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**NORMA AND NORMAN BATES' RELATIONSHIP AND THE
ADVENT OF DEATH IN THE TV SHOW *BATTES MOTEL*
THROUGH ADAPTATION AND INTERSEMIOTIC
TRANSLATION**

CAMPINA GRANDE - PB

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Monografia apresentada ao Curso de Licenciatura em Letras - Língua Inglesa do Centro de Humanidades da Universidade Federal de Campina Grande, como requisito parcial para a obtenção do título de Licenciada em Letras – Língua Inglesa.

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ABSTRACT

In the communicative universe, translation is present everywhere: outdoors, movies, and TV shows are also forms of translation (BASSNETT, 2002). Noting that adaptations from one media to another have become more and more popular and considering that adaptation is a form of adjusting stories by transcoding, reinterpreting and recreating (HUTCHEON, 2011), this study presents the relationship between Norma and Norman Bates as well as the analysis of Norma's death and how it is represented in both contexts (novel *Psycho* and TV show *Bates Motel*) and investigates: i) which of scene and character descriptions in the advent of Norma Bates' death remain and which ones are modified from *Psycho* to the TV show *Bates Motel*? why do they differ and with what apparent purpose?; ii) does the adaptation cause any radical change in the reason why Norman killed his mother? More specifically, this investigation attempts to: i) analyze the relationship of mother and son and the advent of Norma's death in *Psycho* and in *Bates Motel*; ii) identify intersemiotic elements in Norma's and Norman's construction through the first four seasons of the TV show, comparing it with the novel. Theoretically, this paper presents: i) From Textual to Intersemiotic Translation (BASSNETT, 2002; BRANCO, 2016; GENTZLER, 2009; HUTCHEON, 2011; OUSTINOFF, 2011; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004); ii) Language and Representation (BASSNETT, 2002; OUSTINOFF, 2011; PLAZA, 2003); iii) Adaptation (HUTCHEON, 2011; HUTCHEON; O'FLYNN, 2013); iv) Cinema Narrative (BERNADET, 2006; DIAZ CINTAS; REMAEL, 2007). Methodologically, this research follows the conceptual research typology (WILLIAMS; CHESTERMAN, 2002) and the descriptive and bibliographic methodology, considering the interpretative paradigm and the qualitative typology (MOREIRA; CALEFFE, 2008). The concepts aforementioned help build the corpus analysis and selection, divided in: i) selection of ten (10) scenes excerpts and twenty-one (21) images from season one; selection of eight (08) scenes excerpts and fifteen (15) images from season two; selection of five (05) scenes excerpts and thirty-one (31) images from season three; selection of fifteen (15) scenes excerpts and twenty-two (22) images from season four; ii) selection of fifteen (15) passages from the narrative of *Psycho* (1959). All scenes excerpts have been selected using *Bandicam* program and the scenes selected from the first four seasons of *Bates Motel* have been taken from *Netflix*. The results show that: i) Norma's death does have a different presentation, following adaptation theories used as theoretical background (HUTCHEON, 2011; HUTCHEON, O'FLYNN, 2013): In *Psycho*, Norman mixes strychnine with coffee, which makes Norma suffers in agony, whereas in *Bates Motel*, Norman killed his mother in an attempt to kill himself as well by lightning the broken furnace, filling the house with carbon monoxide; ii) the adaptation does not cause a radical change in the reason why Norman killed his mother. The reason is the same in both medias: he wants his mother and he cannot stand the possibility of losing her. This study is concluded by a coherent and important point of view that brings together Norma and Norman Bates' influence upon each other.

KEYWORDS: *Bates Motel*. Intersemiotic Translation. Adaptation. *Psycho*.

RESUMO

No universo comunicativo, a tradução está presente em todos os lugares: outdoors, filmes e programas de TV também são formas de tradução (BASSNETT, 2002). Notando que adaptações de uma mídia para outra se tornaram cada vez mais populares e considerando que adaptação é uma forma de ajustar histórias por transcodificação, reinterpretação e recriação (HUTCHEON, 2011), este estudo apresenta a relação entre Norma e Norman Bates, bem como a análise da morte de Norma, como ela é representada nos dois contextos (*Psycho* e a série *Bates Motel*) e investiga: i) quais das descrições de cena e personagem no advento da morte de Norma Bates permanecem e quais são modificadas de *Psycho* para a série *Bates Motel*? Por que eles diferem e qual o propósito aparente? ii) a adaptação causa alguma mudança radical no motivo pelo qual Norman matou sua mãe? Mais especificamente, esse estudo: i) analisa a relação entre mãe e filho e o advento da morte de Norma em *Psycho* e nas *Motel Bates*; ii) identificar elementos intersemióticos na construção de Norma e Norman nas quatro primeiras temporadas da série de TV, comparando-o com o romance. Teoricamente, esse estudo apresenta: i) Da Tradução Textual à Intersemiótica (BASSNETT, 2002; BRANCO, 2016; GENTZLER, 2009; HUTCHEON, 2011; OUSTINOFF, 2011; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004); ii) Linguagem e Representação (BASSNETT, 2002; OUSTINOFF, 2011; PLAZA, 2003); iii) Adaptação (HUTCHEON, 2011; HUTCHEON; O'FLYNN, 2013); iv) Narrativa de Cinema (BERNADET, 2006; DIAZ CINTAS; REMAEL, 2007). Metodologicamente, esse estudo segue a tipologia da pesquisa conceitual (WILLIAMS; CHESTERMAN, 2002) e a metodologia descritiva e bibliográfica, considerando o paradigma interpretativo e a tipologia qualitativa (MOREIRA; CALEFFE, 2008). Os conceitos supracitados auxiliam na construção da análise e seleção do corpus, divididos em: i) seleção de dez (10) trechos de cenas e vinte e uma (21) imagens da primeira temporada; seleção de oito (08) trechos de cenas e quinze (15) imagens da segunda temporada; seleção de cinco (05) trechos de cenas e trinta e uma (31) imagens da terceira temporada; seleção de quinze (15) trechos de cenas e vinte e duas (22) imagens da quarta temporada; ii) seleção de quinze (15) passagens da narrativa de *Psycho* (1959). Todos os trechos de cenas foram selecionados usando o programa Bandicam, as cenas selecionadas das quatro primeiras temporadas de *Bates Motel* foram retiradas da Netflix. Os resultados mostram que: i) A morte de Norma é apresentada diferentemente, seguindo a Teoria de Adaptação (HUTCHEON, 2011; HUTCHEON, O'FLYNN, 2013): Em *Psycho*, Norman mistura estricnina com café, o que faz Norma sofrer em agonia, enquanto em *Bates Motel*, Norman mata a mãe em uma tentativa de se matar também, acendendo a fogueira quebrada que enche a casa com monóxido de carbono; ii) a adaptação não causa uma mudança radical no motivo pelo qual Norman matou sua mãe. O motivo é o mesmo em ambas as mídias: ele quer a mãe e não suporta a possibilidade de perdê-la. Este estudo é finalizado por um ponto de vista coerente e importante que reúne a influência de Norma e Norman Bates, um sobre o outro.

PALAVRAS-CHAVE: *Bates Motel*. Tradução Intersemiótica. Adaptação. *Psycho*.

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1 INTRODUCTION

This study involves the analysis of the relationship between Norma and Norman Bates as well as the analysis of Norma's death and how it is represented in both contexts (novel and TV show). The analysis of Norma and Norman Bates' relationship will help to understand the possible factors leading the son to kill his mother. To carry out the study, Intersemiotic Translation, Adaptation and Cinema studies are the main theories focused on.

The interest in the theme is related to the fact that we are surrounded by visual communication: in the newspaper, in advertising, outdoors, magazines, websites, movies and TV shows. The way visual communication is interpreted differs from one person to another, i.e. when you read or hear the word *car* you think about a specific car, with a specific color and developer, and it might be different from the way I imagine it. In his novels, Eco (2013, apud. BRANCO 2016) set up an environment by describing where the story happens so that the character can move in a space that he/she can be imagined by readers.

Taking visual communication into account, Plaza (2013) claims that every thought is translation. Visual elements are interpreted while watching an ad, a movie, reading comic books and so on. Some signs are adapted to another signs, such as a novel is adapted to a movie, or a movie is adapted to a TV show. Each transition from one sign to another (either verbal or non-verbal) will have different intersemiotic views by the producer/translator with losses and gains, not necessarily compromising the work due to its new interpretation/construction of an already existent work.

Adaptations from one media to another have become more and more popular. Considering that adaptation is a form of adjusting stories by transcoding, reinterpreting and recreating with the purpose of pleasing a new public, the change is inevitable (HUTCHEON, 2011). Regarding adaptations for the cinema and TV shows, some of the academic and journalistic critics consider them as secondary and inferior, apart from the source media. To public in general literature might be superior in relation to adaptation due to this old value, but according to statistic research (HUTCHEON, 2011), in 1992 about 85% of all Oscar's best film winners were adaptations, showing its relevance.

In the context of this study, according to the novel *Psycho* translated into Brazilian Portuguese¹, Alfred Hitchcock² bought over three thousand *Psycho*'s books available in a book

¹ *Psicose*, Robert Bloch; translated by Anabela Paiva, Rio de Janeiro: Darkside Books, 2013.

² Nicknamed as "master of suspense", Hitchcock was an American film director and producer, well known for his classic works: *Psycho* (1960), *The Birds* (1963) and *Vertigo* (1958).

store and locked them in a shed five blocks from home so that the viewers did not know the end of the story before watching his homonymous movie.

Psycho is a thriller novel written by Robert Bloch in 1959. Bloch wrote over 30 short stories and novels, most of them science fiction, crime fiction and most influentially, horror fiction (*Psycho*). He was one of the youngest members of Lovecraft³ Circle, who was Bloch's mentor and one of the first to encourage and support him through his writing process. *Psycho* tells the story of an intricate relationship between an overprotective mother (Norma Bates) and her son (Norman Bates). Norma is a very jealous mother who tries to control the son from the books he reads to his personal and physical needs. This extreme bond leads Norman to get more and more attached to his mother as if there were no one else in his world. He suffers from some mental disorders which starts with blackouts getting worse throughout time, and that is when he embodies his mother's personality, sometimes becoming too dangerous and even murdering anyone who might be or turn into a threat for him and for his mother.

Bloch's real inspiration to Norman Bates was the real case of Edward Gein⁴, also known as The Butcher of Plainfield. He was an American murderer and a body snatcher who used to exhumed corpses from a local graveyard. The corpses had to have the same characteristics as his mother and he used parts of it to make belts, socks, plates and masks with the skin of their faces and he also collected their vaginas, specially his mother's, which he painted in silver color. According to local police investigations he occasionally wore women's suits and talked to his mother as if she were alive.

One year after *Psycho*'s release (1959), Alfred Hitchcock adapted the book into a homonymous movie. *Bates Motel* is an American TV show adapted from Alfred Hitchcock's *Psycho* (1960) movie, created by Carlton Cuse, Kerry Ehrin and Anthony Cipriano and produced by Universal Television for A&E Cable television in 2013. The TV show goes through Norman Bates' (Freddie Highmore) teenage years, giving a previous overview of how his psyche unravels, the bond relationship between son and mother and the way Norma Bates (Vera Farmiga) tries to protect her son and those around him from himself.

Concerning adaptation, the novel and the TV show have points in common and one of them is Norma Bates' death, caused by his son, Norman, having the death differently represented in the novel and the TV show. In the novel Norman kills his mother and his stepfather, Joe Consideine, by poisoning them with strychnine⁵ by mixing it with coffee. On the

³ H. P. Lovecraft was an American author, well known as his horror fiction books.

⁴ *The "Ed Gein" Story*, written by Timothy (2015);

⁵ Strychnine is a poisonous substance with a bitter taste used as a rat poison.

TV show *Bates Motel* season 04, episode 09 entitled *Forever*, Norman (Freddie Highmore) kills his mother by lighting the broken furnace and closing all doors and windows so that the air cannot get in nor out, causing carbon monoxide to fill Norma's (Vera Farmiga) bedroom. The son lies down on her side expecting to die with her when suddenly the Sheriff Alex Romero (Nestor Carbonell), who is married with Norma Bates gets into the house, opening all windows and doors trying to save them, but only Norman is saved. The TV show has the scene of Norma's death adapted. After Norma's death, Norman exhumes her body in a desperate way, claiming that now she is safe with him and that they are now forever together.

Throughout the novel Norman presents symptoms of a psychological disease, called *Dissociative Identity Disorder*, well known as *Multiple Personality Disorder*, a mental condition characterized by at least two or more distinct personality states. In *Bates Motel* the mental disorder is explored in detail, beginning with short blackouts, which increase in longer blackouts and Norman does not remember what he does or what happens while he passes out. Throughout the four seasons investigated here the blackouts get worse, leading Norman to become someone dangerous for him and for those around him. In some blackouts he turns into Norma, he gets dressed like her and talks like her, in a complete motherlike personality.

What calls my attention the most, concerning the novel and the TV show is that the story involves a real mental disease, being as dangerous as it is in the novel and TV show. It seems relevant to discuss themes related to mental conditions and to support those who might suffer from any disorder, considering that there is a way out and there are people who care and want to help, be them psychologists, family or friends. It is important to mention that it is not only about mental conditions explored in both contexts but in general, such as anxiety and depression. We all must be aware of the people we know and care about, especially when they suffer from one of those diseases mentioned above.

There are some people that did not know about the novel or the film, and the TV show has opened a way for them to know and get interested in the previous story. To sum up, my motivation to work with this theme came from my preference for stories/films/TV shows dealing with either death/crimes or psychological issues plus the atmosphere of melancholy and death all mixed together with thriller and horror fiction with a foot on the real world, and *Psycho* and the TV show present these aspects.

1.1 Research Questions

To solve the matter concerning the reasons why and how the son killed his mother, the study is organized in two guiding questions:

1. Which of scene and character descriptions in the advent of Norma Bates' death remain and which ones are modified from *Psycho* to the TV show *Bates Motel*? Why do they differ and with what apparent purpose?

2. Does the adaptation cause any radical change in the reason why Norman killed his mother?

To answer the guiding questions above, I present the following objectives:

1.2 Objectives

General Objective

To analyze the relationship of mother and son and the advent of Norma's death in *Psycho* and in *Bates Motel*, identifying intersemiotic elements in Norma's and Norman's construction through the TV show, comparing it with the novel.

Specific Objectives

i) To observe and describe the narrative construction of Norma's death in *Bates Motel*, compared to her death in the novel;

ii) To identify and study the intersemiotic elements in the characters' construction in the TV show and in the novel;

iii) To elaborate on the implications of the adaptation and the use of intersemiotic translation in the novel and in the TV show to construct on the idea of death in the narrative.

To achieve the objectives proposed above, some technological tools, such as *Bandicam* and *Bandicut* will be used to select scenes from the first four seasons of the TV show *Bates Motel* that help describe the characters' construction. By doing so, some excerpts from the novel

Psycho will be selected to be compared with the construction of the relationship between Norma and Norman Bates in the TV show.

This study will be organized in five sessions: Session 02, **Theoretical Background**, exploring the theoretical concepts on intersemiotic translation, adaptation and cinema narrative. Session 03, **Methodology**, presenting the type of research, the steps followed to select the corpus and the procedures of data collection. Session 04, **Data Analysis**, presenting the study of the narrative construction of the characters in the TV show and in the novel, helping me see some possible factors leading Norman to kill his own mother. Session 05, **Final Remarks**, presenting the conclusion towards the implication of the use of intersemiotic translation, adaptation and cinema narrative in the study of both medias (TV show and novel).

2. THEORETICAL BACKGROUND

This research is based on three main theoretical studies:

- From Textual to Intersemiotic Translation: This topic goes through Translation Studies and their implications as well as Intersemiotic Translation' theories that give support to this research, observing points concerning Representation;
- Language and Representation: The topic involves theories concerning Language and its representation through different cultures and contexts;
- Adaptation: The topic involves theories concerning how adaptations are made, the process and the implications to this study;
- Cinema Narrative: The topic stresses the main theories concerning the cinema production and the camera movement categories which will be helpful during corpus analysis.

2.1 From Textual to Intersemiotic Translation

In the communicative universe, translation is present everywhere, not only in poems and books translated via intralingual and interlingual categories: outdoors, movies, and TV shows are also forms of translation. Throughout history, translation has been seen as a secondary activity, a mechanical process rather than a creative process, made by anyone with a basic knowledge of the target language and of his/her mother tongue, and at that time translation was seen as a “low status occupation” (BASSNETT, 2002, p.13), passing the mistaken idea that

translation is an ordinary and simple activity, focusing on the final work and not in what lies beyond the translation process.

Since the early 1960's considerable progress has been made in the field of translation studies. Scholars and linguistics started to improve the concept of translation focusing on specific theories. Lefevere (apud. BASSNETT, 2002) argues that the purpose of translation studies is to “produce a comprehensive theory which can also be used as a guideline for the production of translations” (BASSNETT, 2002, p. 17). This concept relates theory and practice, focusing on creative process.

According to Oustinoff (2011), translation diversifies to assume new forms and it is considered as a conceptual and cognitive operation in which the translator is not only a mere producer, but a creator. Literature and poetry are commonly not well accepted when translated from their source language to another language due to canonic value: when translating these texts from one language to another some important and unique parts will be missed. The concept of translation postulated by Haroldo de Campos (apud. PLAZA, 2003, p.28) stresses that translation will always be “a parallel creation or recreation, autonomous but reciprocal”⁶ (our translation). However, the American poet Robert Frost argues that poetry is what is missed in translation (1973: 159, apud. GENTZLER, 2009). Literature is seen as a representation in which we can comprehend the real world and ourselves. In translation texts are reborn, being reinterpreted and recreated, leading the original text to perpetuate over time in new forms and interpretations. Each translation gives new life to the text (GENTZLER, 2009).

