An Inter-Modal Construction of Ideational Meaning Analysis and Foucault's Repressive Hypothesis: A Comparison between the Film and Novel *Call Me by Your Name*

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Abstract

This study aimed to employ the framework of inter-modal construction of ideational meaning, as proposed by Unsworth (2006), to compare the instantiations across two different modes of the story 'Call Me by Your Name', the novel and its film. The story follows a relationship between two men during a period and culture of repressiveness toward homosexuality. Therefore, Foucault's repressive hypothesis (1978) is used to interpret the homosexual practices in the story. Three main forms of ideational meaning were found from the comparative analysis: concurrence, complementarity, and connection. These forms of ideational meaning, coupled with Foucault's repressive hypothesis, help to profoundly explain the homosexual practices in the story, which are thematized into three aspects: fantasy, secrecy, and repression. 'Call Me by Your Name' is a contemporary medium conveying the repressed sexual sentiments that may occur in the context of homosexuality.

Keywords: Inter-modal construction, Ideational meaning, Repressive hypothesis, Homosexuality

Introduction

"Call me by your name and I will call you by mine" is a saying summarizing the whole story of the 2017 film Call Me by Your Name. The film, directed by Luca Guadagnino, is adapted from a novel with the same title written by André Aciman in 2007. The film is about a seventeen-year-old Italian boy Elio, who goes through typical teenage experiences while coming to an understanding of his sexual

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orientation. Elio develops emotional and sexual intimacy with a twenty-four-year-old male American graduate student Oliver, who stays for a six-week period in Italy to help Elio's father, a professor, with his archaeological work. The plot might sound as if it revolves around a romantic homosexual relationship. However, the story took place in 1983 when homosexuality was more stigmatized in Italy than in the present (Sorrentino and Turban 2018). The ending of the film is heartbreaking, with the two men eventually complying to the cultural norm of heterosexuality. The saying *"Call me by your name and I will call you by mine"* may be only a reflection of their fantasy.

Since the success of the film (97 awards and 252 nominations worldwide from 2017-2019), the screenplay of the film has been the subject of numerous reviews and critiques from many well-known institutions, such as the 23rd Critic's choice awards and the 71st British Academy Film Awards. An article printed in Psychiatric Times (Sorrentino and Turban 2018) discusses the age gap of the two main characters. According to the paper, the age of consent in Italy is fourteen, and the film shows Elio's parents' approving of a trip the two characters take together, during which Elio is seen drunk, kissing a man, and vomiting on the streets of Italy. From a psychiatric perspective, a relationship between a young boy and an older man can have both positive and negative effects. On the positive side, Elio gains confidence within a loving and secure relationship despite their secrecy surrounding their homosexual relationship. On the other hand, the power dynamics inherent in the age gap plays a role in their relationship as well. The article questions whether Elio is sexually under Oliver's control and if the couple's sexual practices are safe.

In contrast, *The Gay & Lesbian Review* (Miller 2018) suggests that the seventeen-year-old Elio is the one who starts seducing the older Oliver. The review highlights an interesting point related to psychology, the switching of the two men's identities: the two actors impersonate each other's character. Another cultural aspect discussed in commentary printed in Newsweek (Menta 2017) is that the two actors shared a Jewish background and both came from an intellectual-bourgeois class, which would impact the audience' interpretations of the two characters' feelings and practices. In addition, the review in Newsweek identifies some of the differences between the film and the novel: the novel uses an aging Elio to tell the readers about his past, whereas the film uses the present and a young Elio to portray his feelings about the current events happening in his life. This makes the

story in the film shorter than the one told in the novel. The film ends with Elio crying sorrowfully as Oliver returns to the U.S. and marries his girlfriend. The novel, on the other hand, is an extended story in which the two characters reunite after a fifteen-year separation and linger on their nostalgic history.

It has been asserted that films interpreted from novels should be derived from a faithful adapted screenplay to avoid distorting the author's messages (Stam 2005). However, it is impossible to include every detail in a single screenplay due to the time constraint of a film. Reading a novel prior to watching a film can complement the instantiations in the film while the images in the film can provide an extension of the language or text in the novel. As can be seen, reviews of Call Me by Your Name have tended to criticize the film from different dimensions, including cultural, psychological, and psychiatric perspectives (Menta 2017; Miller 2018; Sorrentino and Turban 2018). These reviews are rather focused on the screenplay and rarely on the novel. Therefore, an interesting point for profound scrutiny is the overlapping features and different socio-cultural aspects that appear in the two modes of film versus novel.

