAR
WEGENER ON *THE DANISH GIRL* (2015) MOVIE**

A THESIS

**In Partial Fulfillment of the Requirements for
S-1 Degree Majoring Literature in the English
Department, Faculty of Humanities
Diponegoro University**

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2023

PRONOUNCEMENT

I honestly state that this thesis is written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degrees. I also ascertain that I do not take any material from other works except from the references mentioned.

Semarang, 6th March 2023

A handwritten signature in black ink, appearing to read 'Riki Setiawan', written in a cursive style.

Riki Setiawan

MOTTO AND DEDICATION

The world is an infinitely better place, because you weren't normal

-The Imitation Game-

This thesis is dedicated to

My beloved mama, dad, the queer community and those who I love the most.

APPROVAL

**TRANSWOMAN IDENTITY DEVELOPMENT PROCESS OF MAIN
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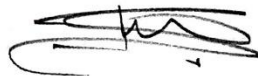
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ACKNOWLEDGEMENT

Praise be to Allah SWT, who has given us His countless blessing and great mercy, so this thesis came to a completion. This part is presented to thank all people who have given them in the accomplishment of this thesis. This gratitude might never be equal to their help and support.

The deepest appreciation and gratitude are extended to Dr. Ratna Asmarani, M.Ed, M.Hum –my advisor- who has spared her valuable time to patiently gave her constructive suggestion and continuous guidance without which I would be doubtful to accomplish this thesis successfully. My greatest thank also goes to the following;

1. Dr. Nurhayati, M.Hum, as the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Oktiva Henry Candra M.Hum, as the Head of the English Department of the Faculty of Humanities, Diponegoro University.
3. All lecturers of English Department Diponegoro University. Precious knowledge and their advice would be unforgettable for the writer.
4. My parents, especially my mother who are the biggest reasons and lifetime motivations for the writer to finish the study and doing everything good in life.
5. Thank you to Salman Alfarisi (Zar Mose) who has been the author's

best friend with extraordinary advice regarding queer theory during this study accomplishment. May you become such a great queer influencer and poet for the queer community.

6. Rifki Okta Setiawan (Komting) who has helped a lot with his brilliant ideas and encouraged the author during the study accomplishment. Rana Cahyaningati for always encouraging me. Your love and existence are precious.
7. My four brothers and sisters who have supported materially and emotionally in the accomplishment of this study.
8. Mas Wawa, Mba Tati, Angkringan Mugen, Kokoh Archie, Fathan, Mas Willy, Rizky Farhan, Clara and all those who cannot be mentioned who have sincerely helped the writer in various aspects during the accomplishment of this study.

This thesis of course still needs to be improved since I realize that this is far from being perfect. Thus, any recommendation and constructive suggestion would always be welcomed and appreciated. Finally, I hope that this thesis would be helpful for those who want to learn about transsexual identity formation according to historical event or any related field in general.

Semarang, 6th March 2023

Riki Setiawan

TABLE OF CONTENTS

PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
VALIDATION	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENTS	viii
Abstract	x
CHAPTER I INTRODUCTION	1
1.1 Background of Study	1
1.2 Research Problems.....	3
1.3 Objectives of the Study	3
1.4 Previous Study	4
1.5 Scope of the Study	6
1.6 Organization of Writing.....	6
CHAPTER II THEORY AND METHOD	8
2.1 Intrinsic aspects.....	8
2.1.1 Character	8
2.1.2 Setting	9
2.1.3 Conflict	9
2.1.4 Cinematography Aspects	10
2.2 Extrinsic Aspects	12
2.2.1 Queer Theory	12
2.2.2 Transsexual Identity Formation Theory.....	13
2.2.3 Gender Dysphoria	14
2.3 Research Methods	14
2.3.1 Data and Data Source.....	15
2.3.2 Method of Collecting Data.....	15
2.3.3 Method of Analyzing Data.....	15
CHAPTER III DISCUSSION	17
3.1 Intrinsic Aspects.....	17
3.1.1 Character	17
3.1.2 Setting	24
3.1.3 Conflict	26
3.2 Extrinsic Aspect	27

3.2.1 Einar's Transwoman Identity Formation	27
3.2.2 The Struggles of Becoming a Transsexual in 1925 ..	41
CHAPTER IV	45
CONCLUSION	45
REFERENCES	47

Abstract

The Danish Girl (2015) is a movie that shows about the main character named Einar Wegener who experienced gender dysphoria and conducted a sex reassignment surgery from man to woman named Lili Elbe. The purpose of this study is to find the process of transsexual identity formation of the main character using Aaron H. Devor's theory of transsexual identity formation. The data is analyzed using contextual and qualitative research method. Library research and Bordwell's cinematography theory is used to collect the data. The result of the study shows specific process of transsexual identity formation on main character Einar Wegener and to reveal the struggle of becoming a transgender/transsexual in 1925 to end the gender dysphoria issue that is experienced.

Keyword: Einar Wegener, Danish Girl, transgender development, gender dysphoria, Aaron. H Devor, movie.

CHAPTER I INTRODUCTION

1.1 Background of Study

There are many things that exist in this world that have identity from their own uniqueness. The uniqueness in every individual living creature, creates the diversity of life in the world. There are many things that many people do not know about the diversity of living things, one of which is knowledge related to sex and gender. Gender and sex are the main identities that inherently exist on the living creatures, especially in human. Gender and sex are two different things. Perceptions of gender and sex in society are frequently misinterpreted due to the lack of further knowledge in the public. If only because of the uniqueness of every person, there is no one that deserves to get discrimination and there is no one that can rule every person to follow the norms such a “normality” thing in society so every person will be looked the same without any differences.

According to Devor in *Witnessing and mirroring: A Fourteen Stages Model of Transsexual Identity Formation* that:

Such a way of understanding gender presumes that there are two and only two biological sexes, male and female, and that under “normal” circumstances persons’ sexes are unchanging and can be definitively determined from a visual inspection of their genitalia. Similar underlying assumptions about gender must also be accepted for transsexualism to make sense (Devor, 2004: 44).

This statement defines that there are two biological sexes such as male and female which are those identities can be identified through the human reproductive organs which are penis and vagina that determine the male and female. Meanwhile, for gender explanation, Devor said that:

That is to say that we must believe that there are only two social genders, men/boys and women/girls, and that under “normal” circumstances persons’ gender classifications are unchanging and can be determined by casual visual inspection of persons in everyday social situations That is to say that in everyday life, we actually read gender on the basis of gender styles, not on the basis of sexes. In other words, under most circumstances, people are assumed to be either male or female, men or women, on the basis of social characteristics, mannerisms, and personality traits (Devor, 2004: 44-45).

This statement defines that we have to say most of people read gender depending on the sex identity. The assumption that people understand when someone has a gender identity as a woman, then they automatically have an appropriate gender identity based on their sex identity. People construct these basic gender and sex identity characteristics by looking at the behavior patterns and personality traits associated with both sex and gender together. It can be said that gender is a social construction of society that labels sex identity as being equated with gender identity, such as female as woman and male as man. In addition, people understand that gender and sex are also unchangeable.

However, Devor’s statement below tells us that gender and sex is not such permanent thing.

Therefore, persons who wish to be taken as a particular gender and sex have few options open to them. They may successfully perform as the gender of their choice and rely on people’s assumptions to attribute them with the desired sex as well it outlines how they first come to feel that they do not belong as members of their originally assigned sex and gender and later to understand themselves as members of another gender and sex. It also describes how they learn to think of themselves as transsexed in order to make sense of the apparent contradiction of being born to one sex and gender while knowing themselves to belong as another (Devor, 2004: 45).

Someone can change their gender and sex identity according to the existing choices they wish. This appears because there are people in society who realize

that they are in the wrong position in having their respective sex and gender identities and decide to find their own identity in other gender and sex identities.

The Danish Girl (2015) is a movie that is adapted by the novel of *The Danish Girl (2001)* of David Ebershoff. This movie tells a story about the journey of gender identity development of the first transwoman in the world from a man to a woman named Einar Wegener to Lili Elbe. At first, Einar Wegener (man) enjoys his life as a painter with his wife Gerda Wegener who is also a painter in Copenhagen, Denmark. One day, Gerda needs a model for her portrait painting by wearing a woman's dress. Afterward, Einar is asked to be the model. Starting from here, Einar experiences gender dysphoria which causes confusion of his gender identity that drives Einar to transform into a woman.