Concerning translation activity, Will (apud. GENTZLER, 2009) argues that language is both unstable and stable and he goes through a methodology which gives the translator the poetic license to do the necessary changes concerning the transition from a language to another. The poetic license was not well accepted by the contemporaneous theorists of that time due to their beliefs of an “unethical definition of translation as a transference of a message from one code to another”⁷ (GENTZLER, 2009, p.54. Our translation).

Venuti (apud. GENTZLER, 2009) considers translation as an invisible practice in the United States and by doing so, the author argues that translators tend to omit themselves in their works leaving all credits to authors. Two main problems concerning these aspects are postulated by Venuti: first, translators become submissive to authors making their translations to be

⁶ “...*sempre recriação ou criação paralela, autônoma, porém recíproca*” Haroldo de Campos (apud. PLAZA, 2003, p.28).

⁷ “...*é antiética à própria definição de tradução como transferência de uma mensagem de um código para outro*” (GENTZLER, 2009, p.54).

considered as a secondary work. The second problem involves “the omission of the cultural and linguistic differences in the foreign text that the act of translating aims to transmit to the target culture”⁸ (apud. GENTZLER, 2009, p.63. Our translation).

According to Oustinoff (2011), one of the most translated texts is the Bible, which lasts for generations and it has been translated into over 2.233 languages, having the objective of making the word of God accessible in different languages, but, according to Bassnett (2002), Bible translation still has a political function.

Jakobson (apud. BASSNETT, 2002) presents three categories of translation:

- A. Intralingual translation or *rewording*: Where the changes are presented within the same language. Legal terms are hard to comprehend for people who do not know it, and it can be considered as an example of intralingual translation: A newspaper must have to use this category of translation to clearly explain the legal verdict to their readers;
- B. Interlingual translation or *translation proper*: Translation from one language into another;
- C. Intersemiotic translation or *transmutation*: Interpretation of verbal signs by means of signs of nonverbal sign systems. What is expected concerning intersemiotic translation is “a reflection on the meanings and ideas that go beyond transposing words between languages”⁹ (BRANCO, 2016, p.173, our translation).

To exemplify the concept of sign presented in the intersemiotic translation category above, Plaza (2003) says that sign is a representation of something to someone, and when we think, the translation of what we have inside our mind is automatically produced. Plaza (2003) goes further stressing that every thought is a translation of another thought, which leads to the idea that the second thought is not possible without the first one, relating these ideas with Peirce’s (2005) conception of sign, arguing that for something to become a sign it must represent something, creating the image of idea and facts.

According to Plaza (2003), every sign has three references¹⁰:

⁸ “...apaga as diferenças linguísticas e culturais do texto estrangeiro que o próprio ato de traduzir alega transpor para a cultura receptora” (VENUTI apud. GENTZLER, 2009, p.63).

⁹ “...A reflexão sobre os sentidos e ideias que vão além da transposição de palavras entre línguas”. (BRANCO, 2016, p.173).

¹⁰ “Todo o signo possui três referências: a) a função representativa que o torna representação; b) a aplicação denotativa, ou ligação real, que põe um pensamento em relação com outro; c) a qualidade material que dá ao pensamento sua qualidade”. (PLAZA, 2003, p.49).

- a) *The representative function*: Which makes it a representation;
- b) *The denotative application*: Puts one thought in relation to another;
- c) *The material quality*: Gives the thought its qualities.

Santaella (2004) based on Peirce (1992a) presents some examples concerning these three sign references postulated by Plaza (2003): The representative function does not depend on the material aspect of the sign nor its connection with the object, it depends on “what the sign is for the thought”¹¹ (SANTAELLA, 2004, p.53, our translation). The denotative application creates a real connection of one thought in relation to another. The material quality is how the thought is expressed, which gives its qualities.

Furthermore, Peirce (2005) postulates three representations of sign¹²:

- a) *Icon*: It has an abstract relation of similarity with what it represents, for instance, a picture of a tree: the sign is the image and the object is the tree concerning the way it was represented;
- b) *Indication*: It has a concrete relation to its representation, for instance, footprints in the sand indicate that someone or something has passed through that place or a cloudy day with grey clouds indicating that it is going to rain;
- c) *Symbol*: It represents the object according to its convention, for instance, a country flag, which represents a specific country.

Taking into account the forms of sign system, the cinema and television have been increasing its representations. Some forms of media have been adapted to another media in order to recreate stories in a new point of view (HUTCHEON, 2011), and by making a comparison between translation and adaptation, the main difference is that adaptation has much more liberty to recreate and it does not demand loyalty to the original work.

¹¹ “...daquilo que o signo é para um pensamento”. (SANTAELLA, 2004, p.53).

¹² The examples mentioned on the three representations of sign have been postulated by myself.

2.2 Language and Representation

Linguistics has been contributing to Translation Studies. Considering language, Oustinoff (2011, p. 127) argues that language is more than just words and it represents a variety of possibilities in which each person will have different associations:

A language is not just a set of words, it is also and specially a way of thinking, of dreaming, of imagining, of seeing the world. We do not make the same associations of ideas, the same mental constructions, the same reasoning from one language to another. (OUSTINOFF, 2011, p.127, our translation)¹³.

According Peirce and Bakhtin (apud. PLAZA, 2003), language is social: every single question creates new answers and every answer creates new questions, leading us to the concept that language is unstoppable. Edward Sapir (apud. BASSNETT, 2002) stresses that language works as a guide to social reality and he says that two languages are not so similar that both can express the same culture and social reality in the same way, because each language represents different cultures and its respective realities.

The Soviet semiotician Juri Lotman (apud. BASSNETT, 2002) postulates language as a *modelling system*, whereas Literature and arts in general are postulated as a *secondary modelling system*, which infers that both Literature and arts in general are “derived from the primary modelling system of language” (BASSNETT, 2002, p. 23). Lotman stresses that

No language can exist unless is stepped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language. (BASSNETT, 2002, p. 23).

Taking into account Lotman’s statement, Bassnett (2002, p.23) claims that language is “the heart within the body of culture” and the interaction between two languages results in “the continuation of life-energy”. Language can be inferred as the core of cultures and a path to know them.

According to Oustinoff (2011), from a descriptive field, Translation Studies become explanatory, increasing the field of study and emphasizing the meaning of words, not only its pure translation. Language, then, is seen as sign, both in Linguistic field (first postulated by

¹³ “Uma língua não é apenas um conjunto de palavras, é também e sobretudo uma maneira de pensar, de sonhar, de imaginar, de ver o mundo. Não fazemos as mesmas associações de ideias, as mesmas construções mentais, os mesmos raciocínios de uma língua para outra. ” (OUSTINOFF, 2011, p.127).

Saussure) and in Translation Studies, and regarding translation, Bassnett (2002) postulates examples of translating from the source language (SL) to the target language (TL), taking into account that the translator has to be aware of the differences concerning both languages, always attempting to its context, situation and cultural context, i.e. the Italian word *ciao*, used both for greetings and departures. In this specific context, when translating this word to, for instance, English, the translator has to pay attention to the context so he/she may know if it is more suitable to translate as *hello* or *goodbye*.

2.3 Adaptation

The process of adaptation is not new. Considering the commercial background, adaptation focuses on economic aspects of the entertainment industry. The public might have different reactions in some transpositions from one media to another due to the differences presented, making adaptors feel concerned with the public. One of the main adaptation theoretical beliefs is that when dealing with classic stories, the public will require loyalty, such as Dickens and Austen book adaptations. According to Stam (apud. HUTCHEON; O'FLYNN, 2013), for some people literature might always be superior over any adaptation, and it is caused by its canonic value.

Being a creative process, adapting involves reinterpretation and re-creation (HUTCHEON, 2011), which means that something might be taken away and another one will be added. According to Stam (2000, apud. HUTCHEON, 2011), creative process consists of losses and gains, some things will always be taken away and other ones will be placed. Hutcheon and O'Flynn (2013) say that telling the same story but in different points of view can create a new form of interpretation. Considering literary books, either following the story in every detail or putting aside some components of the story does not guarantee the success reached by them. In adaptations the main characters could be present, such as from *Psycho* to the TV show *Bates Motel*. The characters Norma and Norman Bates are presented but in different forms.

Adaptations are frequently compared with translations (HUTCHEON, 2011). The main difference is that adaptation does not require loyalty such as translations from one language to another. Adaptation has liberty to (re-) create in many different forms and the changes are unavoidable in this work (HUTCHEON, 2011). Describing adaptation, Hutcheon and O'Flynn (2013, p. 09) postulate that adaptation is “a transposition of a recognizable other work or works, a creative and interpretative act of appropriation/salvaging, an extended intertextual

engagement with the adapted work”. According to the authors, adaptation will always involve (re-)interpretation and (re-)creation.

Therefore, an adaptation cannot be considered as a secondary work. Hutcheon and O’Flynn (2013) argue that adaptation is “a derivation that is not derivative” and “a work that is second without being secondary” (HUTCHEON; O’FLYNN, 2013, p.09), which means that an adapted work cannot be secondary and less important than the original work. An adapted work must have its own value and importance. According to Hutcheon and O’Flynn (2013, p.121), “for an adaptation to be successful in its own right, it must be so for both knowing and unknowing audiences”, uniting those who already know the original work and those who approach the work for the first time through the adapted one.

Concerning adaptations to cinema, Christian Metz (1974:44, apud. HUTCHEON; O’FLYNN, 2013, p.03) stresses that

...cinema tells us continuous stories; it ‘says’ things that could be conveyed also in the language of words; yet it says them differently. There is a reason for the possibility as well as for the necessity of adaptations. (METZ, apud. HUTCHEON; O’FLYNN, 2013, p.03)

Adaptations for the cinema and TV have been gradually increasing. According to VEJA¹⁴, in 2017 at least fourteen books were expected to be adapted in 2018, including *The Handmaid’s Tale* and *Annihilation*. The movie *The Shape of Water* (2017) has won an Oscar for *Best Picture* and *Best Director*¹⁵, and it is an adaptation of a movie called *Creature of the Black Lagoon* (1954)¹⁶. These adaptations have something in common: They are focused on presenting a new point of view upon its respective original medias and tends to attract new public.

According to IPEA¹⁷ (*Instituto de Pesquisa Econômica e Aplicada*), at least eight out of ten Brazilian Internet users illegally download copyrighted content. 91% of teenagers from 10 to 15 years old are more likely to illegally download not only movies and TV series/show but also music content and games. Building upon the cinema adaptations, the following topic presents its history and features.

¹⁴ Taken from <<https://veja.abril.com.br/entretenimento/grandes-livros-que-ganharao-adaptacoes-no-cinema-e-na-tv-em-2018/>>. Accessed on June 3rd, 2018.

¹⁵ Taken from <<https://www.theguardian.com/film/2018/mar/05/oscars-2018-full-list-of-winners-live>>. Accessed on June 3rd, 2018.

¹⁶ Taken from <<http://cinpop.com.br/a-forma-da-agua-e-inspirado-em-o-monstro-da-lagoa-negra-revela-del-toro-158219>>. Accessed on June 3rd, 2018.

¹⁷ Taken from <<https://tecnoblog.net/101210/pirataria-brasil/>>. Accessed on June 22nd, 2018.

2.4 Cinema Narrative

The first footage seen on the cinema (Paris, December 28th, 1895) was in black and grey and presented a locomotive in movement. The public got scared due to the illusion exposed only by the movement of a locomotive almost jumping off the screen, and that is what the cinema shows: the illusion of reality in movement. Some scientists at that time worked hard to express the illusion of reality by using artificial tools. Paintings and photography can give us this idea of reality, but according to Bernadet (2006), what was missing was the movement, an important feature that creates reality better.

What we see on screen is an illusion due to the immobility of the frame (BERNADET, 2006): cinema creates movement by putting together static frames (it is 24 frames per second, called fps that are projected) creating an illusion of movement. Our eyes are not fast enough to perceive the static frames, which leads us to see a continuous movement.

Bernadet (2006, p.14, our translation) says that "... there was not any interest in projecting on the screen what we can see better with our own eyes. But the movement itself seduces"¹⁸. Concerning cinema, the movement itself leads the viewer to compare what he/she sees on the screen with his/her own life. Cinema puts on the screen parts of our reality and as postulated by Bernadet (2006), it can go beyond: Cinema is not only the reproduction of the reality but the vision of the human being as well, projecting on the screen stories (fictional or nonfictional) that excite the public. Every film has a purpose: either economical, critical or commoving, the movie tends to touch the viewer.

According to Diaz Cintas and Remael (2007, p. 45), "films are texts of a great semiotic complexity in which different sign systems co-operate to create a coherent story". Semiotic complexity becomes present due to the visual and oral differences concerning cultural variety. For instance, some movies are not well accepted in some countries due to their religious and political beliefs that might not contrast with the story or the representation of signs.

Delabastia (1989:199, apud. DIAZ CINTAS; REMAEL, 2007, p. 47) makes an analysis that regarding the components of the filmic sign, in which he presents four categories of communication channels:

¹⁸ ... pois não via nenhum interesse em projetar na tela "o que vemos melhor com os nossos próprios olhos". Mas o movimento em si seduz.. (BERNADET, 2006, p.14)

1. Visual presentation – verbal signs: Newspapers, names, labels and every written documents that might appear on the screen;
2. Visual presentation – non-verbal signs: The photography of the movie;
3. Acoustic presentation – verbal signs: Dialogues and songs;
4. Acoustic presentation – non-verbal signs: Background noises and instrumental music.

Concerning the construction of a movie story, narrative begins to take form with the use of camera movement. By letting go immobility the cinema creates a dislocation through space that helps the exploration of the environment. Some movies are considered too complex due to their hard-to-understand languages, and a factor that led to cinema language evolution was the movement of camera. Camera mobility can create a 360° degrees movement, a *travelling* back and forth, up and down (Bernadet, 2006) and so on. Some space fragments can be shot and trimmed. The camera can shoot a vast space or very restricted ones (a hand, for instance). To shoot such distances, some modifications related to camera positions must be considered. Building upon these aspects, Bernadet (2006) says:

To shoot a fragment of space, a part of an object or a person in front of you, the camera has to take a certain position. When a person is being shot, the camera can stand the same height as two people stand when they look at each other or the camera can stand in a higher position and shoot from top to bottom (high angle shot), or from below to the top (low angle shot). The position the camera assumes in relation to what it shoots is called angle.¹⁹ (BERNADET, 2006, p. 36, our translation).

Camera movements have many lengths, as postulated by Bernadet (2006):

- a) Long Shot: Shows a huge space that the characters cannot be identified;
- b) Full Shot: Shows a group of characters that can be recognizable on a certain environment;
- c) Medium Long Shot: Shows the character from roughly the knees up;
- d) Medium Shot: Shows the character from the waist up;
- e) Medium Close Up: Shows the character from the chest up;
- f) Big Close: Shows only the character's face.

¹⁹ “*Para filmar um fragmento de espaço, uma porção do objeto ou da pessoa que está na sua frente, a câmera tem que assumir uma determinada posição. Supondo-se que se filma uma pessoa, ela pode ficar aproximadamente na altura em que ficam duas pessoas de pé quando se olham ou pode estar numa posição mais elevada e filmar de cima pra baixo (câmera alta) ou, ao contrário, de baixo para cima (câmera baixa). A posição que a câmera assume em relação ao que ela filma é chamada angulo.*” (BERNADET, 2006, p. 36)

Camera movement can represent a precise emotion, as Medium Close Up and Big Close that shows the character emotions (anger, joy, happiness, grieving) and Medium Long Shot demonstrates the interaction between two or more people. The low angle shot shows the characters' power upon someone or something and it can also demonstrate a nonetheless feeling of the human being if it shoots a huge building, for instance (BERNADET, 2006). High angle shot can show a powerless and vulnerable character.

Building upon the theoretical aspects presented above, next, the methodological steps followed to achieve the objectives of this study. The type of research adopted and an overview concerning the corpus together with the procedures adopted to collect the data will also be described.

3 METHODOLOGY

This section is divided into three subsections: The first one involves the type of research used in this study, the second subsection concerns the corpus with an overview of the TV show through the four seasons used as corpus to achieve the aim of this paper, an overview of the novel and finally, the last subsection introduces the procedures of data collection.

3.1 Type of Research

Taking into account that this study is in the Translation field, specifically a study involving Intersemiotic Translation, the methodology here described is based on Williams and Chesterman's (2002) conceptual research typology. Although the authors first divide the type of research in conceptual and empirical, considering the procedures adopted in this study the conceptual research is the main basis of the methodology. According to Williams and Chesterman (2002), conceptual research

aims to define and clarify concepts, to interpret or reinterpret ideas, to relate concepts into larger systems, to introduce new concepts or metaphors or frameworks that allow a better understanding of the object of research. (WILLIAMS; CHESTERMAN, 2002, p. 58).

The descriptive and bibliographic methodology, considering the interpretative paradigm and the qualitative typology postulated by Moreira and Caleffe (2008) will be involved to the data based on approaches towards Adaptation and Translation Studies. According to Moreira

and Caleffe (2008), the interpretative paradigm is a way “(...) to interpret and to articulate experiences related to the world (...)”²⁰ (MOREIRA; CALEFFE, 2008, p. 62).

3.2 Corpus

To explore the corpus analysis, this section will first present the definition of corpus postulated in Pagano (2001). According to Baker (apud. PAGANO, 2001, p. 98, our translation), corpus is “(...) any collection of entire texts (...) in electronic format, automatically analyzable or semi-automatically”²¹. Although the corpus of this study involves different medias, TV show and novel and not only texts, the definition of corpus according to Pagano (2001) is still useful to the main purposes of this study.

To achieve the purposes of this study, the TV show *Bates Motel* has been chosen together with the novel *Psycho* (1959) as the Corpus of study. The first four seasons of *Bates Motel* have been used, being enough to the construction of the characters and to the advent of Norma’s death, which is presented on the 4th season.

