

Picturing Homosexual Gesture in *Call Me by Your Name*: Gender Performativity, Sexual Identity, and Sexual Activity

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ABSTRACT

The issue of LGBT is becoming one of the research fields investigated in literary studies. This topic has its critical academic discussion, especially how this behavior is related to gender, identity, gender role, and even considered destructive religious. This research aims to explore how homosexuality is depicted through homosexual gestures pictured in *Call Me by Your Name*, a film directed by Luca Guadagnino and released in 2017 at the Sundance film festival, United Kingdom, and the United States. This film successfully received the Best Adapted Screenplay at the 2018 Oscar. The method used is qualitative and engages with queer, Judith Butler on Gender performativity. The technique is a narrow textual analysis in which we are focused on the insight of the film's narrative text and images. We explore the homosexual gesture in *Call Me by Your Name* as presented by the film's main characters, Elio and Oliver by focusing on three performativities, namely, performance, homosexual identity, and sexual activity. The results show that in the form of homosexual gestures obtained: *First*, the performativity of the performance describes the general character and clothing worn by Elio and Oliver as a same-sex couple. *Second*, the performativity of homosexual identity shows that the actors are homosexual men. *Third*, the performativity of sexual activities such as kissing, and sexual deviations that are carried out in inappropriate places. In addition, the sexual relations between characters show the homoeroticism of sexual role stability, where there is a character who identifies with the sexual experience of the partner.

Keywords: gender performativity, homosexual gesture, sexual identity, queer theory

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1. INTRODUCTION

Sexual deviations such as lesbian, gay, bisexual, transgender, or sexual deviance commonly referred to as LGBT, raise pros and cons in various circles in the world, but people do not mind it (Saroh & Relawati, 2017, p. 76). People who support LGBT show respect based on humanity, but for anti-LGBT people, LGBT is deviant behavior and claims that the extinction of mankind caused changes in the social structure of humans (Sataral & Hidayati, 2021, p. 214). LGBT behavior is often seen as a mental disorder that requires special treatment for recovery. Homosexuality is part of the LGBT sexual orientation (Valentova & Varella, 2016, p. 2), and many have the stigma that homosexuals are gay men with extraordinary sexuality (Rudy, 2016, p. 60). Homosexuality is a term for people who like homosexuality and has a sexual identity who claims to be homosexual despite having a special relationship with the opposite sex. Homosexuals can be divided into two categories: gay and lesbian. Lesbian is a term for women who like the same sex, and men who like the same sex are called gay.

Gay is one of the most diverse sexual identities in a society where men are portrayed as masculine, leaders, and powerful. It is not uncommon for men to be offended when they have the opposite attitude, namely feminine, loving, and sensitive (Pascoe & Diefendorf, 2018, p. 2).

With the development of the times, many people are starting to recognize and find their sexual and gender identity. This statement is made to convey cultural diversity based on sexual and gender culture. The term gender is usually associated with sex which leads to men and women. According to Butler, gender is an unstable repetition where there is no pure gender identity but is formed through repeated performativity to form an identity (Butler, 1999, p. 30). In her book entitled *Bodies that Matter*, Butler reveals that gender places a limited space for individuals. Butler argues that sex affects the individual's body to carry out daily activities according to gender & sexuality of the body. Gender treatment through the body continuously has a performative nature, where views on individual behavior and abilities can convey the correct gender identity (Butler, 1993, p. 16). The queer theory is also put forward by Judith Butler in her book entitled *Gender Trouble* that gender is a category that changes easily as a result, gender should not be interpreted as a stable identity but should be viewed based on an identity that adapts behavior and body mobility over time (Butler, 1999, p. 179). According to Butler, identity is obtained based on an act that changes as a result of which the human self is evidence of instability. That's why identity has nothing to do with gender or gender. It can be understood that a person can have two sexual identities a feminine man and a masculine woman. This of course affects individual orientation where if a person's sexual identity is unstable then there is a necessity for a man to like women and vice versa.

The phenomenon of homosexuality is currently a global problem and may still be considered trivial. In this modern era, lifestyle becomes a benchmark to show someone's identity, including the choice of sexual orientation (Yudiyanti, 2016, p. 64). The phenomenon of homosexuality is widely debated in various countries. In a country with a majority Muslim population like Indonesia, homosexuality is still a taboo phenomenon that is rarely heard in society. On the other hand, in Western countries such as Germany, the LGBT phenomenon is a sexual phenomenon that is considered normal, even some European countries have legalized same-sex marriage, such as the Netherlands (1996) and Sweden (2008) (Nugraha, 2003, p. 39). Homosexuality is still considered taboo in eastern society so cases are rarely discussed in general and are very limited in nature (Ardi, Resky, Munirah, & Paramitha, 2020, p. 10). However, reflecting on the current LGBT phenomenon, LGBT people, especially homosexuals are increasingly daring to show their identities such as rebellion against legal status, social justice, and same-sex marriage (Papilaya, 2016, pp. 27–30). When talking about rights, everyone has the right to choose including determining the sexual orientation they choose but when someone chooses the wrong orientation, of course, it is a sexual deviation even against absolute religious law (Janssen & Scheepers, 2019, p. 1975)