1.2 Research Problems

The research problems that are obtained to be discussed in this movie analysis of *The Danish Girl (2015)* consist of two problems:

1. How are the processes of transsexual identity formation on main character Einar Wegener in *the Danish Girl (2015)* movie?
2. What are the struggles of becoming a transgender/transsexual at that period in 1925 in *the Danish Girl (2015)* movie?

1.3 Objectives of the Study

The objectives of the study in this movie of *The Danish Girl (2015)* focus on two purposes that will be discussed in this study consist of:

1. Show every process of transsexual identity formation on main character Einar Wegener.

2. Reveal the struggles of becoming a transgender/transsexual in 1925.

1.4 Previous Study

Since the movie was first published on 2015, the writer found nine previous studies about *the Danish Girl (2015)* movie analysis. The first previous study is a thesis by Hifa Farahdilla Leliylana analyzed *The Danish Girl* movie entitled *Gender Performativity on Einar Wegener/Lili Elbe, A Character in the Danish Girl (2015) Film*. This thesis discusses about the gender performativity on Einar's gender issue in the movie using queer theory of performativity by Judith Butler.

The second previous study is an article by Ghea Nabella entitled *Transsexuality and its implication to marriage in tom Hooper's The Danish Girl: A sociological perspective*. The article explains the result of analysis that transsexuality may appear in a marriage relationship. The analysis uses psychological approach of the principles of Laurensen and Swingwood such as four stages of implication consisting of emotional, conflict, negotiation, and balance.

The third previous study is a thesis by Majidah Harim Nihlah conducted *the Danish Girl* movie analysis titled *The Struggle of Einar Wegener to Reconstruct His Gender Identity in David Ebershoff's the Danish Girl: A Queer Analysis*. This thesis discusses about Einar's struggle to reconstruct his assigned gender to woman in which the analysis is using a queer theory of Annamarie Jagose as the analysis approach.

The fourth previous study is a journal article by Gunawan with title *The Analysis of Einar's Gender Identity in "the Danish Girl" By David Ebershoff*.

This journal explains about Einar who has feminine tendencies before transgendered himself. These tendencies are found using Harry Benjamin's theory of transsexual and the research approach of theory gender by Schmitz.

The fifth previous study is an article by Katedral Velty Nila, et al entitled *Analysis of Einar's Needs in The Danish Girl Film Using Maslow's Theory*. This article reflects Einar's effort in fulfilling his needs. The needs mentioned are physiological need, safety, love and need of ownership in which uses the hierarchy of needs by Abraham Maslow.

The sixth previous study is a journal by Haeson kim, et al entitled *Analysis of Gender Identity Expressed <the Danish Girl> Based on Judith Butler's Theory*. This journal discusses gender identity that is portrayed in contemporary costumes in the movie. This study analyzes the topic using Judith Butler's theory of gender identity with genderless approach.

The seventh previous study is an article by Nyak Mutia Ismail, et al with title *I Am Entirely Myself: The Psychological Analysis of Einar Wegener Character*. This article discusses the reflections of human psychology that is portrayed in the movie. This study is using the theory of tripartite psychological model by Freud to analyze the topic.

The eighth previous study is a thesis by Laila Riska Rahmawati entitled *an Analysis of Gender Identity in David Ebershoff's the Danish Girl*. This thesis discusses the characterization of Einar in finding his gender identity through cross gender behaviour. The author uses queer theory of Judith Butler to conceive the Einar's transgender behaviour with sociological approach.

The ninth previous study is the journal article by Annalena Lorenz entitled *The Danish Girl (2015) and The De/Construct That Is Depicted in Einar*. This analysis is using gender performance idea by Judith Butler and the concept of mirror stage by Jacques Lacan.

The results of the analysis of *the Danish Girl* (2015) movie on this thesis have some contrasts with the sources that are listed above. The analysis of the movie in this thesis applies an analysis of queer literature on the basis theory of transsexual identity formation by Aaron. H Devor to discover the transwoman identity development process that is experienced by the main character Einar Wegener which has nothing in common with the other sources listed above.

1.5 Scope of the Study

The scope of the study of this study is analyzed from two aspects, intrinsic and extrinsic. In the intrinsic aspect, the elements that will be discussed consist of character, setting and conflict that is occurred in the movie in which will be linked with cinematographic elements such as the shot distance and *mise-en-scene* consisting of costumes and make- up based on Bordwell's cinematography theory. The extrinsic aspect will discuss transsexual identity formation using Aaron H. Devor's theory.

1.6 Organization of Writing

The organization of this study will be divided into four chapters.

Chapter 1 INTRODUCTION

This chapter consists of six sub-chapters. Those are background of the study, research problems, objective of the study, previous study, scope of the

study and organization of the study.

Chapter 2 THEORY AND METHOD

This chapter consists of the theories and methods which are used to analyze the intrinsic and the extrinsic aspects of the movie.

Chapter 3 DISCUSSION

This chapter consists of the analysis of intrinsic and extrinsic aspects of the movie using related theories and methods in chapter two.

Chapter 4 CONCLUSION AND REFERENCES

This last chapter consists the summary of the whole discussion and analysis through the previous chapter.

CHAPTER II THEORIES AND METHODS

2.1 Intrinsic aspects

Intrinsic aspects are the elements that build the literary work structure of the whole story. The intrinsic aspects consist of themes, characters, plots, points of view, conflicts, and settings. For the analysis, the focus of the intrinsic aspects is on the character, setting, and conflict. The intrinsic aspects have the purpose to show the essential elements in literary works.

2.1.1 Character

According to Pugh & Johnson in their book entitled *Literary Studies: A Practical Guide* stated that:

The charisma of various characters deeply affects readers' enjoyment of a narrative. To fully understand the plot and themes of a literary text, readers must perceive the reasons behind characters' actions, and, even if readers do not sympathize with their choices, they must understand what moves them to act as they do. In simple terms, a character refers to any individual—be it human, animal, or otherwise—that undertakes actions depicted in a narrative (Pugh, 2014: 137).

This analysis will discuss two types of character which are the protagonist and the antagonist. According to Barnet, the protagonist is the main character who mostly dominates the literary works. On the other hand, the antagonist is the opposite character who contradicts with the protagonist (1978: 1584). In addition, there is the subordinate character who focuses on assisting the main and other characters to engage the performance in a literary work. The subordinate character's assistance has a significant impact for other characters because the subordinate character provides advantages and disadvantages (Woloch, 1970: 89).

2.1.2 Setting

Setting is the background of the story that accompanies the character in certain situations, such as the situation of time, place and geographical situation, and social environment (Abrams, 1999: 284).

2.1.2.1 Setting of Place

The setting of place is the location where the character lives and moves in the literary works which indicates the actual geographical location, natural scenery and topography (Robert and Jacobs, 1987: 29). The setting of place provides the details not only about the location itself, but also the storytelling sensation that will give more impression to the audience. The locations may vary and change over time.

2.1.2.2 Setting of Time

According to Holman, setting of time is a period or a time that indicates when an action is occurred in literary works (1985: 413). Setting of time consists of several time indicators such as hours, minutes, seconds, or seasonal time like autumn, winter and summer. It can also be in the form of current time or historical time situation.

2.1.3 Conflict

According to Perrine, conflict is a clash of behaviors, goals and notions that creates a certain problem between characters (1988: 1408). Conflict aims to make a story more alive in literary work and make the audience curious for the next story.

Meyer also stated in his book entitled *The Bedford Introduction to Literature* that the conflict is divided into two parts, which are internal and external conflicts. Internal conflict is the obstacle like moral or psychological problems that appear in the inner side of the character. External conflict is when the character faces an outside problem such as a physical struggle against a terrifying enemy, individual obstacle, nature, or society in the story (1990: 45).

2.1.4 Cinematography Aspects

In *The Danish Girl* (2015) movie analysis, the writer applies cinematography elements to determine events in the movie and to deal with intrinsic and extrinsic aspects.

For filmmakers working with narrative form, camera placement is central to visual storytelling. A framing can stress a narratively important detail. Camera distance specifies where characters are and how they respond to each other. Orchestrated by editing, as we'll see in the next chapter, distances and angles form patterns that guide us in building up the story (Bordwell and Thompson, 2010: 191).