3.2.1 *Psycho* (1959) Overview

Norman Bates is a quiet and mysterious forty years old man that lives alone and runs the Bates Motel in Fairvale. The motel is not going like expected due to a bypass constructed which leads the highway deserted. He argues a lot with his mother, she seems very overprotective and challenges Norman, several times, tries to control the son even though he is a grown man. Norman claims that he is too weak to face the mother and says that she is already old and needs some cares. In a rainy night a woman called Mary Crane checks in the motel and Norman helps her with some information concerning the local because she has got lost. Mary Crane is getting away after stole \$40,000 dollars from her boss. She is seeking for a better life with her fiancé Sam Loomis, they have been in a long distance relationship and she wanted to pay her debts and start over with him.

Norman asks Mary to have dinner in his house because it is raining and she cannot go to a nearby restaurant. He clearly shows that he does not know how to interact with women,

²⁰ “(...) interpretar e articular experiências em relação ao mundo (...)” (MOREIRA; CALEFFE, 2008, p. 62).

²¹ “(...) qualquer coleção de textos inteiros (...) em formato eletrônico, analisáveis automaticamente ou semi automaticamente (...)” (BAKER apud. PAGANO, 2001, p. 98).

he has never been with a woman before and he got nervous when he has to communicate with one. She accepts the offer and they start to talk about their lives. Norman seems agitated when she asks about his mother, Mary realizes that Norman and his mother have a complicated bond relationship and asks him to put his mother in an institution. He got angry and screams that his mother is normal and not crazy. Mary excuses herself and goes to her motel room to have a shower and finally rest. While she is undressing, Norman sneaks her on the other side by a tiny hole on the wall. He is drinking and passes out in his office chair. Mary goes to the bathroom to have a shower and suddenly an old lady shadow appears inside the bathroom and stabs her several times.

He wakes up and finds Mary's body on the floor covered by blood and then he realizes that is his mother's fault. He thinks about the possibility to let his mother get arrested but he knows that he cannot handle it, being apart from his mother is too much to take. Furthermore, he decides to protect his mother, he knows that she is ill. Norman cleans up the crime scene and disposes Mary's corpse, her belongings and her car in a swamp.

Meanwhile, Lila (Mary sister) talks with Sam about Mary disappearance. The investigation leads to Alborgast, a private detective that Mary's boss has hired to find out where she is with his money. The detective tracks Mary until he finds out that she changed the car and that she stopped at Bates Motel. Alborgast asks some questions to Norman, he denies everything but then he lets scape the fact that she had dinner with him. Furthermore, he says that she continued her travel and have not said anything more. Alborgast informs Lila and Sam about Bates Motel and about Norman.

Lila and Sam try to contact Alborgast but they have got no reply. They decide to go after him in Fairvale. They find the local sheriff and ask some questions concerning Norman Bates. The sheriff says that Norman's mother has been dead for years, she wrote a letter saying goodbye and then she committed suicide by poisoning her and her lover, Joe Considine and right after this event, Norman was sent to a mental institution due to his mental breakdown. Lila and Sam decides to go to the motel to find some more clues, they check in and Lila tries to sneak in the house seeking for her sister. She goes to the basement and finds a corpse, Mrs. Bates mummified corpse. She screams and suddenly Norman appears with a butcher knife dressing like his mother used to dress. Sam goes faster than Norman and stops him before he could harm Lila.

At the police station Sam meets a psychiatrist that had examined Norman, he explains that Norman killed his mother and stepfather with strychnine and the police investigators find

out that he killed Mary Crane and Mr. Alborgast as well. The psychiatrist goes further and tells about Norman's mental condition: he impersonates his mother and dresses like her, becoming dangerous to anyone who might be a threat.

3.2.2 *Bates Motel* Overview

Bates Motel is an American drama thriller TV show created by Carlton Cuse, Kerry Ehrin and Anthony Cipriano and produced by Universal Television for A&E Cable television in 2013. The TV show has five seasons with ten episodes each, consisting in 40 to 50 minutes each episode and it was aired from March 18th, 2013 to April 24th, 2017.

The TV show is based on Alfred Hitchcock's *Psycho* movie (1960) and shows an intricate relationship between son and mother, Norman (Freddie Highmore) and Norma Bates (Vera Farmiga). They are moving out to a fictitious town called White Pine Bay, located in Oregon with a modern-day setting trying to start over after Norman's father death. In the TV show Norma buys a new place for them to living including a motel to manage, which Norma names with her surname, creating Bates Motel.

Norman is a very mysterious and introspective seventeen-year-old boy who tries to start a new life beside her mother. He has a peculiar relationship with Norma as she was the only person he cares about in the world, and this bond relationship gets worse throughout the episodes. He presents a mental disorder which lead him to experience blackouts that turns him into a violent person, especially when it is related to his mother's protection. If he feels that she is somewhat in dangerous or that someone is trying to tear them apart, he starts to get violent and tries to solve the problem by hurting and even murdering the person, such as what he tries to do with Dylan Massett (Max Thieriot), he is Norman's half-brother and suddenly appears in the house due to the lack of job opportunities where he once lived. Throughout the episodes Norman shows a jealous feeling about Dylan with Norma, even though she does not care about Dylan at least in the first seasons.

Norma Bates is an overprotective mother who tries to control the son as much as she can, from the friends he makes to the time-limit to come back home at night when she allows him to do it. She feels that any girl can separate them and due for that, she even controls with whom Norman will be allowed to date. Despite the fact that Norman is introspect, he knows some girls from the school such as Bradley Martin (Nicola Peltz) and Emma Decody (Olivia Cooke), a seventeen-year-old girl who suffers from CF (Cystic Fibrosis), a disease that affects

the pulmonary system and, right at the beginning of the TV show she falls in love with Norman. Even though the feeling does not seem to be reciprocal, she becomes a helpful friend of the family and starts to work at Bates Motel.

3.3 Procedures of Data Collection

The software *Bandicam*²² *Bandicut*²³ has been used to select and cut scenes from *Bates Motel*. *Bandicam* is a software designed by Bandisoft, useful for Video Capturing, Game Recording and Desktop Screen Capturing. It is a lightweight screen recorder available only for Windows platform that allows the user to capture screenshots and high-quality videos. *Bandicam* has an unregistered version and registered version. I have decided to use the unregistered version, because that program version allows a 10-minute recording, being enough for the purposes of data collection. The registered version allows over 24 hours of recording and has no watermark on the top of the video excerpts.

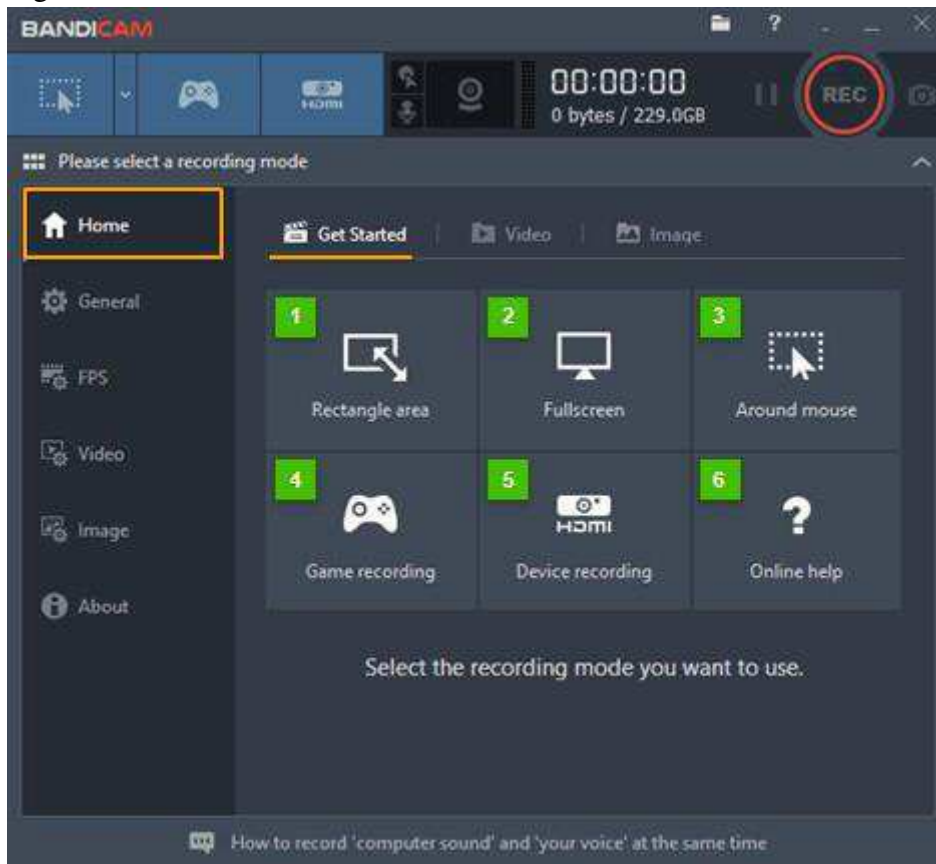
Bandicut is a video cutter and joiner software designed by Bandisoft with an easy-to-use interface. The program allows to trim parts of videos and extract audios from video to MP3, remove unwanted parts, merge segments and split into multiple files. As *Bandicam*, *Bandicut* has an unregistered and registered version and according to the needs of our data collection, the unregistered version has been used.

Bandicam and *Bandicut* main windows with its respective following procedures and features are presented in the following pages:

²² Available for download at <<http://www.bandicam.com/>>.

²³ Available for download at <<https://www.bandicam.com/bandicut-video-cutter/>>.

Figure 01: *Bandicam*'s main window



Available at: <https://www.bandicam.com/support/configuration/main_window/>. Accessed on May 29th, 2018.

The main window shows the variety of possibilities for using the program. The general features of *Bandicam* can be seen below:

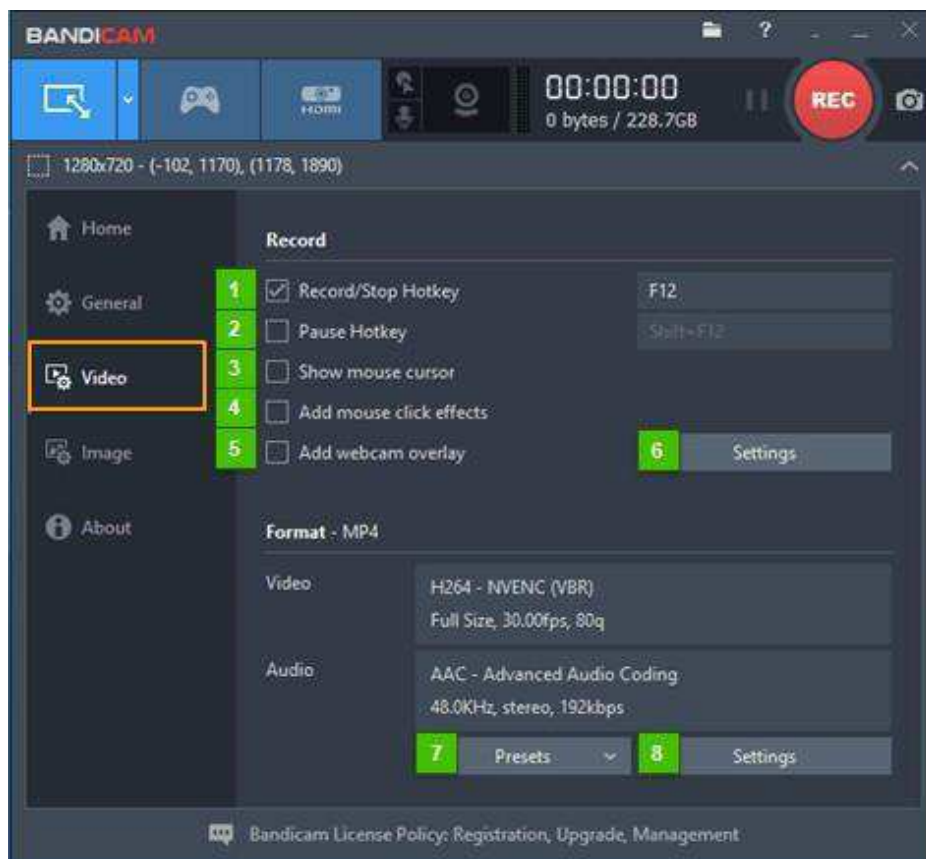
Figure 2: *Bandicam*'s menu features

- 1 **Rectangle area:** You can record a partial area in the rectangle window.
- 2 **Fullscreen:** You can record the whole screen of your display.
- 3 **Around mouse:** You can record around the mouse cursor being moved by the user over the desktop screen.
- 4 **Game recording:** You can record gameplay while showing FPS.
- 5 **Device recording:** You can record external video devices such as a Webcam, Xbox, Smartphone, IPTV, etc.
- 6 **Online help:** You can open the FAQ page of Bandicam

Available at: <https://www.bandicam.com/support/configuration/main_window/>. Accessed on May 29th, 2018.

In order to select video excerpts, I have been using the *Fullscreen* mode. Below, the *Bandicam*'s video menu and its respect features is presented:

Figure 03: *Bandicam*'s video menu



Available at: <<https://www.bandicam.com/support/settings/video/>>. Accessed on May 29th, 2018.

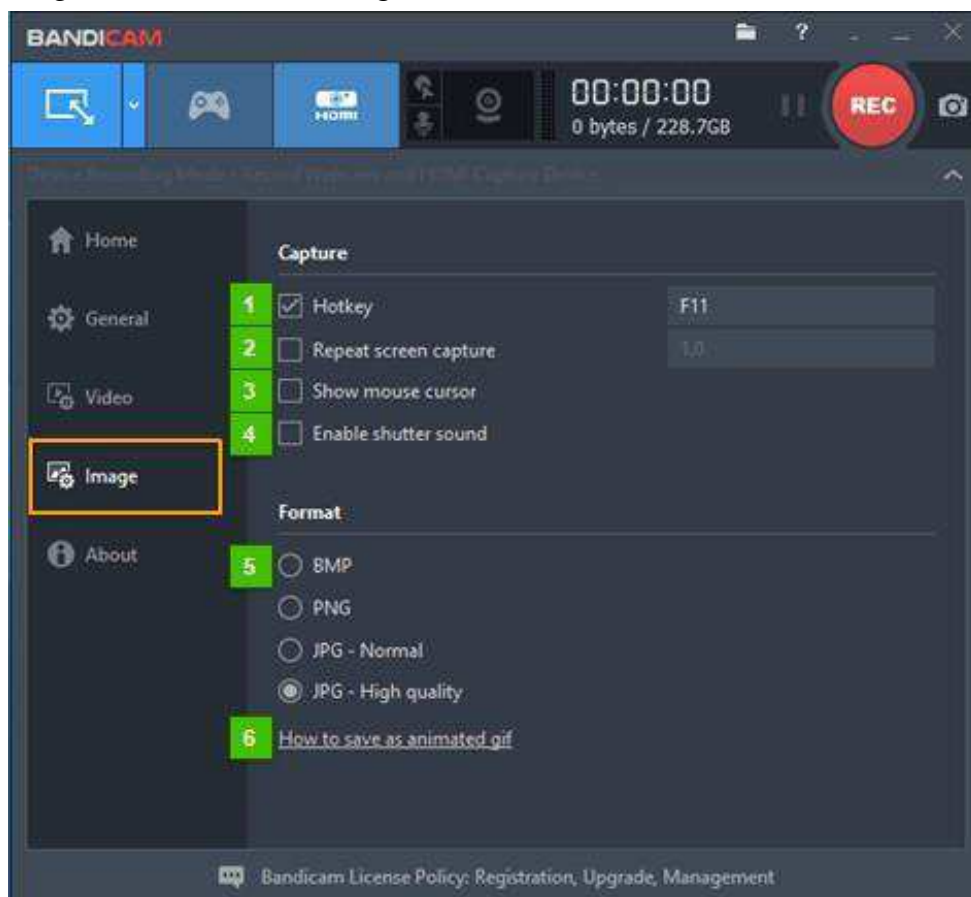
Figure 04: *Bandicam*'s video features

- 1 **Record/Stop Hotkey:** The hotkey for the 'Record/Stop' functions can be set.
- 2 **Pause Hotkey:** The hotkey for the 'Pause' function can be set.
- 3 **Show mouse cursor:** If this option is checked, the mouse cursor will be shown in the video capture.
- 4 **Add mouse click effects:** If this option is checked, the recorded video will have the mouse click effects/animation.
- 5 **Add webcam overlay:** If this option is checked, the webcam stream is recorded and merged within the main video.
- 6 **Record Settings:** The 'Settings' button under the 'Record' option helps make a choice regarding whether to record the sound and whether to add a logo/webcam.
- 7 **Presets:** The 'Presets' button under the 'Format' option can select a video format. (Such as those of YouTube and Smartphone, and for editing...)
- 8 **Format Settings:** The 'Settings' button under the 'Format' option allows the setting of the format of the video that will be recorded.

Available at: <<https://www.bandicam.com/support/settings/video/>>. Accessed on May 29th, 2018.

In order to start the video excerpts selection, I have been using the *Record/Stop Hotkey* F12 and to stop the selection, the hotkey F11 had been used, since the program allows the user to change these configurations. Below, the Bandicam's image menu is presented followed by its features:

Figure 05: *Bandicam's* image menu



Available at: <<https://www.bandicam.com/support/settings/image/>>. Accessed on May 28th, 2018.

Figure 06: *Bandicam's* image features

- 1 **Hotkey:** The 'Hotkey (F11)' option enables the users to designate the hotkey for image capturing.
- 2 **Repeat screen capture:** The 'Repeat screen capture' option enables the user to repeat the capturing at a certain interval. When the 'Repeat screen capture' option is selected and the hotkey is pushed, repetitive capturing will be initiated, while pushing the shortcut key once more will end the capturing.
- 3 **Show mouse cursor:** If this option is checked, the mouse cursor will be shown in the image capture.
- 4 **Enable shutter sound:** The shutter sound will be played when an image is captured.
- 5 **Format:** The 'Format' option allows the user to decide the format (BMP, PNG, and JPG) of the image that will be stored.
- 6 **How to save as animated gif:** Try [Honeycam](#) to make animated GIF/WebP/WebM image files.

Available at: <<https://www.bandicam.com/support/settings/image/>>. Access on May 28th, 2018.