This paper aimed to employ the inter-modal construction of ideational meaning (Unsworth 2006) as a theoretical tool to analyze the overlapping features and the instantiations of two modes: a film and novel. Moreover, differences related to the aspect of homosexuality are not overlooked, as the characters' sexual orientation is the highlight of the story. Therefore, the repressive hypothesis, discussed in *The History of Sexuality Vol.1* (Foucault 1978), is used as a lens to interpret the homosexual practices in the story. The analysis in this paper is guided by two research questions:

1. What forms of inter-modal construction of ideational meaning can be found in the film *'Call Me by Your Name'* in comparison with the novel on which it is based?

2. How does Foucault's 'Repressive hypothesis' explain the homosexual practices illustrated in the story of *'Call Me by Your Name'?*

Literature Review

Two concepts are employed for comparative analysis of the film, Call Me by Your Name and its novel. The first theoretical framework is adopted from Unsworth (2006) and is based on notions by Kress (2000b), Lemke (2002), and Martinec and Salway (2005). The framework is called 'Inter-modal construction of ideational meaning' and is suitable for comparing texts from different modes, especially when

aiming to examine overlapping instantiations. The framework suggests that a meaning-making is derived from interactions between texts and images as social semiotic systems (Unsworth 2006). Three forms of ideational meaning and various sub-types comprise this theoretical tool. While only the relevant interactional forms and sub-types were selected for analysis in this paper, all forms and sub-types are described below:

1. Ideational concurrence When the meaning of both the text from a novel and image from a film are equivalent in terms of similar illustrations of a setting, actions and feelings of the characters, or dialogue, it is called 'concurrence'. Another similar term used by Martinec and Salway (2005) is 'exposition,' which can be considered as one of the four sub-types of 'concurence'. Martinec and Salway (2005) describe 'exposition' as the image-text relations in which both modes are at the same level of generality. Three more relevant sub-types of concurrence are 'redundancy,' 'instantiation,' and 'homospatiality.' Concurrence may yield the second sub-type, redundancy, meaning the repetitive details in each mode. To be clear, redundancy is not a duplication of the meaning but rather a meaning-making in each mode. Redundancy is similar to instantiation, meaning detailed illustration in both modes have instances of what happens in that particular scene in common. As for homospatiality, this sub-type of concurrence is used more widely in written text. As referenced in Unsworth (2006), Lim (2004) discusses homospatiality as texts in which two different semiotic modes co-occur in one spatial entity, simultaneously representing a visual co-occurrence of linguistic feature and meaning.

2. Ideational complementarity This form of ideational meaning is commonly found when producing motion pictures based on novels. The film is thought to help viewers understand the message conveyed in the text more clearly, as it contains visuals and sounds. Meanwhile, the text in the novel can help readers extend the story with a lengthened version. The representations constructed by the two modes may differ, but one of the two modes usually complement the meaning of the other. Both Kress (2000b) and Lemke (2002) view this complementarity as a functional specialization of language and image. The two sub-types of ideational complementarity contrast with one another. First, 'augmentation' is said by Martinec and Salway (2005) to occur when one mode yields additional meanings to the other mode. Augmentation is commonly seen in literary picture books for children and is also used extensively in motion pictures as a definitive construction for comprehending the story. In other words, the instances of the film can help to

creatively extend the given meanings of the text. Conversely, 'divergence' occurs when the images in a film and the text are opposite to each other; the instantiations are different despite the stories having a common plot.

3. Ideational connection The last form of ideational meaning is connection, which is the relation of images in the film with text in the novel. There are two sub-types of connection, and they vary according to the mode of presentation. First, 'projection', which occurs through quoting or reporting of speech (verbal) or thoughts (mental) of the characters. Projection can enhance description of the first and second ideational forms, concurrence and complementarity. Martinec and Salway (2005) describe projection as a verbal report of ideas or thoughts, such as that seen in cartoon thought bubbles or a mental quotation visible in a close-up image or in the gaze of a model in a magazine advertisement, demanding an interpersonal interaction with the readers. A second sub-type is 'conjunction', the connection of images and texts, which can be categorized as: 'casual', when images appear to enhance the text and vice versa, 'temporal', when the sequences of the activities are revealed upon joining the images and texts, and 'spatial', when a space between one visual element or one text to the next is a meaning-making resource itself (Jewitt 2002).

