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NARRATION IN NOVEL AND FILM: CALL ME BY YOUR NAME

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Čestné prohlášení

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Abstract

In this bachelor thesis, I will discuss and define the basic concepts used in the study of narration and explain narrative devices. Next, I will focus on the style and elements of narration, which I will analyse in the famous modern novel *Call Me By Your Name* by André Aciman and its film adaptation directed by Luca Guadagnino. Lastly, I will compare these two works and find similarities and differences in the narration style.

1. Introduction

The main aim of this bachelor's thesis is to examine the use of narration in the novel and film *Call Me By Your Name*, which includes analysing used narrative techniques, comparing the narrative and identifying significant differences, examining the role of the narrator and the point of view, and possible interpretation of conveyed events. The goal is to compare and understand the narration in these two media and to find notable differences and similarities.

This thesis consists of theoretical and practical parts. The theoretical part focuses on introducing the topic of narratology and its purpose, followed by an explanation of concepts, such as fabula and syuzhet, that are also covered under this topic. The second chapter of the theoretical part is dedicated to exploring and describing the terms regarding narrative devices, which are used in the practical part of this thesis.

In the practical part is analysed the narration in the novel and film, and these two media are compared. The thesis concludes with an introduction to the topic of *Call Me By Your Name* with a description of general information and defining themes appearing in the novel and film. After that follows the analysis of the setting, where the story takes place, a comparison of narrator and point of view, and finally, the analysis of chosen key scenes. At the end of this thesis is a conclusion with the final comparison of narration in the novel and film.

2. The concept of narration

Narratology is the internationally accepted term for narrative theory, which is used for studying the narrative. Narrative is commonly associated with some kind of literary work, like a short story or a novel. Nevertheless, narration can be found everywhere, not only in books or writings. Narration happens all the time, when someone tells us what happened to them, during a conversation with someone or even on the television or radio, when the moderators are talking or when we are reading an article in a newspaper or when pupils are listening to their teacher at school. All of these situations are a kind of narration. It does not need to be in art. Every person can become a narrator (Fludernik, 2009).

Fludernik (2009) argues that narration is universally very common and usually an unconscious spoken language process and can include the written form. Lothe (2005) describes narration as a sequence of events that are happening at a particular time and space. He mentions that narrative also happens in the culture around us, not only in literary works. Except for cultural and literal importance, the narrative is essential for people and their experiences in life. People use narrative segments as a form to mediate their experiences, for example, in conversations.

Landa and Onega (1996, p. 3) define narrative in a narrow and broader sense. In the narrow sense, the narrative is a semiotic expression of a sequence of events that are connected together in a meaningful way in some time and cause. In the broader sense, the narrative is anything like chronicles, films, theatre plays, comics, novels and similar. Therefore, narrative can be created in various ways using semiotic media; it could be spoken or written language, gestures, acting, or images. Also, all of these media can be combined together because any semiotic form can be considered to be a text. Therefore, there are many types of narrative texts, but this thesis will mainly focus on narrative types of films and books.

According to Bal (1999, p. 3), narratology is a theory of narratives, narrative writings, images, events or cultural objects which can 'tell a story'. Thanks to this theory, narratives can be analysed and understood. Prince (2003, p. 66) defines narratology as the structuralist-inspired theory of narrative. Narratology deals with the form, narrative function and its nature. One of the aims of narratology is to try to characterize narrative competence, which means the capability to make and understand narratives. It studies the relationship between the narration and the story itself. The term narratology got popularized by structuralists like Bal, Genette or Prince in the 1970s. Therefore, Landa and Onega (1996, p. 1) define the term narratology as a

structural analysis of narrative. Nowadays, narratology examines narrative elements of literary and non-literary genres that do not need to be certainly considered to be narrative, like history, advertisements or poems.

2.1. Narrative fiction

According to Genette (1980, as cited in Fludernik, 2009), narrative fiction can be classified into three categories. The first concept is discourse. The events can be either in written or spoken form. It is the text that we read and have immediate access to. Events do not need to be presented in chronological order, and the content is filtered through perspectives and different narrative voices.

The second classification is the story. The story is in chronological order and relates to narrated situations and conflicts. We can understand the story as a summary of the events or as a paraphrase.

The third concept of narrative fiction is narration. Narration tells us in what way the text is written and transmitted. The writing process might introduce many narrative devices, which help in the forming of discourse (Lothe, 2005, p. 6-7).

The discourse and the narrative can be put together into one category as a narrative discourse by setting the narrative act and its product together (Fludernik, 2009, p. 2).

2.2. Fabula and syuzhet

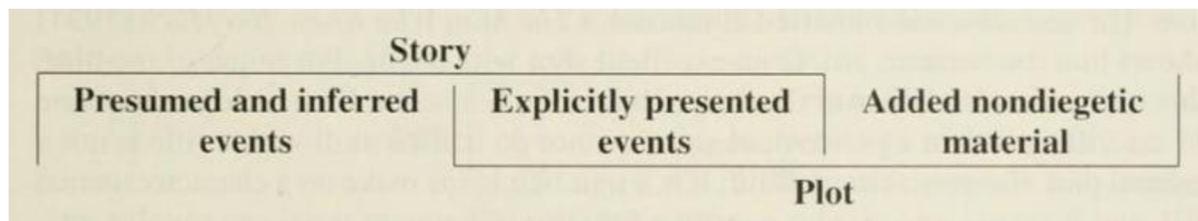
The Russian Formalists as well introduced the theory of conceptual pair in the narrative – fabula and syuzhet. This conceptual pair distinguishes the story and discourse (Lothe, 2005, p. 7).

Fabula is often translated as a 'story'. Prince (2003, p. 29) describes fabula as a set of narrated events in chronological order; it is the essential story material. Events in the film can be explicitly presented, or the viewer can presume some parts of these events on his own (Bordwell and Thompson, 2004, p. 70). According to Bal (1999), the concept of fabula is only an action scheme. Fabula does not encroach into temporal or perspective distortion. It is the abstract action while we read the narrative. Fabula, according to Bal, does not consider points of view or flashbacks (Bal, as cited in Landa and Onega, 1996, p. 7). For Bordwell, the function of the fabula is representing the action, that is, in chronological order. The events have a cause

and an effect that happens within a specific duration and space (Bordwell, 1985, as cited in Lothe, 2005, p. 28).

Syuzhet, translated as a 'plot', is defined as a set of narrated situations. The order of the events is how they are presented to the reader (Prince, 2003, p. 89). The plot usually describes what is occurring in the film that we can see and hear. In some cases, the plot can contain material which is in the story extra material which is not part of the story, for example, the music which cannot be heard by the characters in the film and is outside the world where the story takes place (Bordwell and Thompson, 2004, p. 71).