In order to select images, the hotkey F11 has been used, and the image format chosen was *JPG – Normal*. The *Bandicut* main window and features are presented below:

Figure 07: *Bandicut*'s main window



Available at: <<https://www.bandicam.com/bandicut-video-cutter/support/bandicut-main/>>.

Accessed on May 28th, 2018.

Figure 08: *Bandicut*'s window features

- 1 **Bandicut menu:** It allows the user to check the major functions of Bandicut from the drop-down menu.
- 2 **Start Page, Cutter, Joiner and license information:** It allows the user to go to the start page, cutting page, joining page or license information page.
- 3 **Configuration:** It allows the user to configure the main settings related to Bandicut.
- 4 **Cut:** It allows the user to cut and save a certain part of a video.
- 5 **Split:** It allows the user to split a video into multiple equal files.
- 6 **Join:** It allows the user to join multiple videos or merge more than 2 video files.
- 7 **Register:** It allows the user to register the serial number purchased from the Bandicut purchase website.

Available at: <<https://www.bandicam.com/bandicut-video-cutter/support/bandicut-main/>>. Access on May 28th, 2018.

To cut video excerpts and to join the excerpts, the *Cut* and *Join* options have been used. Concerning the theoretical concepts and methodological aspects previously mentioned, the procedures of corpus collection in order to answer this paper's questions are presented below:

The scenes selected from the first four seasons of *Bates Motel* have been taken from *Netflix*²⁴ and they have been organized in four main files: a) the first one concerns a selection of ten (10) scenes excerpts and four (04) images from season one; b) selection of eight (08) scenes excerpts and twenty-three (23) images from season two; c) selection of five (05) scenes excerpts and thirty (30) images from season three; d) selection of fifteen (15) scenes excerpts and twenty (20) images from season four.

All seasons selected to analysis have been watched twice: the first one in order to take a general idea of the construction of the characters, and the second one to focus on the relevant parts of the seasons to be selected to this study. In order to know which season and episode the scenes have been taken, each one has its respective season and episode transcribed as SxxExx²⁵ (for instance, S02E05).

Furthermore, the selection of fifteen (15) passages from the narrative of *Psycho* (1959) related to Norma and Norman's construction and Norma's death have been selected. Taking into account the steps presented above, the comparison between the TV show and the novel through Intersemiotic Translation, Adaptation and Cinema narrative will be presented in this study and also the implications of the adaptation of the scenario of death in both contexts.

Following the methodological aspects presented above, the next topic presents the data analysis.

4 DATA ANALYSIS

This topic presents the analysis and discussion of the construction of Norma's and Norman's characters and their relationship in the TV show and novel, followed by Intersemiotic elements presented and its implications for this study.

4.1 Constructing Characters and Their Representation

Throughout the seasons of *Bates Motel* selected to this study, the construction of Norma and Norman Bates are differently presented if compared with the novel, considering that the TV show is an adaptation from Hitchcock's movie *Psycho* (1960), both adapted from the book

²⁴ *Netflix* is an online television and video streaming, available at <<https://www.netflix.com/>>.

²⁵ S represents the season and E represents its respective episode.

Psycho (1959), written by Robert Bloch. Taking into account that in adaptation some components are added and/or omitted (HUTCHEON, 2011; HUTCHEON, O'FLYNN, 2013), the movie *Psycho* (1960) is somehow represented in *Bates Motel*: Some components remain, such as the house and even the physical appearance of Anthony Perkins, who played the role of Norman Bates in the movie. In *Bates Motel*, Norman Bates was interpreted by the actor Freddie Highmore, who shows/expresses quite the same performance of Perkins, as seen below:

Figure 09: *Bates Motel* and *Psycho* movie house comparison



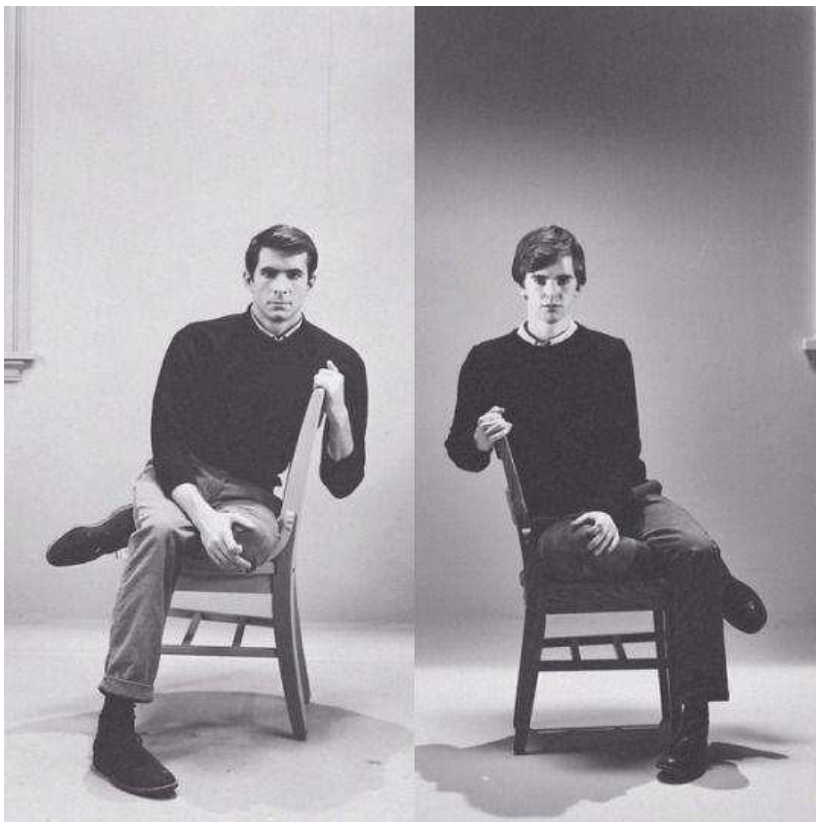
Taken from: <<http://ew.com/tv/2017/10/23/bates-motel-building-house/>>. Access on June 18th, 2018.

Figure 10: Freddie Highmore (*Bates Motel*) and Anthony Perkins (*Psycho*)



Taken from: <<http://ew.com/article/2016/06/16/bates-motel-psycho-norman-freddie-highmore-photo/>>. Access on June 18th, 2018.

Figure 11: Freddie Highmore (*Bates Motel*) and Anthony Perkins (*Psycho*)



Taken from: <<https://br.pinterest.com/pin/525654587743568049/>>. Access on June 18th, 2018.

The TV show portrays the teenage years of Norman Bates and due to that, the viewer can better understand how much his mother had such influence upon him and the intricate relationship of son and mother, considering that in the novel Norman Bates is a forty-year-old man and the events concerning his mother while she was alive have already happened. The characteristics of Norma Bates in the TV show are presented considering the narrative of the novel, once the mother is not presented in the movie, only at the end, already mummified by the son.

Moving on towards the study, it is important to present the characteristics of mother and son before the Intersemiotic Elements topic, which helps to answer the main questions regarding this study. The following two topics present Norma and Norman respective features.

4.1.1 The mother, Norma Bates

Norma Bates is presented as an overprotective mother in both contexts (TV show and novel), always controlling the son and protecting him from the unfortunate events. In *Bates Motel* the unfortunate events happen before and after they move out to a fictional city called

White Pine Bay. Throughout the four seasons chosen to this study, Norma's past is presented: she had an abusive father which somehow led her to find comfort and protection in her brother Caleb, even though she was sexually abused by him during her childhood. It is perceived that Norma developed the *Stockholm Syndrome*²⁶, a condition that leads the victim to experience a powerful feeling towards his/her captor or, in Norma's case, the rapist.

Figure 12: Vera Farmiga as Norma Bates (*Bates Motel*)



Taken from: <<http://g1.globo.com/pop-arte/noticia/2013/07/e-facil-culpar-mae-diz-vera-farmiga-sobre-papel-na-serie-bates-motel.html>>. Access on June 22nd, 2018. (TV show promotion picture).

After the events concerning Norma being sexually abused by her brother, she gets pregnant and decides to get married, but like her father, her husband is a violent and aggressive person, who turns their marriage into completely hell. From the abuse suffered by her aforementioned, she has Dylan and from the marriage she has Norman Bates, her favorite and beloved son.

Norman starts to have blackouts when he sees his father hurting Norma: Attempt to save his mother, Norman hits his father in the head with a blender, leading him to die. Norma hides the truth from him about what really happened, considering that Norman does not remember

²⁶ An overview concerning the syndrome's story and its features are presented on <<https://www.bbc.com/news/magazine-22447726>>; <<https://revistagalileu.globo.com/Sociedade/noticia/2017/08/de-onde-veio-o-termo-sindrome-de-estocolmo.html>>. Access on June 22nd, 2018.

what he does when he blacks out, and that is when Norma decides to move out and start over far away from the place they once lived.

Figure 13: Norman gets the blender to hit his father's head (S01E06) (00:36:34)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

They move out to White Pine Bay and own a house and motel, which further they named as Bates Motel. Norma's first son Dylan suddenly appears in White Pine Bay looking for her due to the lack of job opportunities in the town he used to live, and the relationship between Dylan and Norma starts to get worse since then, especially when Norman gets jealous about them.

Norman talks about this extreme bond between him and his mother on S01E01, entitled *First You Dream, Then You Die*. In the scene Norma and Norman are having a conversation inside a boat. Norman is presented in a Medium Close Up camera movement (BERNADET, 2006; DÍAZ CINTAS; REMAEL, 2007). He looks proudly and joyful while talking about the connection between him and his mother (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004) as presented on the next page:

Figure 14: Norman talks about the connection between him and Norma (S01E01) (00:40:02).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

Concerning Norma's characteristics in the novel, it is perceived that she is, as in *Bates Motel*, an overprotective mother but the posture adopted is different (HUTCHEON, 2011; HUTCHEON, O'FLYNN, 2013): She always confronts Norman by claiming that he ended up like this because he wanted to, even though she has never let him to have a normal life. An excerpt from the novel is presented below in order to give a brief example of how Norma treats her son:

"I make you sick, eh? Well, I think not. No, boy, *I* don't make you sick. You make *yourself* sick.

That's the real reason you're still sitting over here on this side road, isn't it, Norman? Because the truth is that you haven't any gumption. *Never* had any gumption, did you, boy?

Never had the gumption to leave home. Never had the gumption to go out and get yourself a job, or join the army, or even find yourself a girl (...).

That's right, Norman. I wouldn't let you. But if you were half a man, you'd have gone your own way." (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 12, 13).

It is noticed that although Norma controls the son, she tends to make him feel guilty for all the things he has not done as it was only his fault, not hers. Furthermore, an excerpt from the novel that contrasts with the way Norman is treated by his mother is presented. In the excerpt below, Norma talks about Norman's dependence on her like he has always been a child, not growing up enough to live away from her:

"You're Mamma's Boy. That's what they called you, and that's what you were. Were, are, and always will be. A big, fat, overgrown Mamma's Boy!" (*Psycho*;

The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 15).

Furthermore, Norman gets angry about Norma calling him *Mamma's Boy* and thinks about killing her. Norma, then, claims that he cannot do it because she is the one who has the strength and he needs her in any circumstance. He will never leave her:

"I know what you're thinking, Norman. I know all about you, boy. More than you dream. But I know that too – what you dream. You're thinking that you'd like to kill me, aren't you, Norman? But you can't. Because you haven't the gumption. I'm the one who has the strength. I've always had it. Enough for both of us. That's why you'll never get rid of me, even if you really wanted to. Of Course, deep down you *don't* want to. You need me, boy. That's the truth, isn't it?" (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 16).

In *Bates Motel* Norma controls with whom Norman is able to date. On season one he falls in love with Bradley Martin but his mother does not approve. Furthermore, by analyzing the images Norman appears to get angry about the decision of his mother (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004). He claims that it is always going to be Norma who decides for him and controls him, as presented below:

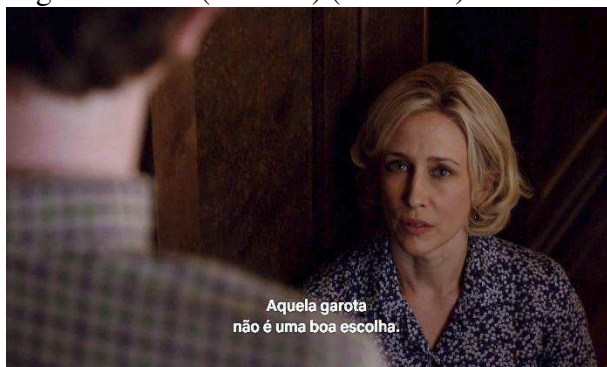
Figure 15: Bradley invites Norman to study and his mother does not let him go (S01E01) (00:15:29)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

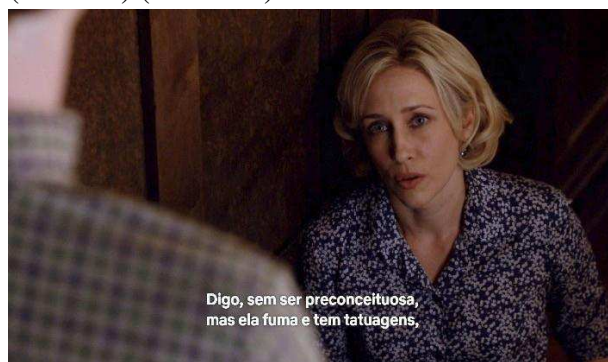
On season two Norman becomes friend of Cody Brennan, who he dates and have sex with. Emma Decody talks with Norma about the affair and, as on season one, Norma does not approve the son to date and forbid him to meet Cody again. She shows prejudice against the girl by saying that she smokes and has tattoos, as presented below:

Figure 16: Norma claims that Cody is not a good choice (S02E05) (00:38:22)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Figure 17: Norma's prejudice against Cody (S02E05) (00:38:31)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

By making a comparison between medias, in the novel Norman has never had a girlfriend before. It can be inferred that the TV Show adds events on Norman's life (HUTCHEON, 2011; HUTCHEON; O'FLYNN, 2013). On *Psycho* he talks with a new motel client, Mary Crane, about Norma's influence towards the subject mentioned above, claiming that he must stay with his mother, otherwise he would be lost. Mary, then, talks about Norman being a grown man and expected to act like one. Furthermore, it is perceived that he is afraid to get close to a woman:

"That's all right." His voice was faint. "I've never married. Mother was -funny- about those things. I-I've never even sat at a table with a girl like this before." (...) "Sounds odd, doesn't it, in this day and age? I know that. But it has to be. I tell myself that she'd be lost without me, now – maybe the real truth is that I'd be even more lost without her." (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 34).

"You aren't allowed to smoke. You aren't allowed to drink. You aren't allowed to see any girls. Just what *do* you do, besides run the motel and attend your mother?" (...) "Mr. Bates, you'll pardon me for saying this but how long do you intend to go on this way? You're a grown man. You certainly must realize that you can't be expected to act like a little boy all the rest of your life. I don't mean to be rude, but –". (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 35).

“They went through the hall, and he helped her on with her coat. He was clumsy about it, and for a moment she felt rising irritation, then checked it as she realized the cause. He was afraid to touch her. That was it. The poor guy was actually afraid to get near a woman!” (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 37).

Building upon the events that happened to Norma and considering adaptation context (HUTCHEON, 2011; HUTCHEON; O’FLYNN, 2013), some important characteristics concerning Norma’s personality and construction can be raised, such as the reason why she is so overprotective to Norman and the factors that lead her not to have the same feelings and cares about his first son as she has with Norman. Considering the TV Show context, it is perceived that she tries to protect Norman because he suffers from a mental disease and she thinks that what he does, he does not do by aiming to hurt someone, so, for her, he is not guilty. Considering Norma’s past, the incestuous relationship and the abusive marriage, Norman turns out to become his mother’s emotional refuge. He was the only one left for her and the only one who stand by her always trying to protect.

Considering the novel, it is possible to say that the relation between Norma and Norman happens with complexity over the narrative, and the possible factors that lead to it is that the reader can only perceive Norman’s side of the story, once Norma is already dead and the events concerning her all come from Norman’s psychotic mind. Therefore, taking into account Norman’s point of view regarding the mother, it is important to emphasize the extreme control that she has over the son. She does not talk with him as a protective mother who only cares about, but as a mother who confronts the son and say things that leave Norman angry, which leads him to do forbid things, such as murder people.

4.1.2 The son, Norman Bates

In both media, Norman Bates is presented as an introvert person. In the novel he does not have any friends, whereas on *Bates Motel* he tries to make friends but Norma seems not to allow, except for Emma Decody, due to her previous knowledge about the girl. The changes concerning the adaptation lead the TV Show to a new range of personal relations in Norman’s life (HUTCHEON, 2011; HUTCHEON; O’FLYNN, 2013). Above, an excerpt from the novel that presents Norman as an introvert person who is afraid of people and furthermore, an image of Freddie Highmore as Norman Bates in *Bates Motel*:

“It’s more than that, boy.” (*There it was again, “Boy, boy, boy!” drumming away, out of the jaws of death.*) “You hate *people*. Because, really, you’re *afraid* of them, aren’t

you? Always have been, ever since you were a little tyke. Rather snuggle up in a chair under the lamp and read. You did it thirty years ago, and you're still doing it now. Hiding away under the covers of a book" (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 14).

Figure 18: Freddie Highmore as Norman Bates (*Bates Motel*)



Taken from: <<http://g1.globo.com/pop-arte/noticia/2013/07/e-facil-culpar-mae-diz-vera-farmiga-sobre-papel-na-serie-bates-motel.html>>. Access on June 22nd, 2018. (TV show promotion picture)

In *Bates Motel*, when Norman tries to get close to someone his mother interferes claiming that the girls he gets close are not reliable and respectful enough for him. Usually Norman does not drink or smoke, and about that Norma says that she raises him not to be like the others but better, as seen below:

Figure 19: Norma finds out that Norman has been drinking (S02E06) (00:1:13)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Although Norman tries to have a normal life by sometimes hanging out and meeting new people, his mother attempts to control it as much as she can. Norman, otherwise, seems to let her command his life. On season one Norma is raped in the kitchen by the old owner of the house while Norman is meeting Bradley by running away from the house, and he feels guilty for not being there to protect his mother, although he comes back home in time to prevent something worse. Then, while he is looking for first-aid kit, Norma kills the rapist by stabbing him several times. The camera starts to move closer to Norman beginning with Medium Shot, then Medium Close Up and ending up with Big Close (BERNADET, 2006; DIAZ CINTAS; REMAEL, 2007). By analyzing the scene, Norman appears to get shocked by Norma's violence (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004):

Figure 20: Norma is raped by Keith Summers and kills him (S01E01) (00:25:24)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television (2013).

