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ID 894

**From literature to film, from film to series: some remarks on the
intermedia/intersemiotic transit around Hitchcock's *Psycho*¹**

**Da literatura ao filme, do filme à série: apontamentos sobre o
trânsito intermídia/intersemiótico em torno do *Psicose***

**De la literatura a la película, de la película a la serie: citas sobre
el tránsito intermedia/intersemiótico en torno a *Psicosis***

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¹ The translation from English to Portuguese was carried out by Flávia Forcatho.



Abstract: In light of the concepts of intermedia “transposition” (adaptation of the literary text/word art to the audiovisual text/image art) and intermedia “reference” (work that takes another as a reference, and this is reflected in its own structure), both by Irina Rajewsky (2012), we propose to present aspects of the literary, filmic and television narratives of *Psycho*, from the novel by Robert Bloch, originally published in 1959, to the film adaptation made by Hitchcock (1960), to the television series *Bates Motel* (2013-2017), produced by A&E. In these notes, we will demonstrate how the intermedia/intersemiotic transit was constructed, how it interferes with the elements of the narratives, and how it contributes to the story. We adopt a psychoanalytic interpretation based on Lacan, which allows us to discuss some elements of the three works, which can be productive for new readings.

Keywords: Psycho; Bates Motel; Psychoanalysis; Intermedia.

Resumo: À luz dos conceitos de “transposição” intermédias (adaptação do texto literário/arte da palavra para o texto áudio visual/arte da imagem) e “referência” intermédias (obra que toma como referência outra, e isto se reflete em sua própria estrutura), ambos de Irina Rajewsky (2012), propomo-nos a apresentar aspectos das narrativas literária, fílmica e televisiva de *Psicose*, desde o romance de Robert Bloch, originalmente publicado em 1959 (1961), à adaptação cinematográfica realizada por Hitchcock (1960), até à série televisiva *Bates Motel* (2013-2017), produzida pela A&E. Nesses apontamentos, demonstraremos como foi construído o trânsito intermédias/intersemiótico, como isso interfere nos elementos das narrativas, e como contribui para a história. Adotamos uma interpretação psicanalítica baseada em Lacan, o que nos permite discutir alguns elementos das três obras, que podem ser produtivos para novas leituras.

Palavras-chave: Psicose; Bates Motel; Psicanálise; Intermedialidade.

Resumen: A la luz de los conceptos de “transposición” intermedia (adaptación del texto literario/arte de la palabra al texto audiovisual/imagen del arte) y “referencia” intermedia (obra que toma a otra como referencia, y ésta se refleja en su propia estructura), ambos de Irina Rajewsky (2012), nos proponemos presentar aspectos de las narrativas literaria, fílmica y televisiva de *Psicosis*, desde la novela de Robert Bloch (1959), hasta la adaptación cinematográfica de Hitchcock (1960), pasando a la serie de televisión *Bates motel* (2013-2017), producida por A&E. En estas notas, demostraremos cómo se construyó el tránsito intermedia/intersemiótico, cómo eso interfiere con los elementos de las narrativas y cómo contribuye con la trama; además de hacer un camino para evidenciar algunos aspectos relacionados con el psicoanálisis, que pueden ser productivos para análisis posteriores.

Palabras clave: Bates Motel; Psicoanálisis; Intersemiótica; Intermedialidad.

Framework

We took as objects of analysis three narratives in different media: the novel *Psycho* ([1959], 1961), by Robert Bloch, the film adaptation of the aforementioned novel (1960), made by Hitchcock, and the television series *Bates motel* (2013-2017), produced by A&E. In these notes, we aim to examine the intermedia transit that involves them and how it, from the book to the film and from this to the series, was constructed, that is, we seek to understand how the signs that constitute the book/literary writing media were transformed into signs typical of audiovisual media. Furthermore, we seek to follow a path around aspects related to Psychoanalysis, verified in the three narrative formats and which may prove to be productive in new studies.

Intermedial transit is based on the concepts of Intermediality Studies, also called Intermedia Studies or Interart Studies. They began to be systematized as a discipline in the field of Comparative Studies in the 1960s, following the phenomenon of

*happenings*² in the USA and Europe. They arrived in Brazil in the second half of the 2000s, with the theories of Claus Clüver (2006), Walter Moser (2006) and Irina Rajewsky (2012). In general terms, the authors deal with the relationships between arts and media, made possible by the transit of the semiotic elements that constitute them, as well as the products resulting from such interactions. In the case of intersemiotic processes, in flows that take place from one sign system to another, there are difficulties in finding equivalents, as Clüver (1989, p. 62) said, between related systems. Thus, we deal with these processes, considering the transits operated between the analyzed works.

In these notes, we use Irina Rajewsky's concept called intermedia transposition: the transition from one art or media to another, "like film adaptations of literary texts" (2012, p. 58). This intermedia transposition generally occurs in adaptations of literary works to cinema and roughly involves the art of words and visual art. This process, when it goes beyond the limits of a work, is considered extra-compositional: like, for example, the film *Psycho*, which results from a transposition of the novel *Psycho* into cinematographic media. Another concept orienting this paper is that of intermedia reference, also by Rajewsky, which is when the artist takes a work of art of another medium as a reference to build the structure of their own work, "for example, references, in a literary text, to a certain film, film genre or cinema in general (film writing); Ditto the references that a film makes to a painting, or that a painting makes to a photograph, among others" (2012, p. 58). Reference can involve types of works of the same or different natures. As an intracompositional process, which connects different works, it affects the meaning and external appearance. An example among our objects of study is in Robert Bloch's novel *Psycho*, when Norman refers to books he is reading in the fictional world, and the narratives in these books are important to the structure of Bloch's book. Also noteworthy are the paintings and music to which both the series and the film allude, and which we will examine later.

We open parentheses to inform that Cinema theorists, such as Robert Stam, have also focused on the interaction between Literature and Cinema, in order to understand the links between the adaptations of literary texts to cinematography. It is worth bringing here the practical-analytical scheme proposed by Stam as a method: 1) affinities between the authorship of the original and its adaptation (2005, p. 32); 2) changes and exchanges between the stories, with a relationship between the narrated events and a sequence in the way they are narrated - according to Stam, "cinema narratologists have extrapolated three of Genette's (1982) main categories: order (which

² A form of art and expression that lies "between music, theater and painting or collage or the object-poem" as an unexplored territory, developed as an intermediary located between these forms (HIGGINS, 1965 apud CLÜVER, 2006, p 32; 1966).

answers the question 'when?' and 'in what sequence?'), duration (which answers the question 'how long?') and frequency (which answers the question 'how often?')" (2005, p. 32), for the which narratology studies can help; 3) eliminations and condensations, that is, contractions and tensions (2006, p. 41). It is noted that Stam's scheme is, in a certain way, close to the proposals of Intermedia Studies.