A summary of the three forms of ideational meanings, along with their subtypes, is illustrated in figure 1.

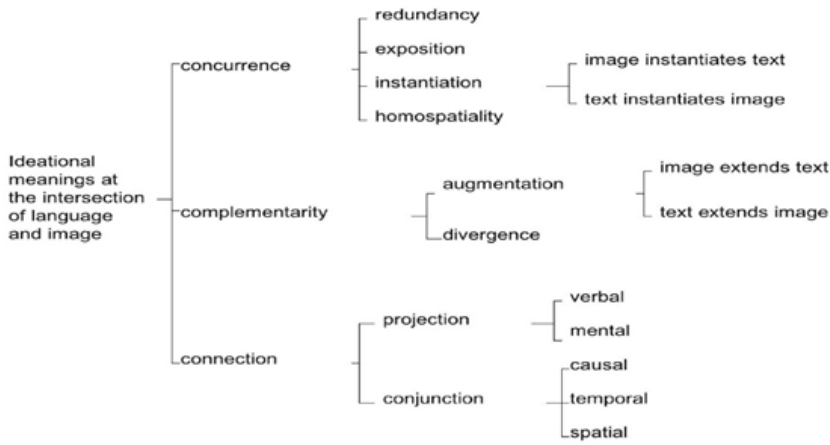

Figure 1 Ideational meanings at the intersection of language and image (Unsworth 2006)

In this paper, the three forms of ideational meanings are used as a theoretical tool to compare the instantiations from two different modes of the same story: the film and the novel of *Call Me by Your Name.* As understanding the homosexuality of the main protagonists is a focus, the repressive hypothesis from *The History of Sexuality* Vol.1 (Foucault 1978) was selected to explain the homosexual practices in the story. Foucault's notion of sexuality was selected because Foucault offered a historical perspective on the phenomenon of sexuality in Europe during the 1970s-1990s, and Call Me by Your Name is set in the year 1983 somewhere in the north of Italy. Thus, it is presumed that Foucault's notion of sexuality can help to interpret the homosexual practices during the period the story took place. Foucault's repressive hypothesis includes two relevant tenets: incitement to discourse and perverse implantation.

Foucault (1978) claims that the Victorian period in the seventeenth century has dominated the way society treats sex, specifically in the way it is treated with secrecy. Foucault posits that capitalism has had a vital impact on how sexual practices are regulated. He explains that the Victorian bourgeois class enforced control over the workforce as a result of the emergence of the Industrial Revolution in the beginning of the eighteenth century. The ideological agenda of the Industrial Revolution led to an increase in the birthrate, producing a population to serve as labor. Social norms during that period such as family and heterosexuality were thus highly valued, and compliance was considered crucial. Sexual practices that did not fit into this agenda, such as homosexuality, were considered abnormal. Judgment of sexual orientation subsequently became a form of sexism throughout the nineteenth century and continues into the present. Foucault claims that this concept of sexuality reflects a hypocritical society. Sex relates to a human's inner desire, but the subject of sex was silenced, regulated, and people were deprived of their right to speak publicly about it. As Foucault wrote, *'Not only did it not exist, it had no right to exist and would be made to disappear upon its least manifestation'* (Foucault 1978: 4).

Sexual repression can be explained by Foucault's repressive hypothesis, according to which repression is linked to the power and knowledge that has been used to control speech about sex since the seventeenth century. The concept of control arose from the bourgeois class as a significant capitalist mechanism enforcing the production of a population meant to serve the economic sphere. Repression was a softer form of proscription aimed at maintaining the penal law. Consequently,

the expression of legitimate sexuality was limited to discourse produced by those who benefited from sexual transactions, such as prostitutes, clients, and the pimp, as well as by certain economic interests related to medicine, psychiatry, prostitution, and pornography (Foucault 1978 : 48). Foucault specifies operations that have repressed sexuality into two processes:

1. The incitement to discourse Sexual discourse has been put into the category of 'censorship'. This can be achieved by restricting language use, such as using unclear representations of sex, limiting certain words, defining "decent" expression, censoring vocabulary, and obstructing free circulation of sexual discourse. The expression of sexual discourse is, however, allowed in a church through confession and penance. It is made to believe that every good Christian is faithful when they confess their sins, especially those related to sex. It is known that, *'you will seek to transform your desire, your every desire, into discourse, insofar as possible'* (Foucault 1978 : 21). In the beginning of the eighteenth century, sexual discourse was more regulated than ever. Foucault defines this sexual regulation as 'a policing of sex', as he considered it a repressive manifestation, or a regulation of public discourse, rather than a taboo. In other words, sexual discourse was carefully confined to that authorized by certain institutions, namely the church, mental hospitals, schools, and the home. Speech related to sex was treated as an internal discourse within these institutions.

2. The perverse implantation The second mechanism perpetuating repression of sexuality is to disregard any sexual activity that may lead to an unproductive result. This limits casual pleasure inherent in human nature, especially by excluding those who perform irregular sexual acts: *'sexual irregularity was annexed to mental illness'* (Foucault 1978: 36). The perverse implantation manifests as pedagogical control and medical treatment. In other words, sexual practices are governed by enforcing marital obligations through civil law and Christian pastoral guidance. Various kinds of strange pleasure humans may hide are grouped together as grave sins, including adultery, rape, spiritual or carnal incest, sodomy, homosexuality, infidelity, marriage without parental consent, and bestiality (Foucault 1978: 38).

In this study, the focus is on homosexuality, which has been treated as a hermaphrodism of the soul. Foucault points out that homosexual practices became regarded as a non-physical intersex condition. That is, hermaphrodism was seen as an intersex condition tied to mental rather than physical health, or in short, a hermaphrodite was 'a pervert' (Foucault 1978: 43). As previously mentioned,

educational and psychiatric institutions have been the prescribed locations where people reveal their truths about sex of any kind. It is treated as a confession when people are asked about their sexual history and the truth is only required for medical consultation. As a consequence, doctors have knowledge and power that dramatically impact and regulate the sexual discourse of their patients.

Research Methodology

The novel *Call Me by Your Name,* written by André Aciman (2007), was compared with the film directed by Luca Guadagnino (2017). The novel has a total of 248 pages, including 4 parts: 1.) If Not Later, When?, 2.) Monet's Berm, 3.) The San Clemente Syndrome, and 4.) Ghost Spots. The film is two hours and twelve minutes long. The screenplay covers the story from the first to the third part of the novel and excludes the fourth part (Ghost Spots). The texts from each part of the novel and each scene in the film were compared in great details. Any similarity, overlap, or missing element was identified and noted in comparing the two modes. After that, the elicited elements were categorized into three different forms of ideational meaning based on an inter-modal construction of ideational meaning (Unsworth 2006): concurrence, complementarity, and connection. The different forms of ideational meaning found in the comparison helped to deepen an understanding of the characters. For example, an extended part from one mode could complement a missing component in the other mode. The selected scenes were then analyzed in terms of the feelings, intentions, and sexual practices of the main characters, using the repressive hypothesis (Foucault 1978) to interpret and explain the phenomenon of homosexuality in the story.

Research Findings

The first of the two research questions that guided the analysis in this study sought to examine the different forms of inter-modal construction of ideational meaning that emerged from comparing the two modes of Call Me by Your Name, its film and its novel. All three main forms of ideational meaning (Unsworth 2006) were found, and each of the forms is explained in more detail below.

1. The most common form of ideational mode found was 'concurrence'. Martinec and Salway (2005) explains that when texts from one mode and images from the other mode are equivalent, story's plot is considered to be portrayed faithfully. The comparison showed that a number of scenes in the film instantiated

the texts in the novel. This form of ideational meaning is classified as concurrence, or what Martinec and Salway (2005) termed 'exposition'.

For example, both the film and the novel use hints to represent the setting instead of naming the towns directly to open the first scene. The film uses 'somewhere in northern Italy', while the novel uses the letter 'B' as a pseudonym. Guadagnino later revealed that the fictional town in the story represents the atmosphere in the real towns of Crema, Moscazzano, and Bergamo in Lombardy in the far north of Italy. The art of the narration is to not mention the real names of the towns, but rather, offer a hint so that the audience can position themselves in a small summer town in Italy.

