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**The Representation of Trauma in Literature and Cinema: a  
Transmedial Study of Martin Scorsese's Adaptation of Dennis  
*Lehane's Shutter Island (2003).***

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## **Dedication**

To my beloved family

For your consistent encouragement, affection, and motivation that have accompanied me throughout my journey. I dedicate this thesis to you.

In fond memory of my beloved uncles Madjid and Achour, whose thirst for knowledge serves as an ongoing source of inspiration. Although no longer with us, your spirit preserves with the content of these pages.

With heartfelt gratitude,

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To my beloved family and friends

Lydia, Meriem and my mother, who have been my source of inspiration to accomplish this work and gave me strength when I thought giving up, thank you is not enough

**Amel**

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## **Abstract**

This dissertation analyzes the representation of trauma in Dennis Lehane's *Shutter Island* (2003) and Martin Scorsese's film adaptation of the same title (2010) from a transmedial perspective. By conducting a comparative study of these two mediums, we explore how trauma is portrayed, interpreted and experienced within the realms of literature and cinema. While the novel immerses readers in a narrative filled with symbolism, psychological suspense, and in depth character exploration, the film adaptation utilizes visual and auditory elements to elicit emotional and sensory response. Through an examination of Lehane's narrative techniques, character development, and thematic complexities in the novel, particular attention is given to the protagonist Teddy Daniels as a means to explore trauma. Scorsese's film employs various techniques such as cinematography, sound design, and acting to capture the essence of trauma, deception, and self-discovery. By examining the adaptation of *Shutter Island* through a transmedial approach, this study uncovers the ways in which narratives of psychological turmoil can be reshaped in platforms. Through an exploration of both literature and cinema, this dissertation deepens our understanding of how storytelling mediums intersect and diverge in their exploration of complexities of the human experience, resilience, and vulnerability in the face of adversity.

**Keywords:** trauma, institutional trauma, Shutter Island, Dennis Lehane, Martin Scorsese, transmedia storytelling.

## **I. Introduction**

The exploration of trauma is a captivating and multifaceted aspect found in both literature and cinema, providing a diverse examination of human experiences and psychological complexities. Dennis Lehane's novel *Shutter Island* (2003) explores the eerie realm of trauma throughout its storytelling and complex characters. Martin Scorsese's film adaptation of the same title in 2010 further expands in this exploration, employing visual and auditory elements to vividly bring Lehane's words to life on the big screen.

Our study aims to analyze and compare the portrayal of trauma in both literary and cinematic version of *Shutter Island*, exploring how each medium utilizes its unique tools to convey the intricate nature of trauma and its profound effects on individuals. Immersed in depth of Lehane's novel, individuals are transported into a realm of gripping tension and unsettling discoveries, accompanying U.S. Marshal Teddy Daniels on his expedition to Shutter Island, an isolated mental facility. With Trauma as its focal point, Lehane weaves a tale that blurs the boundaries between truth and fantasy, compelling both the characters and readers alike to confront their darkest anxieties and previous wounds. On the other hand, Scorsese's film adaptation breathes vitality into this tale by utilizing the tools of visual storytelling and soundscapes. Through the art of cinematography, he immerses the audience in a sensory journey that amplifies the exploration of the themes such as trauma and the unraveling of the human psyche.

The objective of our thesis is to examine how trauma is depicted and understood in both the novel and the film of *Shutter Island*. Through a comparative analysis, this piece of work aims to illuminate the strengths and weaknesses of each medium in capturing the intricacies of trauma, and how adaptations can reshape and reinterpret narratives of psychological distress.

By adopting trauma theory and a transmedial approach, we can enhance our comprehension of how trauma is portrayed and interpreted across an artistic platform, deepening our understanding of the human experience with trauma and the lasting effects of past events on the individual mind.

## **a. Review of Literature**

Dennis Lehane's *Shutter Island* (2003) and Martin Scorsese's film adaptation of the same title received different criticism from different perspective, reflecting diverse perspectives on the story's themes and artistic merits.

One significant critique is Dr. Maysam Bahaa Saleh's study, "*Insanity as an Escape: A Critical Study of Dennis Lehane's **Shutter Island***" employing a psychological approach. According to Saleh's analysis, Teddy Daniels, the main character, grapples with schizophrenia and endeavors to mask the reality surrounding his wife's demise. Saleh explores Teddy's id, ego, and superego, proposing that he deliberately opts for madness as an escape from the real world. Furthermore, Saleh asserts that Teddy's hallucinations and fabricated dialogues with his deceased spouse serve as a manifestation of his mental disorder, prompting Dr. Sheehan to intervene with therapeutic measures. Ultimately, Saleh concludes that Teddy's employment of defense mechanisms and subsequent development of schizophrenia stem from his desire to evade the distressing truth.