With this, we emphasize that studies on the relationships between artistic works, whether they are of the same nature or not, have been a field of permanent inquiry since Classical Antiquity, although their systematization considering the media (supports) in which they are expressed is more recent, as Moser highlights (MOSER, 2006, p. 53). In this speculative field, analyzes involving various genres or formats, the purpose of these notes, which have novels, films and TV series as objects, begin to increase. However, it is worth noting that in the specific case of *Psycho* (1960), intermedia studies related to it revolve around Gus van Sant's remake (1998), not taking into account the source text: Bloch's novel, which we will discuss next.

Although these studies are not recent, the comparison between these genres (novel, film and series) within intersemiotic studies is still very recent. In the case of the works chosen for this essay, the comparisons between Hitchcock's *Psycho* (1960) and Gus van Sant's remake (1998) are more productive examples. In the case of this article, the aim is to weave some reflections between these different genres: the novel, Hitchcock's film and the TV series. These movements could produce ways of rethinking the works and their adaptations.

From the beginning: stars rise

Robert Bloch was born in Chicago, on April 5th, 1917. At age 10, he started reading *Weird Tales*, a popular north-American horror pulp³ magazine. *Weird Tales* featured many of H. P. Lovecraft's short stories, which would later influence Bloch, along with Edgar Allan Poe, Bram Stoker⁴, and the horror film *Phantom of the Opera* (directed by Rupert Julian, 1925). Hence, Bloch sold his first short story, "The Feast in the Abbey", to this magazine. As he started to become interested in killer psychopaths, he wrote the short story "Yours Truly, Jack the Ripper" (1943), in which he recreates the life of the

³ "Pulp" refers to the pulp of trees, used to produce composite paper. This paper is very cheap and not very durable, as it acidifies quickly. The term "pulp fiction" refers to low-quality literature printed on this type of paper. The Oxford Dictionary definition is: "fiction that is poorly written and usually intended to shock people."

⁴ In 1961, Bloch won the Edgar Allan Poe Award (Mystery Writers of America) for *Psycho* (1960), which he shared with Joseph Stefano, the film's screenwriter. In 1961, he won a Bram Stoker Award (Horror Writers Association) for lifetime achievement.

famous serial killer. Critics have considered this story a turning point in Bloch's style, surpassing Lovecraftian influences. In 1947, he wrote the novel *The Scarf*, the story of a young man that becomes a murderer as a result of childhood trauma. His 1957 story "The Real Bad Friend" involves a dissociative identity disorder, standing as a forerunner to his renowned 1959 novel *Psycho*.

And as for the protagonist Norman, who would be his genesis, who inspired the creation of the character? The question always generates heated debate among critics. Many believe the character was inspired by serial killer Ed Gein⁵. In fact, Bloch writes about this case in the fictional essay "The Shambles of Ed Gein," republished in the collection *The Lost Bloch*⁶. In his autobiography *Once Around the Bloch* (1993), Robert writes that he knew no details about Gein's case, and knew very little about the killer. However, the narrator of *Psycho* says:

Some of the write-ups compared it to the Gein affair up north, a few years back. They worked up a sweat over the "house of horror" and tried their damndest to make out that Norman Bates had been murdering motel visitors for years. They called for a complete investigation of every missing person case in the entire area for the past two decades, and urged that the entire swamp be drained to see if it would yield more bodies. But then, of course, the newspaper writers didn't have to foot the bill for such a project (BLOCH, 1959, p. 141).

Second, several of Bloch's personal friends have said that Norman was inspired by Calvin Beck, the editor of the famous publication "Castle of Frankenstein" (1962). Beck had a castrating mother who dominated him and followed him everywhere he went. Another similarity between Norman and Beck is their physical appearance: Beck was overweight and wore glasses, while Norman is described as being fat (114), having a "plump" face, and wearing "rimless glasses" (BLOCH, 1959, p. 3) Despite these questions surrounding influences, we should consider that the writer's literary work transcends journalistic information about Dissociative Identity Disorder and its patients.

⁵ The Butcher or Ghoul of Plainfield. In the 1950s, he killed two women and was suspected in the disappearance of others, besides having exhumed women's bodies from their graves and built furniture from their bones and skin. His relation with his mother was very complicated. She imparted to her children, Ed and his brother, a problematic religious belief, which said that women were immoral and naturally promiscuous, instruments of the devil, except for herself. Ed Gein's story inspired other films, such as *The Texas Chainsaw Massacre* e *The Silence of the Lambs*.

⁶ This collection has been published by Subterranean Press, edited by David J. Schow, in small edition, as a trilogy composed by: Vol. 1: *The Devil with You!* (1999); Vol. 2: *Hell On Earth*, (2000); Vol. 3: *Crimes and punishment*, (2002)

About the book and its characteristics

Psycho, printed in 1959, was unsuccessful in comparison to others of Bloch's books, although it received critiques by writers of the same genre. The narrative was greatly inspired by Freudian psychoanalysis, which was retaken by Jacques Lacan in the late fifties and early sixties. One of the elements of this influence is the metonymic⁷ process visible in the way the narrative is presented in parts or in some images that are parts of a whole. An example of this is the image of the nail in Sam's hardware store. When Mary's⁸ sister Lila asks him about the nail, he answers:

Just a nail. I sell them by the pound. Hundreds of pounds a year. Dad used to sell them too. I'll bet we've sold ten tons of nails out of this store alone since it opened for business. All lengths, all sizes, just common ordinary nails. But there's nothing trivial about a single one of them. Not when you stop to think about it. Because every nail serves a purpose. An important, a lasting purpose (BLOCH, 1959, p. 46).

The speech points out the function of a fragment in the production of meaning in the narrative. Our reading is that, as it is the hidden part of the nail that fixes the parts of the construction, it can be seen as a connection between the body and the mind, since the latter has, in the same way, a visible part and a submerged part, respectively the conscious and the unconscious. These two parts constitute the subject. Other examples that have a metonymic function in the text are Mary's earring that Lila finds in the Bates Motel's⁹ bathroom and the cigarette butts left in the motel by the detective. These objects carry meaning, as, in addition to highlighting the characters' passage through the place, they are parts of a situation that, in the work, will be completely revealed later.

The "time" element corroborates the metonymic process, functioning simultaneously. To do this, Bloch used the device of narrating concomitant events in separate chapters and dividing time into psychological and real. We believe that the

⁷ We believe it is necessary to explain the difference in meaning and use between metaphor and metonymy. A metaphor is created by substituting the signifier, meaning one thing with the name of another, thus producing meanings. It is centered on the possibility of substituting something, this "signifier", while the basis of metonymy is the chain of meanings. The metaphor occurs within a relationship of change of one signifier for another. Metonymy occurs when a signifier represents the entire chain of meanings.