Fabula and syuzhet can often overlap in some aspects. The syuzhet (plot) depicts certain story situations, which become common in both concepts, fabula and syuzhet. However, the fabula exceeds the syuzhet in referring to situations which cannot be seen by the observer. On the other hand, the syuzhet exceeds the fabula because it presents those extra features (images or music) which are from the world outside of the story (Bordwell and Thompson, 2004, p. 71).



Scheme of overlapping story and plot (Bordwell and Thompson, 2004, p. 71)

3. Narrative devices

Narrative devices are techniques which an author uses to create the desired outcome of their work. It is a tool used to engage the reader's attention, to convey information in the story or to create emotional impact. Therefore, I will briefly explain commonly known narrative devices, such as narrator, point of view, time, foreshadowing, setting, characterization, and themes.

3.1. The narrator

Bal (2009, p. 37) claims the narrator is regarding the analysis of narrative texts as the primary aspect because the narrator's identity and manners influence the text and its character. According to the voice of the narrative, we distinguish texts as 'first-person' or 'third-person' novels. Literature with the 'second-person' is not very common, except in some experimental writings. Margolin (2012) describes that the narrator fulfils the function of the highest-level speech position, from which they refer to the characters and actions in the narrative.

According to Prince (2003, p. 66), in the narrative, there can be more different narrators, but always at least one per narrative. There are many kinds of properties that a narrator can have – be knowledgeable, reliable, unreliable, overt and so on. The narrator can also change the distance from the given situation or characters and can view it from afar or can look at it more closely. The distance can be categorized into temporal, intellectual, discursive, moral, etc. Genette says the more information we have that is provided to us, the smaller the distance. (Genette, 1980)

A person is a term for the relationship between the narrator and the characters. The narrator in the first-person is also one of the characters in the narrative; Genette describes such narrative as homodiegetic. In a case where the narrator at the same time is the main protagonist and is actively involved in the story, we can classify them as an autodiegetic narrator. The first-person narration is the most common in the conversational narrative (Fludernik, 2009, p. 30-31).

Genette mentions that if the narrator is not the same person as the main protagonist, it is called a heterodiegetic narrator. Therefore, it is the third-person narration type. The narrator is not part of the characters and is separated from others. In literature, in this case, the narrator is perceived as insignificant in the plot; he is considered to be only the narrative voice (Genette, 1980, as cited in Fludernik, 2009, p. 31).

Depending on the reliability, the narrator can be reliable or unreliable. If the text does not say otherwise, the narrator is characterized by narrative authority, which means that the narrator has the ability to make us believe things by notions and expectations, and it does not even come to our minds (Lothe, 2005, p. 25). We tend to believe the author if he does not give us the sign not to do so. If he does, he becomes unreliable. That means we will question the information he provides us with. The narrator can become unreliable if he has restricted knowledge, is very subjective and is personally involved in the narrative or if he is in conflict with the values of the discourse.

Lothe believes there is a significant difference between the film and the literal narrator. (Lothe, 2005, p. 27) In "*Narration in the Fiction film*" (1985, p. 62), Bordwell argues that films have narration but no narrator. He primarily concentrates on the viewer of the film and his reaction, even though he perceives the narration as "completely central in film communication". Bordwell puts an emphasis on the viewer and his activity. The participation of the viewer is active – based on the received auditory and visual signals, he connects the images together and then constructs the story.

Genette presents the concept of the five functions of the narrator based on how much the narrator interferes and the level of the narrator's involvement or detachment in the narrative. (Genette, 1980, p. 255-256) He claims that the narrator's discourse can take on various functions beyond just telling the story. The following functions can be said to be determined by aspects connected to the narrative.

1. The narrative function: this is the essential function. It involves the narrator taking on the role of detachment in any narrative, whether the narrator is explicitly mentioned in the text or not.
2. The directing function: the narrator performs a directing function when they interrupt the story to comment on the organization of the text, indicating involvement.
3. The communication function: the narrator addresses the potential reader directly to establish or maintain contact.
4. The testimonial function: the narrator affirms the truth of their story, expressing emotions and certainty regarding the events, sources of information, etc.

5. The ideological function: the narrator may introduce instructive comments or general wisdom concerning their narrative, indicating involvement and fulfilling the ideological function.

3.1.1. The narratee

Genette (1980, p. 259) mentions the term narratee and defines it as a person or entity to whom the narrator addresses their narrative. The narratee can be an explicit or implicit recipient and may be characterized in different ways, such as being present or absent, real or fictional, implied or actual. The narratee plays an important role in shaping the narrative by providing a context for the narrator's discourse and influencing the way in which the reader interprets the text. In some cases, the narrator may even invite the narratee to participate in the narrative or address him or her directly. Prince (2003, p. 57) describes a narratee as an imaginary recipient of the story or as the implied audience of a narrative. It is a hypothetical entity created by the author. He further explains that the main purpose of a narratee is to listen to the story and interpret it. Schmidt (2010, p. 54) prefers the term narratee instead of the fictive reader, and in other words, it is the addressee of the narrator. He also claims that a fictive reader is an imprecise expression; therefore, the more accurate term is a fictive addressee.

3.2. Point of view

Point of view (also POV) has a significant impact on storytelling, whether it is in a book or a film. Point of view refers to the perspective from which the story is told. The chosen type of point of view can have an immense effect on how the reader or viewer perceives the narrative.

In literature, perspective refers to the point of view which describes the narrative mode used to tell a story. Meanwhile, in film, a perspective often refers to the camera framing. Camera framing describes the position of the camera in relation to the event in the story.

From a narrative angle, the choice of point of view is related to the narrator. It is a narrator's position, where they describe the story events and talk to the reader/viewer.

3.2.1. Types of point-of-views

Points of view can determine the author's choice of how much he wants the reader/viewer to participate in the interpretation. The commonly used types of point of view are the omniscient point of view, limited omniscient point of view, first-person point of view and dramatic point of view.

When the narrator is outside the work, it is the omniscient point of view. The narrator is "all-knowing", but he is not involved in the plot at all and remains detached. The omniscient narrator has full control over the story; thus, it depends on him how much information he chooses to reveal. He can provide the reader/viewer with speculations and judgments. He can dramatize situations or moralize them. The omniscient narrator is able to enter characters' minds and explore their thoughts, as well as tell us directly what the characters are like and the reasons for their behaviour (Japaridze, 2005, as cited in Diasamidze, 2014).

The narrator, who is inside the work, can tell the narrative from the limited omniscient point of view, first-person view, or, when there is none, it is the dramatic point of view. The narrator in a limited omniscient point of view (otherwise third-person) is unlike the omniscient point of view, limited to what the focal character sees and knows. Sometimes the reader/viewer may have access to the character's thoughts through conversations or monologues. Occasionally, the narrator shares characterization, analysis, description or other important details for the reader's/viewer's understanding of the plot. This role of the limited omniscient narrator can be attributed to the minor character, who is the onlooker, observing the story and action (Tevdoradze, 2010).