Homosexuals are often adversely affected as a minority and even considered religious destroyers. Religious background and moral authority threaten negative views of homosexuals regardless of sexual orientation (Whitehead & Baker, 2012, p. 491). As a result, many people hate homosexuals, reject them and stay away from them. This phenomenon shows that although LGBT people, especially homosexuals, show their identity as part of this group, they will find it difficult to get space and recognition from society because of gay social justice. This is a form of sexual and religious deviation that everyone has. The right to choose includes sexual orientation. Social pressures and conflicts naturally inhibit the homosexual sexuality of lesbians and gays as ideal men and women who prefer the opposite sex and offer the view that gays and lesbians are not real men and women. This has led to the emergence of a new stereotype in which gay men have feminine and lesbian personalities rather than masculine personalities. New stereotypes and discrimination make homosexuals hide their sexual identity from society. Negative stereotypes given to homosexuals are

considered absolute against the contradictory process between gender and gender roles (R & Susilastuti, 2020, p. 37). This is the reason for discrimination against sexual standards in society, and society needs to form appropriate stereotypes (Sears & Mallory, 2011, p. 12). For example, the life of gay homosexuals in which significant differences of opinion in gender roles, bodies, and personalities give rise to new stereotypes as standard norms of society that must be obeyed. Thus, the stereotypes and norms that have a very oppressive role on homosexuals, contradict their gender roles.

As one of the popular media, the film displays the state and reality of life or the actual expression. The concept of expression is explained in the book "Concept of Expression" by Hannah Pitkin, the representation means that it is formed based on the symbolic foundation of an object or person as a definite representation of the actions and benefits associated with what is seen (Celis & Mazur, 2012, p. 508). Representation is the process by which characters appear to describe real-world objects or situations. As a medium of reality, films often emphasize a certain identity (Ariansah, 1968, p. 44). One such identity is homosexuality, which has certain characteristics when someone prefers the same sex and emphasizes that someone is part of homosexuality (Rahmawati, Suhanti, & Yusuf, 2019, p. 179). The process of developing a homosexual identity is the process of developing sexuality for those who have the same concept in developing heterosexual and homosexual identities in seeking sexual orientation (Merwe, 2018, p. 10).

Call Me by Your Name (2017) was directed by Luca Guadagnino. It was released in 2017 at the Sundance film festival, United Kingdom, and the United States has successfully received awards and positive reviews from the audience. This *Call Me by Your Name* is adapted from a novel by Andre Aciman which tells the love story of two men, Elio and Oliver. Elio is a 17-year-old man, while Oliver is a student who works as an assistant to Elio's father who is a professor of archeology. Just like films with homosexual themes, *Call Me by Your Name* also provides an element of a family as a life journey that has meaning in life so that the audience feels the emotions of the players. The film *Call Me by Your Name* features two gay characters, namely Oliver and Elio. Elio is the son of an archeology professor who lives in Italy to enjoy his summer vacation. While at the villa, Elio spends his time reading books, playing the piano, and hanging out with his friends. Elio is a humorous teenager and has a high intellectual level so Elio likes adventure and explores whatever he likes. Elio's father, a professor, invited a 24-year-old American graduate student, Oliver. Oliver, who lives with Elio's family, has a good relationship, but Elio finds out that he is in love with Oliver and their relationship becomes closer.

Call Me by Your Name (2017) is interesting to analyze because it represents how a gay man carries out his sexual activity through a gesture. In addition, the other side of the film is shown by Elio as a teenager who is in a transitional period of maturity by using Oliver as the object of a same-sex partner. *Call Me by Your Name* is not only showing homosexual love but also how a teenager who is going through the *Coming of Ages* process seeks his sexual identity. This study aims to explore how the gestures are displayed from a homosexual point of view in *Call Me by Your Name* (2017). This research is different from previous research in terms of the research methodology that was developed, the analysis system, and the focus of the research. This research serves as an informant to respond to how homosexuality is shown and told so this research is important to research. Therefore, the context in this study is very important in seeing how homosexuals are represented through narrative text and pictures.