Shot distance has the function to deal with extrinsic and intrinsic aspects that communicate the expressions and behavior from the characters each other in more detail, so that the meaning of the story can be delivered clearly to the audience.

2.1.4.1 Shot Distance

Shot distance is a depiction of image on the movie screen that shows a particular distance between the camera and the object (Bordwell and Thompson, 2020: 189).

2.1.4.1.1 Extreme Long Shot

An extreme long shot shows a wide landscape view. This camera shot is

also applied if the camera wants to show the city in large view and other landscape scenes (Bordwell and Thompson, 2010: 356).

2.1.4.1.2 Long-Shot

The long-shot captures not only the figure but also the background on the screen (Bordwell and Thompson, 2010: 356).

2.1.4.1.3 Medium Shot

The medium shot is almost the same as the medium-long shot. The difference is how the medium shot's result is obtained. The medium shot captures only the upper body. It is made closer to show gesture and expression more visible (Bordwell and Thompson, 2020: 189).

2.1.4.1.4 Close-up Shot

The close-up shot focuses on the certain parts of object rather than the whole object, such as only on the feet, hands, or things around the main object. It can also emphasize on a certain facial expression, the detail of a gesture, or a certain part of object (Bordwell and Thompson, 2020: 189).

2.1.4.1.5 Extreme Close up Shot

The extreme close-up focuses on certain part of the face and magnifies certain object, so the object can be seen clearly to the audience (Bordwell and Thompson, 2020: 189).

2.1.4.2 *Mise-en-scene*

Mise-en-scene is one of the cinematography elements that make the audience focuses more on the appearance aspects of the character, such as costumes and make-up (Bordwell and Thompson, 2020: 112). The purpose of

mise-en-scene is to make the appearance of the character more authentic and natural (Bordwell and Thompson, 2020: 113). *Mise-en-scene* appears in the stage arrangement, costume, make-up, lighting, and performance. However, the writer analyzes only the costume and make-up aspect in this study.

2.1.4.2.1 Costume and Make-Up

Costume aims to engage the visual appearance in performance and represents the character's traits in certain appearances with different costumes (Bordwell and Thompson, 2020: 119). Make-up has a similar function with costume. The role of make-up is necessary in the performance to reveal the hidden face expression of performers in the movie (Bordwell and Thompson, 2020: 122).

2.2 Extrinsic Aspects

This extrinsic aspect will describe several theories related to transsexual identity development. The first is about the explanation of gender and sexual identity using the queer theory of Annamarie Jagose. Another theory is the transsexual identity formation that is applied using the theory of Aaron H. Devor. Last theory explains about the gender dysphoria by Sayyidah.

2.2.1 Queer Theory

Queer is an umbrella term for the identification of sexual identity to describe an early-stage theoretical model which is further developed the previous gay and lesbian studies (Jagose, 1996: 1). The queer theory is known as a theory that describes the understanding of traditional sexual identity using a new understanding which consists of several categories, such as opposition and equality as a support movement (Jagose, 1996: 97).

Queer has been related mostly with gay and lesbian people, but its identity framework includes cross-dressing, hermaphroditism, gender ambiguity, and gender transition surgery. Showing a variety of uniqueness in "natural" sexuality, the queer theory questions the terms that are outside the commonly known gender terms as "woman" and "man" (Jagose, 1996: 3).

Queer theory brings the purpose to give advanced understanding about issues of sexuality and gender because the traditional notion of sexual identity only applies to heterosexuals. Seidman also stated that queer theory has several terms related to the division of specific categories, namely the terms gay, lesbian, bisexual, and transgender experiences that focus on rebellions or violations (1997: 92).

2.2.2 Transsexual Identity Formation Theory

The theory of transsexual identity formation has a purpose to reveal the sex identity issues that are occurred to the main character Einar Wegener before conducting the sex transition. The writer applies Aaron H. Devor's theory about transsexual identity formation, in which each stage can be identified through the following fourteen stages:

- (1) Abiding Anxiety, (2) Identity Confusion About Originally Assigned Gender and Sex, (3) Identity Comparisons About Originally Assigned Gender and Sex, (4) Discovery of Transsexualism or Transgenderism, (5) Identity Confusion About Transsexualism or Transgenderism, (6) Identity Comparisons About Transsexualism or Transgenderism, (7) Tolerance of Transsexual or Transgender Identity, (8) Delay Before Acceptance or Transsexual or Transgender Identity, (9) Acceptance of Transsexual or Transgender Identity, (10) Delay Before Transition, (11) Transition, (12) Acceptance of Post-Transition Gender and Sex Identities, (13) Integration, and (14) Pride (Devor, 2004: 41).

However, in this analysis of transsexual identity development, the writer only finds and applies seven stages of transsexual identity development theory.

(1) Abiding Anxiety, (2) Identity Confusion About Originally Assigned Gender and Sex, (3) Identity Comparisons About Originally Assigned Gender and Sex, (4) Discovery of Transgenderism or Transsexualism, (8) Delay Before Acceptance or Transsexual or Transgender Identity, (11) Transition, and (14) Pride (Devor, 2004: 41).

Because of this theory is a model representation, so that according to the movie of *the Danish Girl* (2015), not all the stages in Devor's theory relate with the experiences of Einar Wegener. Due to the contrasts in the scope of the movie and the novel, the movie is limited by duration of time to show the story, so it is not possible to show the entire process of character development that is experienced by each character, especially the main character Einar Wegener on his transwoman identity development.

2.2.3 Gender Dysphoria

Gender dysphoria is known as gender identity disorder which is the condition of a person that is experiencing inconveniences of assigned gender and biological sex (Sayyidah, 2020: 4). Firstly, gender dysphoria had been named as gender identity disorder. However, in 2013 with the release of diagnostic and statistical manual (DSM-5), the name of gender identity disorder was replaced to Gender Dysphoria to eliminate the word “disorder” which has a negative connotation (Sayyidah, 2020: 4).

2.3 Research Methods

There are three research methods that is used in this study. It consists of data and data source, method of collecting data and method of analyzing data.

2.3.1 Data and Data Source

The writer applies two types of data source namely the primary data and the secondary data. The primary data is *The Danish Girl* (2015) movie originated by the Netflix platform that has duration about 119 minutes. This study is also supported by written sources as the secondary data such as the original novel entitled *The Danish Girl* (2000) by David Ebershoff, journals, internet resources, and articles related to this study.

2.3.2 Method of Collecting Data

The method of collecting data in this analysis study applies the library research method. This method of collecting data is conducted by collecting data from various literature sources related to the study. According to Wellek and Warren, students are able to apply the library research method as the method of collecting data in their study analysis. This method compiles data from valid sources like books (1963: 73).

2.3.3 Method of Analyzing Data

In this study, the writer applies the qualitative research method. Qualitative research is a method that underlines the people's interpretation and understanding in their experiences of an individual's social reality. It is applied in the event, social phenomenon, and experiences that is occurred in an individual or in a group. This method aims to analyze the data content, which results in revealing the hidden meaning of a literary work (Mohajan, 2018: 2).

Contextual research is applied to analyze the movie of *The Danish Girl* (2015) as the main source of this study. Contextual analysis focuses on things like

social environment, the writer's experiences and lifestyle with several other factors that may explain the reason of the text is written or how the writer has some particular reason for an issue (Phelps, 2015).

CHAPTER III

DISCUSSION

3.1 Intrinsic Aspects

In this part, the writer analyses the intrinsic elements in *The Danish Girl* (2015) movie. The analysis consists of the discussion of characters, settings and conflicts in the movie.

3.1.1 Character

The character analysis of *The Danish Girl* (2015) movie, which is based on the novel entitled *The Danish Girl* (2000) by David Ebershoff, consists of three types of character. That are protagonist, antagonist and subordinate character.

3.1.1.1 The Important Character

There is one type of character, namely the protagonist who becomes the dominating character of the story in *The Danish Girl* (2015) movie. The characters are Einar Wegener/Lili Elbe and Gerda Wegener.

3.1.1.1.1 Einar Wegener/Lili Elbe

In *The Danish Girl* (2015) movie, Einar Wegener is a painter who lives together with his wife, Gerda Wegener in a seaside apartment in Copenhagen, Denmark. Einar is defined as the protagonist character. This is because Einar is the main character who faces several conflicts from other characters.