The first-person point of view involves the decision of the author to limit their knowledge to what the one character knows. This character refers to himself as "I" and may reach out to the reader/viewer as "you", either directly or indirectly. Similarly, as with a limited omniscient point of view, the amount of information given to the reader/viewer is restricted and controlled. The first-person narrator is able to speculate, and the knowledge they provide is subjective; therefore, they can only report what they perceive and experience on their own. The reader/viewer has to take into account the information about other characters or situations that are never shown as they truly are, but only the way how it appears to the first-person narrator. Readers/viewers should be aware of the narrator's beliefs, values and biases to determine the narrator's reliability. In spite of the narrator's limitation, the first-person point of view is convenient in providing authenticity and imminency in autobiographical narratives (Diasamidze, 2014).

The narrative with a dramatic (also referred to as objective) point of view does not have a narrator who tells the story. The way the story is presented is through action and dialogues, and the narrating is superseded by showing. It creates the illusion that the reader/viewer is the one who reveals what is next directly. Because of the absence of the narrator, the interpretation

of the story is left to be observed by the readers/viewers. They cannot access the characters' thoughts and feelings; therefore, they have to analyse the characters' behaviour and deduce from the dialogues (Tevdoradze, 2010).

The goal of perspective in the narrative is to differentiate the point of view of a character and the outside view. Narratives can be told from the perspective of the narrator, the narrator as a character or from a neutral perspective. In novels, we can distinguish four categories of perspective – 'external', 'internal', 'embodied' and 'impersonal' (Fludernik, 2009, p. 37).

If we distinguish where the perspective was gained, it is either 'external' or 'internal'. In the case of 'embodied perspective', the point of view comes from a character whose mind understands what he/she sees. On the contrary, the 'impersonal perspective' figure does not share anything personal about himself. For instance, Fludernik explains that the 'first-person' narrator has the embodied perspective but can be found in both external and internal classes (Fludernik, 2009, p. 37).

Focalization, introduced by Genette, is a term used for point of view in modern literary narratology. Focalization denotes the point of view of the narrator. *"So by focalization I certainly mean a restriction of 'field' – actually, that is, a selection of narrative information with respect to what was traditionally called omniscience"* (1988, p. 74). Genette distinguishes three levels of focalization:

1. Zero focalization: It can be described as the traditional omniscient narrator – the narrator knows more than the characters. Also knows every fact and thoughts.
2. Internal focalization: The narrator is not omniscient but knows the same amount of information as the main character. The facts and thoughts of other characters are not known.
3. External focalization: The narrator does not have access to the character's thoughts and knows less than the characters. Its purpose is to watch the character's actions from the outside.

Genette's conception of focalization was criticized and amended by Bal, who defines the term focalization as *"the relationship between the 'vision,' the agent that sees, and that which is seen."* (2009, p. 146)

3.2.2. Types of framing

Bordwell (1985, p. 7-11) defines perspective as the point from which the visual and auditory features are presented. He notes that perspective is closely related to the concept of narration in the film. According to him, the perspective contains a range of cinematic techniques that influence the viewer's experience of the film. These techniques include camera placement, framing, lighting, and sound. Thanks to these techniques, a filmmaker can achieve a sense of subjectivity or objectivity and also direct the viewer's attention to particular elements of the story. Overall, Bordwell sees perspective as a key element in the cinematic narrative and also as a tool to communicate the filmmaker's visions to the viewer.

In "*Film Art: An Introduction*," Bordwell and Thompson (2004) present several types of framing used in a film. Framing is a way how the image is composed within the frame of the screen. Specifically, Bordwell discusses a camera angle, camera level, camera height and camera distance. These terms refer to what we see on the screen. Framing carries the function of emphasizing a narrative form. For the purpose of this thesis, I will discuss only the camera angle and camera distance, which are important for the analysis.

3.2.2.1. Angle

An angle refers to the position of the camera in relation to a subject which is being filmed. Bordwell (2004, p. 261) distinguishes three general categories of angles: the straight-on angle, the high angle, and the low angle. The straight-on level is the most common, the high-angle is a position that looks down at the subject within the frame, and the low-angle, that frames a position that looks up at the framed materials.

Bordwell (2004, p. 263) argues that people are often tempted to give meaning to the framing positions and believe that a low-angle shot has to necessarily present a character who is powerful, and on the other hand, a high shot of a character should signify him as a defeated. He notes that sometimes the film framing carries a special meaning, but in his opinion, most films do not.

3.2.2.2. Distance

The distance as a type of framing in the film means the physical space between the camera and the subject which is being filmed. The camera distance can have a significant impact on the meaning of a shot, as well as an emotional impact on the viewer. This kind of framing contributes to the sense of being close or far away from the scene of the shot. Bordwell (2004, p. 262) describes seven types of camera distance: an extreme long shot, a long shot, a medium

long shot, a medium shot, a medium close-up, a close-up, and an extreme close-up. Livingston (1953, p. 17) distinguishes slightly different types of shots, including a long shot, a close-up, and a medium shot, and in addition, he mentions an insert. He also reminds us that it is important to be specific regarding using these terms. We should concern about the featured subject. "Just the term long shot – or close-up is not sufficient. A close-up of a theatre entrance, for example, might be a long shot of a person coming out of the theatre."

As Bordwell (2004) mentions, the extreme long shot is a framing suitable for shots of landscapes or for a bird's-eye view or other pleasing views. In the long shot, the background of the shot is dominating, but figures become more prominent. Medium-long shots are common because they use the balance of a figure and its surroundings. The medium shots can capture a figure whose expressions and gestures become more noticeable. The medium close-ups can frame a figure with the body from the chest up. Close-ups generally frame a shot showing small objects or small parts of the human body, such as a head, hands or feet. These shots usually bring attention to the facial expression or to a prominent object. Finally, the extreme close-up highlights a little part of a face, like eyes or lips and insulates and zooms in on a detail. Livingston, instead of the extreme close-up, uses the term an insert (1953, p. 17).

3.3. Narrative time

Time is one of the fundamental narrative devices. The events in narratives might be portrayed in chronological order, with the technique of flashback or flashforwards. The order of events can be changed and be narrated in retrospective. The way of showing us the narration can change the perception of the work and make it different, and the author intends to achieve the desired effect on the viewer/reader.

According to Fludernik (2009, p. 32), we have to take into account the difference between the story and discourse time. Story time is sometimes categorized under the terms of pace and tempo of the narrative. It is the comparison of the duration of events and how the events are described. The pace is influenced by the relation between story and discourse time, and usually, these are not happening to be recurrent. For this case, Genette uses the term anisochrony.

The duration of events can be changed. It can be slowed or sped up, depending on the importance of the events in the narrative. Some parts of the events can be omitted entirely, e.g., characters sleeping, car journeys and other activities. The point is not to overwhelm

readers/viewers with irrelevant information. On the other hand, usually, the description of mental processes can stretch the narrative and be described on several pages.