⁸ Alfred Hitchcock changed the name of the character from Mary to Marion Crane in order to avoid problems, after his production team searched telephone directories and discovered that there was a person named Mary Crane in Phoenix. It is worth noting that according to the *Dictionary of Proper Names*, Mary is a name of Hebrew origin meaning "the sovereign lady" and "the pure one". If Bloch meant to relate that meaning to the character's personality, that intention was maintained by Hitchcock and screenwriter Joseph Stephano when they renamed her Marion, a diminutive of Marie. (Cf. www.dicionariodenomesproprios.com.br).

⁹ In English, this word means roadside hotel, where people stay when they are traveling. In Portuguese, the word takes on the meaning of a hotel that rents rooms for romantic and sexual encounters.

metonymic constitution of the novel contributed greatly when transposing it into the film script.

All three stories — novel, film and TV series — foster psychoanalytic questions on which this paper will focus:

- The question of the Doubles and the mirror: Norma-n, and normality, mother and son who mirrors her madness. Another double, in both the novel and the film, are Sam Loomis and Norman, in that both are stuck someplace: Norman's mother's house, Loomis's father's hardware store; "these places where they are stuck are related to a parent, as if a burden transmitted from parents to offspring. The many mirrors in the narrative serve as vectors to these doubles. The conflict between the Imaginary and the Symbolic, for example, as a vector for the development of the Oedipal Complex, generates neurosis and psychosis;
- The significance of some of the material elements of the narrative: the house, paintings, books, and so on.

These characteristics can be perceived both in the film, in a process named intersemiotic transposition, and in the series, through a different type of adaptation called intermedia reference.

Some information on the film: a web of circumstances

Films adapted from books are important in Hollywood, especially in classic cinema. Since then, many of the recent box office hits are based on characters and stories from other media, such as games, comics, plays and journalistic reports¹⁰. Hitchcock was particularly keen on adapting literature to film: *Rear Window* (1954), for instance, was based on Cornell Woolrich's short story "It Had to Be Murder" (1942); *Rebecca* (1945) was inspired by Daphne du Maurier's homonymous book (1938¹¹).

¹⁰ Hitchcock's *The wrong man* (1956) is an example of a journalistic report turned into film.

¹¹ This novel was plagiarized from *The Successor* (1934), by Brazilian writer Carolina Nabuco. The successor was published in 1934. The author had sent the original manuscript to literary agents and publishers in the USA and England, but never received a response. Du Maurier's *Rebecca* was published four years later and impressed Hitchcock, who decided to produce the film, which won an Oscar. In 1941, a review published in the well-known and respected *New York Times* pointed out the similarities between the plot of Du Maurier's and Nabuco's books. In Brazil, many writers identify similarities not only in the



Adapting *Psycho* was a quite difficult process for Hitchcock. Screenwriter and journalist Stephen Rebello in *Alfred Hitchcock and the Making of Psycho*¹² reports that it was a very difficult process for Hitchcock. Paramount deemed the project risky, offering a lower budget in relation to the filmmaker's previous productions. He also had to admit TV professionals into his team, as they were paid lower salaries than film professionals.¹³ Besides, Hitchcock himself financed part of the film, and agreed to not receive a salary as a director. After all these arrangements were made, pre-production started and Joseph Stefano wrote the script (REBELLO, 2013, p. 7-14).

Still according to Rebello (2013), the movie was shot in one month, a surprisingly short time for a Hollywood-length film. There was also a good deal of tension in the film set, with disagreements between the director and actor John Gavin, who played Sam Loomis, and the TV professionals struggling with the transit from TV to film¹⁴.

The first editing cut was a point of contention between the producers and the Paramount team. Hitchcock considered reediting the film to air it on TV¹⁵. But opinions changed with a new cut including sound effects and the original music composed by the legendary Bernard Herrmann. Interestingly, the filmmaker did not want music in the iconic shower scene, only sound effects. He banned the violins, which he found romantic. However, Herrmann believed in the potential of the violins and their sharp notes, much like a cutting knife. After much insistence, also by Hitchcock's wife, the composer convinced the filmmaker, immortalizing the scene (BERCHMANS, 2012).

The film's marketing brought innovations, because the trailer featured Hitchcock himself talking about his creation. He could also be seen in posters stating that no one should be admitted into the theater after screening had begun, for the spectator to have the full experience. He also urged spectators to not leak details about the film to

plot, but in entire scenes and dialogues. In her memoir, Nabuco recalls that lawyers for Hitchcock's producers approached her and offered a sum of money for her to sign a document acknowledging that there were similarities and coincidences between the novels, and that she would not take legal action, but apparently, but, it seems, she declined the offer. This case returned to the media in 1978, when Carolina Nabuco's novel was adapted into a soap opera, which aired from 1978 to 1979. As Álvaro Lins stated, Du Maurier's book is essentially Carolina Nabuco's book expanded and grafted, even the novelty of Rebecca was formed from an indirect suggestion from the plagiarized book (LINS, 1941, p. 234). In addition to the details analyzed by this critic, such as the plot, situations and dialogues (LINS, 1941; MUZART, 2013), Lins lists other factors indicative of plagiarism: probable access to the original, previous status of the plagiarized work, Du Maurier's literary trajectory, from his previous works up to Rebecca, and the short time it took to write the novel (There is a very interesting thesis on the issue, See GARCIA, 2021). This and other cases of plagiarism in intermedia adaptation processes from literature to cinema deserve a complete reflection in a new essay.

¹² This is a detailed book written based on interviews with the Director and everyone who participated in the film project. English edition: 1990. Brazilian edition, *Alfred Hitchcock e os bastidores de Psicose*: 2013.

¹³ They came from the TV show "Alfred Hitchcock Presents" (1955-1965)

¹⁴ It is worth mentioning that there were many differences between TV and cinema, and Hitchcock believed tension to be good, in the sense that it helps actors express themselves during the recordings. But tensions are not good when there are questions about the project in the studio or the set. (REBELLO, 2013).

¹⁵ Television films were considered inferior to theatrical films, and were always berated by critics.

people who had not yet seen it, in an attempt to ban what today we call spoilers. *Psycho* was immensely successful, producing lines of spectators. At first, critics had moderate opinions about the film, while it was successful with the audience. As a result, critics had to revise their reviews. *Psycho* was nominated for the Oscars in Best Actress in a Supporting Role (Janet Leigh), Best Picture, Best Production Design and Best Directing”, but did not win in any category.

Herrmann was right about the potential of his trail. It became one of the fundamental elements of the film, combining with the others to produce the result seen on screen. The track is part of the process of intermediality that we have been discussing here, since Herrmann used the composition *Impressioni Brasiliane* (1927), by Italian musician Ottorino Respighi, as a reference for the shower scene. This composition is mentioned in the book and the film in the same scene: Sam (who knows it and knows what its theme is), hears it on the radio, feels a bad omen and thinks it is because of the music's morbidity. At that moment Lila arrives looking for Mary. Sam was going to turn off the radio, but Lila, interested in the music, stops the boy's gesture and asks for information about the composition.

