

## Intersectionality and queer experiences in “The Danish Girl” and “Boys Don’t Cry”

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This study employs queer theory alongside intersectionality frameworks to comparatively analyze transgender representations in *The Danish Girl* (2015) and *Boys Don't Cry* (1999), addressing a critical issue that has received insufficient attention. The concern focuses on social attributes such as class, geography, and historical context, examined within gendered and queer frameworks, moving beyond an identity-centric approach. The approach to researching the subject combines the films' narrative and stylistic aspects through comparative textual analysis with semi-structured interviews conducted with trans-identified individuals and film scholars. The methodology's range enables both a close reading and critiques that are authentic and impact-centered. The films demonstrate Judith Butler's theory of gender performativity; however, the intersectional factors largely determine the way in which that theory applies. *The Danish Girl* illustrates how Lili Elbe, an upper-class trans woman in 1920s Copenhagen, is able to medically and artistically transition through the privileges of then-accessible upper-class social and medical customs and community. *Boys Don't Cry*, in contrast, highlights the violence inflicted on Brandon Teena as a trans man, resulting from his working-class status and the rural, conservative context of 1990s Nebraska, compounded by other vulnerabilities. The contrast showcases the privileges and marginalisation stratified through intersectional social factors.

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