Afterward, the analysis is on Lili Elbe's character. Lili Elbe is the alternate gender identity of Einar Wegener. Basically, in Einar Wegener's character, there are two characters, Einar Wegener and Lili Elbe that belong to one body. Einar

Wegener and Lili Elbe have different genders. Einar is identified as a man and Lili Elbe is identified as a woman. The transition between two gender identities can be seen in the pictures of the movie below:



Picture 3.1 Einar is enjoying Gerda's Einar paintings (00.21.50)



Picture 3.2 Lili refuses to recall (01.11.35)

The picture 3.1 above shows the appearance of Einar Wegener who behaves as a man. This is his originally assigned gender identity that has been growing with him since he was born. The picture 3.1 is captured using long shot that refers to the cinematography theory of Bordwell Thompson. The long shot shows us the distance between the camera and the object by showing the entire of the room including the performer. Thereafter, the appearance of Einar who wears plain shirt with a vest and formal pants costume also determined that Einar is in the position as a man.

Afterward, picture 3.2 shows that Einar is in the position as woman named Lili. Einar can alternately transform his gender identity in certain situations, but Einar often transforms his gender identity due to his discomfort as a man. The picture 3.2 is captured using close-up shot which focuses on chest to head to show the expression of Lili wears all feminine make-up, costume and wig.

3.1.1.1.2 Gerda Wegener

Gerda Wegener is the fellow painter of Einar Wegener. Gerda is Einar's wife and also his former student at the art school. They met for the first time there before

finally getting married until the six-year of their marriage. The first meeting between Einar and Gerda can be seen in the script of dialogue below:

(Einar Wegener first met Gerda)

Einar W : “It was the first time we met. I was leaving the academy, and she was sitting on the steps, flaunting said ankles, and she propositioned me” (*The Danish Girl*, 00.16.47 – 00.16.57).

(The evidence that Gerda has been become Einar’s former student)

Gerda W : “We haven’t done that since art school. The teacher, suddenly at the mercy of the student. You found it exciting (*The Danish Girl*, 00.54.40 – 00.54.48).

Gerda is classified as the protagonist character. This is because Gerda provides support for the other protagonist characters, namely the main character Einar Wegener about the process of the gender identity development. Gerda provides the support as can be seen in the script of the dialogue below:

(Professor Warnekros is the doctor who conducts the sex reassignment surgery of Einar Wegener)

Einar W : “Professor Warnekros, the fact is I believe that I am a woman inside”

Gerda W : “and I believe it too” (*The Danish Girl*, 01.22.27 – 01.22.40).

Gerda does not immediately support Einar’s gender identity transition at first. Since Einar feels a change on his gender identity, it results a conflict between Gerda and Einar. Gerda does not want to be left by Einar to conduct a sex reassignment, but Einar commits to transform his gender and sex identity into a woman.

3.1.1.2 Subordinate Character

There are three characters that are classified as subordinate character, they are Dr. Jens Hexler, Hans Axgill and Henrik Sandahl.

3.1.1.2.1 Dr. Jens Hexler

Dr. Jens Hexler or Dr. Hexler is the first doctor who examines Einar Wegener's gender dysphoria. According to *The Danish Girl* (2015) movie, Dr. Hexler diagnoses on the first examination that the cause of Einar's gender dysphoria is the result of an imbalance between hormone of masculinity and femininity. Dr. Hexler's diagnosis can be seen in the script of the dialogue below:

Dr. Hexler : “That would explain the pain, the confused state of masculinity and the infertility”
(*The Danish Girl*, 00.48.55)

Dr. Hexler is classified as antagonist in this movie. This is because Dr. Hexler has the opposite intentions of the protagonists, Einar Wegener and Gerda Wegener. This can be seen in the picture 3.3 below.



Picture 3.3 Dr. Hexler disagree with Einar's statement (00.50.15)

Picture 3.3 is captured using medium close up shot that shows chest to upper head. It can be seen that Dr. Hexler expression when hearing Einar's statement after finishing conversion therapy with radiation. The face expression that is shown by Dr. Hexler explains that he is disappointed with Einar's statement. The statement is delivered by Einar can be seen in the script of the dialogue below:

Dr. Hexler : “How are you feeling this morning?”
Einar W : “You hurt Lili” (*The Danish Girl*, 00.50.07).

The script of the dialogue above shows that Einar breaks Dr. Hexler's diagnosis. However, Dr. Hexler is still against Einar's new gender identity. This

can be seen in the script of dialogue below:

Dr. Hexler : “I’m afraid your husband’s abbearent thinking persists.
Do you keep a lock on your wardrobe?
Gerda W : “of course not”
Dr. Hexler : “Mrs. Wegener, you’re not encouraging this delusion?
You do not understand that your husband is insane?
Gerda W : “No, that’s not true”
(*The Danish Girl*, 00.50.17-00.50.35).

Dr. Hexler contradicts with Einar and Gerda. He remains to stick with his diagnosis by stating that Einar has delusional behavior for Lili's presence inside Einar.

3.1.1.2.2 Hans Axcill

Hans is a childhood friend of Einar Wegener in their hometown, Vejle. Hans Axcill is also an art gallery dealer located in Paris. This can be seen in the script of dialogue below:

Gerda W : “Thank you for seeing me”
Hans Axcill : “Don’t thank me yet, I can’t represent you. I don’t handle any contemporary art”
Gerda W : “of course not”
Hans Axcill : “The reviews for your show were terrific, but...
Gerda W : “Perhaps if you would let me speak, things would be clearer” (*The Danish Girl*, 00.58.29-00.58.42).

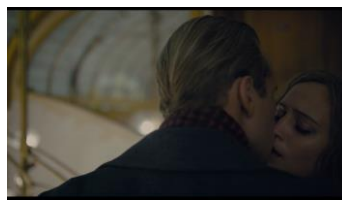
The dialogue shows that Hans is an art gallery dealer who distributes the works of painters with certain genres to potential art connoisseurs. There is a statement "I can't represent you. I don't handle any contemporary art" which proves that Hans is a traditional art gallery dealer.

One more surprising about Hans is that he seduces and influences Gerda to leave Einar. This can be seen in the script of the dialogue below:

Hans Axcill : “Can I take you to dinner?”
Gerda W : “No, thank you”

Hans Axcill : “Have I offended you?”
Gerda W : “No”
Hans Axcill : “Gerda”
Gerda W : “I’m still Einar’s wife”
(*The Danish Girl*, 01.09.02 01.09.25).

There is a conversation between Gerda Wegener and Hans Axcill in which Hans seems to influence Gerda to leave Einar. However, Gerda decides to stay with Einar.



Picture 3.4 Gerda is kissing Hans in purpose to break her relationship with Einar (01.13.00)

Thereafter, Gerda changes her mind about leaving Einar because Einar ensures himself to look for his true gender identity and leaves Gerda. Picture 3.4 above is the incident after Gerda leaves Einar, in which Gerda makes Hans as her escape from the broken relationship between Gerda and Einar. This can be seen when Gerda approaches Hans and kisses his lips with a sense of doubt, sad but also a little excited. The picture 3.4 is captured using close up shot that shows Hans and Gerda are kissing each other.

Hans is classified as a subordinate character because Hans complements the protagonist character Einar Wegener by becoming his childhood friend. Hans has the important role and complements the life of protagonist character, Einar Wegener. This can be seen in the script of dialogue below:

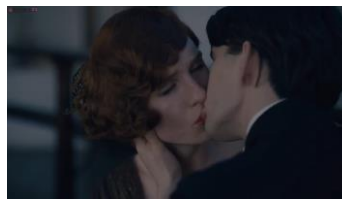
Lili Elbe : “I’m sorry that Einar couldn’t be here. He told me how back in Vejle, you were his great friend. Both always plotting to get away”
Hans Axcill : “That’s true”

- Lili Elbe : “Such a tedious place! He said that you would sit and you’d look out together, beyond the Fjord, to the sea, to the future.
- Hans Axcill : “We had big dreams, yes”
(*The Danish Girl*, 01.03.08-01.03.35).

The dialogue above shows Hans' intimate relationship with the protagonist character, Einar Wegener. It is shown that Hans is a very close childhood friend of Einar, so they share the same dreams and memories in Vejle. Hans also has important role for Einar’s gender identity development. Hans is the first man who kissed Einar when they were children. Afterward this incident becomes the main reason why Einar has gender dysphoria because Hans treats Einar like a woman.