The musical piece is not mentioned by chance in the plots. One of its parts, the “Serpent Garden” (also mentioned by Sam), composed by Respighi after visiting the Butantan Institute¹⁶ during his visit to Brazil, represents the movement of a snake that chases and captures its prey, a bird. This is achieved through the convulsive sound of the oboe, followed by flutes and cutting notes of violins played on tremolo, which cause suspense and mark the moment of the prey's death. The instruments mimic not only the snake's movement, but also the bird's song¹⁷.

It is worth adding that Respighi's composition, heard by the characters in the novel and the film, works as a *mise-en-abyme* of the story as a whole, highlighting the relationship between predator (Norman) and prey (Mary/Marion). The most striking part of the film is the shower scene, titled, in the film, “The Murder”, which uses as a reference the “Serpent Garden”, played in the shower scene, and would become the most memorable track. important part of the trail. This sound became known as “sharp violins” for good reason: in the film, the knife piercing Marion's body is not visible. The decision not to show the stabbing was due to censorship at the time, which prohibited scenes of explicit violence, a prohibition reinforced by the filmmaker's style. Thus, the composer and director manage to convey the feeling of a cutting knife through the music and

¹⁶ Brazilian public institute, considered one of the largest scientific centers in the world. Known for its collection of venomous animals, used to extract poisons to develop antidotes and other medicines against many diseases, such as vaccines, including for Covid-19.

¹⁷ Information collected at the Memory Center of the Butantan Institute, where there is a reproduction of the score of “*Impressioni brasiliane*” (INSTITUTO BUTANTAN, 1990).

editing.

The violence of the scene, along with the sharp violins with their strings brutally and repeatedly struck by the bows, produces dread and discomfort. Then the repetitions are replaced by longer cello notes and louder, lighter violin notes, with other violins played in pizzicato¹⁸. In short, the sensation caused to the viewer is that of violence and weight on the shoulders, and this is the song that marks this transition. It is worth noting that before the shower theme, the main theme, Prelude, announces the film's dark atmosphere of mystery and suspense. The violin notes in this piece are played strongly with the bow.

Another notable example of intermediality operated in the soundtrack by Herrmann is the track "Hotel Room". It is a reference to the music from the film *Vertigo* (1958), by the same Hitchcock. With the elongated and melancholic notes of the violin and cello in counterpoint with other string instruments, it results in a suspenseful atmosphere.

Taking the 1960 film as a reference, the TV Series *Bates Motel*, 2013-2017 series sets out to tell the story of Norman Bates as a teenager, seeking to create events that would have occurred in his life and that the film did not show, because in it the protagonist is already 30. years. This is the main difference between *Bates Motel* and *Psycho*. In the paragraphs that follow, we will show how the series recreated scenes from the film and how the idea of music interacting with the scene was maintained.

In both the novel and the film, Marion/Mary steals her boss's money to help her lover, Sam, and is murdered by Norman, who desires her. In turn, the series divides the scene, from Marion and Norman's conversation to the murder, into two separate episodes, which modifies the original narrative.

The first one is episode 6, season 5, in which Marion Crane, interpreted by the singer Rihanna, steals the money¹⁹ and runs away to meet Sam in White Pine Bay. But Sam had lied to her, saying he was single and in town for his job. In fact, he is married to Madeleine Loomis. When Marion arrives at Bates Motel, the events that follow – Norman and Marion introducing themselves during check-in, Marion feeling hungry and Norman inviting her for supper, the conversation they have while she eats – are similar to the book and film. Then, Norman decides to tell her about Sam and his wife because he desires Marion and was also attracted to Madeleine, who looked like his dead mother. She says goodbye and enters her room to take a shower. Aroused by her, Norman decides to look

¹⁸ In the Oxford dictionary, pizzicato is described as: "played using the fingers rather than a bow to pluck the strings of a musical instrument, such as a violin."

¹⁹ In the novel and Hitchcock's film, the amount stolen by Marion is U\$40,000. In the second version of the film, made in 1998 by Gus Van Sant... In the TV series *Bates Motel*, it is an equivalent value, U\$400,000. In comparative terms, U\$ 1, in 1960, was worth, in 2010's U\$7, and today, in 2023, U\$10.60.

at her through the hole in the wall of the office room (Figure 9). While the spectator expects her to be murdered by Norman, as in the book and the film, she finishes her shower and goes to ask Norman for Sam's address. The episode ends when she sees, through the window, Sam and his wife inside the house. She returns to Bates Motel, picks up her documents, and leaves.

In the following episode, Sam pursues Marion, who gets rid of him. He goes to her room. As the door is open, he walks in, sees Marion's belongings, and decides to take a shower. This scene is the equivalent to Hitchcock's murder in the shower. Another difference in relation to the film is the song playing in *Bates Motel*, Roy Orbison's "Crying"²⁰. The lyrics talk about a man who finds the girl he would have loved. In the past, the lyrical I did not have the courage to tell her about his feelings and remains unable to in the present. He is "crying" for knowing that nothing will ever change. Something similar happens to Norman, but not because he loves a woman, since he doesn't seem to be capable of feeling love for women, only desire, obsession. For this reason, he is crying in both senses of the word: shedding tears and shouting loudly, the latter of which can also represent the sound emitted by the woman when murdered.

Semiotic analysis of film's sequence: the dialogue between prey and predator

Using semiology to analyze films is, as Christian Metz quoted by Andrew argues, seeing or observing signs and discovering processes of meaning in films (ANDREW, 2002). Based on the movie adaptation, this concept of semiology could gain one more understanding. How can one transit a tense environment, described in words, sentences, lines and paragraphs, to another type of art that uses, besides the spoken word, silences, images and motion? Many answers to this question have been formulated in over one hundred twenty years of cinema.

The dialogue sequence between Norman and Marion and the psychopath's moment of voyeurism help demonstrate the difficulties of intermedia transpositions. In that respect, the work of art directors Robert Clatworthy and Joseph Hurley and set decorator George Milo is noteworthy. Their choices in this scene, along with the surgical accuracy of Hitchcock's *découpage*²¹ are important for the story to shine. The set and its

²⁰ In the first part of the song: "I was all right for a while / I could smile for a while / But I saw you last night / You held my hand so tight / When you stopped to say hello / You wished me well / You couldn't tell that / I've been crying over you / Crying over you and you said so long / Left me standing all alone / Alone and crying, crying, crying, crying / It's hard to understand / But the touch of your hand / Can start me crying [...]" (ORBISON, 1961).

²¹ Scene, as Marcel Martin explains, is "determined, particularly, to the unit of time and place" (2003, p. 140).

objects were thought to generate meanings according to the framework or scene and are responsible for eliciting a response from the spectator. Like, for example, Marion arrives at the Bates Motel late at night, feeling hungry. Norman Bates assists her and invites her to eat something. He goes to his mother's house to get supper. At the motel's lobby, Marion hears Norman's mother humiliate him. Back to the motel, Norman talks to Marion about their lives. The setting reveals a number of stuffed birds that Norman made with taxidermy techniques, which becomes important for revealing the character's emotional state.