Concerning the concept of homosexuality in literary studies, many researchers discussed it on various topics. The first previous research was come by Suthathip Khamratana initial research was named "*An Iner-Modal Construction of Ideational Meaning Analysis and Foucault's Repressive Hypothesis: A Comparison between the Film and Novel Call Me by Your Name*" (2020). Khamratana

employs comparative analysis of cinema as an established theoretical idea to analyze the research. The goal of this research is to look at gay practices throughout history. Researchers compare two separate research subjects: a novel and a movie titled *Call Me by Your Name* to explain cases of homosexuality through a repressive theory. In addition, the researchers looked at a comparison between the film and the novel *Call Me by Your Name* in terms of ideal forms of multimodal transportation (Khamratana, 2020, pp. 178–193). "*Untimely Desires, Historical Efflorescence, and Italy in Call Me by Your Name*" is the title of the second previous research by Rosalind Galt and Karl Schoonover published in (2019). The background of this research is based on criticism of the authenticity of aspects of the film and Italian culture so that the critics suppose that the film is not always authentic. The critics denied that the film became now no longer set in Italy, or that it became now no longer even a film approximately a homosexual or same-intercourse couple. From this background, this study aims to determine the relationship between films and Italian culture that is shown in films and the representation of homosexuals. To solve these problems, the researcher used a qualitative descriptive approach with questions as a form of theoretical context. It is a way of redefining Italian heritage and whimsical whims. Even though *Call Me by Your Name* is adapted from a novel that does not consume high culture or even though *Call Me by Your Name* provides romantic ideas about Italy, for critics, it is not enough to provide a real identity value of Italian and homosexual representation (Galt & Schoonover, 2019, pp. 1–23). Lise Albertsen's previous research, "*Portrayal of sexuality in Andre Aciman's novel Call Me by Your Name (2007) and Luca Guadagnino's film adaptation Call Me by Your Name (2017)*" was published in the NTNU journal (2020). The problem of sexuality in the form of homosexuality as depicted in Andre Aciman's novel *Call Me by Your Name* (2007) and Luca Guadagnino's film adaptation of the same title, *Call Me by Your Name* (2017), inspired this study. This study's theory used descriptive qualitative to investigate the characters and sexual portraits described in both versions. This research aims to examine how sexuality is portrayed in a narrative in light of the issues raised. These research findings are to show a comparison of the similarity of gay characters between the novel and the scene in the film. This study also explores the evidence of sexuality seen in both versions of *Call Me by Your Name* (Albertsen, 2020, pp. 1–12).

In this study, the writers conducted an analysis of the scene based on film text as a symbol or sign of homosexuality which is interpreted visually *scene by scene* and written through dialogue scripts so that the writers are interested in knowing how homosexuality can be represented through *Call Me by Your Name*. The approach used in this research is descriptive qualitative with queer theory by Judith Butler as a supporter of the research method. The writers use Judith Butler's queer method to express the idea of performativity which is taking the topic of homosexuality by using applied theories to analyze homosexuality from pictures and dialogues. Using this theory, the author focuses on how the relationship between signs of homosexuality through performativity as a description of sexual behavior and reveals sexual identity through coming out, homosexuality, and gains an understanding of one of the phenomena of sexual orientation represented in *Call Me by Your Name*.

2. METHOD

Queer theory is an idea that assumes that identity is unstable to determine individual identity. Identity is defined as a socially, culturally, and historically created process (Fearon, 2014, p. 1). The word queer, meaning "unusual" or "weird" is used as a mockery of homosexuals. Queer is associated with using sexual or gender identity outside of heterosexuality. *Queer theory* is formed based on the ridicule of gay men & LGBT people who then form conventions under the auspices of queer theory. The development of queer theory has one figure who reveals that sexual identity has an interaction using a person's performativity, namely Judith Butler. Butler is an American philosopher and gender theorist who looks masculine in men's suits and hairstyles. Butler argues that a gender is a

performative form of looking at the structure of gender itself. According to Butler, performativity can be reviewed based on the performativity of performance, the performativity of identity, and the performativity of sexual activity. From this understanding, the concept of performative theory based on Butler is the act of a person who renews her body based on the synchrony of individual desires according to the output of social constructions such as identity, gender, and sexuality (Ramadhani & Mustofa, 2021, p. 175).

The method used in this research is descriptive qualitative with *queer* theory by Judith Butler on Gender performativity. Descriptions of manuscripts and pictures are forms of primary data sources collected by repeated reading, categorization, and analysis using the theory of performativity. The type of *queer* analysis used is *the queer* theory by Judith Butler which applies the theory of sexuality and gender identity which has the concept of performativity. The performativity concept of Judith Butler will assist get to the bottom of the problem of what gender is with the aid of using inspecting several perspectives consisting of naturalism or constructionism. Right here additionally could be mentioned the distinction between overall performance and performativity in which human beings more frequently apprehend Butler's questioning as overall performance. In this regard, Butler attempts to put the idea of gender performativity with social reality. Data analysis was conducted by the writers in *Call Me by Your Name*, namely: (1) understand and interpret homosexuality in *Call Me by Your Name* which is considered as a concentration for analysis (2) the writers conduct a descriptive analysis in the form of pictures and dialogues which are then compared and strengthened with primary and secondary data that have been collected (3) the writers analyze the object which contains elements of homosexuality following the basic concept of the idea of gender performativity Judith Butler (4) the results of the analysis are then used as a reference for meaning analysis which interprets the data in a narrative form. By the narrative research design, the writers describe the lives of people and rewrite them withinside the shape of a narrative chronology which in this study is focused on seeing how the principal character begins to open up to his identification and realize that heterosexuality is not the only sexual orientation that must be believed.