In the vast majority of cases, stories take place in chronological order. However, the authors use the derivation techniques from the standard chronological order, which are flashbacks or flashforwards. Flashbacks, also called analepsis, can be used when the author of the story wants to make a quick summary of previous events. For example, events that were not very important in the story before but now are the information essential for initiating a new event. Flashback is also helpful to show a character's memories or to explain abrupt events. Fludernik (2009, p. 34) believes this technique very effectively gets the attention of the viewer.

The opposite of flashback is flashforward, also called "prolepsis". It is a way to show us events which are going to happen in the future (Fludernik, 2009, p. 34). Prince (2009, p. 79) explains it is moving forward to the future with regard to the present moment or "an evocation of one or more events that will occur after the "present".

3.4. Foreshadowing

Foreshadowing is one of the narrative devices in which an author gives hints about something that is about to happen later in the story.

Genette uses the term "prolepsis" for events that have not happened yet and disrupts the chronological order of the narrative (1980, p. 40). Prolepsis binds with the term flashforward, mentioned before, but can be applied to foreshadowing as well. Chatman (1978, p. 60) comments on foreshadowing as a tool to create suspense, which helps to engage the reader in the story by hinting at what is to come. Prince (2009, p. 33) notes that foreshadowing can provide a sense of coherence to a narrative. He describes foreshadowing as a way how to prepare the reader for what will follow.

3.5. Setting

In the narrative, the setting refers to the time and place where the events take place. It may be the physical location, the historical period or the social and cultural environment. The place can be real or imaginary. It helps to establish the atmosphere and mood of the narrative.

Prince (2009, p. 88) claims that the setting can include both physical and cultural components, like the geographical location, the historical period or social and political context, and the cultural values that may shape the character's actions. He emphasizes that it is not a

static background but rather an active participant in the narrative. Fludernik (2009, p. 29-30) moreover mentions that the setting also includes the psychological and emotional states of the characters and other factors that help to shape the narrative world. As well as Prince, Fludernik mentions that the setting is not a simple static background. Lothe (2005, p. 50-53) argues that setting can provide a sense of realism and authenticity to the narrative, which helps the reader to imagine and engage with the story world. He also claims it can contribute to the thematic and symbolic significance of the story.

3.6. Characters

Characters are one of the essential narrative devices in order to create a narrative. A character can be a fictional or non-fictional being, also possibly an animal or any other creature. Depending on their nature and purpose in the story, they are a protagonist, an antagonist or a supportive confidant for the main character to ensure to move the plot forward.

3.6.1. The protagonist

According to Prince (2009, p. 40, 80), the protagonist is a character around whom and his actions the whole narrative centres. Usually, the protagonist is the primary agent of the narrative and undergoes the most significant development during the story. Fludernik (2009, p. 49) argues that the role of the protagonist is influenced by the perception of a reader. In her view, the protagonist is not only the character in the story but it is also a focal point of the reader's interpretation. The image of the protagonist can evolve and change during the narrative as the reader gets more information and clues.

3.6.2. The antagonist

The antagonist is a character who opposes the protagonist in a narrative. He can also create conflicts for the protagonist.

Prince (2009, p. 6) defines the antagonist as a character who directly or indirectly opposes the protagonist's pursuit of the goal. The antagonist may take a different form, as a villain, a force of nature or an obstacle.

3.6.3. The confidant

Usually, the confidant is a character in a story who is a trusted companion or advisor to the protagonist.

Abrams (1999, p. 66) describes a confidant as a minor character in a drama or novel who serves as a trusted friend to the protagonist, to whom they reveal intimate thoughts, problems and feelings.

3.6.4. Flat and round characters

Forster distinguishes between "flat" and "round" characters. (1927, p. 48) According to him can be a flat character expressed in a single sentence, and the character embodies only one or two traits. The advantage of flat characters is they are easily recognized and afterwards remembered. The reader can recognize the character through the "*reader's emotional eye*" and not visual. Flat characters tend to be used as supportive or secondary characters in the story (1927, p. 49).

Meanwhile, the round character is more complex and fully developed. Their personality and motivation are deeper, and they tend to have conflicting traits or emotions, which make them more human and believable. As the opposite of the flat character, round characters are often the main protagonists of the story, and the character may undergo a certain development over the course of the narrative (1927, p. 49-54).

3.7. Theme

The theme is a subject that is occurring in the narrative. The reference to the theme may be explicit or implicit. In casual conversations, reviews, or academic discussions can be the term theme often used interchangeably with the term motif. The difference is that the motifs are concrete, whereas themes are abstract (Abbot, 2002, p. 196). For example, in *Call Me by Your Name*, one of the appearing themes is sexuality and identity, and on the other hand, the motif which occurs is a peach. Prince's definition of the theme is it is a semantic macrostructural category, and its purpose is to express the more general and abstract features about which is the text, e. g., thoughts. As well as Abbot, Prince mentions it should be distinguished from a motif, which is more concrete (Prince, 2009, p. 99).

4. Analysis of narration in the novel and film

In this section, I am going to analyse the book and the film regarding narration. I will discuss what themes appear, and then I will focus on the point-of-view of narration and its purpose, scene analysis, and the setting. Finally, I am going to compare the narration in the novel and film and find their similarities and differences.

4.1. General information

The novel *Call Me By Your Name* was written by the Italian-American writer André Aciman in 2007. It is a coming-of-age fiction novel, which is about seventeen-year-old Elio Perlman, who is spending his summer with his family in the countryside of Italy. Besides Elio's family, Oliver also comes to their villa. Oliver is a twenty-four-year-old graduate student working with Elio's father. Over the course of the story, Elio and Oliver develop feelings for each other.

The novel was adapted into an acclaimed film directed by Luca Guadagnino ten years later, in 2017. The character of Elio was portrayed by Timothée Chalamet and Oliver by Armie Hammer. The film won an Academy Award for Best Adapted Screenplay and also was nominated for Best Picture in 2018.

The whole film was shot using only a 35mm film lens. The choice of this lens was because it is suitable for close-ups, but it is also capable of framing wide shots with all the characters and their surroundings. Instead of shooting digitally, Guadagnino decided for film, mainly for its aesthetic aspect. Thanks to this, the shots have a grainy dreamy texture, which collaborates with the theme of memories and reminiscence (Lucy R-P Film, 2019). Additionally, the 35mm lens is most similar to what human eyes see (Shot to Shot, 2019). The aim of using this lens could be to make the film feel more real and authentic and make the viewer feel like the part of the film, as a present character, who observes what is happening.

4.2. Themes

The main themes appearing in the novel include sexuality and identity, memories and time, and family support.