Similarly, Katia Aissou's dissertation, "*A Psychoanalytic study of Trauma in Relation to Guilt in Dennis Lehane's **Shutter Island***" examines the protagonist's mental instability following traumatic experiences. According to Aissou, Teddy's dreams are a manifestation of Freud's theory of repressed memories resurfacing, specifically memories related to his wife. Aissou suggests that Teddy's trauma activates various coping mechanisms, with repression being the predominant one. As the story unfolds, Teddy becomes overwhelmed by

uncontrollable emotions, thought, and memories, leading to significant mental distress. Aissou also highlights Teddy's dual personalities, underscoring his struggle to reconcile his identity as a U.S Marshal with his current situation as a patient at Ashecliffe hospital, despite the evidence presented by Dr. Cawley.

In "*Distress and Psychological Distortions in Dennis Lehane's **Shutter Island***", Hossein Sabouri provides a comprehensive analysis of the novel's deep psychological themes. Sabouri discusses how Teddy Daniels suffers from both mental and psychological symptoms, including delusions, hallucinations, tremors, and headaches. He explores how Teddy's troubled past, guilt, and grief contribute to his mental deterioration, leading him to create an alternate reality as a coping mechanism. Sabouri highlights Lehane's narrative techniques and character development, illustrating the complex nature of mental illness and the profound impact of trauma on the human psyche. Through the novel's blurred lines between reality and illusion, Lehane underscores the devastating effects of trauma.

Scorsese's movie too has received different critiques. In "*Edward Daniels Delusion in the Martin Scorsese's movie **Shutter Island***", Razak (2019) focusses on Edward Daniels delusion aiming to describe types of delusional disorder of the major character and the treatment used to cure him. He explains each type and gives its symptoms: the grandiose type (the feel of superiority), the jealous type (believing that everyone is unfaithful), the persecutory type (feeling in danger), and the somatic type (thinking that your body is in pain or harm concerning his cure journey). He adds: "Based on the treatment of delusional disorder, the writer found that three kinds of treatment that were using to cure Daniels' delusional disorder, namely individual therapy as many as four data, family therapy as many as two data, and an antipsychotic drug as many as one data" (Razak, 2019, p.54) It is clear that the main treatment method in the movie is Daniels' delusions are healed through one-on-one therapy sessions. Daniels received individual therapy to explore his flawed mind and heal with others.

Another study is conducted by Suzan Cataldi's article "*Trust and Truth in Shutter Island*" scrutinizes Martin Scorsese's creation, and portrayal with philosophical undertones. Her analysis weaves personal and institutional dynamics of trust, she focuses on character development (especially Leonardo DiCaprio's Teddy/Andrew). What otherwise is valuable about her contribution is shedding the light on the complex issues of trust and psychological tension. A central aspect of Cataldi's exploration of trust in *Shutter Island* lies on the changing nature of trust. The protagonist Teddy Daniels is immersed in an environment where trust is uncertain and unclear. She says: "The marshal must trust that his primary care takers are being honest with him and this is hard to do" (Cataldi, 2019, p. 353)

The same study argues that throughout Teddy's journey he is confronted with contradictory narratives and untrustworthy individuals, leading to the lines between trust and doubt. She adds: "We don't know whom or what to trust as we are invited to investigate the mysterious disappearance of a barefoot female patient from an ostensibly locked room" (Cataldi, 2019, p. 209) the critic focusses on describing the island's mysterious nature combined with Teddy's traumatic past act as a catalyst for a twisted reality where the lines between truth and deceit become increasingly blurred. Using a non-linear narrative structure, Cataldi's study combines flashbacks and dream sequences, effectively blurring the line between reality and hallucination.

In her thesis entitled "*Shutter Island: The Adaptation of a Suspenseful Story*" Mullen (2023) conducts an examination of psychological thrillers and horror stories, with specific focus on Martin Scorsese's *Shutter Island*. The analysis presented by Mullen offers a study into the intricate process of translating the psychological intensity and narrative complexity found in novels into the world of cinema and how they are not similar "The difference between horror and thriller resides firstly in the story type: horror usually uses haunted houses, fantastic

creatures or spirits, while thrillers use more down-to-earth tools such as mental illnesses, crimes” (Besnard, 2023, p.10)

Furthermore, Besnard’s work stands for its meticulous exploration of the historical context of the psychological thriller genre, effectively distinguishing it from the horror genre. Particularly insightful is the discussion on the delicate boundary between the genres, showcasing how films like *Shutter Island* blur these lines to create a truly captivating viewing experience. To support these argument, she employs examples from both literature, such as Richard Matheson’s short stories and *The Silence of the Lambs*, illustrating the genres evolution and its defining characteristics.

## **b. Issue and Working Hypothesis**

From the previous reviews, it is clear that the portrayal and interpretation of trauma in literature and cinema is a subject of great intricacy and depth that has captured the interest of scholars. By examining how trauma is depicted and understood in various forms of media, including literature and cinema, we can gain valuable insights into how narratives influence our comprehension of psychological encounters and human actions.

By conducting a comprehensive examination of Martin Scorsese’s film adaptation of Dennis Lehane’s “*Shutter Island (2003)*” across different media platforms, our research proposes the notion that the cinematic medium provides distinct and strategies for depicting trauma in visual symbolism, sound manipulation, editing techniques, and acting performances, contribute to an extreme and more intense portrayal of trauma, impacting audience interpretations and emotional involvement in ways that cannot be through written descriptions.