3. RESULT AND DISCUSSION

Call Me by Your Name is a romantic drama film directed by Luca Guadagnino. These 132 minutes film shows various problems of homosexuality related to the sexual identity of Elio and Oliver as the main actors. The results of this study were obtained through descriptive analysis techniques and presented several scenes containing literary elements using the queer theory by Judith Butler as the theoretical basis. Based on research analyse by queer theory, in this chapter, the writer attaches several findings of homosexual gestures in the film *Call me by your name* into three performativities, namely performativity of performance, the performativity of homosexual identity, and performativity of sexual activity.

3.1 The General Description of Elio and Oliver

3.1.1 *Performativity of Performance*

Performativity performance is a way to find someone's identity through their appearance. performance of homosexuality shows the appearance, actions, and sexual orientation of homosexuals. A gay person usually looks like femininity rather than masculine like a man, but this is not entirely justified. A gay person can look masculine and still like the same sex, so appearance does not affect a person's sexual orientation and determine whom a person is attracted to. In queer theory, performativity is not the only measure to discuss how gender is constructed through bodily performance (He, 2017, p. 64). In *Call Me by Your Name* both Elio and Oliver look like men. Elio and

Oliver's appearance is not explained in the film, but in this scene, the audience can see the character and appearance of Elio and Oliver.

3.1.1.a Introduction to The Characters

Literature is a literary work that contains ideas and systems of thought, as well as the aims and objectives of the author. Personality is one of the important elements in a literary work. In the films, characters are created by the author and distinguish between entities and characters based on mental, social, and emotional things (Forno, 2015, p. 3). Character is not only a form of character recognition based on age, body shape, appearance, costume, theatrical pace, and rhythm, but also the character's inner attitude, and each film character has a close relationship. The character played by the main character gives us the power to tell a story in the film. *Call Me by Your Name* is a romantic drama genre film directed by Luca Guadagnino and based on André Aciman's novel of the same name. This film is a 17-year-old teenager's first love and heartbreak story. The film has several protagonists, including the main actors Elio and Oliver. In a romantic drama, Guadagnino fills the film with emotional moments everywhere.

a. Elio's Characters

In the film *Call Me by Your Name*, Elio's character is the most focused in the film and can bring the character he plays to life. Elio is an introverted teenager, shy and intelligent. He was also worried about his belief as a Jew in the Catholic country. As a director, Guadagnino develops *A new coming of age* with Elio's personality. Elio portrays the character of a teenager who is looking for identity, a harmonious attitude with his family, and the desire and desire to fall in love. These characters give the *Call Me by Your Name* plot the universal feel of a high-priority romantic story. The process grows out of Elio's personality and views on family. *A coming of age* provides a concept of the effect of adolescent age in which they must be responsible for religious age and sexual maturity (Kuruvilla, n.d., p. 17). Elio's maturing process was influenced by things like his love story with Oliver. Adolescent maturity is a moment of maturity that occurs when adolescents reach adult status through elements of culture, sexuality, or marriage to have the same rights and responsibilities as other adults (Fajarrani, Language, & Program, 2013, p. 118). Like a teenager who has just fallen in love, Elio is described as a confused figure when he falls in love. This is depicted when Elio hates the feeling of being in love until he gives up and starts a new life.

b. Oliver's Characters

The compatibility shown by Elio and Oliver as protagonists makes *Call Me by Your Name* very emotional in every scene. Oliver is a 24-year-old American student who is invited by Oliver's father to complete a book project with Elio's family in an Italian villa. Oliver has a handsome face, and a tall and athletic body. Oliver is very smart but he does not come across as a geek spending his time reading books. Sociable is another Oliver character depicted in *Call Me by Your Name*. Oliver first lived with Elio's family, so Oliver followed and accompanied all of Elio's activities and introduced him to several places in the area, including introducing him to Elio's friends. His friendly attitude towards everyone, including Elio's friends, increases people's attraction and interest in Oliver. A friendly attitude in society is very important because people interact with their knowledge and experience (Greenbaum & Svensson, 2015, p. 2). In contrast to Elio who has an arrogant and cold personality, Oliver has an attractive personality and will get to know each other very soon. Elio and Oliver gradually became close, so they often hung out together. Not surprisingly, Oliver's presence at Elio's family home caused a positive reaction from Elio's family and friends. Despite his handsome and intelligent face, Oliver has a pleasant personality and is friendly to everyone, including Elio's friends.

