



**BEYOND THE BINARY: FEMININITY IN A GAY
RELATIONSHIP AS PORTRAYED BY ELIO PERLMAN IN
THE MOVIE 'CALL ME BY YOUR NAME' BY LUCA
GUADAGNINO**

THESIS

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**UNIVERSITAS BUDDHI DHARMA
TANGERANG**

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THESIS

**Presented as a Partial Fulfillment of the requirement for
Bachelor's Degree in English Studies at Faculty of Social Sciences
and Humanities
Universitas Buddhi Dharma
Undergraduate Program**

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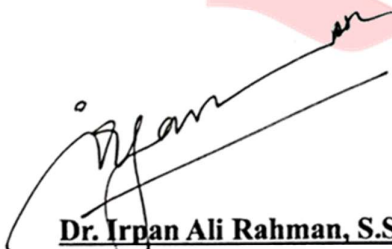
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STATEMENT OF AUTHENTICITY

I honestly declare this final project is my own writing. This is true and correct that I do not take any scholar ideas or work from other dishonestly. All the cited works are quoted in accordance with ethical code academic writing.

Tangerang, 25th of June 2025



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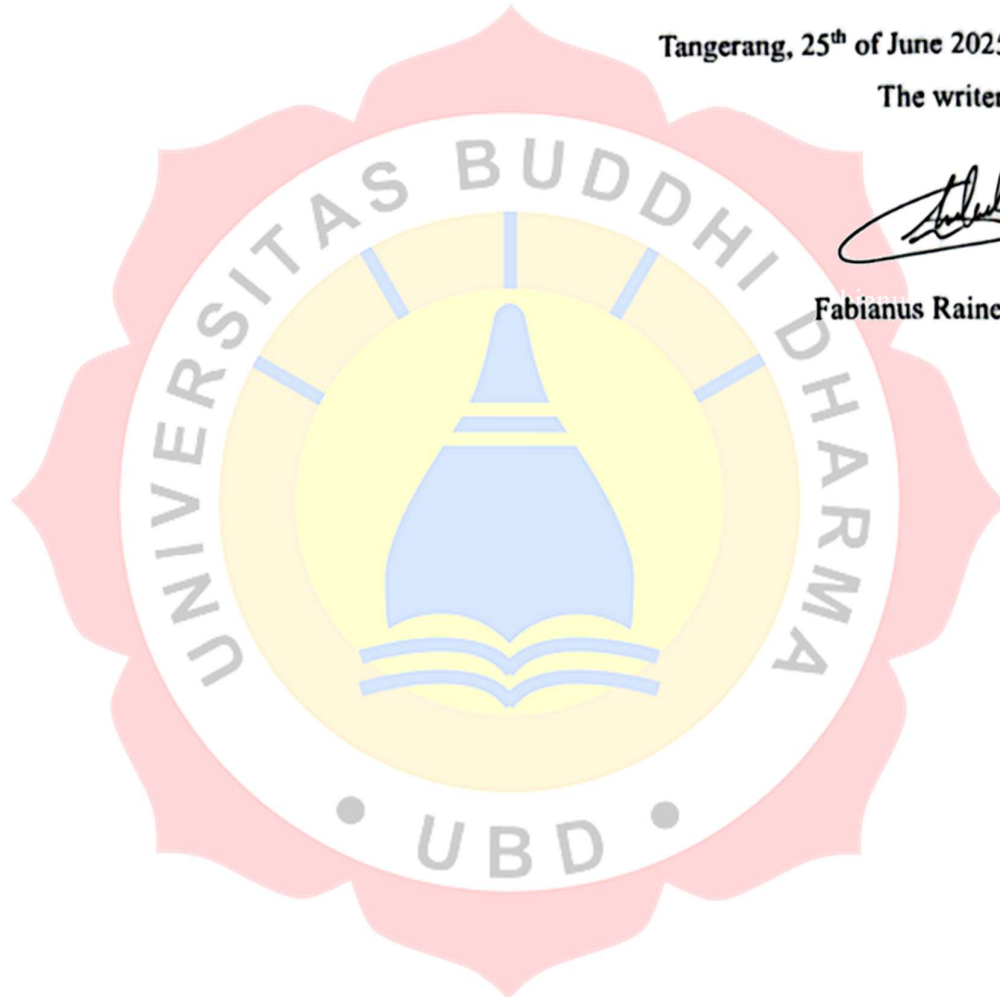
The writer is very aware that this Bachelor's thesis still has flaws here and there. Any critiques and suggestions are very much appreciated. The writer hope that this research could be beneficial in a sense that it could be informative and inspiring. At last, the sincerest thanks to everyone for assisting in bringing this research into reality.