3.1.1.2.3 Henrik Sandahl

Henrik Sandahl is classified as subordinate character because Henrik triggers the process of Einar’s sexual orientation development. This can be seen in the picture 3.5 below. There is a distinguished experience when Einar kisses Henrik. Unlike his experience with Hans which triggers the gender dysphoria, kissing with Henrik is rather a trigger of his sexual orientation.



Picture 3.5 Einar and Henrik Sandahl are kissing in the party (00.33.12)

The picture 3.5 is captured using close up shot that shows Einar is being kissed by Henrik Sandahl. This incident, Einar is in position as Lili with feminine make up before conducting sex reassignment surgery. Einar feels hesitate to decide at first, however Einar finally accepts the kiss. This indicates that apart

from Einar is experiencing gender dysphoria, he also finds himself as bisexual which is a sexual orientation that is attracted into two genders, man and woman.

3.1.2 Setting

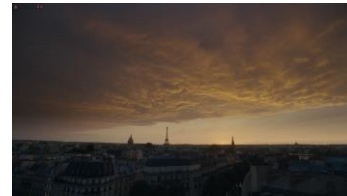
This analysis consists of three settings that is occurred in the movie. There are setting of place, setting of time and setting of social environment.

3.1.2.1 Setting of Place

Setting of place in *The Danish Girl* (2015) movie begins in the city of Copenhagen, Denmark where Einar and Gerda live together. The first place in Copenhagen is where all the events in the movie take place, starting in the daily lives of Einar and Gerda and also where Einar's woman gendered identity appears. This place can be seen in picture 3.6 which is taken with close-up shot.



Picture 3.6 *Copenhagen, the city where Einar and Gerda lived (00.22.43)*



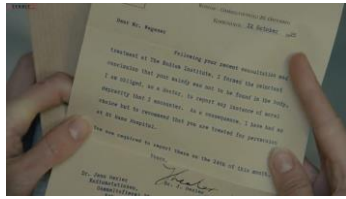
Picture 3.7 *The city of Paris in wide view (00.53.00)*

The second place is Paris that can be seen in the picture 3.7 which is captured using extreme long shot. This picture shows the landmark of France, Eiffel Tower and the city of Paris in wide view. The city of Paris is the place where Einar and Gerda gets the information about the doctor who is able to solve Einar's problem. This can be seen from the dialogue below:

Ulla : "Look, there's a doctor. He runs the women's clinic in Dresden. He's interested in men like Einar, who are confused. Men who are different. He's often in Paris. Just talk to him" (*The Danish Girl*, 01.14.42 – 01.15.00).

3.1.2.2 Setting of Time

The setting of time in *The Danish Girl* (2015) movie begins in year of 1925. This can be seen from the picture 3.8 which is captured using extreme close up shot. This picture shows the result of gender conversion therapy at the Radium Institute from Dr Hexler, the time stated in the letter is 12 October, 1925.



Picture 3.8 a letter from Radium Institute
(00.52.05)



Picture 3.9 a crowd place
filled with white smoke (01.24.49)

The picture 3.8 is captured using long shot. It shows a crowded atmosphere filled with white smoke. The source of the white smoke comes from a train in the station where Einar will depart to Dresden to conduct the first sex reassignment surgery. This strengthens the setting of time which occurs in 1925, from the picture above it can be seen that people still use steam trains as public transportation.

- Einar W : “ I feel strange going dressed like this”
Gerda W : “It’s important. Hans said the Germans might check your papers”
Hans Axcill : “ You’re nearly there”(The Danish Girl, 01.24.58 – 01.25.05).

The dialogue above occurs in the situation that Einar is going to Dresden, German to conduct his sex reassignment surgery. There is a statement in the second line by Gerda that Germans may check Einar papers. As we have known that Einar is a Danish and he travels abroad to German. This statement shows that in 1925 the

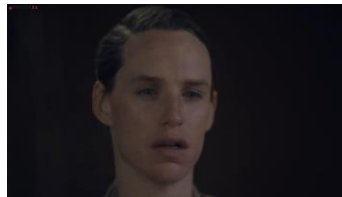
world, especially European country is in World War I conflict. That is why Einar may be asked for his paper for travels abroad of Denmark to German due to the country security concern.

3.1.3 Conflict

This analysis consists of two conflicts that is occurred to the characters involved. There are internal conflict and external conflict.

3.1.3.1 Internal Conflict

Einar Wegener experiences an internal conflict with Lili Elbe, who is the alternate gender of himself. This can be seen in picture 3.13 below.



*Picture 3.10 Einar is crying himself in
Front of the mirror (01.13.30)*

The picture 3.10 above is captured using medium close up shot that shows Einar appearance before sex reassignment surgery. It can be seen that Einar is crying for himself in front of the mirror. This because Einar contradicts with himself because refuses to change his gender identity Einar's original identity instead of Lili. In the end Einar feels invalidated his identity as Lili, but still hesitates to return as Einar.

3.1.3.2 External Conflict

The external conflict occurs between Gerda Wegener and Einar Wegener. This conflict starts with Einar who cannot attends Gerda's painting exhibition. This conflict can be seen in the script of dialogue below. This

conversation occurs in situation that Einar has not taken yet the sex reassignment surgery.

Gerda W : “Stop playing that stupid game”
Einar W : “Please, Gerda. Don’t you think this is a game”
Gerda W : “You should have been there!”
Einar W : “How could I? Look at me!”
Gerda W : “Not everything is about you!”
Gerda W : “I need to see Einar”
Einar W : “Let me help, please”
Gerda W : “I need to see my husband, go get him”
Einar W : “I can’t”
Gerda W : “I need to talk to my husband. I need him. Can’t you just get him?” (Gerda starts crying)
Gerda W : “Can you at least try?”
Einar W : “No, I’m sorry” (*The Danish Girl*, 01.10.56-01.12.00).

The dialogue above can be seen that Gerda feels disappointed that Einar does not attend the exhibition of her paintings. Gerda does not feel the existence of Einar at painting exhibitions as well as in her life since he has gender dysphoria. Gerda then asks Lili to return Einar back to Gerda, but Lili refuses because she considers that Einar is already gone.

3.2 Extrinsic Aspect

Extrinsic aspect in this analysis relates to transwoman identity formation to the main character Einar Wegener.

3.2.1 Einar’s Transwoman Identity Formation

The author uses Aaron H. Devor’s theory as mentioned in theories and methods about transsexual identity formation. According to Devor, there are fourteen stages of transsexual identity formation. However, the author only uses seven stages of transsexual identity formation that consists of:

(1) Abiding Anxiety, (2) Identity Confusion About Originally Assigned Gender and Sex, (3) Identity Comparisons About Originally Assigned

Gender and Sex, (4) Discovery of Transgender or Transsexualism (8) Delay Before Acceptance or Transsexual or Transgender Identity, (11) Transition and (14) Pride (Devor, 2004: 41).

The author only applies seven stages of fourteen stages from the theory, because Einar only experiences the seven stages that is provided in the theory.

3.2.1.1 Abiding Anxiety

This is the first stage of fourteen stages of transsexual identity formation. According to Devor as stated in theories and methods, abiding anxiety has a meaning as a disturbing feeling when someone is the opposing gender positions, such as woman to man and man to woman. The disturbing feelings include the anxiety of judgement by society and mistake in placing gender position. Einar Wegener experiences this stage as can be seen in the dialogue between Gerda and Einar below. This stage occurs before the sex reassignment surgery and Einar still behaves as a man.

Gerda W : “No, I need the dress”
Einar W : “No
Gerda W : “I need to see how the hem falls”
Einar W : “No Gerda, I’m not putting it on”
Gerda W : “Well, I haven’t asked you to...just relax”
(*The Danish Girl*, 00.12.06-00.12.20).

The dialogue indicates that Gerda urges Einar to wear a female dress while he becomes a model for Gerda’s portrait painting. However, Einar quickly refuses with a feeling of tension and fear. In the end, Gerda gives an exception to Einar to just put the dress outside his body without wearing it. However, in a party Einar finally is wearing a female dress and disguises as woman called Lili that can be seen in picture 3.11 below.