3.1.1.b Performance

Performance is a reflection of a person based on the general code that culture uses to shape the character in a film (Tjiabrata, Natadjaja, & Yuwono, 2014, p. 2). According to Buetow, the costume is an expression of identity to express oneself (Buetow, 2020, p. 432). Therefore, a person's identity can be seen from his clothes and appearance. Like film actors, dressing style is inseparable from the times and trends of the times. Elio and Oliver look like actors who tend to follow the fashion style of the 1980s. Therefore, the appearance of the main actor is very interesting to explain how the main casting shows the appearance of his clothing and film scenes.



Figures 1 & 2: Oliver's blue shirt that was given to Elio as a sign that they were together

The costume is represented as visually illustrated from a performance experiment, where performance makes interaction performance performative (Critical, 2015, p. 6). In *Call Me by Your Name*, Oliver is wearing a blue shirt when he arrives at the Elio family's villa. The color blue was chosen as a form of creativity, positivity, and loyalty. The color blue is also chosen as a description of someone intelligent, independent, and hardworking. This is also described by Oliver's character in the film *Call Me by Your Name*. The blue shirt he often uses in several scenes including when Oliver is in Crema, Italy. Before Oliver returns to America, he asks Elio to keep the shirt as a reminder that Elio and Oliver were together. For Oliver, the shirt gives the meaning of a life that continues after Oliver leaves.

The performance of a *gay man* has the type that looks like a woman with typical female accessories or a gay man who looks masculine and fashionable with a choice of bright colors. In the *Call Me by Your Name* film, Elio and Oliver as a same-sex couple look like normal or masculine men even though the clothing shown in the film is very strong with the classic 1980s model in the summer. The style that stands out is the way Elio and Oliver dress which is identical by using short pants, and clothes with bright colors and patterns, although some body parts are often displayed, such as the chest.

3.2 Homosexual Gestures in *Call Me by Your Name* Film

Homosexuality is a term used to describe the sexual identity of a person who is attracted to personal, emotional, or same-sex sexuality. Naturalization for sexual activity, such as homosexuality, often maintains negative stereotypes because it does not follow established ethical standards. Therefore, the naturalization of homosexuals uses the logic of heterosexuality stereotyping as an identification of sexuality that should not be recognized in the logic of heterosexuality itself (Leggett, n.d., p. 335). Naturalization also shows how gays are free to express same-sex charm and perform gestures such as holding hands, kissing, and hugging same-sex partners in public. It presents the concept of sexual gestures as cultural constructs so that the resulting gestures are seen as unchanging (Halperin, 1993, p. 416). Luca Guadagnino's *Call Me by Your Name* shows that Elio and Oliver show the movement as a gay couple. Both body gestures and facial expressions displayed are an important part in seeing indications of sexual behavior for Elio and Oliver's sexual activity.

3.2.1 Performativity of Homosexual Identity

A person's identity can be categorized as a homosexual which can be known from the awareness and behavior of the homosexual. Someone who recognizes himself as a homosexual then they will experience a change in identity in their sexual orientation. The concept of performativity provides a concept in the form of an act of behavior, gesture, and desire that forms an identity. In the book *Gender Trouble* by Butler, performativity is a gender that proves the performance that should be the identity it should be (Salih, 2006, p. 56). The performance of homosexual identity can be seen in how homosexuals interact and give homosexual codes to same-sex couples. The performativity of homosexual identity is how gay men acknowledge their identity. awareness of homosexual identity can be seen in *Call Me by Your Name* film either Elio or Oliver admits their sexual identity whereas Elio and Oliver both admit that they have feelings of love for each other.

3.2.1.a Peaches as a Symbol of Sexuality

The peach scene is one of the most striking and confusing scenes. The peach scene is one of the most intense scenes where Elio releases his sexual desire and reaches a climax through the peach. The scene becomes even more important when Oliver eats a peach as a gay couple. The peach scene starts with Elio lying on the bed with a peach in his hand. In the film, Guadagnino, as the director, chooses peach as the object of sexuality over Oliver to satisfy his sexual desire. Interestingly, peaches were chosen for the movie scene because peaches are a symbol of sexuality. This study also argues that there is a homosexual identity and the belief that peaches are a forbidden fruit in a religious and moral context if used inappropriately (Khoddam & Jeffery, 2016, p. 116).



Figures 3 & 4: Peach Scene

Peach is defined as innocence, wisdom, and love. In the Renaissance, peaches, melons, and pumpkins were symbols of homosexuality (Variano, 2005, p. 8). If it is associated with the *Call Me by Your Name* film, the peach is described as a symbol of homosexuality. Peach is compared to a charming man. The peach scene in the film is most memorable when Elio picks a peach from the garden and carries it to his room. Elio grabbed the fruit with his finger. The liquid that came out of the peach fell on his chest. By tearing the peach, Elio tried to stab his genitals into the peach which was shaped like a butt. Peach becomes a sexual object because Elio knows that his sexual desires cannot be expressed to Oliver. This is a form of life achievement that cannot be achieved in practice. Protection shows how Elio can control his nature and hide his homosexuality.

