

The Portrayal of Ellio's Homosexuality in Luca
Guadagnino's *Call Me by Your Name*: Movie Script

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Abstract

The objectives of the study are to find out the portrayal of Ellio's symptoms of homosexuality, the causes of Ellio's homosexuality and the effect of Ellio's homosexuality on himself and Oliver. The thesis writer uses intrinsic and extrinsic approaches to analyze the problems. The result of this study finds that: Firstly, identity confusion where Ellio's experience awareness of his behavior that openly desires Oliver by imagining. Secondly, identity comparison is accept the possibility that people can be homosexual. Thirdly, in this chapter the individual begins the formation of a homosexual identity by perceiving a homosexual identity. Fourthly, identity acceptance where the homosexual interested to know big about homosexual with their friend. Last, identity pride is when homosexual become proud to be homosexual. It can be said hat Ellio's portrayals of homosexuality . They are identity confusion, identity tolerance, identity acceptance, and identity pride.

Keywords : homosexsduality, symtom, confrusion.

A. INTRODUCTION

Love is feeling between two human beings who care for each other. Every human being has fallen in love with someone who can or cannot be owned, and there are a lot of obstacles that they have to go through, the toughest one of which is loving the same sex. Favoring the same sex is one of the phenomena currently in an uproar in this century, namely the phenomenon of Lesbian, Gay, Bisexual, and Transgender (LGBT). This phenomenon has become a matter of debate among the public, primarily the phenomenon of gays or men who like the same sex.

Homosexuality is a relationship between people of the same sex, but over time, the definition of homosexual is different for everyone depending on how they define themselves (Cardoso L. Fernando, 2016:204). Culture influences how they express themselves to the outside world. Many homosexuals are circulating in society, primarily homosexual men developing these days.

Due to the recent development of homosexuals, many people are looking for the characteristics of homosexuals. It makes homosexuals more careful in interacting with the surrounding community. According to the American Psychiatric Association (2018:9), homosexuals experience mental health detrimental to themselves, such as social anxiety, drug use, and suicide because they are not accepted in their environment. Rejection in the surrounding environment will make homosexuals aloof from society and more comfortable closing themselves off from their environment. According to Pachankis John (2006:996), changes in homosexual behavior due to anxiety contrasted to encouragement from the surrounding environment make the risk of having a sincere relationship a burden for homosexuals because they cannot get recognition from their environment.

Homosexuality in men was made into famous films and written works such as novels. According to Abrams (1999:108), literary works have three genres which are poetry, drama, and prose. According to Archer, Gendrich and Wood in their book entitled *Theatre: Its Art and Craft* (2003:34), drama is a narrative about human life in the form of dialogue presented or performed using conversation and action. It can be performed on stage, on the radio, even in a movie. The thesis writer prefers drama over other literary genres because it is attractive, impactful, and real. It presents characters along with natural and credible aspects so that drama can convey implied messages from humans to humans.

Among the many screenwriters of homosexual film scripts, the writer chooses Luca Guadagnino as the scriptwriter of *Call Me by Your Name*. Before being made into a film, he also

makes people aware for a moment that the definition of love is not only having but also letting go. One of Lucas Guadagnino's interests in writing the script *Call Me by Your Name* was the exciting storyline. Many critics ask about the love story with an adult, and the story became controversial in film circles.

The thesis writer chooses to analyze the portrayal of Elio in *Call Me by Your Name* movie script to find out Elio's description of homosexual symptoms using several homosexual symptoms. Five symptoms indicate Elio's homosexuality. Those are identity confusion, identify comparison, identity tolerance, identity acceptance, and identity pride.

The research objective is to find out the portrayals of Elio's homosexual in the Luca Guadagnino's *Call Me by Your Name*: movie script

B. RESERACH METHOD

The researchers conducts a qualitative research in which the research does not give priority to number and tables. In addition, the thesis writer used two approaches. They are intrinsic and extrinsic approaches because they relate to each other. The Source of data is the script for the movie *Call Me by Your Name*, released in 2017.

C. FINDING AND DISCUSSION

To find out Elio's description of homosexual symptoms, the thesis writer analyzed the problem using several homosexual symptoms. Five symptoms indicate Elio's homosexuality. Those are identity confusion, identify comparison, identity tolerance, identity acceptance, and identity pride.

1. Identity Confusion

The first symptom that shows Elio's homosexuality is identity confusion. As a homosexual, Elio experiences awareness of his behavior that openly desires Oliver by imagining that Oliver is his partner and can have sex with Oliver. Elio grabs his hand and turns on his side facing the wall, away from Oliver, to prevent him from seeing his erection-but in his movement is also a slight tugging that could have pulled Oliver down on the bed.