Picture 3.11 Einar disguises as woman at the party (00.28.23)

The pictures shows that Einar keeps his face down to prevent the people around recognize him. Einar also shows a panicked expression behind his beautiful make-up. Einar gets anxious in the middle of the party because he is afraid in case his disguises as a woman will be exposed to many people. If so, Einar will be judged because at that time such behavior is still a taboo. The picture 3.11 is supported between Gerda and Einar. The dialogue provides additional evidence that Einar is in the stage of abiding anxiety according to Devor's theory of transsexual identity development.

(Someone is calling Gerda)

(Einar W shocks)

Einar W : “Go and talk to them”

Gerda W : “I’ll stay with you”

Einar W : “I’ll be fine. Please, go before they come over”

(The Danish Girl, 00.28.25-00.28.31).

From the dialogue above it can be seen that Einar has fear and anxiety feelings. It can be seen in the last line of the dialogue which shows that Einar is afraid if someone will come closer to him since he is in a female dress disguising as Lili.

3.2.1.2 Identity Confusion about Originally Assigned Gender and Sex

According to Devor as stated in theories and methods, identity confusion about originally assigned gender and sex is an uncomfortable feeling of a person in his originally assigned sex and gender when he is among people in public. That person proclaims that he does not belong to the current gender assigned. However,

the people who know about the issue will contradict and try to influence to remain on the track as his originally assigned gender and sex.

It is found that Einar is experiencing the stage of identity confusion about assigned gender and sex. This can be seen in the dialogue below:

Gerda W : “Did he know it was you?”
Einar W : “It wasn’t as simple as that”
Gerda W : “I watched him kissed you Einar, so could you make an effort?”
Einar W : “He may have known who I was, but I wasn’t always me. There was a moment when I was just Lili, and I think that he could see that. Do you see?”
Gerda W : “but Lili doesn’t exist. We made her up, we were playing a game
Einar W : “I know we were, but then something changed”
Gerda W : “This is absurd, we need to stop. You need to stop Einar”
Einar W : “I am going to try”
(*The Danish Girl*, 00.35.12-00.36.00)

Einar’s confusion about he is being Einar (male) or Lili (female) is shown in the statement "There was a moment when I was just Lili" which shows that Einar is confused with his own identity whether as Einar Wegener or Lili Elbe in that body. However, Gerda who at first urges Einar wearing female dress seems to feel regrated with her own idea. So that, she tries to stop Einar’s feeling as Lili by saying that Lili does not really exist.

3.2.1.3 Identity Comparisons about Originally Assigned Gender and Sex

This is the third stage of transsexual identity formation. According to Devor as mentioned in theories and methods. This stage has the formation of certain characteristic and action as listed in the table below:

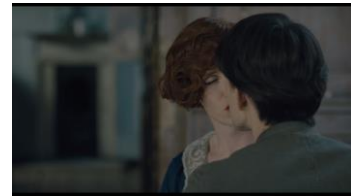
Table 1.

Stages of Transsexual or Transgender Identity Formation		
Stage	Characteristic	Action
3) Identity Comparisons About Originally Assigned Gender and Sex	Seeking and weighing alternative gender identities.	Experimenting with alternative gender consistent identities.

After experiencing the second stage of transsexual/transgender identity, Einar experiences the third stage. This can be seen in pictures 3.12 and 3.13 below.



Picture 3.12 Einar wears woman dress again in front of the mirror



Picture 3.13 Einar is kissing with Henrik again

Picture 3.12 indicates that Einar dresses as woman, so that he becomes Lili. After that as Lili, Einar meets Henrik as can be seen in picture 3.13. Einar has not conducted yet the sex reassignment surgery at the moment. In other word, Einar is still a male with Lili's appearance when he meets Henrik. So, Einar's assigned gender identity remains a secret. However, Einar also feels comfortable as a woman. Einar and Henrik are kissing each other as can be seen in picture 3.16. This shows that Einar not only conducts a gender transition and finds himself comfortable as a woman, but Einar also finds that he is a bisexual. This is his second kissing with Henrik after the first kiss at the party previously. Einar's feeling as a bisexual is driven his sexual relationship with Gerda and his kissing with Henrik. In put occasion, Einar feels comfortable and enjoys the activities.

Einar's disguise as Lili is revealed by Henrik. This can be seen in the script of dialogue below when they are kissing each other:

(Henrik kisses Einar W)
Henrik S : “Einar...”
(Einar W is freezing)
Einar W : “What?”
Henrik S : “Come on. shhh. It’s alright”
Einar W : “I’m sorry, I don’t understand”
Henrik S : “Lili, please...”
(Einar W is leaving) (*The Danish Girl*, 00.43.92-00.43.29).

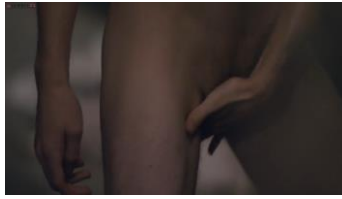
After the incident above, Einar is terrified that his assigned gender identity will be known by Henrik. However, Einar chooses to pretend he does not know Henrik is calling him Einar and Lili at the same time, so he immediately leaves Henrik.

3.2.1.4 Discovery of Transgenderism or Transsexualism

This is the fourth of fourteen stages of transsexual identity formation. According to Devor as mentioned in theories and methods, the meaning of transsexualism identity stage can be defined as follows:

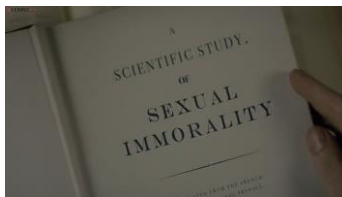
For some people the knowledge that transsexualism or transgenderism exists comes as a godsend which immediately crystallizes the feeling with which they have been living for many years...Finally, they have found a mirror in which they can see themselves who they feel themselves to be makes sense to them for the first time (Devor, 2004: 52).

Einar finally discovers the truth about his gender dysphoria in this stage. At first, he discovers it when he tries to act as a woman privately in front of the mirror. It can be seen in the picture 3.14 below which is captured using extreme close-up shot.



Picture 3.14 Einar pretends himself without penis (00.38.44)

In front of the mirror, Einar tries to hide his genitalia, so that he looks like a man without a penis. He's hiding his penis by turning it into the back of his body makes his genitalia look like female genitalia (vagina). This feeling is a start for Einar to look for information related to sexual and gender identity. After he is pretending himself without penis, Einar tries to feel sure about adapting a woman identity to support his important decision that he looks for information from relevant books in the public library. This can be seen in the picture 3.15 below.



Picture 3.15 Einar discovers some proofs about his identity (01.15.59)

He reads the book about sexual immorality to get more information and scientific validation about his gender and sex identity.

However, the discovery of Einar's gender identity that has been mentioned above is also occurred by other event. One of them occurs when Einar wear female dress for the first time for Gerda's potrait. Another supporting event is when Hans Axgill kissed Einar when they were children as can be seen in Gerda and Hans' dialogue below:

Gerda W : "He told me that you kissed him once"
Hans A : "I, what?"
(Gerda is smiling in shy)

Hans A : “You’re right, I remember we were fooling in the kitchen, and he was wearing his grandmother’s apron”
Hans A : “You know, little boys. Playing around. He just looked so pretty in it, I had to kiss him, so yes, I kissed Einar. The next thing I know, his father chasing me out”
(*The Danish Girl*, 00.59.20-00.59.46).

The dialogue above indicates young Einar looked beautiful when he was wearing grandmother’s apron, so that young Hans triggered to kiss Einar.

3.2.1.5 Delay Before Acceptance of Transsexual or Transgender Identity

This is the eighth of fourteen stages on transsexual identity formation. According to Devor as stated in theories and methods, this stage has definition as follows:

Many people who are on their way to accepting themselves as transsexed or transgendered enter into a period of delay until they have enough information about themselves and about transsexualism or transgenderism that they can be sure that it offers them the correct solution to their gender discomfort. During this stage of delay, individuals engage in various techniques of reality testing to see if they can fully embrace an identity which until this time they were merely tolerating as a possibility (Devor, 2020: 56).

At this stage has the formation of characteristic and action as listed in the table below:

Table 2.

Stages of Transsexual or Transgender Identity Formation		
Stage	Characteristic	Action
8) Delay Before Acceptance of Transsexual/ Transgender Identity	Waiting for changed circumstances. Looking for confirmation of transsexual or transgender identity.	Seeking more information about transsexualism or transgenderism. Reality testing in intimate relationships and against further information about transsexualism or transgenderism.