Framing as a composition of image content is capable of amplifying psychological effects (MARTIN, 2003). At the beginning of the dialogue, which takes place in the motel's office room, there is a short shot with a camera angle, named *contraplongée*²², which shows Norman looking up at Marion (See Figures 1 and 2, in the appendix). At this moment, his speech demonstrates his innocence and, to achieve this, he is portrayed as naive. As Norman is sitting on a chair, we can see two stuffed birds in passive positions. At a certain point, he affectionately touches and caresses them. (See Figure 3).

When Marion questions him about friends and lovers, he ceases showing affection and hesitates to answer. Then he starts displaying aggressiveness, the camera changes to a sharper angle, and two birds of prey can be seen attached to the top of the wall. Here, the scenery amplifies Norman's menacing side (See Figure 4). Right after, before Mary leaves the office and returns to her room to take a shower, Norman asks her about what times she plans on having breakfast, and asks her name: "Miss... Crane", she answers. He goes to the lobby, takes the guest book, and sees that she lied to him when she checked in under Marie Samuels. He returns to the office and the camera presents a framework of him among the stuffed birds, predator and prey, looking hesitant. He takes a painting off the wall and looks through the hole revealed underneath.

²² Type of frame that puts the person or object filmed over the spectator or another character, demonstrating superiority in the scene.

The significance of the paintings on the wall²³

Some paintings shown in the film have a meaning in the scene and are important to the narrative (see two of them in Figure 4). The painting that covers the hole in the aforementioned scene is “Susanna and the Elders”, painted by Willem van Mieris (1662-1747) in the 17th century (It is the painting on the right side in the image above; MIERIS, 17--). The painting depicts the Old Testament biblical story from the Book of Daniel, about a woman, Susana, pursued by two elders who wanted to have sexual relations with her (Figures 6 and 7). Susanna is the beautiful wife of a rich Jew. Two elders who are designated judges go to the Jews’ houses to offer counsel to the people. They begin to observe Susanna and to desire her. Then, when she goes out into the gardens, they hide behind the bushes and trees. Greed and lust gradually increase until, faced with her refusal to respect love, fidelity and loyalty to her husband, they decide to blackmail her, saying that if she didn't have a relationship with him, they would accuse her of adultery. She asks God for justice. This story – which portrays the lies about a woman's loyalty and God's power to resolve injustices – represents a term from Lacanian psychoanalysis, presented in the Freudian set of impulses: the scopoc impulse²⁴, made by the eyes (LACAN, [1964], 1988). Unlike this artistic, biblical representation of “chasteness, innocence and vulnerability”, many artists preferred to “depict the more feminine and sensual aspects of her” (PHILPOT, 2004, p. 76) of this biblical passage, which can be perceived as a more male gaze²⁵. This allows us to reflect on the function of the eyes, no longer only a source of vision, but also the source of the libido (QUINET, 2002, p. 10, quoted by RODRÍGUEZ, 2021, p. 9). The gaze turns from a source of pleasure into a source of pain and misery when the impulse turns from a life impulse into a death impulse. It is remarkable that, at the time of the film’s release, a poster circulated

²³ In the novel, the image covering the hole in the wall is a motel license. In the series, it is a lake landscape, the place where Norman discards the bodies of his victims. This image shows a mother bear walking around a lake followed by her cub; On the horizon, we see three layers of mountain ranges surrounding this lake. Topologically, it is the place where the lake receives and captures water from these mountains (Figure 9), in addition to referring to the lakes in the book and film, where Norman deposits the bodies of his victims, and this makes the choice of painting quite significant. Added to this, there is the presence of a mother bear guiding her cub; reminding the viewer of the power that Norma exercises over her son.

²⁴ Although it is necessary to think about a “male gaze” in artistic works in any study, in this article, the male gaze is thought of, even if superficially, only as concrete events: Hitchcock's invitation to do so is, obviously, the paintings.

²⁵ There has been a tradition of painting this biblical scene since the Renaissance, a period in which it became “a popular subject chosen by artists and patrons to be displayed in religious and private places” (CURRY, 2022). The scene has since been painted by Pinturicchio (1492-1494); Lorenzo Lotto (1517); Jan Matsys (c. 1540 -1560); Tintoretto (1555); Alessandro Allori (1561); Annibale Carracci (1590); Annibale Carracci (1590); Ludovico Carracci (1598); Cornelis van Haarlem (1599); Rubens (1607); van Dyck (1621-1622); Guido Reni (1620-5); Massimo Stanzione (1643); Rembrandt (1647); Artemisia Gentileschi (1649); among others, until the 20th century.

with Hitchcock pointing to the painting in an invitation to look through the hole, transforming the spectators into voyeurs as well (RODRÍGUEZ, 2021).

Another painting from the film, which was not included in the series, is “Venus with a mirror” in the corner of the office room (In Figure 5 it is to the left of the painting pointed by the director; see Figure 8). It was painted by Titian in 1555 (TITIAN, c.1555). This painting shows Venus, in a sensual pose, laying in bed and gazing into a mirror. Eros²⁶, her son with Mars and Greek god of carnal love, holds the mirror. What is intriguing about this painting is the fact that Venus cannot see herself. Only the viewer can see her, because her eyes are reflected in the mirror. It is noteworthy that, if Venus looks in the mirror, the image she should see is her reflection. However, in the case of the painting, her reflection looks at the viewer.

This is significant in the film because it does not refer to primitive narcissism, which exists in an Oedipal process and is important in the creation of the Ego, nor to the hesitations of a specular image, in which the double can be identified with a point located in the Other, beyond the mirror, and which would in turn look at the subject, generating anguish. (LACAN, [1962-1963], 2005, p. 58). It works like a voyeur formation, that the scene invites us to look through the mirror: in the scene, Mary’s naked body. What is reflected in the mirror is desire, expressed by the reflected image of the spectator, or better, his double. The mirror is not only that of the painting but, as Christina Metz writes (METZ, 1975, p. 15), the mirror that the cinema screen can represent. Desire looks at us and our eyes look back, and this gaze, together with the act of looking, is crucial in understanding the representation of psychosis. Voyeur is present in scenes like the erotic opening of the film, Norman visually ‘devouring’ Marion through the hole when he spies on her. Interestingly, in the book, he actually sees Mary’s reflection, not Mary herself, when he spies on her through the hole. (HORNOS, 2012).

It is worth emphasizing that the presence of these paintings in the film’s setting provides an interesting game of masks, in which Marion both embodies the persona of Susana, as she is a victim of Norman’s scopic desire, and Venus, as she appears sensual and desirable in front of from the bathroom mirror. Just like the figure painted by Titian, Mary looks at herself and at the same time an implicit observer, presented in the character of Sam (whom she thinks about while looking at herself in the mirror) and virtual observers, in this case, the spectator of the film and the reader of the book. The scene that represents the same moment of the narrative was transposed from Bloch’s text to Hitchcock’s film with some changes in composition, referring to another semiotic system.