Tangerang, 25th of June 2025

The writer,



Fabianus Rainer



ABSTRACT

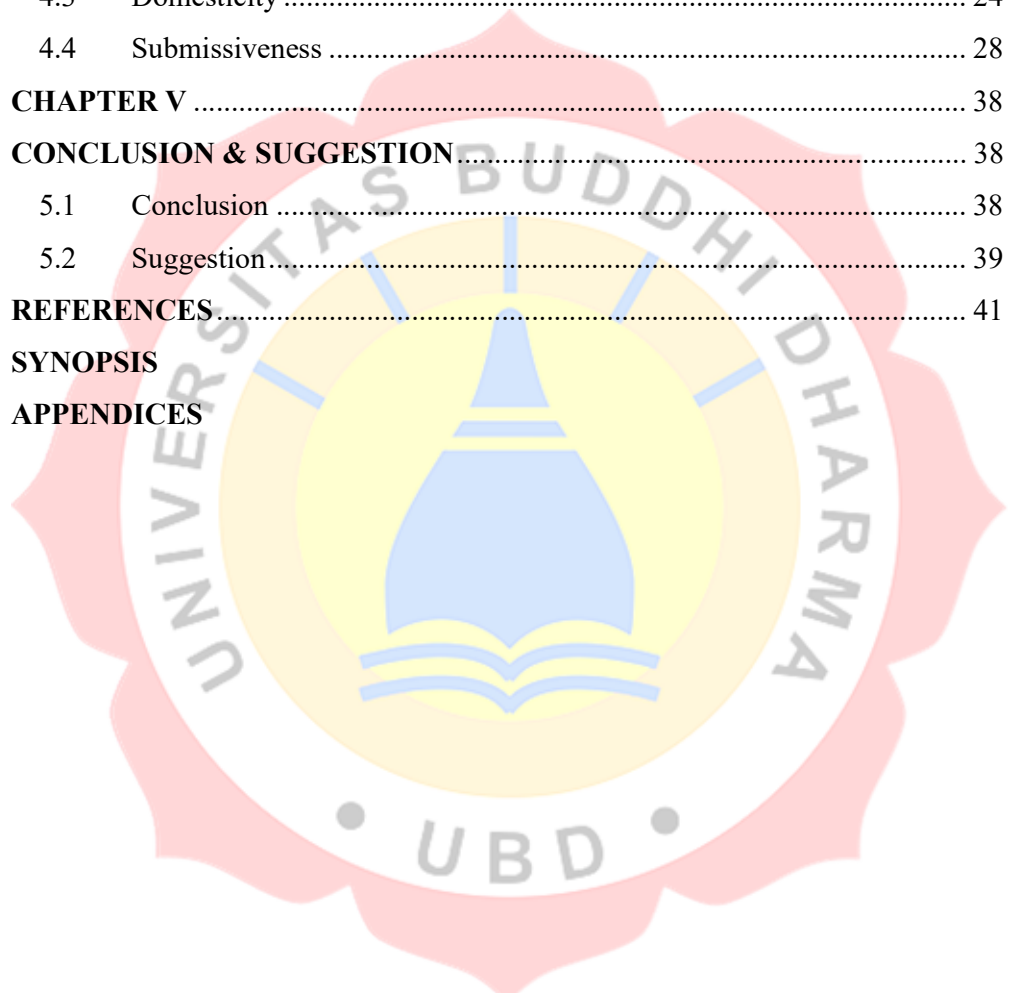
Nowadays, discussions on sex and gender, thus include sexual orientation and gender identity, have become one of the most popular in the society. The significantly-arising LGBTQ+ related issues, however, do not guarantee massive acceptance. Misunderstanding about queer-related terms are still everywhere, including confusion about gender stereotype and sex. Literature nowadays, as the choice for self-expression, often discusses such ideas. A movie by Luca Guadagnino, *Call Me By Your Name*, is one renowned contemporary queer movie. This research aims to debunk statements and stereotypes about gender stereotypes by showing how Elio Perlman (a biological male) can bear feminine traits. This research uses qualitative method. Using Barbara Welter's theory, *The Cult of True Womanhood*, which specifies four criteria of disposition that portrays femininity—that is, set of characteristics that is often associated with biological female—the writer compiled evidences from the movie and few additional supporting evidences from the original script that show Elio's feminine traits throughout his same-sex relationship with Oliver. The findings show that Elio, regardless being a biological male, does have all four feminine traits mentioned in the theory through his action, dialogues, and expression, without making him less man. This then shows that sex and gender stereotype are two distinct idea that are not bound one to another, thus everyone can bear both femininity and masculinity regardless of their biological sex.

Keywords: LGBTQ+, gender stereotypes, femininity

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CHAPTER I

INTRODUCTION

1.1. Background of the Study

As liberalism grows stronger in global society day by day, it is inevitable that every social aspect is affected, from the most public one like politics, to the private ones such as sex. This as well includes gender, which stereotypes seem to shift not that far from the traditional one. Callis (226) defined sex “the biological body” and gender as the “cultural understandings of the biological body”. Nowadays, discussions on sex and gender, thus include sexual orientation and gender identity, have become one of the most popular in the society.