Oliver : Want to go for a swim? Just the two of us?

Elio : (still out of breath) Later, maybe.

Oliver : (extending his hand) Let us go now.

(Guadagnino, 2017:14)

The quotation above shows that Elio is masturbating by imagining Oliver, but his hand movements are stopped when Oliver enters his room and invites Elio to swim. Elio lifts his hand

from the boxer he wears and turns his back to Oliver. When Oliver reaches out his hand to help Elio stand up, Elio has a sexual desire, so he wants to push Oliver into bed and has sexual intercourse.

According to Cass (1979:22), individuals realize that homosexuality has relevance to themselves and their behavior both overtly, such as kissing, and internally such as emotions and physiological matters. Cass (1979) described the physiological things above as emotions and feelings for fellow humans. As exemplified by Elio to Oliver in the movie script below:

Hanging on a hook is the red bathing suit. He picks it up -it is dry - and brings it to his face. He rubs his face inside it, smelling it, looks inside it as if searching for something, kisses every inch of it, and licks the inside of the supporter as if trying to find a taste of Oliver.

Elio quickly slips out of his bathing suit and pulls on Oliver's. He undoes Oliver's bed and gets into it, putting the pillow over his face and kissing it savagely, smelling it again and again, searching for Oliver's scent, then wraps his bare legs around it.

Suddenly he hears the sound of a bicycle approaching and looks out the window. He can partly see Oliver leaving his bike by a wall and coming into the villa. Elio removes Oliver's trunks and tidies up the bed, exiting the room. (Guadagnino, 2017: 30)

From the quotation above, the thesis writer know that Elio likes Oliver, so he fantasizes about someone who likes him. By kissing Oliver's shirt marks the formation of a homosexual identity, Elio begins to show his admiration for Oliver, who is of the same sex. Incidents like this are the same as Cass said in his research that individuals have self-relevance in the identity confusion stage and tend to have homosexual behavior (Cass, 1979: 22).

To identity confusion, the individual will do physical touch openly, which indicates that the individual will be homosexual even though the individual's identity has not yet been accepted. The movie script below explains how Oliver begins physically touching Elio's body.

Oliver then puts his free arm around Elio, gently squeezing his thumb and forefingers into Elio's shoulder in a friendly hug-massage.

Elio, taken by surprise, is spellbound for an instant, yielding to Oliver's hand, even leaning into it, he wrenches himself away from Oliver's grab. (Guadagnino, 2017: 10)

Oliver's touch body language toward Elio is a significant attraction in developing a relationship, and one can see this attraction by watching how he touches or reacts when touching someone. When we see Elio's response with a slightly downcast face and downward-looking eyes, we can say that Elio "feels" a special touch from Oliver, whom he admires.

2. Identity Comparison

At the end of the first stage, if the individual does not decide to continue his identity, he changes his view of himself as heterosexual. He accepts the possibility that he is homosexual.

They all watch Oliver's solo act with surprise and amusement. Elio looks at him, mesmerized, until Marzia pulls him back to the dance floor. There is strange energy and an exchange of glances between them.

Elio chooses not to be embarrassed and lets loose with a sharp little solo of his own. Close on, Marzia amused. (Guadagnino, 2017: 21)

In the script above, it is explained that Elio adored Oliver, not just admiring him. However, Elio felt a feeling of love when he looked at Oliver, while dancing. However, Elio refused to respect him and chose to look refined and danced with Marzia.

Marzia (in french) : "Tu n'es pas avec moi parce que tu es fâché contre Chiara?"

(You are not with me because you are angry with Chiara?)

Elio (in french) : Pourquoi je serais fâché contre Chiara? (Why should I be angry with Chiara?)

Marzia (in french) : A cause de lui. (Because of him.) (Guadagnino, 2017: 22)

From the conversation above, it can be studied that Elio was hiding his love for Oliver and did not want to rush in deciding to admit himself as a homosexual. According to Cass (1979: 225), individuals still fully hold heterosexual identity but refuse heterosexual behavior.

However, when Elio had revealed his true identity to Oliver, Oliver still did not want to reveal his identity to Elio, who had shown his identity first. This happens in the movie script below.

He kisses Oliver, lifting his face as if to discover more, know more. Even with their faces touching, their bodies are angles apart. Elio lifts one knee as if to face Oliver.

Oliver : I think we should go.

Elio : Not yet.