Norman's facial expression presented in the scene shows the astonishment to see his mother repeatedly stabbing the rapist with her hands dirty with blood. Perceiving that her attitude regarding the stabs was an overreaction, he gets horrified. It is possible to affirm that he has never thought about his mother being so violent. From the rape case on, Norman decides to protect his mother even more.

In the novel Norman has a complicated relationship with Norma. Throughout the narrative is perceived that he argues a lot with his mother and even though, he still wants to stay with her for the good things she has done and claims that if she has been acting weird is all his fault:

“...They don’t know how she took care of me all those years, when there was nobody else who cared, how she worked for me and suffered because of me, the sacrifices she made. If she’s a little odd now, it’s my fault, I’m responsible.” (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 36).

At the end of the narrative, Dr. Steiner talks about Norman’s relationship with his mother:

“I’m going to skip the data about his school years, and his rejection by the army. **But it was after that, when he was around nineteen, that his mother must have decided Norman wasn’t ever going out into the world on his own. Maybe she deliberately prevented him from growing up, we’ll never actually know just how much she was responsible for what he became.** It was probably then that he began to develop his interest in occultism, things like that”. (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 168).

As presented before on Norma’s topic, Norman is somehow manipulated by his mother. In the novel he has never been with a girl, whereas in *Bates Motel* he dates girls even without his mother’s approval, which changes the course of the story (HUTCHEON, 2011; HUTCHEON; O’FLYNN, 2013), such as when Norman feels attracted by his literature teacher, which leads him to having continuous blackouts. In the novel the blackouts are explained at the end of the narrative, when Dr. Steiner talks about the time when he examined Norman.

According to the doctor, Norman presents symptoms of a psychological disease called *Dissociative Identity Disorder*, well known as *Multiple Personality Disorder*, a mental condition characterized by at least two or more distinct personality states. The disease is characterized with at least three facets, called the “*Unholy Trinity*”:²⁷

“According to Steiner, Bates was now a multiple personality with at least three facets. There was *Norman*, the little boy who needed his mother and hated anything or anyone who came between him and her. Then, *Norma*, the mother, who could not be allowed to die. The third aspect might be called *Normal* – the adult Norman Bates, who had to go through the daily routine of lining, and conceal the existence of the other personalities from the world. Of course, the three weren’t entirely distinct entities, and each contained elements of the other”. (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 170, 171).

²⁷ Reference of the Holy Trinity, a biblical and symbolical term to father (God), son (Jesus) and the holy spirit.

The first blackout presented in *Bates Motel* lead Norman's father to die, although it is not the only death caused by Norman's blackouts. The blackouts get worse throughout the seasons turning Norman into a threat for anyone who might interfere in Norman and Norma relationship. On season one, Norman somehow feels attracted by his literature teacher, miss Watson. He invites Emma to go to school prom with him and there he got punched by Bradley Martin's boyfriend who finds out that Norman has a crush on her. While he is coming back home in the middle of a rainy night, Ms. Watson appears and offers a ride home. First, she says that she must go home and then she will leave him home. She treats his injuries and when she is undressing, Norman blacks out and murder her.

At the moment that Ms. Watson is treating his injuries, Norman appears to feel excited about her touch and cares, and the excitement seems to increase when he sees Ms. Watson undressing, but suddenly his mind projects Norma, creating an illusion as she was there with him. She says that Ms. Watson is trying to seduce him and that he knows what to do about it:

Figure 21: Norman feels excited while Ms. Watson is treating his injuries (S01E10)
(00:38:10)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

Norman hallucinates and sees his mother while he blacks out. It is possible to perceive that even in blackouts Norman somehow feels manipulated by his mother. Throughout the seasons Norman blames his mother for the murders as she is the one who actually kills and not him. To Norman he is only responsible for hiding the truth from the others, the truth that contrasts with his mother as a murderer.

Contrasting with the novel (HUTCHEON, 2001; HUTCHEON; O'FLYNN 2013), Norman kills Mary Crane when he embodies his mother's personality while he blacks out. He dresses up like Norma and stabs Mary in a bath tub. It can be inferred that he killed due to Norma's influence upon him besides the fear he has to get close to a woman, a fear motivated by his mother's overprotection throughout Norman's life. In the novel, Norman blames the alcohol for the murders, as seen below:

“He was almost tempted to take a drink, until he remembered what he'd promised himself. No more drinking. That was part of the trouble, when there was trouble. He couldn't afford to drink, not even a drop. Drinking had killed Uncle Joe Considine. Drinking had led him to the killing of the girl, indirectly.” (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 97).

Taking into account the aspects aforementioned, it is perceived in the TV show that although Norman suffers from blackouts, he tries to live a normal teenager life but somehow is still manipulated by his mother. On the other hand, he does manipulate his mother as well, which infers that the relationship between them might be everything but normal.

In the novel Norman does not have any friends, parents and have never been with a girl before. He is presented as a forty-year-old man who has always been isolated from the world and very acquainted of this situation. He knows it all could be different but his mother's safety, comfort and protection comes first. His interests show a man who likes to read books of psychology and to do taxidermy, as seen below, while he talks with Mary Crane in the hotel:

“Oh, I've got lots of things to do, really. I read quite a lot. And there are other hobbies.” He glanced up at a wall shelf and she followed his gaze. A stuffed squirrel peered down at them.
 “Hunting?”
 “Well, no. Just taxidermy. George Blount gave me that squirrel to stuff. He shot it. Mother doesn't want me to handle firearms.”
 “Mr. Bates, you'll pardon me for saying this but how long do you intend to go on this way? You're a grown man. (...)” “I understand. I'm well aware of the situation. As I told you, I've done a bit of reading. I know what the psychologists say about such things. But I have a duty toward my mother”. (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 35).

Over the narrative is presented that he is well aware of the situation and that he knows this is not healthy. He reads books of psychology and knows enough about his mental condition and about how the intricate relationship with his mother is not normal. A passage from the novel shows that he tried to talk with Norma about *Oedipus Complex*, but she ignored:

“There’s a lot worse things I could be doing. You always told me that, yourself. At least I never went out and got into trouble. Isn’t it better to improve my mind?”

“Improve your mind? Hah!” He could sense her standing behind him now, staring down.

“Call *that* improvement? You don’t fool me, not for a minute. (...) I know the sort of things *you* read. Trash. And worse than trash!”

“This happens to be a history of the Inca civilization – “

“I’ll just bet it is. And I’ll just bet it’s crammed full with nasty bits about those dirty savages, like the one you had about the South Seas. Oh, you didn’t think I knew about *that* one did you? (...)”

“Psychology isn’t filthy, Mother!”

“Psychology, he calls it! A lot *you* know about psychology! I’ll never forget that time you talked so dirty to me, never. To think that a son could come to his own mother and say such things!”

“But I was only trying to explain something. **It’s what they call the Oedipus situation**, and I thought if both of us could just look at the problem reasonably and try to understand it, maybe things would change for the better.”

“Change, boy? Nothing’s going to change. You can read all the books in the world and you’ll still be the same. I don’t need to listen to a lot of vile obscene rigamarole to know what you are. (...)”(*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 14, 15).

In his theory of *Psychosexual Stages Development* proposed on *The Interpretation of Dreams* (1899) book, Sigmund Freud used the term *Oedipus Complex*²⁸ to describe the unconscious feelings or desire of a child for his/her opposite-sex parent and anger and jealousy towards his/her same-sex parent. Referred to a 5th century BC Greek mythological character Oedipus, who unaware kills his father Laius and marries his mother Jocasta, the *Oedipus Complex* is presented in the novel and TV show (HUTCHEON, 2001; HUTCHEON; O’FLYNN 2013). Throughout the narrative, it is possible to infer that Norman suffers from the *Oedipus Complex* at the beginning, when he tried to talk about it with his mother as the quote above shows, and at the end, when Dr. Steiner explains Norman’s psychological disease and the relationship between Norman and Norma.

The next topic is focused on the analysis of Intersemiotic elements present on the four seasons of *Bates Motel* selected to this study.

²⁸ Taken from: <<https://www.verywellmind.com/what-is-an-oedipal-complex-2795403>>. Access on August 24th, 2018.

4.2 Intersemiotic Elements

To help solving the main questions of this study, this topic analyses the aspects regarding Norma and Norman's relationship. Beginning with season one, Norma and Norman move out to a fictitious town called White Pine Bay. In order to have the Deputy Zack Shelby helping them on the rape case presented on episode one, Norma decides to date with him. Norman, otherwise, does not like the idea of his mother dating with the Deputy, either only with the purpose of having Shelby taking care of the case or not. On episode two Norma asks Norman which clothes suits better on her with the purpose of not being too much provocative, and unconsciously she dresses up in front of Norman. He appears to be uncomfortable to see his own mother dressing up (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004), she notices it and says that it is something normal because she is her mother. Although uncomfortable, he still stares at her:

Figure 22: Norma dresses up in front of her son, he gets uncomfortable (S01E02) (00:23:27).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

It is possible to perceive Norman's desire for his mother while she has her back to him (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004). The camera focus on Norman staring at her mother until she finishes to dress up (BERNADET, 2006; DIAZ CINTAS; REMAEL, 2007). Furthermore, Norman gets angry about Dylan due to a phone call he receives from Norma. Dylan saved his mother's phone number as *The Whore* and when Norman finds out, they get into a fight. Norman, then, blacks out and tries to kill his brother:

Figure 23: Norman attacks Dylan (S01E02) (00:25:32).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

The camera is focused on Dylan while Norman is approaching behind his brother (BERNADET, 2006; DIAZ CINTAS; REMAEL, 2007), leading the viewer to get uneasy about what is going to happen next. Dylan dodges the attacks and punches Norman until he falls down the floor. Still blacked out, Norman says that his mother is not a whore.

On episode three, untitled *What's wrong with Norman*, Norma finds out from Deputy Shelby that his son took and hid the belt of Keith Summers, the man who raped her. She talks with Norman about the reasons why he would do that and he says that he likes to keep mementos. Norma says that what happened was not a good memento, she was sexually abused, she killed a man, it was violent and not a good memory. Norman only apologizes and then his mother hugs him. It can be perceived that although Norma wants to know the truth about the belt, she protects the son and leaves the story in second plan (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004). She is more worried about her son than about his hiding the rapist's belt, which might call the viewer's attention to the belt's case by leaving questions, such as why would he keep the rapist's belt? Why does he want to have something to remind him of a horrible and violent moment? Furthermore, some images of Norma and Norman having the conversation about the belt are presented:

Figure 24: Norma asks Norman about the belt (S01E03) (00:33:42).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

On episode four, Norman wakes up with his mother in his bedroom saying that it is all his fault. Norma says that he knows what he has to do and Norman replies saying that he has to get the belt back which is at Shelby's house. At the end of the conversation the camera angle changes to high angle and the viewer perceives that Norman actually is alone in the bedroom (BERNADET, 2006; DIAZ CINTAS; REMAEL, 2007). He projects his mother:

Figure 25: Norman blacks out and sees a mental projection of his mother (S01E04) (00:00:51)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

Figure 26: Norman is alone in his bedroom (S01E04) (00:00:58)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

It is perceived that it is the first time that Norman sees a projection of his mother when actually she is not there, which leads to the fact that he is starting to be insane or getting worse from the insanity. Furthermore, Norma finds out that he went to Shelby's house to get the belt, when she asks the reason why he went there, he says that she told him to do so. Norma, then, explains that she did not ask him to get the belt and has a conversation with Norman about his mental conditions. Norma, again, tries to protect his son from his mental conditions.

Figure 27: Norma talks about his mental conditions (S01E04) (00:17:07).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

Figure 28: Norma claims that she will protect him (S01E04) (00:17:27).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

Figure 29: Norma talks about his mental conditions (S01E04) (00:17:13).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

On season two, Norman experiences worse blackouts and becomes more dangerous. His mother finds out that he kept a necklace from his teacher Ms. Watson, that was murdered. He seems to feel a strange admiration for Ms. Watson due to the several visitations that he makes in the graveyard. The investigations about who killed her starts to get close to him:

Figure 30: Norma finds Ms. Watson's necklace in Norman's bedroom (S02E02) (00:25:17).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Figure 31: Norma feels sad about the events concerning his brother's arrival and Norman's situation (S02E04) (00:13:22).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

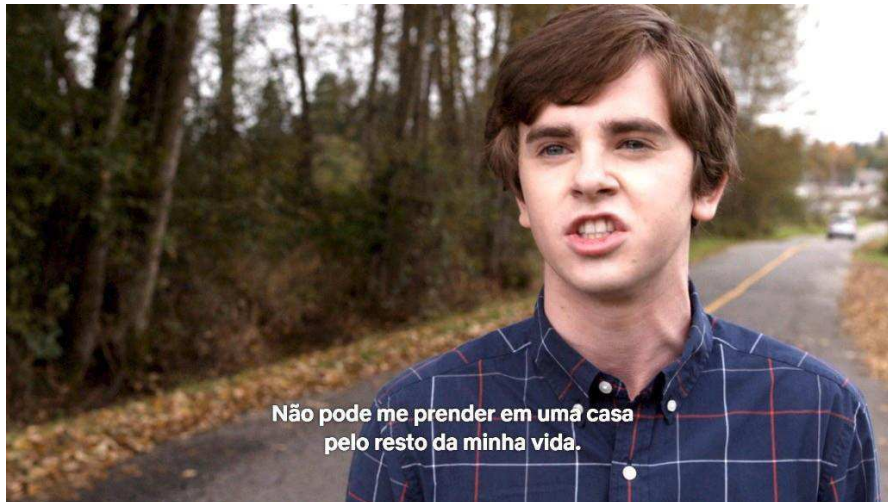
Figure 32: Norman stares at his mother (S02E04) (00:13:24).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Concerning the two figures presented above, it is perceived that the camera focuses on Norma's sadness, and after 2 seconds it only focuses on Norman staring at his mother (BERNADET, 2006; DIAZ CINTAS; REMAEL, 2007). Taking into account Norma Bates, she always appears with dark/blue flower printed clothes or formal clothes. The colors blue, black and grey are the most emphasized on *Bates Motel*. In the pictures aforementioned, the blue color contrasts with her sadness (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004). Furthermore, Norma and Norman have an argue because he cannot get a drive license due to the blackouts he experiences. Norman gets angry and says that he is not a boy anymore and that Norma cannot have him forever locked in a house. It is perceived that he tries to have a normal life, even though he is not allowed due to Norma's overprotective actions.

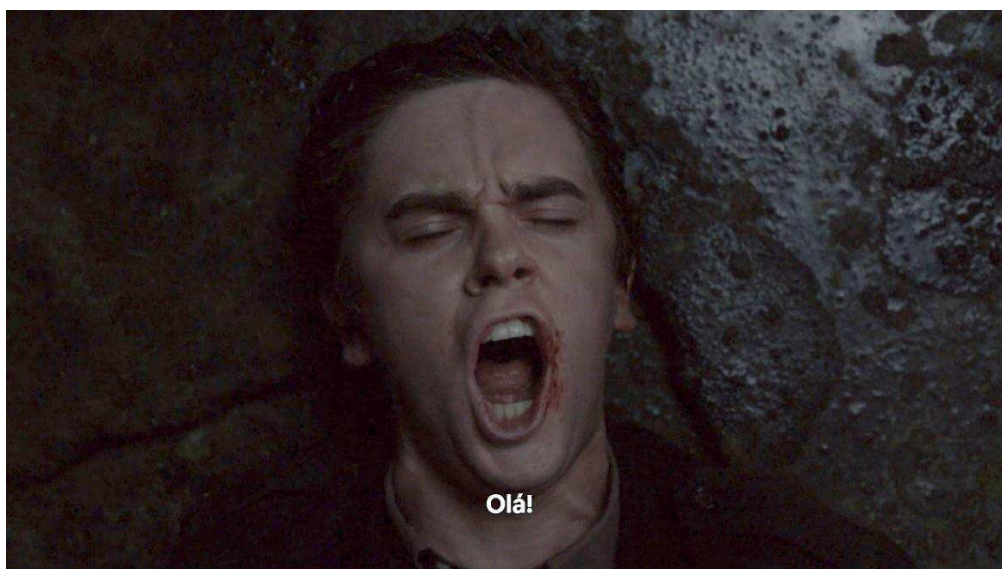
Figure 33: Norman claims she cannot keep him locked in the house forever (S02E06) (00:40:07).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Furthermore, Norman is kept as a hostage by Nick Ford, one of the dangerous people in town. He kept Norman in a metal box in the middle of nowhere. Nick calls Norma and says that he has Norman as hostage and if she wants to see him alive, she has to tell Dylan to kill Zane Morgan. Norma gets shocked and does whatever it takes to take his son back alive. In meanwhile, Norman remembers the night when Ms. Watson was murdered and realizes that he might have murdered her. Dark colors (grey, blue and black) are emphasized again while the camera shows Norman inside the metal box.