3.2.1.b Being Proud as Homosexual

The free expression of sexual identity is one of the themes shown in the film *Call Me by Your Name*. Freedom of expression in choosing sexual identity lies in Elio's character who is attracted to Oliver. According to the United Nations producer in the book *Born Free and Equal*, explaining that everyone has the right to choose the freedom of expression including choosing their sexual orientation and/or gender identity (Nation, 2012, p. 58). Elio who is often afraid to reveal his actions and feelings, carefully hides them, including revealing his true identity. But over time, Elio began to change his view of faith and got used to being open to other people, including his mother, Anella.



Figure 5: Annella's suspicions about Elio's feelings for Oliver

Dialogue

- Annella : "You like him, don't you? Oliver?"
 Elio : "Everyone likes Oliver."
 Annella : "He likes you too – more than you do, I think."
 Elio : "Is that your impression?"
 Annella : "No, it was Oliver's."
 Elio : "When did he tell you that?"
 Annella : "A while ago."

The dialogue above shows that Elio's mother discovered her son's attraction to Oliver. Oliver, who lives with the Elio family, quickly captures the hearts of the residents of the villa. The question that Elio's mother asks irritates Elio with questions, Elio explains that he likes Oliver as much as he does with his friends and the people who live near the villa like Oliver. Oliver and Elio's relationship is seen on a date together in the breakfast scene. Elio sat nervously and looked across the table. The scene reveals that identity and possession indicate that Elio is unsure of his sexual identity as homosexual or heterosexual. Being gay is wrong for Elio, but he is a teenager like his friends, and everyone his age has his sexual desires.

Not only did Elio's mother find out about Elio's sexual identity, but Elio's father also knew about it. Elio's father reacted tactfully. He wants Elio to freely explore his emotions and sexual orientation. In the film *Call Me by Your Name*, the role of parents is very important to establish good communication. Elio's parents are also described as caring, kind, and embracing of Elio's chosen sexual orientation. This can be seen from Perlman's statement.



Figure 6: Mr. Perlman accepts Elio's sexual orientation

Monologue

Mr. Perlman: "Then let me say one more thing. It will clear the air. I may have come close, but I never had what you two had. Something always held me back or stood in the way. How you live your life is your business. Remember, our hearts and our bodies are given to us only once. And before you know it, your heart is worn out, and as for your body there comes a point when no one looks at it. Right now there is sorrow. Pain. Don't kill it and with it the joy you have felt."

From this quote, we can conclude that Perlman had the same experience as Elio. He likes men, but he does not have a strong relationship like Elio or Oliver. This statement shows that a person's sexual orientation can be influenced by genetic factors. Pearlman finds out what Elio and Oliver are doing and what sexual orientation Elio has chosen. As a parent who understands children's feelings, Pearlman only advises on what to do if Oliver leaves Elio one day. Neither Pearlman nor Anella judges people based on their sexual orientation but as a parent, Elio keeps expecting Oliver as he is a 17-year-old teenager still looking for a sexual identity I'm just worried about that. And he wondered about same-sex relationships. Oliver, on the other hand, is unsure of his relationship with Elio. Oliver is fascinated by Elio, but he knows that having a same-sex partner violates American culture.

3.2.2 *Performativity of Sexual Activity*

Sexuality is a natural human activity as a social being that includes fantasies of attraction and desire that lead to sexual behavior (Wellings et al., 2006, p. 1). This behavior is the basis of sexual identity which refers to performativity. Performativity of sexual activity explains how sexual acts are carried out continuously to produce a definition of gender and gender for men or women. In the concept of sexual activity performance, the activity of gay partners is not the same as the activity of heterosexual couples, but the form of gay men's sexuality is the performance of gay men who have sexual relations with the same sex. Like Judith Butler's concept of physical style, physical force is divided into public actions that give signs of change, such as gestures, movements, and actions (Assawapanichwong, 2019, p. 11)

3.2.2.a *Kissing*

Kissing is a gesture that couples usually do to express love. Kissing is also a romantic gesture to create chemistry with your partner. Kissing means emotional expression by touching the nose or mouth to show evidence of love for parents, children, and partners (Watkins et al., 2019, p. 1). Kissing is observed in cultures viewing kissing as a desire of a person as a couple to express affection and body movements together (Najamuddin, 2019, p. 108). In *Call Me by Your Name* film, Luca Guadagnino shows signs of the gay movement in the form of kissing through Elio and Oliver. In the film, the kissing that happens to Elio and Oliver shown as a gay couple is done openly shows an emotional reaction by satisfying their sexual desires. As the definition of a physical act of emotional excitement with affection, it was Elio's first kiss on Oliver. The emotional context of the kiss is when it is assumed that innate mechanisms in the form of logic and culture contribute to the kissing factor (Sedgwick, Holtslander, & Elias, 2019, p. 273). Overall, the homosexual kissing moves that Elio and Oliver play as protagonists are scenario directors who are emotionally driven to express intimacy, physical activity, and desire.