4.2.1. Sexuality and identity

Sexuality and identity are one of the most prominent themes in both the novel and the film. Elio is seventeen years old and standing on the edge of adulthood. Thus he is trying to figure out who he is or wants to be.

Elio's family background influences his identity. Perlman's family has Jewish roots, but especially Elio's mum wants to keep this fact secret. On the other hand, when Oliver arrives at the villa, Elio notices Oliver is confidently wearing his necklace on his chest with the Star of David symbol. Therefore, they both share the same religious background, Elio looks up to him, and from that point, Elio wears his necklace with the same symbol visibly. Comparing himself to Oliver also reinforces his feelings for him (Strohschneider, 2020).

Except for the same religious background, Elio and Oliver also share their sexual attraction to men and women. Elio is at first confused about his attraction to Oliver, but with time, as he gets to know Oliver better, he gets more comfortable with his sexuality. As they later call each other by their names, it dissolves the barriers between them by exchanging their identities (Adanielfilm, 2018).

4.2.2. Memories and time

The novel is told from Elio's perspective when he is an adult, and he is looking back on the summer. The focus of the novel is on memories and the way it shapes and defines our life and how our perception of the past changes with the passage of time.

The beginning of the novel is focused on Elio's memories when he is thinking about the summer when he met Oliver for the first time. The memories are presented as flashbacks. During the summer, Elio is aware of time flying fast, and he knows the moment when he will have to say goodbye to Oliver will come soon. "*We wasted so many days,*" says Elio to Oliver in the film when they finally get closer and confess their feelings.

The final scene in the film version, where Elio is sitting in front of the fireplace and remembers moments with Oliver, is an example of how memories can be painful. In this scene, time shifts from summer time to winter. His sorrowful reminiscence of summer emphasizes the importance of living in the present moment and cherishing every experience.

4.2.3. Family support

The importance of family is a recurring theme in the novel. The relationship between Elio and his parents, especially his father, is a significant element in both the novel and the film.

Elio's parents create a safe environment for him and support him. Throughout the novel, Elio thinks his relationship with Oliver keeps as a secret, but his parents hint they know about them. In their family, they openly discuss sexuality or sex in general. Elio's father, Mr Perlman, encourages Elio when he tells him he almost had sex with Marzia, the local girl. Mr Perlman reacts with the words, "*Why didn't you?*" (Maizels, 2022). Later, before Oliver leaves their villa, he has to go to Bergamo. Elio's parents arrange for him to go with him.

After Oliver leaves and goes back to the United States, Elio feels devastated, and he does not hide his emotions from his parent. Mr Perlman speaks with Elio about unconditional parental love and about the acceptance of becoming the person he wants to be. Therefore, supports his sexual orientation and encourages him. "*How you live your life is your bussiness. But remember, our hearts and our bodies are given to us only once*" (Aciman, 2019, p. 225). This moment serves as a reminder that acceptance in the development of any person can be very impactful (Maizels, 2022).

4.3. Setting

Both novel and film are mainly set in a small Italian town in the year 1983. The town in the book is called B., and it is to be found somewhere in Northern Italy. The possible reason for using only the initial letter is to let the reader fall into their own imagination and interpretation. Aciman lets readers engage in the vivid description of the setting and imagine it in reader's own way. In this area are many more important places and locations where the story takes place and are essential for the characters. The most important locations include the square with the monument in memory of the Battle of Piave River, where Elio hints to Oliver he has got feelings for him or Monet's berm, where the main protagonists kiss for the first time, and Elio confesses his feelings for Oliver. One of the other important locations is the town Bergamo because it is a place where Elio and Oliver travel for the first time completely alone; therefore, they can be themselves and show their feelings to each other.

The film is set at the time when the AIDS epidemic started a few years ago. Thus, for society at that time, the topic of homosexuality is taboo and the source of cultural concerns. (Tensley, 2018)

To describe the setting of the Italian countryside, Aciman uses rich descriptive language, which creates a vivid experience, and the reader is able to fully immerse in the story. Aciman, in the description of the setting, focuses on the sights and sounds of the Italian countryside,

where the novel is set. The words that describe the locations are sensual, and it adds to the overall romantic tone of the story. Some of the examples could be: “*The place was a large al fresco trattoria with checkered tablecloths and mosquito candles spread out sparsely among the diners,*” (Aciman, 2019, p. 188) or “*As we sped downhill past my spot, past the olive groves and the sunflowers that turned their startled faces to us as we glided past the marine pines...*” (Aciman, 2019, p. 110)

Except for vibrant visuals, the film puts a great emphasis on the auditory senses. In the film, there are a lot of little details of ambient sounds, which make the viewer feel like they are right in the summer setting with all of the characters. The sounds in the background make the story without noticing even more authentic. There is a scene where Elio plays the piano, and in the background, you can hear someone mowing the lawn. It adds much more realism to the story, and these details make the narrative more genuine and captivating. The film's visual and auditory details make the viewer think as if he could practically smell, taste, and touch things.

4.4. Narrator and point-of-view

The story in the novel is entirely told from Elio's first-person point of view, and he serves as the limited omniscient narrator. We have access to take a look into his inner thoughts and feelings. Therefore, the narrative is highly subjective and biased by Elio's perceptions. The reader is then able to make a deeper connection with him as a character and get an idea about his world. However, Elio is not a completely reliable narrator. His narrating is unreliable because of his subjective emotions, experiences, and perception of events throughout the narrative. Sometimes he is a conflicted character, and, in some situations, he got misled by his emotions or desires and misinterpreted the actions of others. For example, when Elio initially perceives Oliver's behaviour towards him and being aloof as indifferent, it is later revealed that Oliver was trying to suppress his feelings for Elio.

The film's point of view is dramatic. In the film, the story is told primarily from a third-person perspective. The effect of a third-person point of view is achieved mainly thanks to the unchanging focal length of the 35mm camera, which “*visually pins us in the place of one person who is present*” (The Take, 2018). In some shots, the point of view varies and changes to Elio's point of view – the first-person point of view. However, the film is still focused on Elio and his experiences, but we do not have access to his inner thoughts in the way we had in the novel. While the novel is full of Elio's internal monologues, the film is told for the most part through visuals and dialogue.

The film is mostly shot with the help of techniques using close-ups on characters' faces to enhance the sense of emotional intensity and intimacy, or the camera captures specific objects and details which are meaningful for Elio's experience (for instance, the peach, which is significant for Elio exploring himself and his identity awareness).

The whole novel is narrated in retrospect by Elio when he thinks back to the summer of 1983. The narrator, Elio, recalls past events or contemplates their significance. The events are presented in chronological order.