The use of the word 'Later' by Oliver, an American, is emphasized in both modes. 'Later' is usually used by Oliver to end the conversation, which gives Elio a bad impression and connotes an American way of arrogance, unfriendliness, and emptiness. The word 'Later' can be understood as a signal of the two protagonists' love-hate relationship. While 'Later' is an example of verbal expression, in terms of physical expression, Elio has a sexual fantasy with Oliver's personal belongings. In the film, there is a scene in which Elio sneaks into Oliver's room to rub his face with Oliver's red swimming pants. This coincides with the novel's narration of Elio's secret sexual desire.

One outstanding sub-type of concurrence found in the comparison is 'redundancy'. Redundancy can manifest in the dialogue between the characters. Redundancy is not regarded as a duplication of meaning from one mode to the other. For example, when Oliver refuses Elio's first kiss, Oliver said the exact same words in both modes, *''We can't do this- (a pause) I know myself. So far we've been good, we haven't done anything to be ashamed of and that's a good thing. I wanna be good".* It can be interpreted that both modes are aiming to represent the restricted identity of Oliver, who came to live in the house as a guest of Elio's father.

The examples of this form of ideational meaning of concurrence reveal that a similar story line is represented in both modes. The narration of the story in both modes describes several turning points linked to the characters' feelings toward each other: from strangers to haters, to secret fantasizers, to secret lovers. Hence, this form of ideational meaning of concurrence can help to holistically understand the development of the protagonists' homosexual relationship.

2. The second form of ideational meaning found was ‘complementarity’. Complementarity yields additional meanings from one mode to the other when some elements from each mode overlap: the images in the film extend the meaning of the text in the novel and vice versa. In the film, a scene takes place at the center of the town when Elio tries to reveal his feelings to Oliver. There is a short moment before Elio speaks when he looks up at the cross above the church. The church can be acknowledged as a sacred place where homosexuality is often viewed as a sin. Given that both protagonists come from Jewish families, this scene creates a feeling that Elio realizes the fact that homosexuality is prohibited. This short moment in the film is not found in the novel. In this case, the additional details in the film can complement the meaning-making of the novel. The contextual background of the characters is used to facilitate an understanding of their actions.

Moreover, the film depicts the environment of the city, with posters related to the 1983 Italian general election all over the city walls. This can be considered a political message sent by the film, portraying that the city is dominated by the Socialist Party of the time. The posters show pictures of Benito Mussolini, or ‘Il Duce’ (the leader of the National Fascist Party from 1922-1943). These posters represent the influence of Fascism in that area during the 1980s. In addition, the conversations among Elio’s parents and their friends during meals are relevant to politics. This shows that Italy was at a critical period in terms of political direction, and this atmosphere is not described in the novel.

Another interesting complementarity that appears in a scene in the film is when a French gay couple comes to visit Elio’s parents. Elio’s father says to Elio that it is not ridiculous to be gay. The talk between the father and son shows the understanding approach of Elio’s father and that he secretly knows that Elio is homosexual. The appearance of the French gay couple also represents the progressive social movement surrounding homosexuality in France. Thanks to this complementarity, it can be understood that Italian people are more religious and more sexually repressed. In other words, Italian people at this time tended to be more conservative than the French. As can be seen, the comparison between the film and the novel shows that one mode can portray greater contextual details than the other so that we can more deeply relate the situation in the story to the characters’ feelings and actions.

Not only was extension identified in the comparison between the film and the novel, but opposition of ideational meaning was also found. The contrasting sub-type of complementarity is called 'divergence'. For example, the last scene in the film portrays Oliver ringing Elio's family from the U.S. during Hanukkah (a Jewish festival). The film ends with sorrow, as the telephone conversation between Oliver and Elio was about the news that Oliver was marrying his girlfriend. The novel, in contrast, depicts the short return of Oliver to Italy during Christmas. After this point, the story is continued in the novel with Oliver and Elio staying apart for fifteen years. They finally meet again at their memorable place in Italy to nostalgically discuss their memories and their separate lives.

3. The last form of ideational meaning is 'connection', and the elements commonly found fall under the sub-type called 'projection'. Projection is represented by the quoting or reporting of the speech or thoughts of a character. This type of connection can enhance understanding of the story together with ideational complementarity. For example, the use of a 'diary' as a symbol of thought expression is used in both modes. Elio uses a diary to write of his secret fantasies about Oliver. The diary writing is more emotional and longer in the novel than in the film. In this sense, the novel emphasizes the importance of Elio's diary more than the film does. Writing a diary is the only way Elio can express his feelings freely. This sub-type of projection, manifested in written expression, can complement novel readers' understanding of Elio's thoughts and emotions, as they read along as Elio writes.