Many mainstream platforms and social media are getting more and more vocal in LGBTQ+ related discussions. Famous Youtube channels like Jubilee and Vice often uploaded videos with LGBTQ+ related topics, from debates, documentary, news, to entertainment. And those two channels are just two examples of numerous accessible contents that often discusses such topics in the platform. Same things are also happening in other social media. Contents about LGBTQ+ related topics can easily be found. Not only such contents are easy to find, they also often trigger open discussion between the audiences in the comment section. Not only online, LGBTQ+ related topics are also commonly discussed in religion and medical fields. With those ongoing massive arising of Queer related issues, media for expression is what is needed. Among the media that are used to express these ideas, Literature is one of the famous ones. This results in the increasing number of Queer Literature in our society.

Literature has been the proper choice for self-expression for decades. Literature by definition can be understood as “a body of written works applied to the imaginative works of poetry and prose distinguished by the intentions of the authors and the perceived aesthetic excellence of their execution” (Rexroth, para. 1). Another expert, Taylor (9) in his books *Understanding the Elements of Literature* stated that “literature, like other arts, as essentially an imaginative

act, that is, an act of the writer's imagination in selecting, ordering and interpreting life-experience". It is seen that literature is indeed an aesthetic art to express ideas and experiences. Literature itself is a verbal art. Despite traditionally defines the written ones, the oral forms of these verbal arts such as play, drama, and movie also lie under the term literature.

Movie is becoming more popular than written works nowadays. Quoting Hornby (1967), "movie is a series of moving pictures recorded with sound that tells a story". Another expert, Lorimer in 1995 (cited in Anggraeni et al. (3) stated that "movie can record culture, and they can treat social or political issues and other aspects of societies to capture relationship difficult to be communicated by other means". It is clear that, just like other written literatures, movies are suitable for media of expression regarding social issues. Moreover, with the provided visual aspects, some take it more interesting and easier to be grasped. The movie that is to be analyzed is a 132-minute-long movie titled *Call Me by Your Name* directed by Luca Guadagnino, which was first officially released on 24th November, 2017. This movie depicts the journey of a boy's (Elio Perlman) self-discovery mainly regarding his gender and sexual orientation.

Despite the growing liberalism, however, the LGBTQ+ community is still often taken as 'not normal' and experience discrimination. Their distinct gender identity often leads them to social rejection. Fear of coming out experienced by some members of the community, verbal and physical bullying toward people with different gender identity from the way the society stereotypes it, and segregation based on one's sexual orientation and gender identity such as in job opportunity, access to public spaces, and else, are some of the discrimination forms performed toward the members of LGBTQ+ community.

What's often forgotten is that the idea of gender, however related to biological sex, is not bound to one. As Lipman-Blumen (1984) stated that gender role (gender stereotypes) defines the behaviors and attitudes that are deemed appropriate for both women and men. Masculinity and femininity are not an absolute meter applicable only to one specific sex. In fact, it is

completely separated; while sex is assigned to one by birth, gender is something someone achieves (“Glossary”). However, these gender stereotypes, that is the beliefs about male or female psychological activities and characteristics that are suitable for men or women (Brannon as cited in Azis and Sunra (74), often cause a false understanding in society that each gender stereotype is exactly only for one sex. Thus, further understanding of what is female, feminine, and femininity is important to see that it is indeed normal to see that femininity and masculinity can appear in either sex. About this, Welter in 1966 introduced us to what is called *The Cult of True Womanhood* which consists of four qualities considered as a femininity (but is not bound to female).

Through the character Elio Perlman, this idea of femininity appearing in a male (as seen in gay man) is shown. Elio shows ways of thinking, actions, and dialogues fitting the qualities offered in *The Cult of True Womanhood* theory. Throughout his self-discovery journey, it is obvious that all men (as represented by Elio) have within them femininity, for it exists in many forms.

Several reasons of why analyzing femininity using this movie. First, this movie is one of the pioneers for contemporary Queer Movie, therefore will intrigue movie enthusiasts. Second, the character Elio depicts how femininity can exist in man without reducing his masculinity very well. Third, previous studies on this movie mainly focused only on the sexual orientation of the main character. Some particular others discussed a more specific matter, such as political erasure and compound words. However, no previous studies discussed the femininity of Elio Perlman as a biological male specifically yet. The researcher believes this will open up people’s perception towards the more feminine men, thus at the same time reduces number of discriminations toward people with distinct gender identity.

1.2. Statement of the Problem

This movie, unlike many LGBTQ+ themed movies that focus merely on the romantic relationship between the characters, explores the progress of the character’s self-recognizing when it comes to this kind of relationship. The conflict begins when Oliver came to the Perlman’s villa to assist in the research

Mr. Perlman is doing—the time he and Elio meet for the first time. Elio Perlman who at the time has a girlfriend suddenly feels changes inside himself. Elio starts to show actions and thoughts that he does not usually do before Oliver's arrival.

These traits and actions Elio do, both the ones that are rather novel and/or altered, are seen throughout the movie during his relationship with Oliver. Using Welter's theory of *The Cult of True Womanhood*, those dispositions are analyzed to see how the traits that are commonly associated with femininity according to the theory also exist in male (in this case, gay men) naturally without making them 'less' male. This is to see that gender stereotypes are unbound to the biological sex.