Figure 7: *Elio and Oliver's first kiss*

Dialogue

Elio : *"I love this, Oliver."*

Oliver: "What? Us, you mean?"

Elio : "Not bad"

In the kissing section as a sign of homosexuality, the gesture shows a dramatic scene of Elio and Oliver sitting on the grass and lying on their backs next to each other with their arms placed under their heads while looking up at the bright crema sky. They were silent for a long time, and the conversation started. When Elio said, "*I love this, Oliver.*" It's Elio's attitude to offending him who loves every moment with Oliver. Oliver who realized that immediately moved closer to him until very close. He glared at Elio's face as if he liked Elio and then Oliver gently touched Elio's lower lip. This incident is the same as in Garda Lake where Oliver looks into the face and touches the lips of the bronze statue gently. Oliver smiled at Elio who was still lying on his back on the grass, Elio did not respond but he was afraid of what would happen next. But what happened next was Oliver took Elio's lips and kissed them warmly. Elio responded but suddenly that moment stopped because there was an awkward feeling between them. Elio tried to kiss Oliver passionately again after Oliver said "*better now?*" this indicates that their relationship will continue to improve. What happened next was the way Oliver quickly moved to push Elio's face which touched his face. "*We can't do this I know myself*" are Oliver's last words as a form of self-awareness that he will do this more and last longer when he wants to.

Kissing can be interpreted as a feeling of affection in interaction and strengthening an interaction because kissing can convey intimacy between partners in a romantic interaction (Busby, Veronica, & E, 2020, p. 3). In the concept of homosexuality, gay couples will feel happy if they can vent their lust on the man they like. In western culture, kissing is a common behavior when meeting someone or a partner, but in some Asian countries such as Japan, kissing an unmarried person is not allowed and is considered against the norm (Opler, 1969, p. 1).

3.2.2.b Abnormal Sexuality

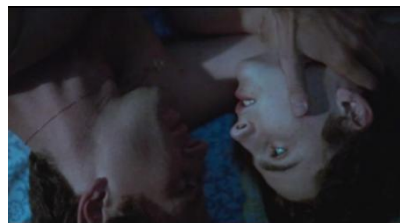


Figure 8: The abnormal sexual relations

Monologue

Oliver: "Call me by your name and I'll call you by mine."

Elio's ability to make Oliver interested, satisfied, and happy When together is Elio's attraction to Oliver. *Call Me by Your Name* is taken from the most intimate moment of Elio and Oliver as the main actors of the same-sex couple when they had sexual intercourse for the first time. The abnormal sexual relations they do will give them happy if they can vent their lust in an unnatural place. They make love. Their bodies are tied together. Oliver and Elio looked at each other, they were happy and smiling together. Without realizing it, Oliver's hand touched Elio's face describing the moment of the homosexual gesture between Elio and Oliver as a same-sex couple. There was a moment when Oliver gently touched Elio's lips, the same moment when Oliver wanted to kiss Elio for the first time gently and touched the lips of the bronze statue in Lake Garda. By luring Oliver whispered the words, "Call

me by your name and I'll call you by mine." Oliver continued the rhythm by saying, "Elio.. Elio.. Elio.." as if he were calling his name. This is evidence that indicates that there is love and affection between Elio and Oliver. The words whispered in Elio's ear mean mutual support and belonging.

Calling their names as if they were each other showed that they had dared to open up about their identities surrendering themselves completely to others will get happiness and Oliver's gaze at Elio makes them a sense of mutual trust. The gazes and touches made by both of them are an expression of feelings of falling in love. Someone who is in love will understand their partner through eye-to-eye contact because staring at each other has an innate tendency that usually occurs in the form of affiliation (Annicchiarico, Bertini, Cordoni, & Palagi, 2020, p. 1). This certainly makes eye-to-eye contact an important role in understanding their partner because messages conveyed through gaze or contact will immediately get a response.

3.2.2.c Sexual Deviation

Human sexual needs can be distinguished from other human needs such as food or shelter. Human sexual needs will not be separated, because it is natural to encourage sexual desire and affection in partners. However, the problem arises when a person fails to meet his or her sexual needs promptly. This occurs due to the presence of a psychosexual disorder in which a person has a sexual attraction that is not reasonable and is caused by a congenital or genetic factor (Arif Andrian, 2015, p. 3), resulting in the induction of sexual deviation. Sexual deviance is a sexual person that is carried out improperly (Anwar Abidin, 2008, p. 546). If they find lust in a non-appropriate environment, such as a mouth or anus, they will be rewarded with satisfaction. Similar to Elio and Oliver, they engage in their first sexual relationship, which is characterized by a form.