Another example of projection occurs in one of the most outrageous sexual scenes featuring Elio, when he uses a ripe peach to masturbate while fantasizing about Oliver. The secret sexual act makes Elio cry with shame and sadness. When Oliver sees what Elio has done, Oliver decides to eat the damaged peach so that he can show his own feelings to Elio and in the hope of comforting Elio and relieving him of his sorrow. The narration of this scene in the novel depicts the feelings of both Elio and Oliver being caught up in their complicated secret sexual relationship. The novel projects deeper thoughts and emotions of the protagonists than the film.

In conclusion, three forms of ideational meaning were found in the comparison between the two modes of the story *Call Me by Your Name.* The categorization of the different forms was carried out according to the framework of ideational meanings at the intersection of language and image (Unsworth 2006). Concurrence,

complementarity, and connection help to understand the characters' thoughts and emotions. Moreover, the contextual situation that is portrayed offers noteworthy information for interpreting the influence of religious norms or political agendas on homosexual practices.

The findings from the analysis described above can be further questioned using Foucault's 'Repressive hypothesis' as a lens to seek deeper interpretations of homosexuality in the story. As guided by the second research question in this paper, the homosexual practices of the protagonists were thematized into three aspects based on the incitement to discourse and the perverse implantation (Foucault 1978), as follows:

1. Fantasy It is common when humans cannot freely do as they wish that they will ultimately find a way to release their inner desires. Elio is obsessed with his sexual feelings, but at the same time he realizes that it is nearly impossible for him to be in a sexual relationship with a man. Foucault asserts that we keep sex a secret in different forms. Fantasy leads to secret practices, such as writing in a diary or masturbation. As mentioned by Foucault, *'you will seek to transform your desire, your every desire, into discourse, insofar as possible'* (Foucault 1978: 21). Elio fantasizes about Oliver, so he uses a fruit as a symbolic object of sex and secretly masturbates.

However, the notion of incitement to discourse suggests that the discourse is censored, and its free circulation or public articulation is obstructed. As a result, discourse around sex is constructed by means of confession to priests or to doctors. In Elio's case, masturbation while fantasizing about a man of the same sex is defined as a strange pleasure. Elio has no courage to confess his feelings to anyone. The strange sexual act is viewed as a sin. Yet, a fruit is the object with which Elio can potentially release his sexual pleasure. The novel describes the projection of Elio's thoughts in more detail, relating a variety of sexual experiences, as in the excerpt below:

> *"I had already tried the animal kingdom. Now I was moving to the kingdom of fruits. Next would come minerals. The idea almost made me chuckle."* (Acimen 2007: 146)

Elio's fantasies can also reveal a frightening imagination. On account of not being able to express his true feelings, Elio imagines hurting Oliver and wanting Oliver dead, as he cannot escape from his feelings of irresistible lust and obsession. This kind of thought can cause a state of distress and tragedy, as seen in many

criminal cases on the news nowadays. This is a negative consequence of repressing homosexuality.

2. Secrecy The prohibition of sexual practice can be viewed as a hypocritical discipline among Christians in western Europe. It is said that the free expression of sexual discourse existed in the classical age, but knowledge and power in modern times have repressed sexuality through all kinds of forms and practices (Foucault 1978). Sexual practices have subsequently become secret and regulated. People naturally find their own way to fulfill their sexual desires. Although Elio and Oliver had mutual feelings for each other, they needed to hide their intimacy from the public eye.

Another way the protagonists connect is through using secret codes and body language. Elio, who is younger and naïve, does not know how to make a move, but the older and more experienced Oliver tries sending a linguistic code to catch the attention of Elio and signal that he is open. For example, Oliver says to Elio repeatedly *'Try again later'* until Elio starts to understand the code. More physical codes are later developed as a secret connection only between them, such as the rubbing of each other's feet under the table. The codes can be considered their alternative tool for the incitement to discourse.