1.3 Research Question

Therefore, this whole research on the character Elio Perlman is purposed to answer this question:

How does Elio Perlman in the movie "Call Me By Your Name" act as the representation of a feminine person through an LGBTQ+ theory?

1.4. Goal and Function

The goal of this study is to answer the research question by pointing out the traits and/or actions done by Elio Perlman in the movie "Call Me By Your Name" which fulfill the criteria of feminine trait according to Welter's theory. Through this study, the author also aims to debunk statements and stereotypes that men are and must not be feminine at all. Accordingly, the goal is to create a safer place for members of LGBTQ+ community, specifically feminine men and those with distinct gender identity from what is commonly believed, by familiarizing the topic and terms.

The function of this study is to act as a proof for public that femininity exist both in women and men, and it is normal. Through this study, the readers are expected to understand about sex, sexuality, and gender even better. In addition, hopefully this study can also be a reference and reading material for upcoming studies and research regarding gender stereotypes and sexual orientation, with or without this movie as the object.

1.5. Scope and Limitation of Discussion

While discussing the elements related to LGBTQ+ in the movie “Call Me By Your Name”, this study mainly focuses on Elio Perlman’s characterization as its scope. This study’s scope gives an emphasis on Elio Perlman’s dialogues, actions, and thoughts.

However, to avoid a too broad discussion, this study has a limitation. Its limitation appears in the feminine traits that are expressed by Elio Perlman. Using Welter’s theory of The Cult of True Womanhood, this study limits its research on Elio’s traits that radiate femininity according to the theory. The characterizations that are being analyzed are the ones during and regarding his relationship with Oliver.

1.6. Conceptual Framework

Here, the author would like to explain how the study is conducted. The author uses the movie “Call Me By Your Name” by Luca Guadagnino, which was released on 2017, as the object for the study. The author first watched the movie with a close observation on the main character’s dialogues and actions. After that, once the object of study is set, the author explains the theory that is used in the study in order to analyze the main character’s characterization, which is, Welter’s theory about gender stereotypes (femininity), *The Cult of True Womanhood*, that was widely published in 1966. Those observed dialogues and actions are then categorized, and the ones that match the criteria of femininity according to the theory are compiled by the author. The author then gives a detailed analysis on each of the selected feminine traits that Elio Perlman shows in the movie before lastly goes into conclusion.

The whole conceptual framework for this study is as in the following figure:

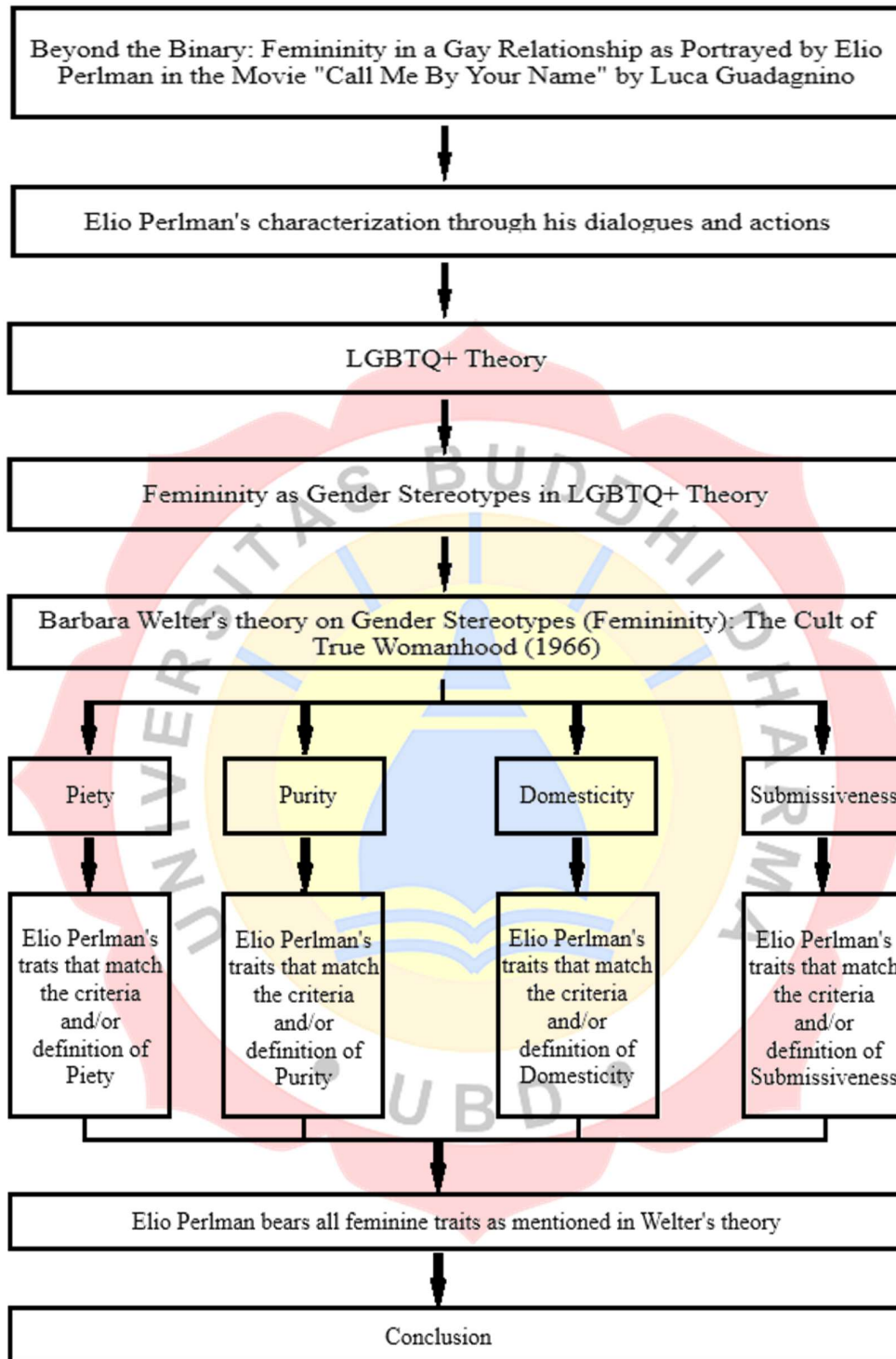


Figure 1.1 Conceptual Framework (source: the writer)

CHAPTER II

THEORETICAL BACKGROUND

2.1 Review of Previous Studies

Gender stereotypes and sex orientation are gaining a lot of attention from the society. This does not exclude academic setting. As how this research conducts an analysis on gender stereotypes, and therefore discuss its relations with sexual orientation as well, the researcher finds similar preceding research that had been conducted. These previous studies on gender stereotypes or sexual orientation, whether it discusses similar topic using same or different object, come in thesis and journal form.

The first is research by Widyarini Susilo Putri from Universitas Brawijaya with the title “The Cult of Domesticity and Characteristics of True Womanhood and Josephine March’s Attitudes Towards Them in Louisa May Alcott’s Novel Little Women,” which she conducted on 2011. Putri applied Barbara Welter’s theory, The Cult of True Womanhood, in her analysis on specifically one of the protagonists, Josephine March. Through this research, Putri wanted to know how the femininity as described in Welter’s theory that was originally meant for the 19th century women are applied in a character of a contemporary writing. Supported by quotations and thorough analysis, Putri concluded the research as a success where Jo March is proven to conform to the four aspects of womanhood according to Welter, although Jo expresses her domesticity and submissiveness in unique ways that might be taken as rebellious.

The next previous research is “*The Representation of Gender Stereotype in Mulan Movie (2020)*” that was conducted by Meirati from Sekolah Tinggi Bahasa Asing JIA on 2021. In this thesis, the author analyzed Mulan’s characterization as shown in the movie by focusing within the scope of gender stereotype; both masculinity and femininity. The author applies this concept of gender stereotype using qualitative method and provides proofs that show Mulan’s dispositions which go along either masculinity or femininity. The author found 19 data showing Mulan’s masculine and feminine traits. The

research is concluded with the finding that Mulan, despite being a woman, bears more masculinity and thus breaks the gender stereotype.

The third previous research is by Rania Tazkia Syahira from Universitas Diponegoro that was published on 2023, "Gender Roles and Stereotypes Reflected in Rainbow Rowell's *Eleanor & Park*," which discusses the characters' gender roles and stereotypes. The researcher used Swingewood's theory on the sociology of literature to analyze especially the main characters, Eleanor and Park, from their traits to the conflicts they went through. Through the research, it was found that Richie and Sabrina both perform the socially constructed gender roles assigned to them which leads to the domestic violence they experienced. It was also found that Eleanor and Park, through the evidences, did not perform those assigned roles. The researcher concluded that in the novel, there are portrayals of those who conform the gender stereotypical roles (namely Richie and Sabrina) and those who decide to go against those stereotypical roles (namely Eleanor and Park).

There are also previous studies similarly using the movie *Call Me By Your Name* as the research object, however discussing different topics and using distinct theory, such as: a journal by Maula and Thoyibi with the title "The Influence of Social Environment on Individual Sexual Orientation in Andre Aciman's *Call Me By Your Name*" and another journal by Faidah and Rosida on 2022 "Picturing Homosexual Gesture in *Call Me by Your Name*: Gender Performativity, Sexual Identity, and Sexual Activity", both which focused more on the sexuality part. There is also one previous study by Barozzi, et al. on 2022 with title "Call them by their name: Affective masculinities in *Call Me by Your Name*" that discussed the masculinity borne by the characters in the movie. Apart from those three, there are many more previous studies on this movie which, in majority, concern more with the sexual orientation.