Some scenes and the timeline structure of the narrative in the film are changed. The narrative in the film is happening in the present moment, unlike the novel, which recalls the past. Certain events are omitted or alternated, while some of them are extended. Those changes have an impact on the overall pace of the narrative and the tone and also affect the viewer's understanding of the motivation of the characters. The whole film relies on narration through visual experiences, how characters look, behave, and respond at the moment, without any third-person omniscient voice-over narration. The director of the film Guadagnino claims he relied on the behaviour and physical space to unfold the narration (Guadagnino, 2017, in *The Take*, 2018). Most of the time, Elio and Oliver do not say what they think, feel or want. In order to understand their thoughts, we have to watch their gestures, body language and facial expressions.

The dialogues in the film are basically verbatim – they are identical to those dialogues in the book (Kyle Marshall, 2018). However, in the two media are a few scenes and situations where the narration differs. Because the film has no narrator, Guadagnino removed dialogues from many scenes, especially scenes in the morning, after the night they had their first intimate encounter. The dialogues that the main protagonists had in the book would not work in the same that in a film - the dialogues, notably those expressing deep emotions, might cheapen the moment, and it would need an additional explanation.

4.5. Scene analysis

This section is intended for analysis and comparison of key scenes in the novel and film. Analysing the atmosphere, language, and perspective helps us get a deeper understanding of the emotional depth of the character and their relationship, as well as their motivation and desires.

4.5.1. The first meeting of Elio and Oliver

The novel begins with Elio retrospectively talking about the time when he met Oliver for the first time. *“I shut my eyes, and I’m back in Italy, so many years ago”* (Aciman, 2019, p. 3). He found Oliver as an annoying ruthless person because of his careless attitude, in particular, the way he was saying goodbye with *“Later”*. *“It is the first thing I remember about him, and I can hear it still today. Later”* (Aciman, 2019, p. 3). Oliver’s attitude made Elio resentful towards him. Elio’s perception of things as an unreliable narrator is distorted because we have access only to his subjective thoughts. The reader does not get the objective point-of-view from Elio or from a different character; therefore, it is uncertain if Oliver was truly rude or not. Elio ponders, *“when did it start”*, which seems he was heading to when he started to hate him, but actually, he is talking about when he started to have feelings towards him and realized it – *“Maybe it started soon after his arrival during one of those grinding lunches... It may have started during those endless hours after lunch... Or perhaps it started on the beach. Or at tennis court. Or during our first walk together on his very first day...”* (Aciman, 2019, p. 5-6). Elio’s thoughts are highly introspective, and he tends to overthink other’s behaviour. Oliver’s behaviour makes Elio think he hates him, but Oliver never said such a thing. *“I could grow to like him, though,”* (Aciman, 2019, p. 4) Despite Elio’s resistance to Oliver, Elio still wants to get to know him better, and show him some places around.

Elio perceives Oliver as someone who disturbed his space, as an intruder, because of his different behaviour and habits, which Elio perceives as rude. This resistance towards Oliver is depicted in the film in a scene where Oliver plays volleyball with local people while Elio and his two friends are watching the game. One of the girls is Elio’s girlfriend Marzia, and she comments on Oliver that he is cute, and now we know Elio’s attention is on Oliver. Elio comes for the bottle of water, and he is in the centre of the shot, while Oliver runs into the shot suddenly, covers Elio in the shot, and takes his water. This scene may symbolize the way how Elio feels about him, as an intruder, occupying his place, acting rudely for grasping the bottle of water without asking. The shot follows with a close-up of Elio with Oliver’s hand grabbing his shoulder as he tries to slip out of his grip. Oliver is disrupting his personal space. Thanks to the close-up, we clearly see in Elio’s facial expression his resistance towards Oliver and how he is making him feel uncomfortable. This whole scene proceeds without dialogue, but despite the absence of words, their attitudes are clearly visible.

4.5.2. The disco scene

This scene, where Elio, with his Italian friends, attends a local disco party and then he watches Oliver dancing with another girl on the dancefloor, is one of the most notable moments in the film *Call Me By Your Name*. It may be because it is an emotionally intense scene, emphasized by the film technique of shifting the perspective from Elio's perspective to a wide shot – third-person perspective.

The film shot starts with the view of Elio and his friends while they are all watching Oliver dancing with a woman to a romantic song. One friend of Elio's comments on Oliver and the girl with the words, '*Who wouldn't love to be in her shoes?*', and the shot shifts to a close-up of Elio, which may imply Elio's thoughts and desires at that moment, he would love to be in her position. The close-up conveys his emotional state without needing any explanation. The shot shows a heart-breaking moment for him, full of sadness, jealousy and contemplation as he watches Oliver kissing the girl without blinking an eye. Also, the colour scheme of the shot on Elio has its meaning. Elio is sitting in a dark, unlit place, which underlines his gloomy emotions, whereas the wide shot on the dancefloor is covered in vivid coloured lights, indicating a good and carefree mood. The shot on the dancefloor where Oliver is from Elio's perspective; we see the scene through his eyes, which allows us to identify with Elio and understand his feelings. The music switches to a faster-paced song with a close-up of Oliver and details of his dance moves – still from Elio's perspective, giving us the idea of how much Elio observes Oliver to the detail and admires him. The shot is slowly moving away, while Elio appears there joining him, which feels like he did not give up on him and will try to pursue him.

The music Oliver is dancing to is called *Love my way* by Psychedelic Furs. Its lyrics relate to both Elio and Oliver. The lyrics are "*Love my way, it's a new road, I follow where my mind goes...*" and help to express the unspoken feelings as Elio and Oliver dance beside each other. Both of them, but mostly Elio, learn to "*love their way*", to be themselves, and not to fight and resist their feelings. Later in the film, before Oliver returns to United States, Elio and Oliver take a trip together to Bergamo to spend their last moments alone. While wandering drunk and passionate through the night city, they are dancing together, so Elio is finally "*in her shoes*". Oliver hears the song "*Love my way*" again playing in the distance. Oliver runs to find where the music is coming from. As he finds the music coming from the car standing there, he grasps a woman, who is there by her hand and starts to dance with her while Elio is watching them jealously. He finds himself in the same situation as before, watching Oliver dancing with another woman on the dancefloor. Oliver running away from Elio and being with another

woman foreshadows what will happen in the end - Oliver going away and marrying a woman. (Tensley, 2018)

The entire disco scene was only added to the film; there is no such scene in the book at all. However, Elio is observing Oliver dancing with the other girl, Chiara, who is Elio's neighbour. Chiara is probably the woman that Oliver dances with in the film. In the novel, Elio perceives Chiara as a threat in his possible relationship with Oliver – “*Sometimes it was Chiara who had to be eliminated*” (Aciman, 2019, p. 42). Elio desires to be in her place (similarly, as in the film, when it is implied he wants to be in the girl's shoes) and to be with Oliver at least for one night to find out whether he will desire him other nights as well (Aciman, 2019, p. 43). Elio observed Oliver and Chiara doing things together while he was concerned about losing Oliver – “*I was watching. I dreaded losing him to her. Dreaded losing her to him too*” (Aciman, 2019, p. 43). These feelings may be comparable to the feelings Elio has when he watches Oliver dancing with the woman in the film.