The questions we raised to conduct our research are: How Martin Scorsese translates and adapts Dennis Lehane’s novel into a moving images on the screen? And what are the techniques he uses to construct his movie?

### **c. Methodological Outline**

Our dissertation is composed of three chapters, the first chapter is about the double trauma of the protagonist Teddy Daniels in both Leane's novel and Scorsese's movie. This chapter contains two sections. In the first one, we have analyzed Teddy's experiences as a World War II soldier, the traumatic impact of his wife's death and how Leane's use of flashbacks and nightmares serve to depict trauma. In the second section, we have analyzed Scorsese's use of visual and auditory elements to convey Teddy's trauma. How cinematography, editing and music enhance the representation of Teddy's psychological state.

The second chapter deals with institutional trauma in both the novel and the movie *Shutter Island*. This chapter too is composed of two sections. In the first section, we have introduced the concept of institutional trauma and Ashecliffe hospital as the primary setting. We have also mentioned Leane's critique of mental health institutions and their unethical practices. In the second one, we have dealt with the visual and auditory depiction of Ashecliffe hospital through set design and its impact on characters.

The third and last chapter explores the transmedial representation of fire and water as symbolic elements in relation to Teddy's trauma. It deals with their explanation and occurrences in Leane's *Shutter Island (2010)* and Scorsese's film. As well as how Scorsese translates and adapts the symbolism from the novel to the screen.

## **II. Methods and Materials**

### **A/ Methods**

#### **1. Trauma Theory**

In order to analyze the novel and its adaptation, we will utilize trauma theory, and we will use its major concepts to show how it is portrayed. First, literature and trauma are interrelated, authors express trauma through narration. It is a personal or collective experience that we can live, however it is not about the event itself but it is about how we react to it. Cathy Caruth defines trauma: “the term trauma is understood as a wound inflicted not upon the body but upon the mind.” (Caruth, 1996, p. 04) it is the lasting emotional and psychological impact of the shocking and distressing experience. The author proposes that trauma is a complex phenomenon that often defies explanation, exceeding the boundaries of language’s ability to communicate its depth and intensity (Caruth, p.58). The term “trauma” is derived from a Greek word “wound”. It pertains to the emotional to an event or series of events that are distressing or disturbing in nature. Examples of traumatic events may include physical or emotional abuse, accidents resulting in injury, natural disasters, war and combat, violent crimes, grief from loss and ongoing stress. Post-Traumatic Stress Disorder (PTSD) is distinct mental health condition that may manifest in individuals who have undergone one or more traumatic events. Its most noticeable feature is a collection of symptoms such as intrusive thoughts or flashbacks of the traumatic event, dreams and illusion.

## 2. Transmediality

Transmediality or transmedia storytelling is a term used first by Henry Jenkins in intermediality studies, narratology, and new media. This concept emerged around 2003 through Jenkins' work. This term is composed of two words: "tans" and media, it is the process of transferring any piece of literature or elements of fiction to several platforms of media such as movies, animation, comic stripes and even video games. For example, "*Assassin's Creed*" a collection of fantasy and historical novels, the first one was published in 2009 and the others later. Then, adapted as a movie in 2016, it also exists as a series of videogames. Jenkins defines this theory as:

Transmedia story telling represents a process where integral elements of fiction get dispersed systematically across multiple delivery channels for the purpose of creating unified and coordinated entertainment experience. Ideally, each medium makes its own contribution to the unfolding of the story (Jenkins, 2007)

Transmedia story telling has three aspects: story, technology and the audience. The story is set of ideas, events or information about any character that are organized and well structured. The technology which is in charge of distributing the story and telling it in different ways and engaging with the audience which is very important because each media or TV channel has its audience and every story needs someone to hear it to become famous. Each member of the audience prefers one or two platforms that's why now most of stories are transmitted to multiple media platforms. (McAdams, 2014)

### **B/ Materials**

#### **B. 1. Biography of Dennis Lehane**

Dennis Lehane was born on august 4, 1965 and raised in the working- class neighborhood of Dorchester in Boston, Massachusetts. He grew up in a blue collar family and was exposed to various aspects of city life. Which later influence his writing. He attended Eckerd college in

St. Petersburg, Florida, where he studied creative writing. Lehane's college years were marked by a passion for literature and writing, setting the stage for future career. After completing his studies, Lehane began his writing career by publishing a series of novels that would eventually gain him recognition in the crime fiction genre. His breakthrough came with the publication of *A Drink Before the War* (1994). Lehane continues to write and publish several critically acclaimed novels, including: *Gone Baby Gone* (1998), *Mystic River* (2001), *Shutter Island* (2003), *Live by Night* (2012). Many of his novels have been adapted into successful films, bringing his work to a wider audience and contributing to his reputation as a master of crime fiction.

Dennis Lehane's writing style is characterized by its dark and atmospheric tone, intricate plots, and redemption, and the impact of personal and social traumas. His novels are noted for their explorations that have further solidified Lehane's reputation as a source of compelling stories for both literature and screen. Lehane's ability to capture the essence of his hometown, Boston, and create characters that resonate with readers has earned him a dedicated following and lasting impact on the genre.