As seen above, there are similarities between this research the writer conducts and the existing previous studies. The first similarity can be seen in term of the topic of discussion. Like all the mentioned previous research above, this research also discusses gender stereotypes. In term of the research object, the movie 'Call Me By Your Name' by Luca Guadagnino has also been widely

used. This research also takes the same movie as its research object. Lastly, one previous research also used the same theory to conduct the analysis, *The Cult of True Womanhood* by Barbara Welter, which is also the theory applied in this research.

Despite the similarities, however, there was yet any previous study that discussed specifically how femininity truly exists in biological male by applying theory of femininity to a biological male character in literary work. All the previously done research analyzed female character when discussing femininity and male character when discussing masculinity, which affirms the common gender stereotyping in society. This research, on the other hand, takes on a different discussion that contrasts the common gender stereotypes. This study specifically analyze the unique aspect of the research object that had not been researched previously, that is, the femininity of the biological male character, using the Barbara Welter's theory, *The Cult of True Womanhood*.

2.2 Femininity using LGBTQ+ Theory

In this chapter, the researcher will explain about the theory that is applied to analyze to conduct the research. The researcher focuses on the characterization of Elio Perlman in the movie *Call Me by Your Name*. As how was mentioned in the statement of the problem that this study will analyze the dispositions of Elio (as a biological male & a gay man) which fall under the category of femininity, the researcher specifically speaks about gender roles and gender stereotypes. This way, to proof the thesis statement and to achieve the goals, the researcher applies queer theory during the analysis, that is, to be specific, the theory on gender roles. The chosen theory is a gender role theory by Barbara Welter that was established in the 19th century, *The Cult of True Womanhood*. Although the theory was originally established under the feminism term, it later became the foundation for the queer theory as well in term of gender roles and stereotypes, and has been for long.

2.2.1 LGBTQ+ Theory

The LGBTQ+ community had been around since society exists. However, they often remain discreet within the society in order to avoid discrimination and law punishments. Lately, the community has been more tolerated—though is

not the case in all society—and has surfaced well in the society, expressing themselves more openly. This phenomenon also applies in literature, where more LGBTQ+ themed literature (and the ones that adopts its influences in it) become widely published. Theories on LGBTQ+ in literature begins to surface as well. In fact, it had begun since early 1990s. LGBTQ+ theory covers numerous studies, such as lesbian study, gay study, bisexual study, gender study, etc. One of it is known as Queer study.

Queer theory emerged in early 1990s where an Italian-American feminist theorist, Teresa de Lauretis, coined and introduced the term. It is a theory that is developed and built from the feminism theory. This theory mainly discusses and examines things related to gender and sexuality.

To be able to understand queer theory, we must first understand what queer is. Historically, as mentioned in The National Archives for UK Government, the term queer was first used as a slur for gay men in 1895 during the trial of Oscar Wilde, referring to 'strange' or 'unusual' (Clarke, para. 3). It was not until the term queer theory was adapted that experts began to discuss more and define queer. Annamarie Jagose, in her book *Queer Theory* (1996), compiled definitions and elaborations on queer by some experts. According to Hennessy in 1994 perceived queer as "calling into question conventional understandings of sexual identity by deconstructing the categories, oppositions and equations that sustain them" (cited in Jagose, 97). Similarly, Doty (3) used queer as a term that "mark[s] a flexible space for the expression of all aspects of non- (anti-, contra-) straight cultural production and reception". Quoting Liz Powell, PhD in *Cosmopolitan Magazine*, queerness is about being outside of the normative (Thomas and Varina, para. 2). Powell also added in her interview for *Women's Health Magazine* that "queer is an umbrella term for people who are not cisgender, heterosexual, allosexual, and/or alloromantic" (Clark and Engle, para. 4). Despite many definitions there are regarding queer, there is no generally acceptable definition of queer. However, these definitions problematize normative consolidations of sex, gender and sexuality (Jagose, 99).

There are numerous topics discussed within the LGBTQ+ theory regarding gender stereotypes. Below are a few main topics discussed relating to the chosen theory.

2.2.1.1 Sex and Gender

Within queer theory, the understanding about sex, gender, and sexuality is also crucial. The terms are each unique not only in definition, but in the overall notion. In general, Callis (226) defined the terms as such: “sex is the biological body”, meanwhile “gender is the cultural understandings of the biological body”.

Torgrimson and Minson (785) mentioned that “sex is derived from a Latin word *sexus*, which means either two divisions of organic nature distinguished as male or female, respectively”. According to Mikkola (para. 3) on her journal in Stanford Encyclopedia of Philosophy, “sex denotes human females and males depending on biological features (chromosomes, sex organs, hormones, and other physical features)”. Similarly, in UNICEF’s 2017 Glossary of Terms and Concepts about Gender Equality, sex is defined as the “biological and physiological reality of being males or females”. Those definitions reveal how the term sex refers to the biological aspects of a person; it determines depending on genitalia, chromosomes, and hormones. As how Butler hinted it, sex is rather given (Butler, 9-10).

Gender, on the other hand, gets more complicated than that. Gender, according to Brannon (2004) as quoted in (Fatimah et al., 406), “consists of whatever behaviors and attitudes a group considers proper for its males and females”. It is something that what people do rather than part of what people are. Gender then is “the division of roles, behavior, attitude, and tasks between men and women as the result (construction) culture of the society” (Fatimah et al., 406).

