

**Webs of Signification in Hitchcock's Adaptations:
An Analysis of Interconnecting Tropes in *The Lodger* and *Vertigo***

ヒッチコックのアダプテーションにおける意味作用の網の目
—『下宿人』と『めまい』における連鎖的比喩表現の分析

Robert Preslar

Division of Literature, English Literature Course

Seinan Gakuin University Graduate School

Graduate Advisor Professor Scott Pugh

ABSTRACT

Although many of the films directed by Alfred Hitchcock are adapted from novels and plays, it is only recently, in texts like *Hitchcock & Adaptation: On the Page and Screen* (Osteen) and *Hitchcock at the Source: The Auteur as Adaptor* (Palmer and Boyd), that these films have received any considerable amount of critical attention as direct adaptations of other texts. Further, the ways that source texts are reconfigured and recontextualized as Hitchcock films which link to other Hitchcock films remains largely unexplored. This dissertation analyzes two Hitchcock films—*The Lodger: A Story of the London Fog* (1927) and *Vertigo* (1959)—in relation to their respective source texts. Specifically, this dissertation closely examines Hitchcock films that are adaptations of other texts, and in doing so, explicates part of the network of tropes and motifs that lend such captivating signification to so many of Hitchcock's films. By focusing on the ways that signifying markers in source texts relate to greater networks of signification in Hitchcock films, certain motifs and tropes like the Avenger's triangle in *The Lodger*

and the spiral in *Vertigo* are understood in new contexts and are shown to link source texts to Hitchcock films, and Hitchcock films to other Hitchcock films, in significant yet unexpected ways.