

1. As the film is very much Elio's narrative, this angle depicts Elio's sense of admiration and desire to be like Oliver.
2. This icon is a code of Elio's idolization of and identification with Oliver.
3. Through this single sentence, Oliver is able to summarize their relationship: This request should be read as an allusion to Greek mythology where humans were said to be created as four-legged, two-faced creatures that were split apart by Zeus and condemned to spend life searching for one's other half.
4. This idea is underscored through another scene in which Oliver mimics Elio's perversion.
5. Very quickly, Oliver figures out what Elio has done and Elio shamefully mutters, "I'm sick aren't I?"
6. Unlike the other characters, most if not all of the close up shots of Oliver are filmed from a low angle.
7. As can be seen, without directly expressing their feelings, the two characters are able to portray how they feel, that they complete one another.
8. He then falls asleep.
9. Soon after he has his first sexual experiences, Elio digs the pit out of a peach and proceeds to masturbate.
10. By reciprocating Elio's action that may have been considered to be "sick" or perverted, Oliver is also able to express his identification and connection with Elio.
11. This idea is highlighted by the metonymy that is further developed as Elio starts to dress like Oliver.
12. Furthermore, this sense of identification with each other is obviously a central theme in the film as can be seen through the film's title, *Call Me By Your Name*, which is taken from the iconic line in the film: "Call me by your name, and I'll call you by mine."
13. Through these diverse and subtle ways of expression, Oliver and Elio are able to communicate their feelings toward one another.
14. In response to Elio, Oliver asks, "You want to see something sick?" and takes a bite out of the peach that Elio masturbated with.
15. Another way in which subtle variation is used to convey meaning is through the low angle shots of Oliver combined with the way that Elio dresses as well as by the title of the film and the use of mimicry.
16. Oliver intimates the two are soul mates, two parts of a whole, one identity as opposed to two, another example of intimation in the delivery of intimate feelings.
17. Oliver finds Elio sleeping and kisses his body and genitals.
18. Elio not only starts to wear the necklace with David's star after he notices Oliver wearing it, but he also starts to dress more like Oliver as the film progresses, and Elio even goes so far as to ask Oliver for his shirt.

Topic Sentence: Another way in which subtle variation is used to convey meaning is through the low angle shots of Oliver combined with the way that Elio dresses as well as by the title of the film and the use of mimicry.

Subpoint A: Unlike the other characters, most if not all of the close up shots of Oliver are filmed from a low angle.

Detail Support A1: As the film is very much Elio's narrative, this angle depicts Elio's sense of admiration and desire to be like Oliver.

Subpoint B: This idea is highlighted by the metonymy that is further developed as Elio starts to dress like Oliver.

Detail Support B1: Elio not only starts to wear the necklace with David's star after he notices Oliver wearing it, but he also starts to dress more like Oliver as the film progresses, and Elio even goes so far as to ask Oliver for his shirt.

Detail Support B2: This icon is a code of Elio's idolization of and identification with Oliver.

Subpoint C: Furthermore, this sense of identification with each other is obviously a central theme in the film as can be seen through the film's title, *Call Me By Your Name*, which is taken from the iconic line in the film: "Call me by your name, and I'll call you by mine."

Detail Support C1: Through this single sentence, Oliver is able to summarize their relationship: This request should be read as an allusion to Greek mythology where humans were said to be created as four-legged, two-faced creatures that were split apart by Zeus and condemned to spend life searching for one's other half.

Detail Support C2: Oliver intimates the two are soul mates, two parts of a whole, one identity as opposed to two, another example of intimacy in the delivery of intimate feelings.

Subpoint D: This idea is underscored through another scene in which Oliver mimics Elio's perversion.

Detail Support D1: Soon after he has his first sexual experiences, Elio digs the pit out of a peach and proceeds to masturbate.

Detail Support D2: He then falls asleep.

Detail Support D3: Oliver finds Elio sleeping and kisses his body and genitals.

Detail Support D4: Very quickly, Oliver figures out what Elio has done and Elio shamefully mutters, “I’m sick aren’t I?”

Detail Support D5: In response to Elio, Oliver asks, “You want to see something sick?” and takes a bite out of the peach that Elio masturbated with.

Detail Support D6: By reciprocating Elio’s action that may have been considered to be “sick” or perverted, Oliver is also able to express his identification and connection with Elio.

Detail Support D7 (Conclusion of Section): As can be seen, without directly expressing their feelings, the two characters are able to portray how they feel, that they complete one another.

Concluding Sentence: Through these diverse and subtle ways of expression, Oliver and Elio are able to communicate their feelings toward one another.