At this stage, Lili does not want to rush her decision to change her sex. She is seeking more information related to knowledge about

transgender/transsexual identity by consulting with Professor Warnekros that can be seen in picture 3.16 below.



Picture 3.16 Gerda and Lili meet with Prof. Warnekros (01.22.17)

The picture above is captured using long shot from the top view which shows the entire of the room of professor Warnekros which is quite spacious. The picture also shows Lili and Gerda meet Professor Warnekros to consult about her gender dysphoria. The picture shows Lili and Gerda meet Professor Warnekros in France to seek information regarding the gender and sex identity of Einar Wegener/Lili Elbe. The information they get from Professor Warnekros can be seen in the dialogue script below:

Prof. Warnekros	: “I told him I could operate to make him fully a woman. That was what he wanted”
Lili Elbe	: “Is that really possible? What happened to the man?”
Gerda W	: “Was the operation successful?”
Prof. Warnekros	: “On the morning of the first operation, he ran away. He was too frightened”
Lili Elbe	: “I wouldn’t do that”
Prof. Warnekros	: “The surgery has never been attempted before. Never” (<i>The Danish Girl</i> , 01.23.20-01.23.45).

From the dialogue above, it is found that Prof. Warnekros can do the sex reassignment surgery from male to female to Lili. However, it is further found that Prof. Warnekros has not done such sex reassignment surgery yet because the first patient is terrified and cancels the surgery. Prof. Warnekros emphasizes Lili and Gerda that he has never done any surgery yet. In other word, Lili will be the

first patient to do the sex reassignment surgery.

After declaring that he has never done any surgery, Prof. Warnekros explains the details and the risk process of surgery to Gerda and Lili because the surgery is very risky and it is the first surgery for Prof. Warnekros. It makes Gerda feels hesitated. However, Lili is optimistic this can be seen in the following dialogue below:

Gerda W	: “Prof. Warnekros, what is the surgery?”
Prof. Warnekros	: “Two operations. The first to remove the male part entirely. The second, once you’re strong enough again, to construct a vagina”
Prof. Warnekros	: “an irreversible change and a high risk of failure...infections... complications”
Gerda W	: “It’s too dangerous”
Lili Elbe	: “It’s my only hope” (<i>The Danish Girl</i> , 01.23.48-01.24.21).

3.2.1.6 Transition

The transition stage of transsexual/transgender identity development has three steps during the transition stage occurs. Those are first sex reassignment surgery, postsurgical interlude and second sex reassignment surgery.

3.2.1.6.1 First Sex Reassignment Surgery (Penis Removal)

This is the eleventh of fourteen stages of transsexual/transgender identity development. This stage, Lili makes a decision to conduct sex reassignment surgery and to change her identity real Lili. Lili conducts the sex reassignment surgery twice which has the stages such as removing the male genitalia (penis) and forming the female genitalia (vagina). This first surgery of penis removal can be seen in the picture 3.17 below.



Picture 3.17 Gerda accompanies Lili after completing the first transition surgery (01.32.08)

Gerda gives support to Lili after completing the first sex transition surgery. Gerda fully supports Lili to gain the new sex identity as transwoman in the first step. Prof. Warnekros also explain the continuous progress of Lili's surgery to Gerda. This can be seen in the script of the dialogue below:

Prof. Warnekros : “She regained consciousness very briefly. We’re having to give her a great deal of morphine, of course, so that to be expected”
(Lili wasping)
The nurse : “You must not move, Lili. It only makes it worse”
(*The Danish Girl*, 01.31.22 - 01.31.33)

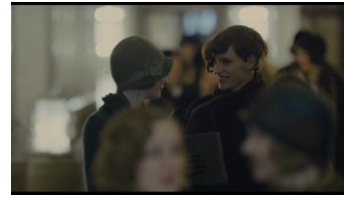
Prof. Warnekros explains to Gerda that Lili is conscious briefly after the first step of sex reassignment surgery is completed. Prof. Warnekros also gives Lili some morphine to reduce the pain because of postsurgical. The pain of postsurgical also is showed in the picture 3.17 in which is shot using close up shot camera where Lili gives the holding-pain expression with pale face condition. In this stage, now Lili is defined as a transwoman called Lili although the vagina has not been transformed yet.

3.2.1.6.2 Postsurgical Interlude

After conducting the first gender operation, there is postsurgical interlude before Lili conducts the second surgery, namely the vagina formation. During the moment of postsurgical interlude, Lili has different daily activities with Gerda while in Copenhagen. This can be seen in some pictures below:

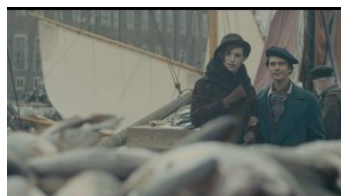


Picture 3.18 Lili works as waitress in a perfume store



Picture 3.19 Lili is socializing with other woman

Lili does have different daily activities as usual. As can be seen in picture 3.18 and 3.19 above, Lili enjoys her daily activities using the new identity as a transwoman although she just has conducted the first stage of the penis removal surgery. In the picture 3.18, it can be seen that Lili works in a perfume shop as a waitress. This picture is captured using a medium shot that is showing Lili explains the perfume products to a customer. In the picture 3.19 Lili starts to socialize with other women with her new identity as a transwoman without hesitation.



Picture 3.20 Lili is together with Henrik Sandahl (01.40.02)

The most significant daily activity of Lili during her postsurgical interlude is when Lili is dating Henrik Sandahl. This is showed in picture 3.20 which is shot using a long shot of camera that shows Lili is together with Henrik Sandahl in the fish market. This shows that Lili has started to adapt as the same as a common woman to have a relationship with a man.

Besides adapting as a transwoman, since the postsurgical interlude, Lili also has to consume certain medicines every two hours to prepare her body so she

will be ready to take the second surgery. This can be seen in the dialogue between

Gerda and Einar below:

Gerda : “Lili, You’re late……. And your pills”
Lili : “Every two hours and I need to eat something first, I have some macaroons in my bag all ready”
(The Danish Girl, 01.33.35 - 01.33.48)

3.2.1.6.3 Second Sex Reassignment Surgery (Vagina Transformation)

In this stage, Lili conducts the second sex reassignment surgery in Dresden, German by forming the vagina. However, before taking the second surgery, Gerda warns that Lili is not strong enough to take the second surgery because it will kill her. Lili still forces herself to conduct the second surgery earlier because she believes in Prof. Warnekros. This can be seen in the dialogue below:

Lili : ”I’ve made a decision; I’m going back to Dresden for the second operation”
Gerda : “That’s too soon”
Lili : “No, it’s the time. I need to finish what I started”
Gerda : “You’re not strong enough”
Lili : “Prof. Warnekros thinks that I am”
Gerda : “Warnekros? Warnekros has not seen you”
Lili : “I’ve made up my mind Gerda”
Gerda : “It could kill you”
Lili : “I’m going on Friday. Will you come with me?”
(The Danish Girl, 01.40.33 – 01.41.00).

Afterward, Lili departs to Dresden alone. Since she preparing the second sex reassignment surgery, Gerda comes to Dresden to meet and to support Lili’s surgery. This can be seen in the pictures 3.21 and 3.22 below.



Picture 3.21 Gerda kisses Lili as a support (01.43.48)



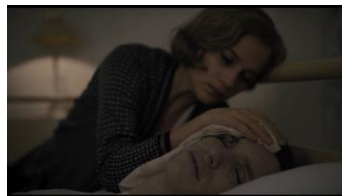
Picture 3.22 Lili takes the second sex reassignment surgery (01.45.54)

3.2.1.7 Pride

This is the twelfth of fourteen stages of transsexual identity development. At this stage, Lili experiences a second postsurgical incident. Lili is losing a lot of blood during the surgery that causing a high fever when the surgery is completed. This incident can be seen in the dialogue that is delivered by Prof. Warnekros below:

Prof. Warnekros : “She lost a lot of blood, now we are struggling to keep the fever down. There’s a chance it might burn itself out, but I have to be honest, the prognosis is not” (*The Danish Girl*, 01.46.22 – 01.46.38).

After completing the surgery, Professor Warnekros has tried to keep the fever down. However, Lili is struggling to handle the fever because the medical technology at that time still undeveloped. Lili’s struggle can be seen in the picture 3.23 below.