## **B. 2. Biography of Martin Scorsese**

Martin Scorsese is an American filmmaker with the given name of Martin Marc Antonio Luciano Scorsese. He was born in Queens, New York on November, 17, 1942. He is well known for his often brutal and violent portrayal of American culture.

*Who's that Knocking at my Door* is Scorsese's first theatrical film in 1967. It was an intimate depiction of life on the streets in Little Italy. He adds many remarkable works among them: *Taxi Driver* (1976), *Raging Bull* (1980), *Good Fellas* (1990), *The Departed* (2006), *Shutter Island* (2010) and *The Wolf of Wall Street* (2013). Scorsese's work covers various themes for instance: psychological thriller, crime thriller, crime drama and black comedy.

### **B. 3. Summary of Dennis Lehane's "*Shutter Island* (2003)"**

*Shutter Island* (2003) is a psychological thriller written by the American author Dennis Lehane and published in 2003. The story is set in 1950. It is about a US marshal named Edward known as Teddy Daniels, a veteran of the second world war he plays a part in the liberation of Nazi territory. He was called up to shutter island which is a home to a hospital for the criminally insane where a dangerous patient has gone missing, Teddy and his partner Chuck Aule went there to investigate the disappearance of that patient called Rachele Solando who was imprisoned in Aschecliffe hospital.

He comes across a code that he manages to decipher then realizes that he holds vital information. It is assumed that there are sixty-seven patients instead of the original sixty-six in the hospital, then the situation would be altered. While he is residing in the area he manages to uncover their whereabouts. He experiences recurring dreams involving his wife as well strange and unsettling nightmares. Additionally, he is experiencing personal distress due to these occurrences and things looked creepy, everyone acted strangely toward him and his partner, the patients, doctors, and even the guards were pale as if they are afraid or hiding something. Here Teddy decided to leave the island but a strong storm stopped him. Teddy's wife keeps telling him that Rachel Solando is there in his dreams and asks him to search about the murderer Andrew Laeddis.

Teddy continues his investigation until he found Rachel. So the staff decides to close the case, but Teddy insists to find out the truth until he meets the real Rachel Solando in a cave. She tells him that everyone is lying even his partner was not loyal, she also tells him that they are giving him pills the whole time to make him insane and he finds out that the hospital is doing dangerous operations to the patients as if they are lab rates.

The writer twists the story and we find that the whole investigation is a dramatic performance to help Teddy or Andrew Laeddis to get through his mental issues. The main character is pretending to be the US marshal Teddy Daniels, but in reality he is just a patient inside that hospital. His wife drowned their three children and then he killed her. This caused him a traumatic shock and he could not accept the reality. So he built a defense mechanism where he chooses to be the hero of the story instead of being the killer. Doctor Cawley wanted to help him by letting him live a real experience of being a marshal.

#### **B.4. Summary of Scorsese's *Shutter Island***

*Shutter Island* is a 2010 film noir directed by Martin Scorsese, from Dennis Lehane's novel of the same name. Leonardo DiCaprio played the principle role of Edward Teddy Daniels Who was asked to investigate the disappearance of a dangerous patient in a psychiatric hospital and Mark Ruffalo plays the role of his partner. The movie starts in yacht in the middle of the ocean where Teddy feels bad because he is seeing the water around him. When arrived into the island Teddy and his partner started their investigation. Upon discovering a code, Teddy successfully deciphers it and realizes that it contains crucial information. During his stay in the area, he experiences recurring dreams that involve his wife Dolores Channel, as well as disturbing and eerie or strange nightmares.

After finding the lost patient, she tells him that everything is a game and confides him that they were lying to him but the end of the film is far more certain, Laeddis is seen sitting with his doctor, who was pretending to be his partner during the investigation. He asks him about which would be worse, if living as a monster or dying as a good man. This raises questions in the viewer's mind about the reality. Edward Daniels chooses lobotomy to escape from his painful and unbearable truth.

### III. Results

This research paper has compared, and analyzed, Martin Scorsese's movie and Dennis Lehane's *Shutter Island*. It has shown that the representation of trauma in both the movie and the novel is a central theme, represented through Teddy's double trauma, institutional trauma, and the symbolic use of fire and water.

In the first chapter, the analysis has shown that the film delves into the protagonist Teddy Daniels' past traumas, primarily centered around the death of his wife Dolores Chanale. This trauma is compounded by his experiences as a soldier during World War II, where he witnessed and participated in horrific events. Scorsese employs various cinematic techniques to represent Teddy's trauma visually, such as flashbacks, dream, and distorted perceptions. These techniques immerse the audience in Teddy's psychological state, blurring the lines between reality and illusion.

The second chapter explores the concept of institutional trauma, depicting Ashecliffe hospital as a place where patients are subjected to questionable treatments and unethical practices. The institution itself becomes a symbol of oppression and control, contributing to the characters' sense of entrapment and helplessness. This institutional trauma adds layers of complexity to the narrative, raising questions about the nature of mental health care and the power dynamics within such institutions. Scorsese uses the setting of the hospital, its architecture, and the interactions between characters to highlight the oppressive atmosphere and the impact of institutional trauma on both patients and staff.