²⁶ Within a psychoanalytic perspective, the elements of the painting – Venus and Eros – are written, from this perspective, pointing out the relationship between mother and child, which is the keynote of the plot of the three works.



Norman is peeping at her through the hole. She is undressing, going in the direction of the bathroom, but she turns her body quickly to see something in the room, which the spectator cannot see, maybe the mirror of the book's plot. In both scenes, each one within its semiotic possibilities, the manifestation of the *scopic* impulse as a life impulse is remarkable. Mary/Marion wants herself and wants to be wanted by her boyfriend Sam. In the book, she makes a dance move and blows a kiss to herself, and to the implied/virtual viewer of her naked image in the mirror. However, in addition to Sam's eyes and the eyes of the spectator or the reader, there are Norman's eyes watching everything, like the elders in Susanna's painting, through the hole in the wall. Seen by Norman, the woman's gestures act as the "start" that triggers Norman's invasion of the bathroom, culminating in the murder. There is, therefore, a supplementary relationship between the two paintings, which, not by chance, are next to each other in the motel's office. The following is a transcript of that scene from the novel:

And that's what she was going to do right now, take a nice, long hot shower. Get the dirt off her hide, just as she was going to get the dirt cleaned out of her insides. "Come clean, Mary. Come clean as snow." She stepped into the bathroom, kicking off her shoes, stooping to slip her stockings off. Then she raised her arms, pulled the dress over her head, tossed it into the next room. It missed the bed, but she didn't care. She unhooked her bra, swung it in an arc, and let it sail. Now, the panties. For a moment she stood before the mirror set in the door and took stock of herself. Maybe the face was twenty-seven, but the body was free, white, and twenty-one. She had a good figure. A - damned - good figure. Sam would like it. She wished he was here to admire it now. It was going to be hell to wait another two years. But then she'd make up for lost time. They say a woman isn't fully mature, sexually, until she's thirty. That was something to find out about. Mary giggled again, then executed an amateurish bump and grind, tossed her image a kiss and received one in return (BLOCH, 1959, p. 29).

Bates on the beat: the series in the middle of *Psycho*

The series *Bates Motel* was produced by Carlton Cuse, Kerry Ehrin and Anthony Cipriano, and shown in A&E. It had 5 seasons of 10 episodes, with about 45 minutes each. The series presents some modifications from the book and Hitchcock's adaptation. Some people call it a contemporary prelude to the previous works. But there are some mutations in the story, like the development of parallel narratives including criminal economic activity, pot plantation, and sexual offenders that kidnap women to torture and abuse them. Some events could work to confirm the prelude interpretation,

but others are mutations, movements of contemporary artistic texts, by addition or substitution, that allow the adapted text to exceed the previous originals.

The opening of the series shows a motel sign in blue neon light. The camera focuses first on the entire sign, then on a specific letter, one at a time, before focusing on the entire sign again. With each focused letter, the light flickers and buzzes, which is very common with neon lights. The sequence of letters shown forms the acronym EMS, which could refer to the Emotion Motor System. (See the frames in Figures 17, 18, 19 e 20). This system was discovered by scientists of the biological area only a few decades ago. As of today, little is known about this system, but it is recognized to be responsible for controlling automatic reactions for protection. Besides, the EMS controls specific emotional behaviors, such as the desire for the sexual act. General changes in the body, such as increased muscle tension, which controls the genitals, begin in this system, in addition to behaviors associated with specific emotions, such as fear, anger, happiness, etc. (HOLSTEGE, 2016).

Supplement²⁷ about the house as a character: Norma-n/Norm-a/Normal, peeping through the hole, seeing the mirror

The house in *Psycho* (See Figure 10) is built in Victorian Gothic style, which has inspired many horror houses. Its architecture often includes mansard roofs divided into four sides, becoming more vertical, and cornices for decoration; and a type of window named oculus²⁸.

Hitchcock would have been inspired by Edward Hopper's painting named "House by the Railroad", painted in 1925 (See Figure 11) (JACOBS, 2007; AZAMBUJA, SANTOS JR., ARAUJO, 2017). In the same way, this painting would have been inspired by a real house, property of Thomas Gagan (Figure 12). His daughter, Amo Gagan (1911-2002) remembered seeing through the window, when she was 13, a young painter, probably Hopper, sitting outside the house, sitting by his painting stand while working on the famous picture. Another inspiration for the house was the Kittredge family mansion, built in 1860 in Santa Cruz, California. Rumors suggest that this house is inhabited by ghosts (Figure 13; (BOCHNER, 1996; GUNZ, 2010). An interesting similarity between this house and the one in *Psycho* is its position, , at the top of a hill. Another possible influence, according to Steven Jacobs (JACOBS, 2007, p. 127), for the house at the top

²⁷ In the Derridian sense.

²⁸ When the house is considered ugly, it is called Californian gingerbread.

of the hill, was the Charles Addams comics²⁹. (Figure 14 e 15).

In the book *The Wrong House: The Architecture of Alfred Hitchcock*, by Steven Jacobs, there is a very clever interpretation of the houses of Hitchcock movies, especially *Psycho*. The author designs the ground plan, showing the layout of the constructions, namely the mother's house and the motel (See Figure 16). He calls this type of building "Schizoid architecture". The house is majestic, ruined, and it is complemented by the modernist rectilinear geometry of the motel. We would add to this reading that the top is the hallucinating space, while down the hill is the site where Norman is connected to reality.

In his well-known text "The Mirror Stage" ([1949], 2005), Lacan brings the idea of the formation of an image of the self from the image of the Other, seen in the mirror. This process becomes important for the unification of the self, to reflect an image of another, which is recognized as the image of the looking subject. In the first stage of the Oedipal process, the child is alienated into a dual relationship with the mother, in satisfaction of his own desire.³⁰ The presence of the father (the Name-of-the-Father: [O]B), by interrupting the relationship between child and mother, causes frustration and allows entry into the symbolic order. In the absence of the father, the child grows in a relation in which the other does not exist, only the self. In this place, where the child would be making a register of the difference and the absence, there will be only a void. The subject needs a lack, which is constitutive of him as a desiring being, and, without this, psychosis is triggered. The last stage of this process is castration. Between being, the first stage, and having phallus, there is a symbolic mutilation, when the personified figure of the symbolic father impedes the relation between child and mother. This allows the child to one day identify with his father, the Ego ideal.

This synthesis, sometimes deemed a misunderstanding, is very necessary to comprehend that failure to manage the symbolic order results from this process. That is because "the inadequacy of the metaphoric effect will provoke a corresponding hole at the place of the phallic signification" (LACAN, 1998 [1949], p. 558), and this signifier is responsible for completing "in both sexes the questioning of the sex" (*Ibid.*, p. 555), and enable the subject to take a stand in the face of castration.