However, a notable theorist, Judith Butler defined gender with a distinct approach. Gender is not a stable attribute of identity, but something that must be constantly revealed and restated (Callis, 226-227). Butler noted that gender, rather than given, is performative. Gender must be performed to be considered *real*. Regarding gender [and sex], Butler stated that:

“it would make no sense, then, to define gender as the cultural interpretation of sex, if sex itself is a gendered category. Gender ought not to be conceived merely as the cultural inscription of meaning on a pre-given sex (a juridical conception); gender must also designate the very apparatus of production whereby the sexes themselves are established. As a result, gender is not to culture as sex is to nature; gender is also the discursive/cultural means by which ‘sexed nature’ or ‘a natural sex’ is produced and established as ‘pre-discursive’, prior to culture, a politically neutral surface on which culture acts” (Butler, 11).

This way, it is understood that sex is related to biological aspects—thus is given, meanwhile gender is a social construct that is not tied to sex. Gender discusses things familiarly known as masculinity and femininity.

2.2.1.2 Gender Stereotypes

Quoting Brannon, as cited in Syahira (10), “gender stereotype is made out of beliefs about the traits, characteristics, and the appropriate activities of men and women”. It leads to beliefs about how men and women should behave accordingly to the roles assigned to them. According to Lindsey, “stereotypes are oversimplified conceptions that people who occupy the same status group share certain traits they have in common” (3). This way, it is understandable that gender stereotypes are these conceptions based on someone’s gender (being man or woman). These stereotypes can include positive traits. However, the stereotypes mostly contain negative traits that are often used to justify discrimination against the members of that certain group (Lindsey, 3).

Gender stereotypes divide the traits as masculinity (maleness) and femininity (femaleness). As quoted in Fatimah et al. (406), Connel (2001) stated that “masculinity refers to male bodies ... but is not determined by male biology”. Tillman similarly defined masculinity as the “qualities, attributes, characteristics, values, and behaviors as perceived and described

by a participant as being masculine”. In addition, Reynold (2002) defined the term as “a set of ideological and cultural practices rather than a biological given” (Fatimah et al., 406). Thus, masculinity is culturally constructed, which is not something that naturally exists when they [men] were born and is not determined by one’s biological sex (Fatimah et al., 406).

In contrast, Barlow defined femininity as the “behaviors and ideas associated with womanliness or normative female sexuality, separable from women’s anatomical sex”; similarly, Barker said that it is “an identity category which refers to social and cultural characteristics associated with being female” (cited in Fatimah et al., 407). Just like masculinity, femininity is not bound to one’s biological sex. Therefore, despite being associated with the female sex, anyone can become feminine including men.

2.2.1.3 The Cult of True Womanhood

The Cult of True Womanhood was first mentioned by Barbara Welter, an American History Scholar, in the 19th century (1820-1860) as criteria for women in order to be ideal. This is a theory on gender stereotypes that specifically discusses the stereotypes assigned to females. As the society at that time rapidly developed and experienced changes, women are expected to embody these specific traits to be considered as a good and proper woman (Bonventre, 19). Later on, despite this *cult* was said to had met its end by the end of Civil War, this criteria for an ideal womanhood are never truly abandoned (Bonventre, 55-56) and instead becomes the foundation for newer theories on femininity and gender stereotypes, which are popular in feminism and queer studies. According to Welter, as cited in American Quarterly, 1966, this consists of four feminine traits: piety or religiosity, purity, submissiveness, and domesticity.

a) *Piety or Religiosity*

This first quality of femininity was considered as the core of woman’s virtue, and that they shall never let any literary interests nor intellectual pursuits take them away from God and their relationship with Him. Piety or religiosity was believed to be a gift from God to women.

Although men were also expected to be pious, it was believed to be harder for them naturally (Welter, 158); whereas for women, religion was an occupation within woman's proper sphere—the home (Welter, 153). Welter (152) even clearly pointed out such about women and piety:

“Young men looking for a mate were cautioned to search first for piety, for it that were there, all else would follow.”

b) Purity

The next crucial feature of women is purity. This purity generally defines her sexual purity, where women were expected to protect their virtue (virginity) from the assaults of men, and only thus can she demonstrate her superiority and power (Welter, 156). A woman, to Welter (158) must preserve her virtue until marriage. Even more, Welter, as cited in Lavender (2) implied that “without sexual purity, a woman was no woman, but rather a lower form of being, a ‘fallen woman,’ unworthy of the love of her sex and unfit for their company”. Women who allowed themselves to be seduced by men were said, at least in literature, to atone for her sin by dying in poverty, depravity, or intemperance. However, purity is not always sexual. Changes in women's clothing was also taken as an issue of purity which challenges women's virtue and made them a threat to the foundation of the country (Welter, 157).

c) Domesticity

Regarding Domesticity, Welter (161) noted that “a wife should occupy herself only with domestic affairs—wait till your husband confides to you those of a high importance—and do not give your advice until he asks for it”. In her essay, Welter (162) quoted that “there is composure at home; there is something sedative in the duties which home involves. It affords security not only from the world, but from delusions and errors of every kind”. This idea formed a sex-based segregation in society, where the world of work was defined as male, and the world of the home was defined as female (Welter as cited in Lavender, 3-4).