Oliver : We cannot do this - I know myself. So far, we have behaved. We have been good. Neither of us has done anything to feel ashamed of. Let us keep it that way. I want to be good. (Guadagnino, 2017:38)

From the movie script above, we know Oliver was still at the identity comparison stage. At this stage, the individual accepts homosexual behavior but rejects self-identify as homosexual. However, the individual still holds a heterosexual identity (Cass, 1979:225). It is clear that Oliver

did not want to be in a homosexual relationship because he wanted to be an excellent individual to Elio and did not want to tarnish his self-image.

3. Identity Tolerance

According to Cass (1979:239), at this stage, the individual begins the formation of a homosexual identity by perceiving a homosexual identity. He has also changed himself away from heterosexuals and is more inclined to be homosexual.

Elio quickly slips out of his bathing suit and pulls on Oliver's. He undoes Oliver's bed and gets into it, putting the pillow over his face and kissing it savagely, smelling it again and again, searching for Oliver's scent, then wraps his bare legs around it. (Guadagnino, 2017: 30)

From the movie script above, the thesis writers know that Elio was looking for the clothes worn by Oliver and kissed him to make him feel happy and satisfied. He also urged to have sex with Oliver when he smells Oliver's scent that was left on his swimsuit. At the time of this incident, we are already aware that Elio would admit himself as a homosexual and would leave his old heterosexual life, although his feelings were still uncertain for Oliver.

4. Identity Acceptance

According to Cass (1979; 231), individuals tend to be interested in establishing and revealing their identity to their friends or someone close to them. As an example of the case of the movie script below:

In the silence of the moment, Elio stares back. It is the first time ELIO has dared to stare back at Oliver openly. (Guadagnino, 2017:37)

Based on the movie script above, it is explained that Elio began to look Oliver in the eye and approached him. Feeling comfortable with Oliver's behavior towards him, he ventured to tell Oliver to reassure him and not to confuse Oliver with Elio's behavior.

.Elio: "This is who I am, this is who you are, this is what I want." (Guadagnino, 2017:27)

From Elio's explanation to Oliver, it is explained that Elio was comfortable to reveal his identity to Oliver. He did not care about Elio because Oliver was still unsure about his own sexual orientation. From here, Oliver and Elio became closer to each other as Cass said in his research that in the identity acceptance stage, an individual will begin to open up to his homosexual orientation towards those closest to him and will get used to accepting that he is homosexual (Cass, 1979: 231).

5. Identity Pride

According to Cass (1973:235), when a person is brave to tell that he is homosexual to his environment and his parents. At this stage, someone who becomes homosexual will come out or want to admit, show, and boast to the environment around them about their relationship or identity. Ellio felt that he was at this stage,

Ellio : They know about us...

Oliver : I figured.

Ellio : How?

Oliver : From how your father spoke – he made me feel like a family member - almost like a son-in-law. You are lucky. My father would have carted me off to a correctional facility. (Guadagnino, 2017: 80)

From Ellio and Oliver's conversation over the landline, the thesis writers understand that Ellio's parents began to realize about Oliver's relationship. They did not worry if Ellio had any special relationship with Oliver. It is where a process occurs where Ellio felt comfortable when the surrounding environment began to support his identity.

D. CONCLUSION

From the discussion above, it can be concluded that the first depiction of the changes caused by homosexuality to Ellio is identity confusion, which arises from the individual's awareness that homosexuality is self-relevant. When Ellio liked Oliver from the first time he saw him, Ellio's behaviour, masturbating by imagining Oliver, was already included in the first picture. The second depiction of Ellio's homosexuality is identity comparison, in which Ellio changed his heterosexual view to homosexual towards Oliver, whom many people admired at that time. The third depiction of Ellio's homosexual change is identity tolerance, which at this stage, Ellio began to absorb his homosexual identity and also changed himself away from heterosexuals. When he was alone in the room, Ellio looked for Oliver's swimming trunks and kiss it because that was the only way Ellio could feel the scent of his body parts. The fourth depiction is identity acceptance, where Ellio was interested in establishing a relationship with Oliver and revealing his identity to his parents. In this fourth stage, Ellio had become braver in opening up to Oliver and continued to approach Oliver, so that Oliver felt comfortable with Ellio and vice versa. The last of Ellio's depiction of homosexual change is identity pride, where at this stage, Ellio began to be proud and accept his own sexual identity. At this stage, Ellio's parents already understood that their son had a special relationship with Oliver, but, as parents, Ellio's father and mother continued to support whatever their son's interests were.

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