3. Repression Christianity has played an important role in indoctrinating the citizens of Italy. The social value of family is embedded in their religious beliefs. Foucault (1978: 25) hypothesizes that humans' duty in a capitalist society is to produce a population that serves the interests of the bourgeois class, who controls the economic sphere. Elio grows up as a disciplined boy in an intellectual bourgeois family. Hence, an understanding of Elio's family can help to interpret how Elio has been shaped by this institution to follow social norms.

The ending of the story in both the film and the novel is sorrowful for both protagonists. Both Elio and Oliver develop a contradiction in themselves in terms of their sexual orientation (Keerote 2017). It is compared to a battle between their reality and their imaginary world. They realize that their relationship is limited to daydreaming. Elio stigmatizes himself as 'sick'. Describing the perverse implantation, Foucault stresses that *'sexual irregularity was annexed to mental illness'* (Foucault 1978: 36). People perceive that a 'strange' sexual practice such as homosexuality shows that someone is mentally sick, and the person is regarded as a pervert.

Elio and Oliver grew up in different family backgrounds. A comparison of how each family treats homosexuality can also lend an understanding of what shapes

their beliefs and actions. It is clear that Oliver's family is not willing to accept a homosexual relationship, as Oliver compares his family to 'a correctional facility'. Foucault also discusses psychiatric institutions as legitimized producers of sexual discourse. This kind of institution aims to provide consultation to patients, and homosexuality is one of the claimed symptoms of mental illness. In contrast, Elio's father knows about the relationship between Elio and Oliver and is more open to it. The reason why Elio's parents seemed to be more understanding is because Elio's father had been through a similar experience before in his youth, though he was not brave enough to disclose his real identity. This shows a traditional practice of sexual repression across generations. The difference in the two family's disciplinary culture impacts the ending of the story. Oliver marries and has two children. Meanwhile, Elio lives his life in confusion when it comes to romantic relationships.

Discussion and Conclusion

This study employed the framework of inter-modal construction of ideational meaning (Unsworth 2006) as a theoretical tool to compare the similar, overlapping, and missing elements between the film *'Call Me by Your Name'* and the novel on which the film was based. The findings from the comparison identified three main forms of ideational meaning: concurrence, in which the images instantiated the text and vice versa; complementarity, in which the images extended the text and vice versa; and connection, in which verbal and mental expressions complemented the action. The findings suggest that the images in the film closely instantiate the text in the novel by maintaining the essence of the story: the repression of a homosexual relationship. This paper further explained this repression by using Foucault's repressive hypothesis (Foucault: 1978). Moreover, the text in the novel was found to extend meaning-making that the film lacks due to the time constraints of film production. On the other hand, the film reciprocally portrays the contextual situation of the story more clearly than the novel. In this sense, the motion picture has a more significant visual effect on understanding the characters' thoughts and actions. To conclude, the three forms of ideational meaning help to clarify the story's meaning-making surrounding the homosexual practices of the two main protagonists.

Foucault's repressive hypothesis (1978) was then used to interpret these findings and was discussed along three themes: fantasy, secrecy, and repression. These themes imply that the domination of religious doctrines, political regimes,

and cultural and family background play an important role in forcing homosexual relationships to comply to the repression of sexual discourse, especially in Western Europe during the 1980s. Homosexuality was then regarded as a sin and a mental illness, which led to the prohibition of any public sexual discourse or practices. As a consequence, the ending of the story is poignant, as the two protagonists have been obliged by society's social norms and values to live their separate lives as if their homosexual relationship was impossible in reality. The story of *'Call Me by Your Name'* is one effective medium voicing homosexual sentiment under the repression of their true identities. A romance, therefore, can only be a secret fantasy in the context of a homosexual relationship. The reality is another story.

Finally, implementation of the theoretical tool of inter-modal construction of ideational meaning at the intersection of language and image (Unsworth 2006) and the concept of repressive hypothesis (Foucault: 1978) was effective as a lens to view homosexual phenomenon in different modes. The different forms of ideational meaning can equip film viewers and novel readers with a theoretical tool to compare any significant event that occurs in the different modes before analyzing the embedded messages the author(s) are trying to convey. Furthermore, the concept of Foucault's repressive hypothesis can help to interpret the characters' feelings, emotions, and actions by relating them to the historical and contextual backgrounds of the specific setting. In Call Me by Your Name, the roles of religious, political, cultural, and family dimensions influence the beliefs and choices of both Elio and Oliver. The story of these two men can be said to reflect the reality of homosexual relationships in our contemporary world.

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