In the last chapter, throughout the film, fire and water serve as powerful symbols that reflect Teddy's internal struggles and the themes of destruction and rebirth. Fire symbolizes destruction, chaos, and Teddy's inner turmoil. It is often associated with traumatic memories, violence, and the consequences of the war. On the other hand, water symbolizes purification,

renewal and the subconscious mind. It represents Teddy's journey toward self-discovery and confronting his past traumas. Scorsese's use of fire and water imagery adds depth to the narrative, creating a rich visual metaphor for the themes of trauma, redemption, and psychological transformation. These elements come together to create a compelling narrative that explores the complexities of trauma, identity and the human psyche in *Shutter Island*.

## **IV. Discussion**

### **Chapter one: Teddy's Double Trauma in Dennis Lehane's *Shutter Island* and Martin Scorsese's Adaptation**

In the following chapter, we are going to discuss how war and individual trauma are portrayed in both Lehane's novel and Scorsese's movie to show how the two works provide a deep understanding of the lasting effects of trauma. Both works delve into the psychological consequence of violence, exploring how characters struggle to face the scars left by their experiences during the war.

Our task is to analyze how war and individual trauma are reshaped in the film and to what extent transmedial narration affects the world of the story. Therefore, we will explain trauma focusing on the main character Andrew Laeddis in both works. We will rely on trauma theory and transmediality in order to compare the two works. Our intention is to highlight the portrayal of the transmediated elements in the movie and to study the whole experience of reading the novel and watching the movie.

This chapter is divided into two sections, the first one shows how war and individual trauma are presented in Dennis Lehane's novel. The second one deals with their transmedial presentation in Scorsese's movie focusing on the main character's double trauma.

#### **a. Teddy's Double Trauma in the Novel**

Dennis Lehane explores the meaning of trauma through the protagonist Andrew Laeddis/Edward Daniels, since he is a soldier in the veterans who witnessed violence and traumatic events during the world war II. Daniels grapples with the lasting psychological scars of his traumatic experiences.

Individuals, whether they be soldiers or civilians, who have been exposed to war atrocities, may have psychological distress commonly known as post-traumatic stress disorder (PTSD). In the case of the main character in *Shutter Island*, he is plagued by the lingering and expanded effects of his wartime encounters. These effects manifest through distressing nightmares and intrusive flashbacks. This profound trauma has had a profound impact on Teddy's psychological well-being and actions. It also participates in shaping his identity. Andrew Laeddis, a veteran of world war II who fought to free Dachau concentration camp, experienced a deep anguish, anxiety, and a sense of regret upon his return. The devastating loss of human lives and the atrocities committed against families and children left an indelible mark on his psyche that results a profound psychological battles. It is important to note that Andrew suffers from a dual or double trauma, which are the trauma of the war and personal trauma, which are interrelated in a complex way.

The psychological and emotional consequences resulting from exposure to traumatic events related to armed and conflict are referred to as war trauma. This type of trauma affects both individuals who have directly experienced and those who have been impacted indirectly. Examples include soldiers engaged in combat, individuals exposed to live combat situations, and those affected by injuries and fatalities. The character of Teddy Daniels is grappling with the result of trauma. The novel reveals the impact of this trauma on his mental well-being and how it pushes him to search for the truth on the island. Teddy seems to have familiar signs of post-traumatic stress disorder (PTSD), including recurring memories, intrusive thoughts, nightmares, feeling of guilt, and violence. The haunting experience and recollections from his time in the war heavily influence his personality and mindset throughout the narrative. His excessive drinking serves as a coping mechanism, compelling to drink in order to escape the haunting images of the lives he took on the battlefield:

Teddy said, “at Dachau, the US guards surrendered to us. Five hundred of them. Now there, but they’d seen all the bodies piled up at the train station too. They could smell exactly what we were smelling. They looked at us and they wanted us to do what we did. And we sure as hell wanted to do it. So we executed everyone those Krauts” (Lehane, 2003 p. 113)

In this passage Andrew is talking with Chuck he is telling his own experience in the WWII. He feels guilty because he killed innocent people in that war, and drinks a lot to forget victims.

In her book *Unclaimed Experience Trauma, Narrative and History (1996)*, Caruth says that what is remembered of the traumatic experience is not the event itself, it is how the patient feels during and after the event, rather than what actually occurred (Caruth, 1996, p. 17) the patient’s version of that traumatic event shows that the trauma of the war has left bad effects on individuals.