Welter also noted that “women were expected to uphold the values of stability, morality, and democracy by making the home a special place, a refuge from the world where her husband could escape from the highly competitive, unstable, immoral world of business and industry” (Lavender, 4). This also was believed to help women preserving their piety and purity.

d) Submissiveness

Submissiveness, Welter (158) pointed out, is perhaps the most feminine of all four qualities. Where with piety and purity, men were also somewhat expected to be such, they were never expected to be submissive. This mean submissiveness is wholly women’s thing to embody. Men were to be the ones that accomplished things while women were passive bystanders (Welter, 159). One popular saying as mentioned in Lavender’s note (3) about Submissiveness in Welter’s theory was: “A really sensible woman feels her dependence. She does what she can, but she is conscious of her inferiority and therefore grateful for support”. This submissiveness is even further ensured in women’s clothing as noted in Lavender (3). They were expected to wear tight corset, heavy petticoats, and other undergarments, which limited their physical mobility. This clothing forced women to be submissive and accept her husband’s (men’s) dominance, for she was not able to perform many physical tasks.

Queer Theory therefore is an umbrella theory for many more specific discussion topics within itself. The theory is mainly concerned with—but is not limited to—three terms it is commonly associated with: sex, sexuality, and gender. Under each of the three terms come even numerous more specific discussions. Gender stereotype has been one of the most popular in the past years. Rooting from feminism, there are lots of surfacing theories and ideas regarding gender stereotype. One of the most renowned and has rather become the basis of other following theories is Barbara Welter’s theory of femininity called *The Cult of True Womanhood*, which was publicly published on 1966.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Approach

This research uses a qualitative method as the whole research concerns with social and human problems. Qualitative research, according to Cresswell and Cresswell (51) is “an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem”. Similarly, according to Stake, as cited in Lima and Prof. Newell-McLymont (190), qualitative research—or which he sometimes referred to as interpretative research—is an “investigation that relies heavily on observers defining and redefining meanings of what they see and hear”. This type of research attempts to represent the voices, emotions and actions of the studied materials into meanings that are accessible to the readers. Therefore, knowing that the subject of this study deals with social and human problems, and that the data are collected through library research to then be explained and interpreted based on the chosen theory, this research is qualitative research.

3.2 Subject Matters

Call Me By Your Name is a movie that puts emphasis on gender, sexuality and identity, through its exploration of yearning and loss. The movie focuses primarily on the two protagonists, Elio Perlman and Oliver. Each of the two resembles similar yet distinct characterizations. Although both share kindred journey of sexuality within their gay relationship, Oliver bears with him more dispositions the society would accept for a biological male. Elio Perlman, on the other hand, happens to explore more types of expressions, feelings and thoughts, which are socially considered as feminine.

The subject of this study regarding characterization is therefore Elio Perlman. Had Elio not bear with him those feminine traits the society refer to female, the film would not provide such big of an impact. The fact that Elio, at least during his gay relationship, expresses those acts included as feminine traits allows this study to prove that femininity is not bound only to woman to

be conducted. The author thus had this study based on Elio Perlman's dialogues and acts—including gestures and expressions.

3.3 Material

The main data used in this research are collected by the author in the movie *Call Me By Your Name* (2017) by Luca Guadagnino. It is a romance/drama movie that is 130 minutes in duration. This movie, which is available on Netflix, tells the story of Elio and Oliver in their relationship. The author also collected supporting data from the screenplay script *Call Me By Your Name* by James Ivory as to ensure every quotation and detail from the movie are precise. As for the main theory this study applies to its analysis, the author mainly uses Barbara Welter's article on *American Quarterly* and Professor Catherine Lavender's published notes for her lecture on the theory. Additional sources such as journals, articles, periodicals, and online sources about gender, sexuality and femininity are also compiled and used as this study's material.

3.4 Procedure

The evidences used in this research are collected through a meticulous observation on the studied movie. Those gathered data are afterward analyzed, reexplained and interpreted by relating them to the used theory. The supporting data are collected through library research and literature reviews. In detail, the steps the researcher conducted are as below:

1. Choose the topic that want to be discussed.
2. Choose the literary work to be the research object from a few selected works which bring the topic in them.
3. Select the most suitable theory to analyze the chosen topic.
4. Watch the movie as a whole first without taking any note.
5. Rewatch the movie while reading the script at the same time to note scenes and/or dialogues that can be used as evidence to answer the thesis question based on the selected theory.
6. Begin to write analysis and explanation for each taken evidence and draft them into the written report format.
7. Edit and finalize the written report, making sure there is no misspelling, misinterpretation, and/or misleading information.