Figure 34: Norman is kept as a hostage, prisoned in a metal box (S02E09) (00:05:31).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Dylan and Sheriff Romero find where Norman is prisoned and finally, Norman gets out of the metal box. Sheriff Romero asks Norman some questions concerning the death of Ms. Watson and when Norman tries to talk about it with his mother, she protects him saying that Ms. Watson used to seduce students and he was just one more victim of her. Norman, otherwise, claims that he does remember what happened the day Ms. Watson was murdered and affirms that he killed her after having sex. Norma tries to convince him that he was hallucinating inside the box. Romero asks Norman to do a polygraph test due to the semen sample found inside Ms. Watson during the investigations, which matches with Norman's sample. Above, the images of Norman and Norma talking about the case are presented. Norma's facial expression shows that she is secure about what happened. His son did not do anything except having sex with Ms. Watson (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004):

Figure 35: Norma assures that his son did not kill Ms. Watson (S02E10) (00:12:57)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Figure 36: Norman says that he killed Ms. Watson (S02E10) (00:13:05)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Norman finds his mother's gun and run away trying to kill himself by assuming that there is something wrong with him and he does not want to be like this anymore. Norma goes after him and says that he does not mean to harm anyone, it is all the blackout's fault. He knows he blacked out when his father died and asks Norma what happened that day. She finally confesses that he harmed his father while blacked out but with no intention to kill him. She kisses Norman in his mouth after saying that she kills herself if he dies and argues that they must face it together:

Figure 37: Norman knows that there is something wrong with him (S02E10) (00:34:32)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Figure 38: Norma tells the truth about the blackouts and claims that Norman is innocent (S02E10) (00:34:33)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Figure 39: Norma kisses his son in the mouth (S02E10) (00:36:01)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Analyzing the scenes, it seems unusual to have a mother kissing his son in the mouth when he is grown up (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004), it emphasizes their extreme bond relationship and infers the *Oedipus Complex*. Norma does increase his mental illnesses by trying to protect him from the truth and underestimating the further consequences that it may cause.

Moreover, Norman is taken to do the polygraph test and while he is answering the questions, he sees his mother beside him in a hallucinating moment. When Norma appears, she says that she is the one who killed Ms. Watson and he must keep secret about it. She affirms that she will protect him no matter what happens. Norman, then, blacks out and assumes his mother's personality. Due to the blackout, from now on he answers the questions as he was Norma, which safes his from being discovered by the polygraph test:

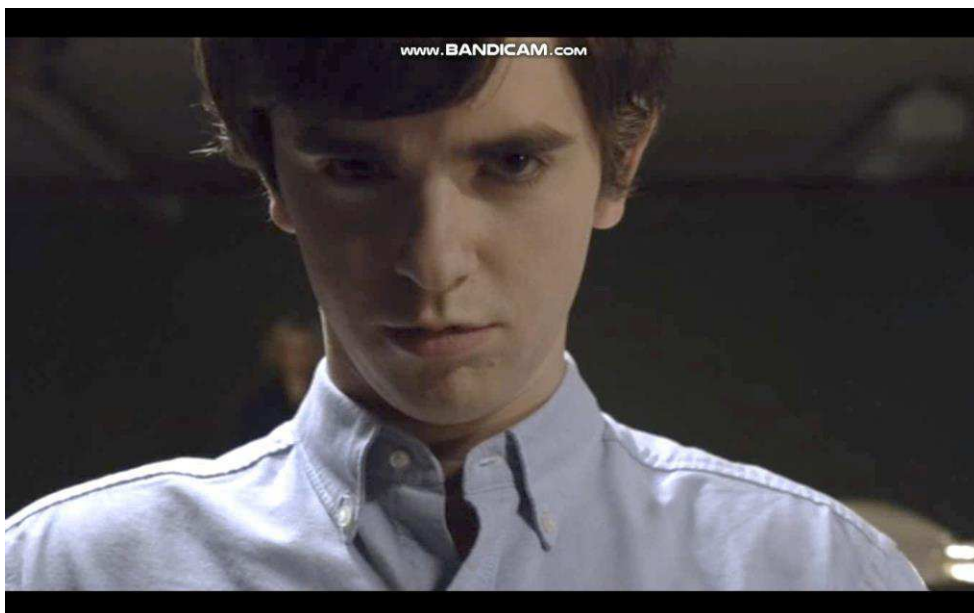
Figure 40: Norman hallucinates and sees his mother in the polygraph test (S02E10)
(00:40:04)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

When the polygraph test is over, the camera moves around Norman and then, defocusing Norma which appears behind and focusing only in Norman, the camera closes up (BERNADET, 2006; DIAZ CINTAS; REMAEL, 2007) and shows Norman's psychotic face (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004):

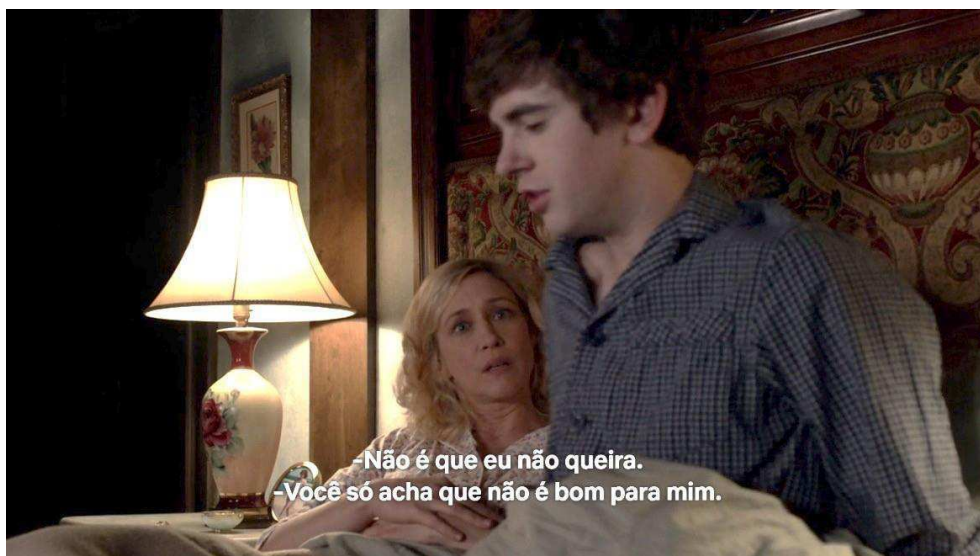
Figure 41: Norman embodies his mother's personality. He expresses a psychotic face
(S02E10) (00:42:22)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Moving to season three, Dylan perceives that sometimes Norman does not sleep in his bedroom but with his mother. He talks with Norma about it by saying that this is not normal because Norman is not a boy anymore, he should not be sleeping together with her. Furthermore, she tries to talk with Norman about it. He gets angry but then Norma regrets and let him sleep together with her one more time because she was feeling sad.

Figure 42: Norman gets angry about not being allowed to sleep with Norma (S03E01) (00:21:29)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Tele

Figure 43: Norman sleeps together with his mother (S03E01) (00:35:54)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

In these scenes, Norma tries not to stay too close with Norman, but at the same time, she wants it and allows it again, although she knows it is unusual. Before the events aforementioned, a new client checks in the motel. Annika, the new client, is getting ready to have a shower and Norman spies through the window. His face shows an excitement to see her undressing. Dark colors again are presented (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004):

Figure 44: Norman spying Annika having a shower (S03E01) (00:32:52)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015..

Suddenly, Annika disappears after offering Norman a ride. The investigations move towards Norman, as he was the last person seen with Annika before she disappears. Norma and Sheriff Romero asks him about what happened the night she drove him to town, and assuming that she is suspecting of him, he gets angry and says that he is tired of supposing he is the one who have problems, suggesting that she is the one:

Figure 45: Norman supposes that his mother has a mental problem, not him (S03E03)
(00:18:43)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Furthermore, Norman argues with Norma about Annika's disappearance and affirms that he remembers everything from that night and he did not do anything with her. Moving on, he goes to the bathroom and have a hallucination. He sees Norma through the reflection of the mirror asking if he killed Annika. She suggests him to go to the bathtub and hold his breath so he can remember what exactly happened, as he did concerning Ms. Watson when he was inside the metal box:

Figure 46: Norman has a hallucination and sees his mother. He does not remember if he killed Annika (S03E03) (00:36:01)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Figure 47: Norman holds his breath inside the bathtub (S03E03) (00:37:48)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Figure 48: Norma finds Norman drowning in the bathtub and saves him (S03E03) (00:38:50)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

At the end of S03E03, Annika appears almost dying in front of the motel and delivers a flash drive in Norma's hand. Norma asks for Dylan's help to find out what is in the flash drive. Norman suspects about their conversation and both of them (Norma and Dylan) do not want him to know anything about it. The files found in the flash drive refer to some illegal operations that have been occurring in White Pine Bay.

Norman asks Emma on a date, but he does not have sex with her because Norma told him not to do so due to Emma's health condition. Emma reacts like Norma has been invited to the date as well.

Figure 49: Emma gets angry and says that she did not know that Norma would come to the date as well (S03E04) (00:27:36)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

It is perceived that Norma influenced his son upon his actions (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004). Norman does not act by himself, but according to what Norma demands him to do so, which leads him not to date with Emma even though he has grown up. On episode five, Dylan tells Norma that Caleb (his father and Norma's brother) is with him. Both Dylan and Norman know all about the incestuous case between Caleb and Norma during their childhood, Norman finds out about Caleb living with Dylan because he follows Dylan to see what was going on, since Norma and Dylan have been hiding something from him. Norma does not approve it and furiously get her belongings and leave home. Norman freaks out seeing Norma leaving home and break things in the kitchen while Dylan tries to calm him down.

Figure 50: Norman freaks out seeing Norma leaving home (S03E05) (00:41:59)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Furthermore, Norma goes to Dr. James' house. They first met when she enrolled for a business course but ended up in James psychology course thinking that she was in the business one. Desperate, she talks with him about Norman and realizing that she may have said too much, she decides to leave, but Dr. James does not let her leave, they end up having sex.

Norma wakes up in the morning and realizes what she has done last night and decides do go back home to be a mother. Norman, otherwise, gets worse and blacks out several times, he even dresses up with his mother's clothes and assumes her personality. Dylan sees him preparing breakfast in the morning dressing with Norma's nightgown:

Figure 51: Dylan sees Norman dressing as their mother (S03E06) (00:34:19)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Norma decides to go after Caleb. Dylan and Norman follow her. Norma forgives Caleb about what happened in the past and the *Stockholm Syndrome* gets stronger between them. It is complicated to perceive if she still has feelings about him or if it is just because she wants to overcome the situation and start over, especially now that Dylan is closer to her. Norman clearly gets jealous about how the situation ended (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004).

Figure 52: Norma forgives Caleb and hugs him (S03E06) (00:42:00)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Figure 53: Norman jealous facial expression towards Norma and Caleb (S03E06) (00:42:15)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Furthermore, Dylan talks with Norma about Norman's behavior while she was out. She decides to call Dr. James so he can talk with Norman, and in the scene the viewer can perceive that Norma and Norman's extreme bond relationship is getting more unusual (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004). The *Oedipus Complex* is presented when Norman asks Dr. James about the night he had sex with his mother. Dr. James asks why the fact that Norma is dating with someone else bothers him and also asks if he wants to sleep with his mother:

Figure 54: Dylan and Norma talk about the blackout Norman had while she was out (S03E07) (00:13:45)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Figure 55: Dylan tells Norma that Norman thinks he is her (S03E07) (00:14:02)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Figure 56: Norman asks Dr. James about how was sleeping with Norma (S03E07) (00:24:17)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Concerning this scene, it is perceived that Norman's mental disease is increasing. He is no longer capable of hiding the disease and unappropriated desire that surrounds him. The environment gets darker while Norman is talking with Dr. James creating a thriller tone (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004). At the end of S03E07, Norman gets into Norma's bedroom and watch her sleeping. The camera approaches and shows him staring at Norma's body, softly touching her (BERNADET, 2006; DIAZ CINTAS; REMAEL, 2007). The shades of black and blue are emphasized and Norman's facial expression

shows an obsessive feeling towards his mother (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004).

Moving forward, Norman tells Norma about what Dr. James said. At the beginning of S03E08 Norman appears staring at his mother's butt and furthermore, when he says that Dr. James claimed that he is attracted by Norma, she argues that he is not. Norma argues that it is normal a son to look at his mother sometimes because he is a man:

Figure 57: Norman stares at Norma's butt (S03E08) (00:02:55)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Figure 58: Norma says that it is normal a son to look at his mother's breast sometimes (S03E08) (00:27:27)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Moving forward, at the end of episode eight Norma talks with Norman about his mental condition. She says that she told Dr. James about the night Norman's father died. Norman gets angry and asks her why she would do that. Norma says that he has no idea what is like to be his mother. She yells at him claiming that seeing him blacking out day and night is worrying her and somehow he is killing her, he will kill her:

Figure 59: Norma says that Norman is killing her (S03E08) (00:39:49)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Norma, then, apologizes about what she said. When she leaves the basement, Norman blacks out and sees a projection of his mother affirming that if someone tries to hurt him, she will kill them. In this scene Norma appears provocative and sensual in Norman's hallucination. The camera goes from below to above, emphasizing Norma's dress. She has the sleeve of her dress falling slowly (BERNADET, 2006; DIAZ CINTAS; REMAEL, 2007). Norman touches her shoulder but when she gets closer as she was going to kiss him, he yells at her asking to stop:

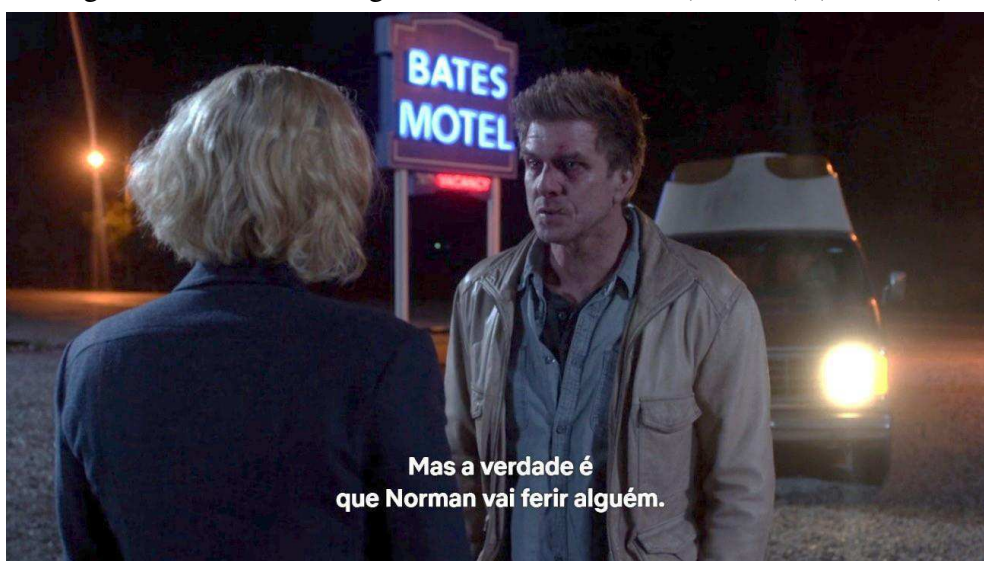
Figure 60: Norman hallucinates and sees a projection of Norma teasing him (S03E08) (00:40:54)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Moving forward, Sheriff Romero asks Norma what really happened the day her husband died, and Norma tries to blame her for the murder and not Norman. She cries and says that he knows the truth and that she does not want to affirm that. Norman goes to the hotel Caleb is staying and blacks out. He embodies his mother's personality and tries to kill Caleb with a knife claiming that he (Caleb) raped him (Norman's embodiment of Norma). Furthermore, Caleb goes to Norma's house and tries to convince her that his son is not sane. He says the events concerning Norman trying to kill him as he was Norma:

Figure 61: Caleb warning Norma about Norman (S03E09) (00:34:38)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015

At the end of season three, Norma finally talks to Norman about getting a good treatment to help him. He does not agree with the situation, goes to his room and pack his baggage claiming that he is running away with Bradley. Norma does not let him go and she is forced to tie his hands with a rope and lock him down in the basement.

Throughout the season three, Norman finds Bradley and helps her to hide from the police, she stays at the motel for a couple of days and then she convinces Norman to run away with her. Norman, after unties his hands and get out of the basement, decides to run away with her. While Bradley is driving, Norman has a projection of his mother in the back of the car saying that she must talk to Bradley. Then, he blacks out and assumes his mother's personality ending up by murdering Bradley. Norma, projected by Norman's hallucination, says that Bradley already wanted to die and she just did a favor. Norma says that they will always be together:

Figure 62: Norman sees a projection of his mother during the events concerning Bradley's murder (S03E10) (00:42:22)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

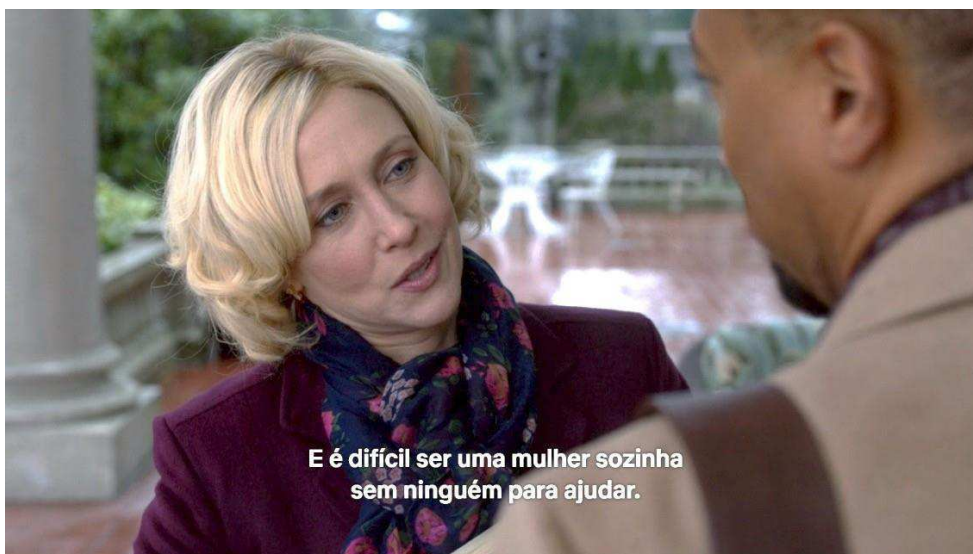
Moving forward, the next topic presents the relationship between Norma and Norman on season four, that leads to the advent of Norma's death, considering the research questions and the theories used to this study.