Cawley behind them, placed a record on the phonograph and the scratch of the needle was followed by stray pops and hisses that reminded Teddy of the phones he’d tried to use. Then a balm of string and piano replaced the hisses. Something classical, Teddy knew that much. Prussian. Reminding him of cafes overseas and a record of collection he’d seen in the office of a sub commandant at Dachau, the man listening to it when he’d shot himself in the mouth. (Lehane, 2003, p. 59)

Here too Teddy is remembering his experience in the war when he heard the music on the phonograph as it is mentioned in the book. The sound transitions from the noise of the phones to a calming and melodious tone of piano music. This shift creates changes in Teddy’s perception. He identifies the music as classical and distinguishes as Prussian from a kingdom in north Europe (northern Germany and northern Poland). The music takes him to memories of sitting in European cafes and encountering camp during World War II. The music was the same music that was playing when the sub-commandant at Dachau killed himself by shooting himself in the mouth. This connection between Teddy’s present experience and a past event of immense significance and terror serves to deepen the impact.

As modern neurobiologists point out, the repetition of the traumatic experience in the flashback can itself be retraumatizing; if not life threatening, it is at least threatening to the chemical structure of the brain and can ultimately lead to determination. (Thompson, 2021, p. 63)

Furthermore, the impact of trauma touches not only veterans themselves, their family members are also indirectly affected. Witnessing the struggles and challenges faced by their loved ones. These family members are deeply affected: “Trauma affects not only those who are directly exposed to it, but also those around them. Soldiers returning home from combat may frighten their families with their rages and emotional absence” (Van Der Kolk, 2014, p.1) when returning from the war, Teddy found his wife depressed but he didn’t give her attention. This led her to kill their three children.

The loss of relative or partner is difficult experience as it leaves a profound wound that is hard to heal. Teddy, for example, tragically lost his wife, Dolores Channel, in a devastating apartment fire, as he says to his partner Chuck. Since then, he has been persecuted by ongoing emotional pain and double guilt and trauma. These negative emotions distract and influence his actions and behavior. The weight of guilt he carries for his wife’s death consumes him, leading to a distorted perception of reality and a state of mental turmoil and violent agitation.

Through his nightmares, Teddy experiences the Freudian phenomena known as the “return of the repressed”. Notably, the sight of liquid that looks like blood flowing from his wife’s womb in one of these nightmares illustrates Teddy’s suppressed memories of her and his reluctance to move on from her. These memories reoccur in his dreams as a result of his failure to acknowledge his trauma and come to terms with his conduct: “Dolores had been dead for two years, but she came to life at night in his dreams, and she sometimes went full minutes into a new morning thinking” (Lehane, p. 14) this shows how Teddy doesn’t want to let his wife go, she is present everywhere. Bad dreams are evidence of Andrew’s strong emotional with bond

his wife. His suppressed memories of her, as well as his letting go of his attachment to his late wife, are all reflected in the dream. “her belly springs a leak and the liquid flows through his hands.” (Lehane, 2003, p.69)

Sometimes, Andrew doesn't have the words to express trauma. We read it through his internal monologues and the way he carries the guilt of losing his soldiers friends in the war or caring the tragic death of his wife in an apartment fire. This tragic loss contributes to his emotional distress and psychological struggle, that's why we can notice that Teddy's wife is almost in all his dreams: “He wraps his arms around her from behind buries his face in the side of her neck. ‘I'm going to leave I love you, I love you’.” (Lehane, 2003, p.69)

Teddy maintains an emotional distance from those around him, including his partner Chuck. He doesn't know whom or what to believe and the atmosphere becomes dark. This unreliable reality puts the readers in a mind game. Sharing his feeling is a challenge, as he keeps a protective shield against the pain that comes with the memory of his wife's death. In order to avoid the overwhelming weight of his personal trauma, teddy immerses himself into the investigation on shutter island, using his work as form of escapism. This allows him to focus on external issues. The mysteries of the island, rather than entering into the depths of his own unresolved emotions.

However, this strategy leads to a disconnection from reality as Andrew is a patient in Ashecliffe hospital, he is subjected to psychological experiments like the other patients. His portrayal and the results of these experiments reflect the theme of individual trauma. The patients of the hospital including Teddy are trapped in the hospital and grappling with their own psychological wounds. As in a wrestling competition, they are wrestling against their illness.

We may say that teddy was a victim of Post-Traumatic Stress Disorder which not only destroyed him but also destroyed his family. So Teddy is subjected to symptoms of psychic stress disorder and Lehane sheds the light on the effects of trauma in Teddy's case.

## **B. The portrayal of Double Trauma in the Movie**

The aim of this section is to show how Scorsese creates his own perspective and the interpretation of Teddy's double trauma in the movie. Scorsese makes the audience experience the fantasy world of Teddy in order to understand what is happening inside the brain of a traumatic person. Lars Elstroms claims: "to communicate is to share ideas, thoughts, emotions and understandings. I call this share entity cognitive import" (Elstroms, 2019, p.22) The director plays with the allusion to create an unreliable reality. The reality is in front of the viewer from the beginning of the movie but they are not able to see it because they are just focusing on Teddy's point of view.