Picture 3.23 Gerda is still taking care of Lili after surgery (01.47.15)

The picture is captured using a medium shot which shows that Gerda is still taking care of Lili when she struggles with the high fever. The time surrounding is in the night that can be seen from the dimly room and Lili who is resting during the fever. Approximately, Lili is able to survive for one night as shown in picture 3.23 and conveys her excitement and pride after becoming a fully transwoman to Gerda. This pride moment can be seen in the dialogue below:

Lili Elbe : “Last night I had the most beautiful dream. I dreamed that I was a baby...in my mother’s arms. And she looked down

at me...and she called me Lili”
(Lili’s grip is weakened, and she passed away in peace)
(*The Danish Girl*, 01.49.27-01.50.19).

The dialogue above is Lili’s last word that is conveyed to Gerda. Lili passes away freely as a transwoman and leaves her last words to Gerda saying that she has the most beautiful dream in which she is with her mom on the couch and her mom calls her Lili. Lili says her last word happily that symbolizes her free life as a transwoman and her satisfaction on it.



Picture 3.24 The last moment of Lili that says her last word when she passes away freely as a transwoman (01.49.29)

Lili proudly accepts her new identity as a woman in her last moment after conducting sex reassignment surgery by having the most beautiful dream of her. This acceptance occurs after her identity as a transwoman completely transitioned.

3.2.2 The Struggles of Becoming a Transsexual in 1925

There are two sub-chapters about the struggles of becoming a transsexual in that consist of the struggle with society and the struggle with health facility in 1925.

3.2.2.1 The Struggle with Society

Becoming a different human outside the scope of "normality" of society is not an easy problem. Einar feels the problem that he was born different because he feels that he should be born as a woman instead of a man. Moreover, Einar needs to change his true self-identity as a woman, even though he was born with the

identity of sex as a male. This is a rare situation that occurred in society. Throughout Einar's life in 1925 until Lili's death after transition death in 1931, Einar experiences many obstacles from society in his efforts to change her sex identity as a woman which required extra struggles to pass through every stage of his life.



Picture 3.25 Lili is mocked and get kicking harassed from strangers (01.16.40)



Picture 3.26 Two strangers are Lili down (01.17.20)

The journey of his sex identity, Einar struggles with his courage to show himself in public as a woman with how the society see Einar's unusual appearance. The picture 3.25 is captured using a close up shot which shows three people, namely Lili and two strangers which are dressed in black is mocking Lili's appearance that represents her gender identity and also harassing her.

At first Lili only smiles when her unusual appearance is mocked and get harassed, but the peak of Einar's anger exploded when one of the strangers feels irritated because Lili ignores them. Lili is angry and hit one of the strangers in the face. Afterward, the physical abuse continues in picture 3.26 where the picture above is captured using extreme long shots that shows the place in wide view and the incident that Lili is physically abused by the two strangers. This represents that the society still cannot accept and respect Lili's gender identity and unusual appearance in the first place. The society at that time was still not ready for the new knowledge about genderism, so that Lili's behavior was considered as the

unusual and have to receive some ridicule and sexual harassment from the society.

3.2.2.2 The Struggle with Health Facility in 1925

Afterward, Einar also struggles with inadequate health facilities regarding issues related to genderism and sexualism in 1925. Approximately, Einar meets with five doctors who treat Einar's gender dysphoria condition. From the five doctors, there is only one doctor that can help Einar find his true identity, namely Professor Warnekros who performs the sex reassignment surgery for Einar. Then, the four doctors gave the misdiagnosis of Einar's condition as described below:

First is Dr. Hexler who finds indications of gender dysphoria that is experienced by Einar is caused by an imbalance between hormone femininity and masculinity. However, the medical action that is given by doctor Hexler hormone therapy with radiation does not help Einar's condition to get better. Instead, this hormone therapy hurts Einar physically and Lili mentally.

The second is Dr. Buson who diagnoses that Einar is experiencing "a confused state of identity" which is followed by a medical procedure by drilling Einar's head in the left and right side. This can be seen in the following dialogue below:

Dr. Buson : "A confused state of identity, I drill small holes, here and here" (*The Danish Girl*, 01.19.39-01.19.44)

Remembering that the previous medical procedures that is performed by Dr. Hexler felt so painful, Einar looks scared with the medical procedure from Dr. Buson which will most likely hurt Einar again physically and does not help his condition at all.

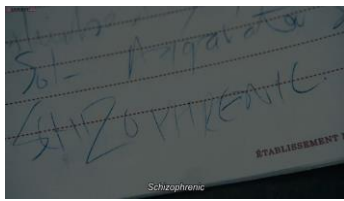
The third is Einar's the consultation with a psychiatrist. The diagnosis that

is given by the psychiatrist can be seen in the following dialogue below:

The Psychiatrist : “I have listened to you very carefully and I’m afraid it’s not a good news. You’re a homosexual” (*The Danish Girl*, 01.19.47-01.19.51)

The psychiatrist diagnoses may not be wrong or right, because from the results of this diagnosis, Einar is still unable to find the solution to the condition of gender dysphoria. She is still a woman that is trapped in a man's body.

The last is the doctor who diagnosed Einar with schizophrenia due to his gender dysphoria. This can be seen from the pictures 3.27 and 3.28 below.



Picture 3.27 Einar is diagnosed with to schizophrenia (01.16.40)



Picture 3.28 The doctors rush lock Einar immediately (01.17.30)

The picture 3.27 is captured using extreme close up which shows the doctor's note that Einar is diagnosed with schizophrenia. By using an extreme long shot, the writing on the diagnosis that is intended for Einar can be read. The doctor's diagnosis appears clearly written "schizophrenic". This indicates that medical science at that time is underdeveloped, so that there is a medical misdiagnosis like schizophrenia on a patient who has gender dysphoria. After diagnosing Einar with schizophrenia, these doctors are trying to lock up Einar and they will treat him as a mentally ill person. This can be seen in the following picture 3.28 which is captured using long shot. The picture 3.28 shows a group of doctors who are ready to bind and lock Einar and this drives Einar to run away.

CHAPTER IV CONCLUSION

According to the discussion, the conclusion about the issue of genderism and sexualism that is experienced by Lili Elbe (woman). Based on the writer's analysis, the issue of genderism and sexualism that is depicted in this movie is a story about the journey of the first transgender/transsexual identity transformation from a man named Einar Wegener to a woman named Lili Elbe. The writer finds the indication that the main character Einar Wegener experiences gender dysphoria condition which drives Einar experiencing his gender and sex identity confusion.

Einar is a painter who was born with a sex identity as a man. Along his life, Einar lives with sex identity as a male until he gets married with Gerda Wegener for six years. However, gender dysphoria comes to Einar in 1925 when he was an adult. This gender dysphoria's trigger appears when Einar becomes a model for Gerda's painting by wearing a woman's dress. However, based on the analysis it is found that the cause of gender dysphoria's trigger is not only from wearing a woman's dress. The other causes began when Einar was still a child. He loves being treated like a woman by his childhood friend, Hans Axcill until once Hans kisses Einar on their childhood. The new condition for Einar is found that Einar is a bisexual. This is because Einar repeatedly kisses Henrik Sandahl, a man he meets at the dance hall. Remembers that Einar is already married to a woman, it indicates that Einar not only experiences gender dysphoria, but also find his

sexual orientation changes to become bisexual.

This analysis of transwoman identity development on Einar Wegener is analyzed using the theory of Aaron. H Devor entitled *Transsexual Identity Formation*. In addition, during the seven stages of transsexual identity formation, Einar Wegener experiences the struggles of becoming a transgender/transsexual. At that time, Einar experiences sexual harassment and physical violence from the society because he has an unusual gender identity. Einar still has the same sex identity as a man, but he dresses and puts make-up like a woman. Einar also experiences several struggles to face the doctors when consulting regarding his gender dysphoria condition. He is mostly considered as a patient with mental disorders such as schizophrenia. This is due to the underdeveloped science related to gender and sex also mental illness at that time in 1925. Thereafter, the final struggle of becoming a transgender/transsexual is where Einar is unable to be saved when gets high fever and blood loss after the second surgery namely vaginal formation. This accident occurs because of the lack of medical help anticipation due to medical technology still underdeveloped at that time. She passed away freely as a first transwoman in the world and she gets a title as the *Danish Girl*.

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