4.5.3. The peach scene

Elio's sexual desire for Oliver is now even bigger after spending the first night together with him. This scene is a significant moment of Elio's and Oliver's connection. In Aciman's words, this scene is “*shocking, but also, at the same time, it is the most intimate moment between the two men*” (TIFF Originals, 2018).

In both media versions of this scene, Elio plucks a couple of peaches from their family orchard and takes them with him to the room in the attic. Before he eats it, Elio realizes the similarity in the shape of a peach with Oliver's lower part of his body. He made a hole in the peach with his fingers and masturbated with it. After the act, Elio leaves the peach on the table and falls asleep.

In the film, the camera focuses on Elio's fingers roughly denting the peach and plucking out the stone from it. Then the camera is set on Elio's face, from which we see his feelings of nervousness, lust, relief, and then shame. Because the film has no narrator, therefore we do not have access to Elio's thoughts, and it is unclear whether Elio is thinking about having sex with a man or a woman. This ambiguity may reflect Elio's past experiences, when he had sex with Marzia, his girlfriend, and then had sex with Oliver.

In the novel, Elio, in previous chapters, observes Oliver picking the apricots, and when Oliver gives him some, it makes Elio think about the similarity with Oliver's cheeks: “*...the*

firm, rounded cheeks of the apricot with their dimple in the middle reminded me of how his body had stretched across the boughs of the tree with his tight, rounded ass echoing the color and the shape of the fruit. Touching the apricot was like touching him." (Aciman, 2019, p. 35). He fantasizes about touching Oliver and having a sexual encounter with him. In the film is, this connection to this scene pointed out explicitly by the shot of Elio touching and observing the peach, with a close-up of the round hairy peach, which implies Elio is thinking about touching Oliver.

Later, as I mentioned above, Oliver comes to the room after Elio finishes the act and falls asleep. He finds the dented peach and discovers what Elio did with it. Oliver starts to tease him about it, and Elio is ashamed. *"I'm sick, aren't I?"* (Aciman, 2019, p. 148) Elio is worried he is sick, which is ambiguous, whether he is talking about masturbation with fruit or if he is mentioning his worry and confusion about the homosexual relationship with Oliver and his attraction to men.

This whole peach scene is about Elio's discovering his sexuality and experimenting with it. He is confused about his attraction to Oliver. Before meeting him, Elio was like his other peers, and he was going out with Marzia. He is having inner turmoil about his identity and sexuality. During this intimate moment, Elio can be himself, vulnerable, without anyone judging.

The pivotal moment for both of them, which differs in the novel and film, is when Oliver takes the peach and wants to eat it. While in the film, Oliver is just about to eat it, but then he stops. In the novel, he actually eats it. Elio resisted at first and tried to talk him out of it, but then he let him do it. *"I watched him put the peach in his mouth and slowly begin to eat it, staring at me so intensely that I thought even lovemaking didn't go so far...I could tell he was tasting it at that very instant. Something that was mine was in his mouth, more his than mine now."* (Aciman, 2019, p. 149) Elio, while watching Oliver eat it, has the sudden urge to cry. He is crying out of gratitude and because he is overwhelmed by his love for Oliver. It is because Elio shared the difficult and intimate moment with him and was scared of Oliver's reaction, but Oliver assured him: *"No, you're not sick - I wish everyone were as sick as you,"* and Elio was grateful for it: *"I was crying because no stranger had ever been so kind or gone so far for me, even Anchise, who had cut open my foot once and sucked and spat out the scorpion's venom. I was crying because I'd never known so much gratitude and there was no other way to show it."* (Aciman, 2019, p. 149) Whereas in the film, Oliver wants to eat the peach, and Elio gets upset

by it and has an emotional breakdown, which reveals Elio's emotional turmoil with a bigger meaning behind it. Through the shot of him, it allows us to feel his frustration, shame and confusion. While Elio is fighting Oliver to stop him from eating the peach, he starts to cry with words: "*I don't want you to go.*" He is also feeling overwhelmed with love, just like in the book, but he starts to cry because he is aware the days spent together with Oliver will be over soon. Oliver realizes his joke was misunderstood, and in his facial expression, we can see the concern for Elio. It is the moment where Elio expresses his feelings and vulnerability to Oliver, which breaks down the walls between them.

4.5.4. The final scene

At the end of the film, Elio is with his parents at their villa in winter. Oliver left and got back to the United States when the summer was over. Elio gets a phone call from Oliver, and he tells him the devastating news for Elio, that he is getting married.

As they are talking on the phone, Elio is holding back his tears and congratulating Oliver, and then Elio calls him by his name, "*Elio, Elio, Elio.*" one last time. After a long pause, Oliver replies, "*Oliver... I remember everything.*" The final scene of the film ends with a long close-up shot of Elio sitting in front of the fireplace. This scene is set in winter, and the change in time projects a change in the colour scheme of the shot. The colours in the shot switch from dreamy, bright summer colours to dark, cold blue shades, which creates the atmosphere of Elio's feelings of sadness and longing. The fire from the fireplace reflects on Elio's face, which creates lively, warm colour, like the colours of the summer when they were both together, with the contrast of the dark, gloomy colours in the background. Those warm colours in Elio's wretched face indicate he is reflecting and reminiscing on the times in the summer when he was joyful. As his tears stream down his face, Elio realizes the loss and is hit by it. The camera focuses on him, staring into the fireplace, and refuses to cut away from his face, so it makes us feel his pain for a long time. In the background is playing the song "Visions of Gideon" by Sufjan Stevens, and the lyrics describe Elio's broken heart at the end of their relationship, as well as Elio's reminiscence of their summer spent together: "*I have loved you for the last time... Is it a video?*"

According to one interpretation, *Call Me By Your Name* is full of scenes and long shots of characters in situations, especially those shots that make us uncomfortable. "*The purpose is to not to cut away from our feelings, even when they are not very pleasant. Having these feelings mean we are alive.*" (The Take, 2018)

At this point in this scene, the book and the film separate. Whereas the film ends with the shot of Elio staring into the fireplace, the novel ends twenty years after the summer they met for the first time. After Oliver's departure, Elio is frustrated and saddened and has to deal with the heartache he was trying to avoid, similarly as in the film. Unlike in the film, Oliver visits the Perlman family again in the winter at Christmas time. Oliver is reserved with Elio and keeps his distance from him. Elio wonders if the feelings they had for each other in the summer were real, if Elio left some imprint on Oliver, as he had on him. As Elio wants to kiss Oliver, he tells him he is getting married and cannot do this anymore.