*Figure 1: The Opening Sequence in Shutter Island (Scorsese, 2010, 01:05)*

In the initial scene of *Shutter Island*, the audience is immersed in the sounds of boats and swirling water, leading the viewer to believe that these sounds are produced from the boats themselves. However, it is actually a piece of music entitled “*Fog Tropes*” by Ingram Marshal. In his article “*Now a Major Soundtrack! -Madness, Music, and Ideology in Shutter Island*”, Jorgen Bruhn gives a deep explanation about the role of music in the film, the music in the narration itself to create a fantasy world, he adds that diegetic and non-diegetic music blurs the lines between reality and illusion: “The distinction between diegetic levels is crucial to the representational economy of almost all conventional films constructing a realistic universe” (Brhun, 2013, p.329)

Martin Scorsese utilizes different styles of music in a special way to give hints about the true nature of what is seen in screen. In other words, it is as complex as the visual world of the movie. Unlike other films where it is easy to distinguish between diegetic and incidental music, *Shutter Island* blurs these boundaries. Diegetic music is heard by the characters within the story, such as music from a radio or live performance. On the other hand, incidental music serves as background music for the audience’s benefit, creating atmosphere and emotional cues that enhance the overall movie experience. The viewers are in a puzzle, everything is telling not to trust, what they see and hear; it means that the music is a manifestation of unreliable reality.



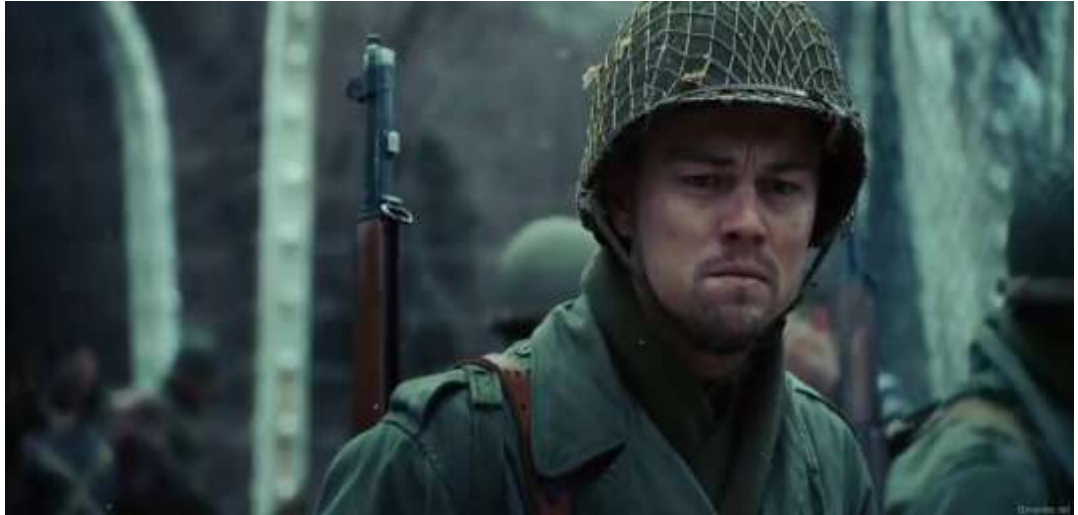
*Figure 2: Teddy's Thallasophobia (Scorsese, 01:14)*

The image above shows teddy inside the ferry. The fact of seeing the main character from a mirror at the first time is a hint that what is shown in the screen is not real. And he is quiet annoyed by the water and speaking to himself: “pull yourself together Teddy, it’s just water, it’s a lot of water” (Scorsese, 2010, 01:14) This explains that Teddy suffers from thallasophobia that is the profound anxiety toward the ocean and water or the fear of unknown depths.



*Figure 3: Teddy the Handsome US Marshal*

In the third figure, Teddy is revealed as a handsome US marshal wearing a suit but he has war traces in his sharpened eyes. At the beginning of the movie, he is looking quit handsome and serious but the mind game is to see that Teddy is suffering from schizophrenia. But when he looks into the mirror, as it is shown in figure one, he looks like a monster. So from the beginning of the film, Teddy has two different personalities: a US marshal and a hidden violent man of war named Andrew Laeddis. Scorsese wanted to show how Teddy's brain is divided between the past and present.



*Figure 4: a Look of Guilt(Scorsese, 2010, 43:24)*

The fourth figure shows Teddy remembering the traumatic killing of the Nazi guards of Dachau of concentration camp. He appears shocked and horrified at finding the corpses of internees. We can see a look of guilt and remorse in his eyes. Those events still alive inside his memories. As Caruth claims: “Freud will call this “traumatic neurosis”-emerges as unwitting reenactment of an event that one cannot simply leave behind” (Caruth, 1996, p. 9) The experience of trauma repeats itself inside Teddy’s brain, he cannot skip the horrific events he went through, his mind is unable of controlling complex trauma that’s why the psyche replays it in nightmares and, flashbacks as a means of gaining control over it however, teddy is trapped in a cycle of suffering.