In this sense, we decided to delve deeper into a topic not yet explored in the literature about the film, which is the other representation of the mirror, but not for its

²⁹ If the famous TV series of Addams Family is in 1963, therefore, after the *Psycho* film production, the comics by Charles Addams were drawn in the 1930s. (REBELLO, 2013). We identified in Brazil one paper that mentions, even without reference, something about this house's aesthetic influence. (See this in AZAMBUJA, SANTOS JR., ARAÚJO, 2017).

³⁰ "It is in the name of the father that we must recognize the support of the symbolic function which, from the dawn of history, has identified his person with the figure of the law." (LACAN, [1966] 2005, p. 50).

reflection, that is, the image (its subject), represented by the doubles listed previously. Rather, we propose something like a sign element of the scenography, made visible through the floor and ground plans of the Bates' home and motel made by Jacobs (2007, Figure 16). This plan reveals the motel as an L-shaped building as if seen from a mirror, which would be Norman's perspective. L, for us, is the letter that allows Norman to surpass the signifier "Norma", in an attempt at a certain normality, in conjunction with this missing letter, Norma-l³¹, soon lost when confronted by the girl. his surface where he can see his reflection is the motel. Besides being a source of income – a location where people can stay when taking a trip, arriving by car and parking near their room – this building identification with the mother — or in fact being his mother. represents a place where Norman can touch reality; that is, where Norman can try to be normal. His path to normality, to being a normal person, is written by adding this letter to his name. The place where the subject can touch the real, downstream, is the motel. There, the hole in the wall, through which he looks, is where the world looks back at him; no longer as a subject who seeks the object of desire, for *jouissance*, but from where the world sees him, in

Although Lacan warns us about the possibility of misuse of the mathematical theory of the set, it is important to think about relationships, avoiding the implications of totality, or purification. (LACAN, [1966], 1998, p. 654). His name contains her name with the addition of the letter N, Norma-n. This letter could also be thought of in the mathematical sense, meaning a number of elements that can be shared between sets. Knowing these elements depends on known parameters, and can be related to a contraction of "and", which means togetherness.

In the Oedipus complex, if the mother is responsible for the child's libidization, it is castration, operated by the father, that allows not only the interdiction but also the entry into the cultural and symbolic world. Therefore, the absence of the father, and consequently the castration complex, may cause a disorder of personality formation. In fact, the absence of the establishment of the castration complex, that is, of the law, may result in a refusal to abandon the mother as an object of desire and, thus, the child transforms it into an object of identification. But this attempt cannot be completed, precisely because he has developed a psychosis.

According to Checcia (2004), this is because the Other is where the father is a

³¹ An analysis of the representation of the motel's floor plan (Figure 16) allowed us to perceive this play on words and relate it to Norman's disorder, which is linked to the way in which he enters the symbolic world, where the chain of signifiers emerges. . In the absence of the norm – the rules, the law that would be represented by the father – that would allow him to leave the Oedipal process, replaced by Norm, which does not leave his mind, an identification problem arises, being the primary cause of all events that culminate in tragic consequences.

signifier that represents the law as the signifying chain. The Other is not one element, but a set of elements. It could be thought by the addition of the letter N³² to her name that he is not Norma, like her mother. By the way, “Norma” is a Latin word lent to English, becoming “norm”, which means “an accepted standard or a way of behaving or doing things that most people agree with”³³, akin to rules.

The absence of the letter L in its normal shape can come from the absence of the father, or the father’s name, and the presence of the castrating mother, who was very protective and domineering, and with whom he will be identified in the story. With this norma-n/norma-l notation, we are considering both the transit of visions, through the mirrors, and the lights, whose movement is responsible for the reflection in the mirror. This reflection would not be the real father’s reflection but his own, the authority image that can lead his desire³⁴.

Some conclusions

The relation between the book, the film and the TV series is very interesting. They are connected not because of the accuracy of the adaptation from the first original, Robert Bloch’s novel. For this initial adaptation, various procedures were used for the intersemiotic transit: from book to film through intersemiotic translations, and from book/film – both considered as originals – to TV series through adaptation as a hypertext in a transtextuality process., This represents, as Genette phrases it, “all that which puts one text in relation, whether manifest or secret, with other texts.” (GENETTE, 1982 quoted by STAM, 2006, p. 29). In the specific case of *Bates Motel*, the expanded plot was built in an overlapping world, made possible through “snowball effects” (RYAN, 2013,

³² From our perception of the play on words, other aspects can be considered, such as a topological difference in the land, Norma’s old house at the top of the hill and the motel at the base of the land; but this can be done by other critics, perhaps ourselves, in future works.

³³ Cambridge Dictionary, University Press, 2022. (our translation.)

³⁴ Considering other word games, there is a Brazilian article, written by Esteves (2017), about an introduction to the construction of the characters Norman and Norma in the TV series. Even though the distended idea was not studied in that monograph, the way the author chose to treat Norman and his mother, in the title of the text, is very interesting: Norma(n). This gives us the possibility of qualifying, as we have already said, this play on words in the relationship between Norman and his mother, which we could connect to the meaning we are trying to construct here. If we take Norma as an element of a domain (n) – which completes the name of her son –, we can mean a condition (that of the law and its form, even without the concrete father, but with some marks on its mother), and as a condition for the set this will represent the son’s name, Norman. Thus, the meaning of this “n” domain is, for us, the condition of having grown up without the figure of the father, whose presence contributes to the formation of oneself and the construction of oneself as a desiring subject. In the case of this narrative, when the mother replaces the father, the son makes her an object of identification. For the symbolic, which lacks a signifier, this letter, for the son, can represent the lack of his father, trying to represent something that could not be represented either by images or words, since “the organizing principle of the signifier is legibility [a condition of the letter], and not representation” (LACET, 2003, p. 58, our translation).



p. 363): “[...] a certain story enjoys so much popularity or becomes so prominent culturally that it spontaneously generates a variety of either same-medium or cross-media prequels, sequels, fan fiction, and adaptations”, and spurred by the need for spin-offs, which always creates new paths.

Therefore, the questions of the double were productive in the book, recovered from Hitchcock’s film and explored in some significant elements, which were necessary to sustain the narrative in *Bates Motel*. Among these elements, we highlight in this paper: the house and motel of the Bates family; the taxidermy practiced by Norman (one of the narrative pillars of the two other media, which is possible to see in the filmic sequence analyzed here, for the construction of Norman’s change of mood)); Norman’s voyeurism and his conflicted relationship with his mother, Norma; and his sexual desire for his mother (more explicit in the series than in the movie and book).