4.3. The Advent of Death

On season four, Norma goes to a clinic to talk about Norman's mental condition. She realizes that in order to leave Norman hospitalized, she will need more money. She proposes Sheriff Romero so she can have an insurance to pay for Norman's clinical treatment and he does not agree at the moment, but afterwards he does. Throughout the season three and specially on season four it is perceived that Norma is falling in love with Romero.

Before marrying with Romero, Norma tries to seduce a doctor from the clinic so she can have a 'special treatment' for Norman, but the doctor is, in fact, gay. It is perceived that Norma tries anything to help his son, even to seduce a man she barely knows. Her facial expression induces a seduction attempt towards the doctor (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004).

Figure 63: Norma tries to seduce Dr. Gregg Edwards (S04E01) (00:20:11)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

On episode one, Norman is found in a hospital. He apparently ran away from the place he murdered Bradley. He was found by a local farmer. When he comes back home, he talks to Norma about the dream he had about Norma bashing Bradley's brain out on a rock. Furthermore, he begs Norma not to take him away from home saying that he accepts being treated by a doctor:

Figure 64: Norman talks to Norma about Bradley's death (S04E01) (00:32:12)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Moving forward on episode one, Emma's mother appears at the house asking for her, and Norman, dressed up like his mother invites her to come in. He is embodying his mother's personality after Norma locks him inside his bedroom, and knowing that Emma's mother left her alone when she was a child, he decides to kill her. He chokes her and hides her body in a freezer. The shades of blue, black and gray appears more frequently in this scene, especially in Norma's nightgown (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004).

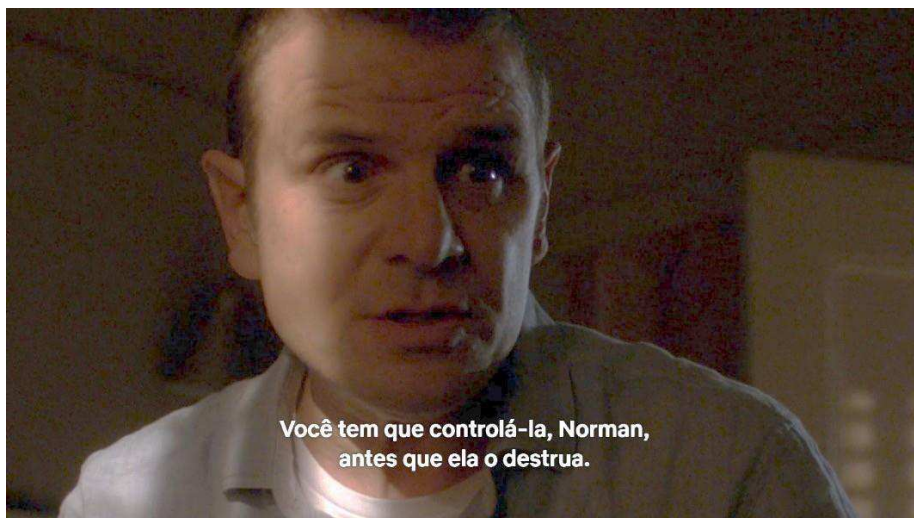
Figure 65: Norman embodies Norma's personality and dresses up her nightgown (S04E01) (00:36:30)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

On episode two, Norman sees a projection of his father arguing that he must stop Norma before she destroys him. Moving forward, he confronts Norma claiming that she was the one who murdered Bradley and Ms. Watson:

Figure 66: Norman sees a projection of his father (S04E02) (00:27:06)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Figure 67: Norman claims that Norma murdered Bradley and Ms. Watson (S04E02) (00:31:37)

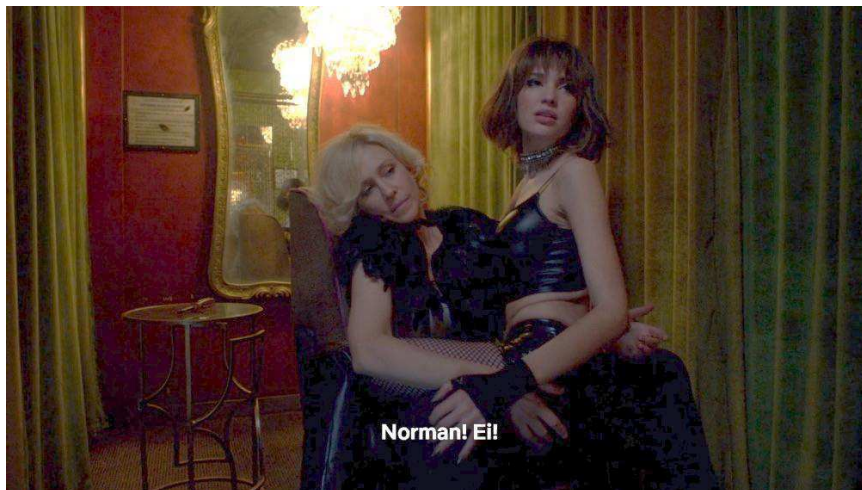


BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

In the scene, the camera movement shows Norman confronting Norma in a sense of superiority, as Norma is below and Norman seems above (BERNADET, 2006; DIAZ CINTAS; REMAEL, 2007). Furthermore, on episode three Norman is hospitalized at Pineview Clinic due to the insurance obtained with Norma's marriage with Romero. He is forced to go.

At that moment, Norman does not know about the marriage and confronts Norma about he is not the only one needing help. He breaks out from the clinic and turns out to appear in a night house club. There, he blacks out and embodies Norma's personality again:

Figure 68: Norman is at a night house club embodied Norma's personality (S04E04)
(00:35:52)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

On episode five, Norman talks to Dr. Gregg about his treatment. On the previous episode, he has talked about his mother has been killing people, and on episode five he apologizes for the things he said. Moving forward on the episode, he embodies his mother's personality again, but now in front of Dr. Gregg who realizes what is going on with Norman:

Figure 69: Norman embodies his mother's personality and talks with Dr. Gregg (S04E05)
(00:31:54)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

The *Dissociative Identity Disorder* presented in the novel and aforementioned in this study is first presented in *Bates Motel* on S04E06, when Dr. Gregg claims that it might have another personalities living inside Norman. He does not remember the end of the last meeting and Dr. Gregg explains that it is because it was not Norman who was talking to him at the end, but the projection of Norma's personality that he created. Although Norman knows that something is wrong with him, this is the first time that he realizes what kind of mental disorder he is experiencing and its proportion:

Figure 70: Dr. Gregg talks about *Dissociative Identity Disorder* (S04E06) (00:04:20)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Since Norma's marriage with Romero, the episodes show happiness towards the relationship between them, and Norma seems to be happy and free from the issues caused by Norman. And Norman, otherwise, gets worse projecting her in the meetings with Dr. Gregg and also embodying her personality. He finds out that Norma married Sheriff Romero and freaks out, claiming that he is able to go home if he still continues to take his medicine. On episode seven, he imagines Norma having sex with Romero. The shades of blue are emphasized (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004):

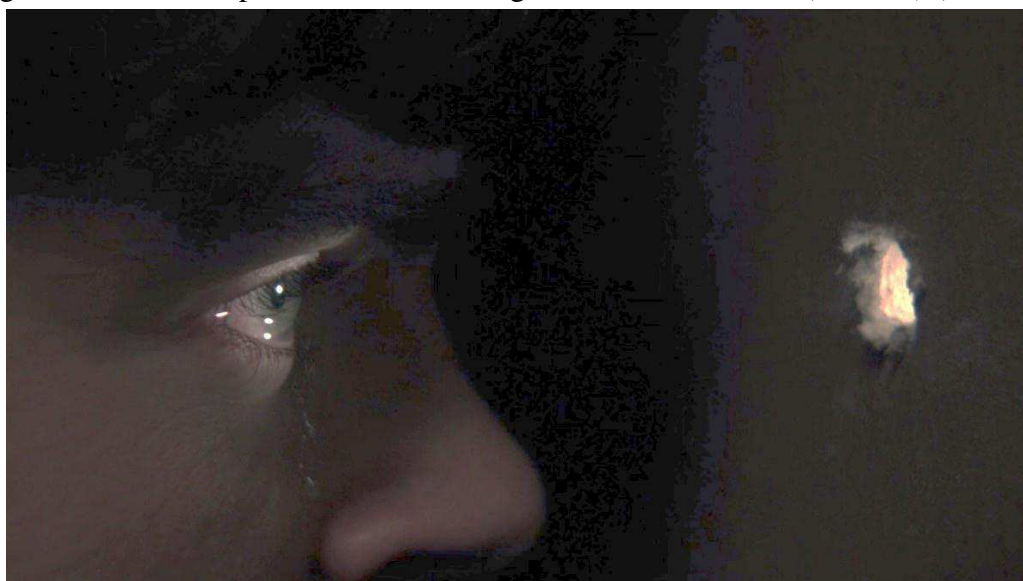
Figure 71: Norman imagines his mother having sex with Romero (S04E07) (00:21:56)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Dr. Gregg talks to Norma about her son and claims that he is available to go out, unless she affirms that he is dangerous to himself and to the others. She says that he is not violent, but does not want him at home, especially now that Romero is living with her. Norman begs to go home apparently because he does not want Romero close to Norma. On episode eight, Norman sees Romero and Norma having sex through a hole in the wall. The hole in the wall is also presented on *Psycho* movie, directed by Hitchcock in 1960 (HUTCHEON, 2011; HUTCHEON, O'FLYNN, 2013):

Figure 72: Norman spies his mother through the hole in the wall (S04E08) (00:33:21)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Figure 73: Norman spying on a client through the hole in the wall on *Psycho* (1960)



Taken from: <<http://revistacinetica.com.br/home/psicose-psycho-de-alfred-hitchcock-eua-1960/>>. Access on October 11th, 2018.

With Norman back at home, Norma is forced to ask Romero to leave the house. Norman, then, goes to Sheriff Romero's office to talk about the marriage between him and his mother. He argues that Romero does not need to stay married with Norma anymore due to the insurance, once he is not at Pineview Clinic anymore. Romero does not deal well with the situation and does not agree with Norman. When Norma knows about the conversation between them, she decides not to talk with Norman about the relationship and Romero gets angry, emphasizing that she is hiding the love between them and the fact that they are not going to get a divorce only because of Norman's attitude.

Furthermore, on episode eight, Norma invites Romero to dinner. Norman argues at the dinner table and Norma affirms that there is enough space in the human heart for more than one person and yells at him, saying that he must deal with it. Angry, Norman leaves the house and Romero goes after him. Norman appears angry, jealous and nervous holding an axe and trying to control himself so he will not hit Romero:

Figure 74: Norman is holding an axe while arguing with Romero (S04E08) (00:41:34)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

On episode nine, Romero talks with Norma about Norman being too dangerous to stay at home instead of being treated at the clinic, and although she knows that Norman is not as sane as she wants to believe so, she does not agree with Romero and affirms that knows Norman and he will never hurt her or anyone else. She still protects him and close her eyes to the real danger (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004).

Figure 75: Norma affirms that no one knows Norman as she does (S04E09) (00:02:25)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Figure 76: Norma protects his son and affirms that he will never hurt her (S04E09) (00:02:27)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Romero talks to Dylan about his brother's aggressive behavior to get a support, as Norma does not believe him. Dylan finds the earring Emma's mother was wearing at the hospital when she was looking for Emma (through the third and fourth seasons, Dylan helps Emma to get enough money to pay for a lung surgery. While she is recovering in the hospital, her mother tries to get in touch with her. Then, she goes to Norma's house as aforementioned, where she is murdered by Norman) and confronts Norma about the truth. Norma knows that Emma's mother is missing and, although she does not want be sure about it, she knows that Norman is somehow involved with the disappearance.

Norma protects his son, as usual, and argues that Dylan is inventing all of this because he always has been jealous of her relationship with Norman. Furthermore, Dylan says that Romero is also worried about the situation concerning Norman and Norma gets angry. She decides to break up with Romero to protect his son.

At the end of episode nine, the advent of Norma's death is presented. Norman goes down to the basement and light up the broken furnace which fills up the house with carbon monoxide. Before he lay down next to Norma, who is already sleeping in bed, he closes the windows so that the air cannot get in or out, in a clear attempt to kill himself and Norma. Comparing with the advent of Norma's death in the novel, Norman mixed up strychnine with coffee in attempt to kill his mother and his stepfather Joe Considine after seeing them in bed. Below, the passages in the novel that relates the case are presented:

“...Norman poisoned his mother and Considine with strychnine. He used some kind of rat poison, served it to them with their coffee. I guess he waited until they had some sort of private celebration together; anyway there was a big dinner on the table, and the coffee was laced with brandy. It must have helped to kill the taste.” (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 169).

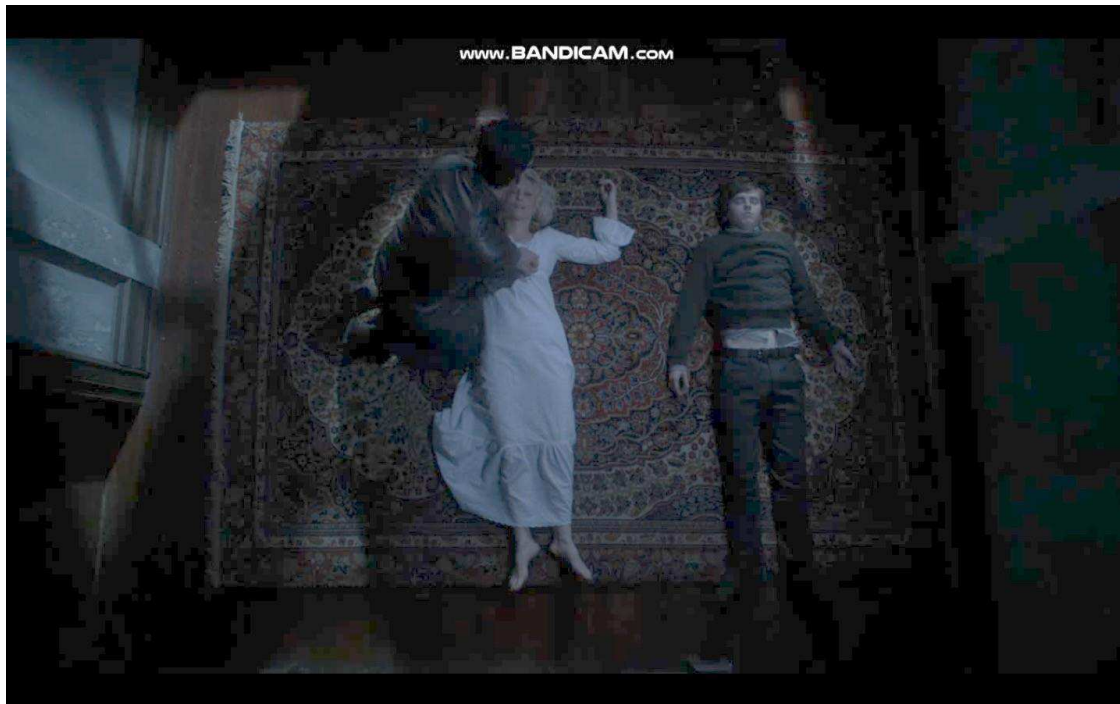
“...the way I understand it, strychnine poisoning brings on convulsions, but not unconsciousness. The victims usually die from asphyxiation, when the chest muscles stiffen. Norman must have watched it all. And it was too much to bear.” (*Psycho*; The Overlook Press; Peter Mayer Publishers, Inc. New York, 2010; Copyright by Robert Bloch, 1959, p. 169).

In *Psycho*, Norman writes a suicide note pretending to be Norma and no one suspected, as he even knew how to imitate his mother's handwriting. In *Bates Motel*, Norma writes a note to Romero breaking up with him, putting the note and the ring inside an envelope and then, she goes to bed to sleep – forever (HUTCHEON, 2011; HUTCHEON,

O'FLYNN, 2013). Furthermore, Norman lays beside Norma in bed and falls asleep, wanting to die together with her.