After the next fifteen years, Elio and Oliver meet again, Elio wondering whether meeting Oliver would make him still feel something, and it does. Elio says to Oliver: "*The truth is I'm not sure I can feel nothing ... Perhaps it never went away.*" (Aciman, 2019, p. 235) Afterwards, Elio overthinks if he is actually speaking the truth. Elio is an unreliable narrator, which means his thoughts are strongly subjective, and his perception of things may not always be truthful. Oliver is a professor, married and with children, but he reveals how much he values his relationship with Elio as much as Elio does. Oliver explains how their bond has affected his life and expresses that seeing Elio again means a lot to him. "*Seeing you here is like waking from a twenty-year coma.*" (Aciman, 2019, p. 240) After all these years, Oliver keeps a fresco of a Mithraic figure they bought together and a postcard of a place in Italy which belonged to Elio, which reminds him of the times they spent together. It might demonstrate that love and feelings do not need to be in the physical form of a human but be present through different mementoes and lingering memories.

After the next few years, Oliver and Elio once again meet in Perlman's villa in Italy for one day. Both of them reflect on past memories, people and places, as well as unexpressed emotions and thoughts. Even if their meeting is only for a moment, they are both fond of being back in the place where their story began, and Elio wishes for Oliver to call him by his name. It means confirmation for Elio that everything is the way it was between them twenty years ago.

The book's ending appears to be more open-ended than the film. However, according to Oliver's telephone call to Perlman's family, we can assume that Oliver and the family are on good terms, so it does not need to unequivocally mean it is a definitive end for Elio and Oliver as a couple, even though they are separated from now. Although, when Oliver says, "*I remember everything,*" in his tone of voice, it sounds like the feelings are still present and relevant. But on the other hand, in the film, there is no other suggestion they could be back

together. Their separation gives Elio a chance to move on from his romantic relationship with Oliver and start a new life, whereas, in the book, Elio is still reminiscing about him, which may prevent him from starting a new life with someone else. On the contrary, the book ending feels more hopeful for Elio and Oliver to get back together, as they have already reunited at the place where they met. It seems like there is a potential for a new beginning for them. Elio is hopeful about it, whereas, in the film, it seems like their relationship has ended.

5. Conclusion

The main concern of this thesis was the comparison of André Aciman's coming-of-age novel *Call Me By Your Name* and its film adaptation by director Luca Guadagnino regarding the narration. It focused on the differences and similarities concerning the narrator's point of view, narrative time, and scene framing. The analysis was dedicated to key scenes to demonstrate the comparison of the two media and to show how the novel was converted into a film adaptation.

The theoretical part introduces the basic narratological terminology with an explanation of its purpose. The first chapter focuses on the concept of narration and its definition. Regarding narratology, there are briefly explained the terms *fabula* and *syuzhet*. *Call Me By Your Name* is classified under narrative fiction; therefore, the term was explained. The next chapter is devoted to individual narrative devices, such as the narrator, point of view, setting, narrative time, foreshadowing, characters, and themes, which are discussed in the analyses in the practical part of the thesis.

The practical part deals with the book and film analysis. In the beginning, the topic of the book and film is briefly outlined. After that, it is focused on the definition of the main themes occurring in the two media, the setting, the comparison of narrator and point of view, from which the book and film are told, and finally, analyses and interpretation of the four key scenes, to find out how the narration is conveyed there.

The differences between the book and film regarding the narrator and point of view are significant. The book is written from the first-person point of view of Elio, the main protagonist, while the film uses a third-person point of view. The differences significantly influence the way the narrative is told. Because the book is told from Elio's point of view, it allows the reader to experience the story as if the reader was the main protagonist themselves. The reader gets full access to Elio's inner thoughts and his perception of the outer world; therefore, this narration is not reliable because it is highly subjective. Hence, this type of narration is difficult to transfer into film medium to preserve the same experience. The film uses the third-person point of view, which creates a more objective view of the story and allows the viewers to have insight into the wider context where the events take place. Another major difference is the narration regarding the time. As the book is told retrospectively by Elio when he was reminiscing about the summer of 1983 and then shifting in time twenty years ahead, whereas the film is happening in the present moment in the summer of 1983.

On the other hand, one of the similarities between the two versions is the dialogue. The dialogues in the film tend to be preserved the way they are in the book, but the main protagonist's thoughts can be only depicted by the actor's facial expression and gestures, with the help of film techniques, such as close-ups, suitable colour scheme to set the appropriate atmosphere (the contrast of bright summer colours and gloomy cold winter colours), or the right choice of music, underlining the situation.

Considering the differences in narration between the novel and film, with the use of certain film and narrative techniques mentioned above, the creators managed to mediate the depiction of this coming-out-of-age novel.

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Resumé

Tato bakalářská práce se zabývá narací v románu *Dej mi své jméno* André Acimana a ve stejnojmenné filmové adaptaci režiséra Lucy Guadagnina z roku 2017. Teoretická část se věnuje charakteristice a vymezení základních pojmů týkající se narace a narativních prostředků. V praktické části je provedena analýza a interpretace klíčových scén těchto děl, a zároveň i analýza užitých narativních prostředků, jako je perspektiva, typ vypravěče, objevující se důležitá témata a prostředí, ve kterém se fikce odehrává. Závěrečná část obsahuje konečné srovnání provedených analýz narace.

Annotation

Jméno a příjmení	Petra Bezděková
Katedra nebo ústav	Ústav cizích jazyků
Vedoucí práce	Mgr. Petra Charvátová
Rok obhajoby	2023

Název práce	Narace v románu a ve filmu: <i>Dej mi své jméno</i>
Název v angličtině	Narration in novel and film: <i>Call Me By Your Name</i>
Anotace práce	Tato bakalářská práce je zaměřena na porovnání narace v románu a ve filmu <i>Dej mi své jméno</i> . Cílem této práce je prozkoumat a identifikovat naraci v obou médiích a srovnat významné rozdíly a podobnosti. Práce zahrnuje analýzu použitých narativních prostředků v obou dílech. První část práce je věnována teorii, týkající se narace a narativních prostředků. Druhá část práce je zaměřena na analýzu a interpretaci knihy a filmu z hlediska narace. Na závěr je provedeno konečné srovnání obou analýz.
Klíčová slova	Narace, <i>Dej mi své jméno</i> , komparace, vyprávěcí prostředky, úhel pohledu
Anotace v angličtině	This bachelor's thesis focuses on a comparison of the narrative in the novel and film <i>Call Me By Your Name</i> . The aim of this thesis is to examine and identify narratives in both media and compare significant differences and similarities. The thesis includes an analysis of the narrative devices used in both works. The first part of this thesis is dedicated to the theory concerning narration and narrative devices. The second part of the thesis focuses on the analysis and interpretation of the book and film in terms of narrative. At the end, a final comparison of the two analyses is made.
Klíčová slova v angličtině	Narration, <i>Call Me By Your Name</i> , comparison, narrative devices, point-of-view
Přílohy vázané v práci	-

Rozsah práce	40s.
Jazyk práce	Anglický jazyk