

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. Though 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.

Main Support 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.

Detail Support A2: This idea is highlighted by the metonymy that is further developed as Elio starts to dress like Oliver.

Detail Support A3: 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 A4: This icon is a code of Elio's idolization of and identification with Oliver.

Main Support B: 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 B1: Though 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 B2: 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.

Main Support C: This idea is underscored through another scene in which Oliver mimics Elio's perversion.

Detail Support C1: Soon after he has his first sexual experiences, Elio digs the pit out of a peach and proceeds to masturbate.

Detail Support C2: He then falls asleep.

Detail Support C3: Oliver finds Elio sleeping and kisses his body and genitals.

Detail Support C4: Very quickly, Oliver figures out what Elio has done and Elio shamefully mutters, “I’m sick aren’t I?”

Detail Support C5: 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 C6: 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 C7 (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.