Romero gets into the house and tries to save Norma and Norman, but only Norman wakes up. Norma is dead:

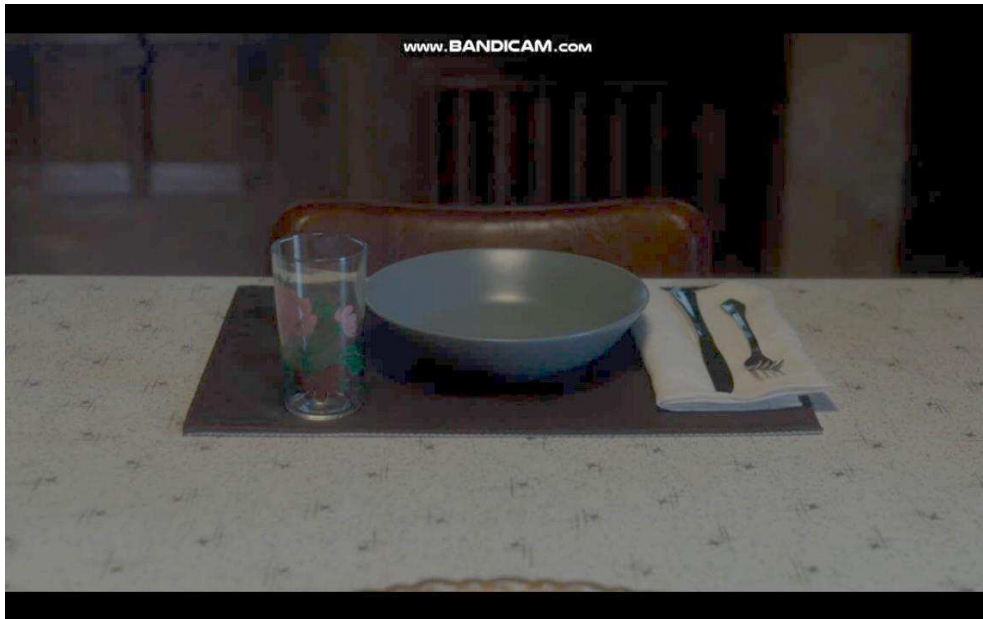
Figure 77: Romero tries to save Norma and Norman (S04E09) (00:45:31)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

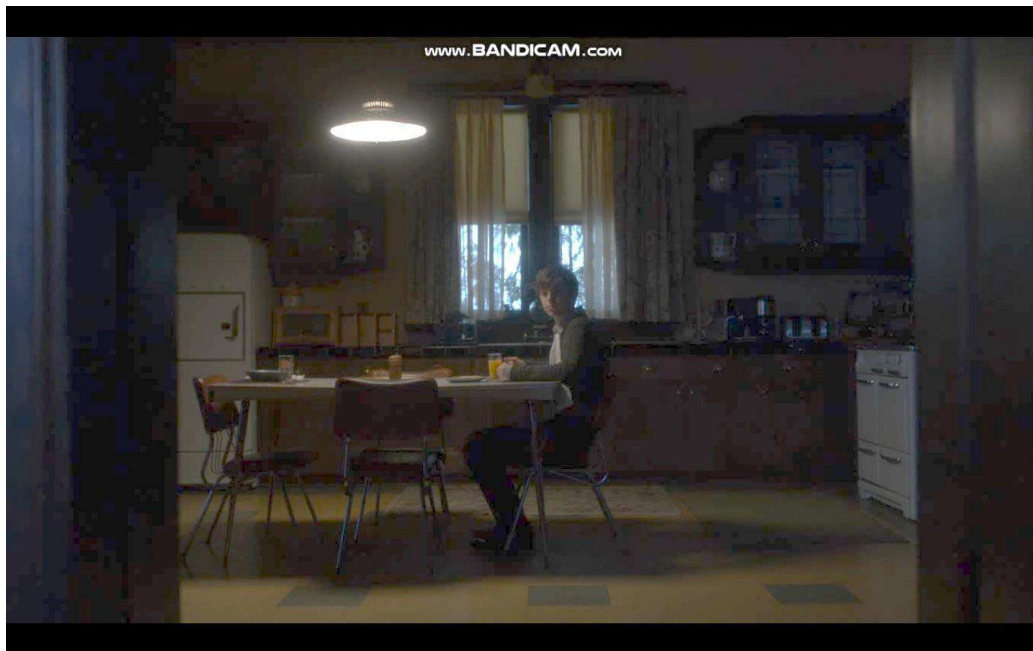
On episode ten, Norman comes back home after recovering in the hospital. He feels the loneliness and sadness of not having his mother anymore. It appears that, although he knows she is dead, he does not want to believe it. He thinks that somehow, she will come back for him (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004).

Figure 78: Although living alone without his mother, Norman places the dinner table for two (S04E10) (00:07:02)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Figure 79: Norman having dinner alone (S04E10) (00:07:16)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Norman is now dealing with the idea of being distant from his mother. He believes that her death is fake and it was all planned by her, so the people might think she is dead so they cannot hurt her anymore. Throughout the seasons, he sees his dog as its was alive, but in fact the dog was hit by a car, leading to its death. He stuffed his dog's corpse on season one. Emma's father taught him to do the procedures of taxidermy, which became Norman's hobby.

The dog appears barking while running towards him when he comes back home. Norman starts to talk with Juno (the dog) affirming that Norma will come back soon.

But at the night, Norman freaks out and claims that Norma cannot leave him alone. Then, he decides to exhumer Norma's corpse.

Figure 80: Norman freaks out claiming that
Norman cannot leave him (S04E10)
(00:34:09)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Figure 81: Norman goes to the graveyard and exhumes Norma's corpse (S04E10)
(00:35:45)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

When Norman comes back home with his mother's corpse, he realizes that she is dead and will not come back anymore. He asks her to open her eyes, and perceiving that she does not respond, he uses a special glue for gluing Norma's eyelids. Again, the shades of blue, black and gray are emphasized, especially regarding her eyes and dress (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004):

Figure 82: Norman tries to wakes up Norma (S04E10) (00:39:13)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Figure 83: Norman realizes that his mother is dead (00:39:16)

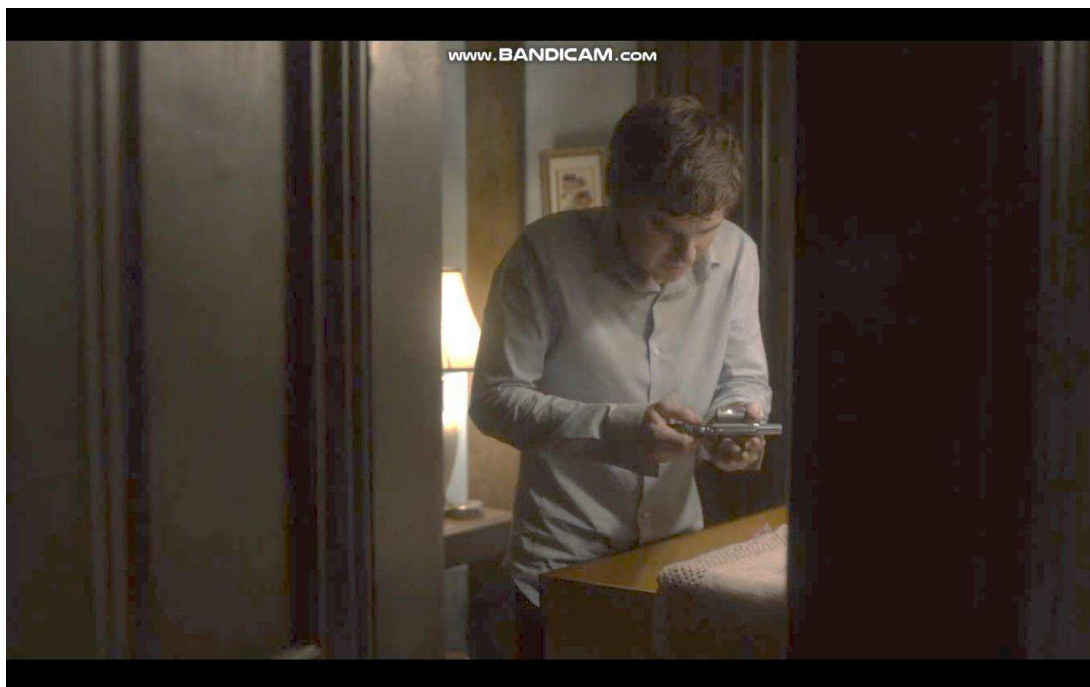


BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Without Norma, Norman decides to kill himself. He realizes that Norma is not going to come back, he goes up to her bedroom and loads a gun. While he is putting the gun inside his mouth, he hears the piano playing: In his psychotic mind, Norma came back. He goes down to the living room and sees a projection of Norma playing the piano. The environment changes

from an empty house to a Christmas decorative house, in which can refer to their bond family relationship, as Christmas time is well known as a time of family (re)union (BRANCO, 2016; PEIRCE, 2005; PLAZA, 2003; SANTAELLA, 2004).

Figure 84: Norman loads the gun to kill himself (S04E10) (00:43:50)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Figure 85: Norman sees a projection of Norma playing the piano (S04E10) (00:45:36)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2016.

Although Norman knows that he suffers from a mental disease, he cannot leave his mother's personality and does not want to face reality. In this study the first four seasons have been used as Corpus, but in order to have a general overview concerning the end of the TV show, the fifth season shows Norman preserving Norma's corpse and concealing the real (non)existence of her. At the end, he dies and Norma's corpse is revealed.

5 FINAL REMARKS

The last remarks to be pointed concern to the two research questions together with the general and specific objectives that have guided this study.

To answer the first question regarding to scene and character description of Norma Bates' death in *Psycho* and the TV show *Bates Motel*, it is important to mention that Norma's death has a different presentation, following adaptation theories used as theoretical background (HUTCHEON, 2011; HUTCHEON, O'FLYNN, 2013). In *Psycho*, Norma Bates dies in agony as described in the analysis: In the novel, strychnine makes her suffer from the moment she drinks the coffee mixed with poison until she dies due to the poison effect, which brings on convulsions but not unconsciousness. She dies from asphyxiation while her chest muscles stiffen. In *Bates Motel*, she dies inhaling carbon monoxide while she is sleeping. It can be inferred that she died with no pain or agony, a peaceful death.

In *Psycho*, Norman kills his mother and his stepfather after seeing both together in the bedroom. In the novel is not quite clear if he saw them having any kind of sexual relation, but the reader might infer it. In my analysis towards this passage in the novel, I perceived that Norman has seen his mother and Joe Conidine having a sexual relation, which brings me the idea of jealousy and possession. Norman has always wanted his mother only for himself, not allowing anybody to stay between them.

Concerning *Bates Motel*, Norman killed his mother in an attempt to kill himself as well. He lays beside her and waits to die together with Norma. Throughout the TV show it is perceived that he always wanted to be with her, excluding any relation with others that could take her away from him. Norman might have perceived that the only way to stay together with Norma forever without anyone interfering was to die with her. On season four, Norman sees his mother having sex with Romero, which contrasts with the passage in the novel aforementioned.

Such differences between scenes and character's description are due to the narrative construction. In the novel, the reader does not know enough about Norma, which infers that all we know comes from Norman's psychotic mind and at the end of the narrative, with Dr. Steiner examination about Norman's condition. Norma's manipulation towards Norman in the novel is not too explicit, as the reader only sees Norman's speculations and hallucinations about his mother. Norma is dead from the very beginning of the novel, whereas in *Bates Motel* she is alive and the viewer can have a better idea of Norma's manipulation and overprotection towards Norman. In *Bates Motel*, Norma was sexually abused when she was a child and suffered in an abusive marriage with Norman's father. When he died, she found comfort in his son, Norman, which can explain the extreme bond relationship and overprotection between them. *Bates Motel* narrative goes through Norman Bates' teenage years and *Psycho* shows a forty-year-old solitary man that has lost his mother twenty years ago and that is the reason why both medias differ.

Moving forward to the second guiding question, the adaptation does not cause a radical change in the reason why Norman killed his mother. In both contexts, Norman has the same mental disease, he embodies Norma's personality and has hallucinations in which he projects his mother and kills people that might be a threat to his relationship with Norma. He killed people that somehow seduced him, because (un)consciously he knows that his mother does not approve any girl to date him. Norma overprotects him and so does Norman to her. It is a relationship that, even when Norma realizes that his son has a mental disorder, she tries to help and, at the same time, protects him from the truth, leading him to get away with murders. She plays a role of a mother which cannot control the actions of the son, but when she is achieving it, she lets it go.

The reason why Norman kills Norma is the same in both medias: he wants his mother so bad that he can barely stand the possibility of losing her for another man – even if the other man is his brother, Dylan, in *Bates Motel*.

In conclusion, having answered the two research questions and achieved the main purposes of this research, the theory has provided another look upon the adaptation from novel to the TV show that have added to the narrative a coherent and important point of view that brings together Norma and Norman Bates' influence upon each other, leading to the tragic end. Norma and Norman Bates are now not only seeming as a complicated family, but one as an extension from the other – even in their names, NorMAN will be always the male extension of Norma, together until the end.

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Complementary references

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APPENDICES

APPENDIX A – Figures from *Bates Motel* season one that have been used as Corpus to this study.

Norman experiences his first blackout (S01E06) (00:37:22)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

Norman claims that it has always been he and Norma (S01E01) (00:40:04)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

Norman gets angry about his mother's decision (S01E01) (00:16:00)



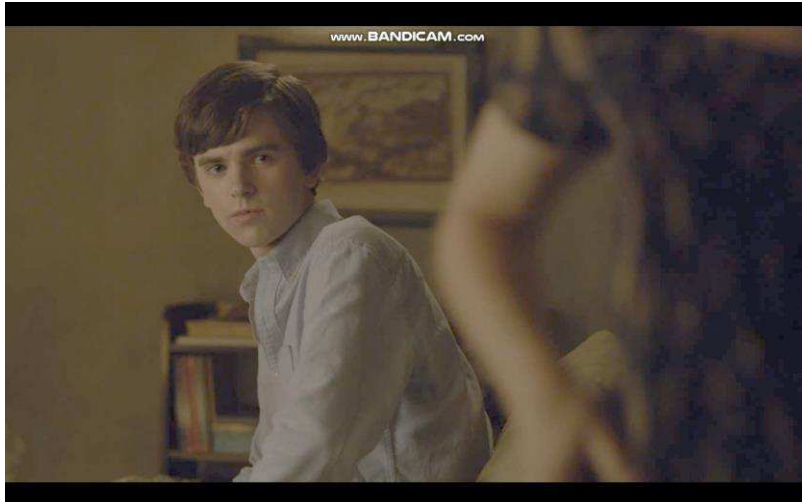
BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

Norman horrified to see his mother stabbing the rapist (S01E01) (00:25:28)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

Norman still stares at his mother dressing up (S01E02) (00:23:31).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

Norman blacks out and tries to kill Dylan with a meat mallet (S01E02) (00:26:42).



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

Norma says that it was not a good memento (S01E03) (00:33:57)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

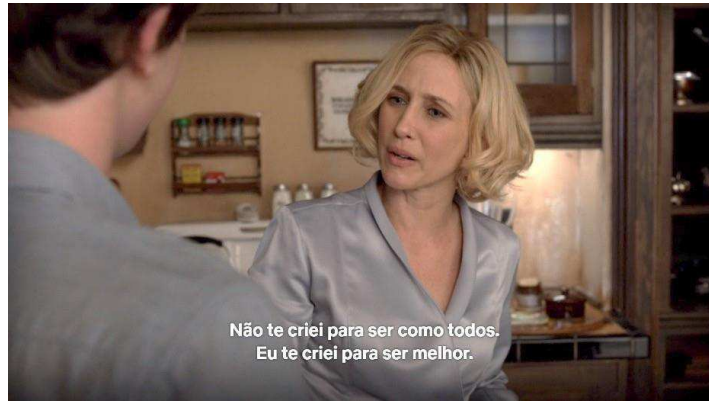
Norman claims that his mother asked him to get the belt (S01E04) (00:16:58)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2013.

APPENDIX B - Figures from *Bates Motel* season two that have been used as Corpus to this study.

Norma says that Norman was not supposed to be like the others, but better (S02E06) (00:01:15)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

Norman argues with his mother (S02E06) (00:40:04)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

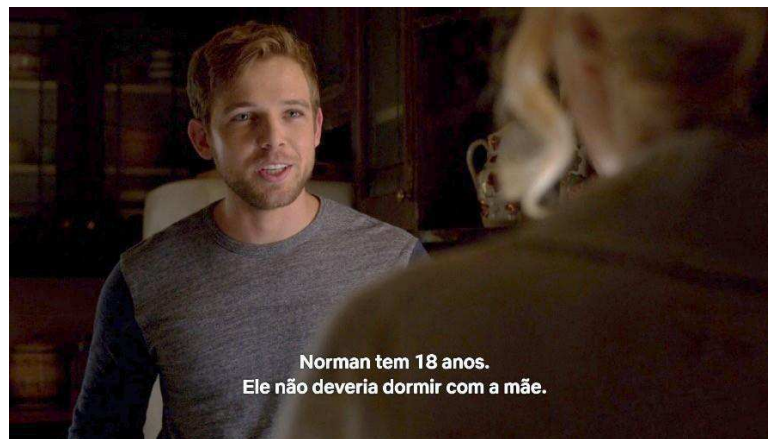
Norman assumes his mother's personality and asks the questions (S02E10) (00:41:05)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2014.

APPENDIX C- Figures from *Bates Motel* season three that have been used as Corpus to this study.

Dylan talks with Norma about Norman has been sleeping with her (S03E01) (00:01:41)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Norma lets Norman sleeps with her one more time (S03E01) (00:35:36)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Norma finds Norman spying Annika (S03E01) (00:33:19)



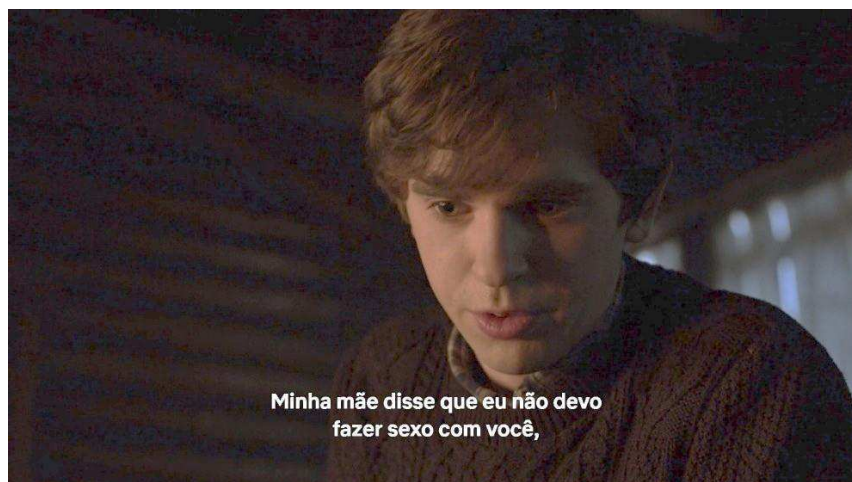
BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Norman argues with his mother (S03E03) (00:18:41)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Figure 67: Norman does not have sex with Emma because Norma told him not to do so (S03E04) (00:27:05)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Norma talks with Dr. James about Norman's condition (S03E06) (00:30:31)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Norman embodies his mother's personality in front of Dylan (S03E06) (00:35:06)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Figure 78: Dr. James asks Norman why it bothers him (S03E07) (00:24:55)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Figure 79: Dr. James asks Norman if he wants to sleep with his mother (S03E07) (00:25:14)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.

Norman stares as his mother while she is sleeping and softly touches her (S03E07) (00:42:16)



BATES MOTEL. Developed by Anthony Cipriano, Carlton Cuse, Kerry Ehrin. Universal Television, 2015.