Figures 9 & 10: Elio and Oliver's French Kiss and the belly area added to their intimate relationship

Dialogue

Oliver: "Can I kiss you?"

Elio : "Yes, please."

Kissing is one way to increase romantic moments in couples, but kissing can also be done by couples when they want to have sex. Kissing is usually interpreted with affection and love. Sometimes someone will channel emotion and feeling through kissing. But kissing can also lead a person to sexual arousal. Therefore, kissing in sexual relations is done to see the satisfaction in the form of someone's sexual fantasies and predict the quality of the relationship (Wlodarski & Dunbar, 2015, p. 7). In the scene, it can be seen that Elio is sitting on Oliver's lap with his hands embracing each other and their lips meeting each other. Elio occasionally brought his lips close to Oliver's lips passionately. Elio continued to kiss Oliver passionately from face to neck like a hungry tiger. Oliver felt the sensation, he even responded harshly. Elio then lay down on the bed. Oliver mounted Elio's body and began to take off all Elio's clothes. Judging from the sexual deviations committed by Elio and Oliver generally in society kissing someone who is not their partner is prohibited, especially for same-sex

couples. When viewed from the side of religion, this is an act that is considered unlawful and violates religious norms, but from some people, it is considered a disgusting and disrespectful act. Oliver's actions toward Elio give the meaning that they have a special relationship and a desire to have sexual relations. The gesture shown by Oliver directs him to sexually stimulate. If we look at the scene done by Elio and Oliver as a same-sex couple, then it is considered a sexual deviation or a sinner because someone having same-sex relations is a natural act.



Figures 11 & 12: The sexual deviation between Elio and Oliver as a same-sex couple

This scene is shown in a scene where Elio and Oliver dare to have sexual intercourse. The scene also features the most prominent gesture to depict the sexual deviation between Elio and Oliver as a same-sex couple. The scene begins with Elio slightly naked lying on the bed with Oliver on top of Elio's body while kissing Elio's body, it can also be seen how Oliver opened the pants he was wearing in front of Elio. Oliver's actions toward Elio give the meaning that they have a special relationship and a desire to have sexual relations. The gesture shown by Oliver directs him to sexually stimulate. If we look at the scene done by Elio and Oliver as a same-sex couple, then it is considered a sexual deviation or a sinner because someone having same-sex relations is a natural act. Sexuality activities such as making love carried out by married couples will add to the closeness and harmonious relationship. It will also foster an emotional sense of sexual satisfaction (Avianti & Hendrati, 2011, p. 457). However, this will be different if the activity is carried out with same-sex partners. Sexual relations carried out by same-sex partners are considered sexual deviations and social diseases or even they will get social punishment such as lack of recognition in the society.

Based on the research findings above, it is clear that there are homosexual gestures that indicate that Elio and Oliver are a same-sex couple. The writer found several scenes in the form of homosexual gestures in *Call Me by Your Name* which were then associated with three performativities based on Judith Butler's queer theory. In *Call Me by Your Name*, several scenes depict the relationship process between same-sex couples. This film also shows how a 17-year-old teenager who is looking for a sexual identity goes through the process of coming out. From the results of the research above, it can be concluded that the film is a picture of life around us not infrequently the storyline in the film is inspired by everyday life. Like in *Call Me by Your Name* Film which raised the theme of LGBT, especially gay. In the film, many signs or scenes show homosexual gestures that are often present in social life.

4 CONCLUSION

Based on the research that has been done on "Picturing Homosexual Gesture in *Call Me by Your Name*: Gender Performativity, Sexual Identity, and Sexual Activity", there are several pieces of evidence in the form of text in homosexual gestures carried out by Elio and Oliver as a same-sex couple in the film. To analyze the homosexual gestures in the film, the author uses Judith Butler's queer theory where theory discusses human sexuality. The three concepts of performativity by Judith Butler have relevant links to describe sexuality in *Call Me by Your Name* Film. The three performativities, namely, the performativity of performance, performativity of homosexual identity,

and performativity of sexual activity. From the analysis between the film and the theory of queer by Judith Butler homosexual gesture, the gestures shown in the film are Peach scene and Elio's Parents know his identity as depictions of homosexual identity. Meanwhile, in sexual activity, homosexual activities are displayed in the form of kissing, sexual deviations, and called abnormal sexuality. Kissing is a gesture to express feelings of love and strengthen a relationship. Sexual deviance is the sexual activity of a person who is carried out unusually so that gay men will vent their sex in inappropriate places. The last one is abnormal sexuality which is an expression that defines the sense of belonging between Elio and Oliver so that the scene inspired the title of the film directed by Luca Guadagnino.

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