We could read something about the conflict between imaginary and symbolic, and the construction of the real, as a vector for the development of Norman’s Oedipal complex and his traumas, which generate neurosis, and in this case, psychosis. Most interestingly among our original contributions are the shapes and structures that represent this, and how these elements work in these narratives. In this sense, our main objective was not a conventional comparison of these artistic works (a novel, a film and a TV series), but a distinct critical gaze, a different way to perceive them. The mirrors, doubles, images, words, and representations, seeing all of them through the mirrors, observing all things through the hole, and trying to see ourselves looking through the mirrors of the painting, as Hitchcock invites us to do.

As for these notes, we know that much has already been said about *Psycho*, most of it not systematized. For this reason, we have tried to resume the dialogue with other studies. We believe, therefore, to have contributed to these studies in that we have raised some important aspects of Hitchcock’s narrative that have not yet been observed and discussed, such as the relevance of the painting *Venus in the Mirror* and the intermediality between the soundtrack composed by Bernard Hermann, the new analysis about the functioning of the composition “Impressioni Brasiliane” (1927), by Ottorino Respighi, as a *mise-en-abyme*, and the use of the song “Crying”, by Roy Orbison, in the TV series.

Equally interesting is the question of the letter L, seen as a mirrored reflection of the motel’s floor plan. We believe that, without the image constructed by others, Norman is unable to develop the idea of the Other, because, for him, there is only the Self. Due to the absence of his father, there is no interruption in the relationship between him and his mother, so Norman he could not develop himself. At the motel, Norman can see the “normal” world and touch normality without being a normal person. As we have



shown, this game of words, carried out by the displacement and insertion of letters, is work with the signifiers Norma/Norman/normal. This Norma-n transit can be understood as an attempt to construct “normality”, exceeding the signifier “Norma” and trying to become “norma-l”. The letter L, which was seen reflected in the mirror, may be a representation of the absence of a signifier for the symbolic. Therefore, writing and recording draw the symptom and, at the same time, show mother and son facing each other in the mirror, as we saw in Titian's painting, “Venus in the mirror”, in which Venus and her son Eros are represented. In line with this reading, we identified another wordplay in the opening of the TV series, in which combined letters form “EMS”, an acronym that well illustrates and represents the problem of the psycho. These appointments undoubtedly direct us to other future works, in which we can broaden the discussion on the narrative games, and those generated by intersemiotic activity of the transit between the book, the film and the TV series.

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Images



Figures 1 and 2: Frames associated in sequence. Scene from the film, during a dialogue between Norman Bates and Marion Crane. Source: *Psycho* (1960).



Figure 3: Scene from the film, during a dialogue between Norman Bates and Marion Crane. Source: *Psycho* (1960).



Figure 4: Scene from the film, during a dialogue between Norman Bates and Marion Crane. Source: *Psycho* (1960).



Figure 5: Frame captured from the DVD edition of the film. (RODRÍGUEZ, 2021, p. 8).



Figure 6: [Willem van] Mieris, *Susanna and the Elders* (RODRÍGUEZ, 2018; 2021).



Figure 7: *Susanna and the Elders*, by Willem van Mieris (MIERIS, [17--]).



Figure 8: *Venus and the Mirror* by Titian (c.1555).

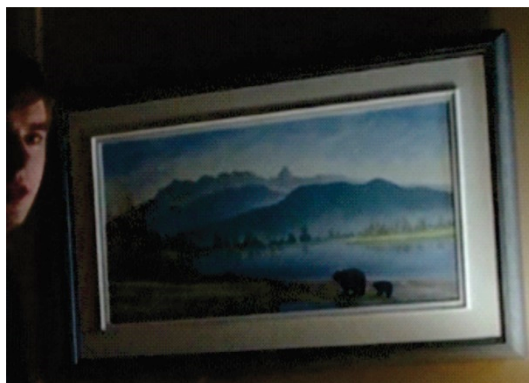


Figure 9: Frame of a scene in the office of the motel, captured by us from the TV series *Bates Motel* (2013-2017).



Figure 10: Frame from the Bates house, captured by us.



Figure 11: the painting *A House by the Railroad*, oil on canvas, by Edward Hopper, 1925.
(EDWARD HOPPER, 2021).



Figure 12: Thomas Gagan's House (BOCHNER, 2010).



Figure 13: Santa Cruz gingerbread house (BOCHNER, 2010).



Figures 14 e 15: Look Magazine Photograph Collection/Library of Congress (KARASIK, 2018).

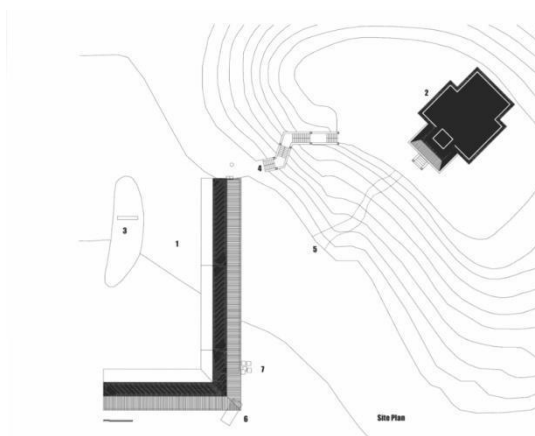


Figure 16: SchizoidArchitecture building plan, in the book *The Wrong House: The Architecture of Alfred Hitchcock* (JACOBS, 2007, p. 118).

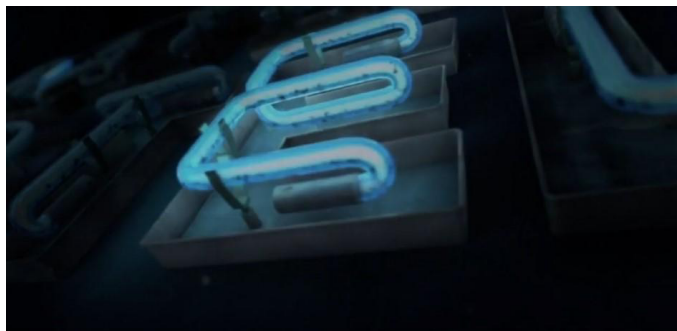


Figure 17: Frame captured by us from *Bates Motel* (2013-2017).
Bates Motel sign lighting up during the opening of the series (focus on the letter E).



Figure 18: Frame captured by us from *Bates Motel* (2013-2017).
Bates Motel sign lighting up during the opening of the series (focus on the letter M).



Figure 19: Frame captured by us from *Bates Motel* (2013-2017).
Bates Motel sign lighting up during the opening of the series (focus on the letter S).



Figure 20: Frame captured by us from *Bates Motel* (2013-2017).
Bates Motel sign lighting up during the series opener.

Received on: 12/05/2022. Round 1: Reviewer A 02/13/2023. Reviewer B 03/13/2023.
Reviewer C 05/26/2023. Round 2: Reviewer 10/25/2023. Approved on: 12/01/2023.

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Article information:

Research project result:

Not applicable.

Sources of financing:

Not applicable.

Ethical considerations:

Not applicable.

Declaration of conflicts of interest:

Not applicable.

Previous presentation:

Not applicable.