*Figure 5: The Slow Death of the Commandant (Scorsese, 2010, 24:42)*

Figure five shows Teddy seeing the slow death of the commandant drowned in his blood. Teddy remembers that scene due to the record which is playing on the phonograph in Dr. Cawley's house. He went there to meet Dr. Naehring. The record is one of Mahler's surviving quartet. Mahler deals with existential and inner struggles, these themes parallel with Teddy's psychological journey. The music serves as a reflection of the intricate complexities and the haunting memories of the war. Against the backdrop of the cold war and post-world war II era, Mahler's compositions further enhance the film's context, evoking ideological and historical atmosphere of 1954. "The Mahler quartet in the camp scene as highly conscious contra-active musical choice a musical revenge from the persecuted Jew Mahler who through the eternity produced by the mechanical reproduction, in his cinematic scene defines and outlives the Nazi commander" (Bruhn, 2013, p. 328)

Dr. Naehring tells that Teddy is a man of violence. And Teddy is very defensive, this is a symptom of PTSD that is why the doctor says: "marshal you have outstanding defense mechanism" (Scorsese 22: 14) The doctor's purpose is to expose the reality of his trauma.

Teddy Daniels suffers from a double trauma, he is a victim when he is forced to kill people manifested through the war and a perpetrator when he inflicts his trauma to his wife and children. This trauma is imposing itself in dreams and nightmares.



*Figure 6: Teddy's Dream of Dolores (Scorsese, 2010, 27:58)*

In the sixth figure, teddy sees his wife Dolores in his dream. He tells her that he killed a lot of people in the war. He asks her if she is real and he wanted to touch her. This explains the feeling of guilt that Teddy carries toward his wife because he neglects her sickness. He doesn't want to let her go. Then she starts burning in his hands and disappears. (Scorsese, 2010, 30:05). At the end of the fire we discover that he killed her wife because she drowned their children. Teddy has an amnesic behavior syndrome which is a defense of mechanism rooted in denial and repression instead of accepting that he killed his wife after she drowned their children he constructs another reality in which his wife died in an apartment building.

Scorsese utilizes also Max Richter's *On the Nature Daylight* (2004) which is a very sad music when Teddy remembers his wife or the war. In fact, the musician and composer of classic music says that the song is a protest against violence specifically related to the Iraq war which was happening at the time of the writing.

Throughout the movie, we see moving images that combine words and music which creates a sad atmosphere that the audience engage with. Scorsese makes every image carry a double meaning: "it wasn't a warfare it was a murder" (Scorsese,2010, 44:43) This scene taken

from the movie is a conversation between Teddy and his partner Chuck which refers to the unfair execution of innocent people.

Martin Scorsese reshapes the written words into real visual actions, using cinematic tools such as incidental and diegetic music, dreams and flashbacks in order to dive into Teddy's past traumas.

## **Chapter two: Institutional trauma in Dennis Lehane's "*Shutter Island*" (2003) and Martin Scorsese's Adaptation**

The exploration of institutional trauma and the psychological impact of confinement has been a repeated theme in both literature and film. Dennis Lehane's "*Shutter Island*" constructs these themes, throwing readers into a tale within the confines of Ashecliffe Hospital, an isolated psychiatric facility situated on a remote island. Through the perspective of the main character, Teddy Daniels, the audience is confronted with the disturbing implications of institutional trauma, a reality that is further intensified in Martin Scorsese's film adaptation of the novel.

The objective of this chapter is to examine the various expressions of institutional trauma as presented in Lehane's novel and its visual representation. Through an analysis of how Ashecliffe hospital is depicted and the challenges faced by the characters within its walls, we elucidate the complexities of institutional trauma as portrayed in both Lehane's book and its movie adaptation.

### **a. Institutional Trauma in the Novel**

Institutional trauma refers to the collective psychological and emotional harm experienced by individuals within a specific institution or system. This type of trauma is not limited to personal experiences but extends to the broader impact of institutional structures, policies, and practices on a group of people, as defined by Thompson: “Institutions are methods for the (re)production of violence in ways that (re) produce trauma. Therefore, we must account for trauma as an institutional phenomenon in order to appropriately address the implications of institutional violence” (Thompson, 2021, p. 54) Institutional trauma can affect various social groups, but is not limited to racial or ethnic minorities, gender and sexual minorities, Individuals with disabilities, and those from marginalized or disadvantages backgrounds.

Shutter island’s mental institution exudes an environment of nasty feeling and puzzle. Located in an abandoned and threatening setting, the hospital is encircled by cliffs and agitated waters. “Ashecliffe Hospital sat on the central plain of the island’s northwestern side. Sat benignly, I might add. It looked nothing like a hospital for the criminally insane and even less like the military barracks it had been before that” (Lehane, 2003, p.2)

The frightening ambiance is further intensified by the architecture for the facility, characterized by ominous and imposing structures that cast a shadow over the surrounding landscape. Within the hospital, Lehane evokes a feeling of claustrophobia, a morbid fear of being imprisoned in a closed place. Security measures are strongly imposed on the patients there. Security measures are strongly imposed on the patients there. “This is a maximum security institution,” McPherson said. “We operate under dual characters\_ one from the Massachusetts Department of the Mental Health, the other from the Federal Department of Prisons.” (Lehane, 2003, p.19) in this passage we understand that the purpose of this facility is to confine individuals who are classified as high-risk or present a significant threat to themselves or others. Such institution apply strict security measures to prevent escapes and ensure the well-being of both staff and inners. The state of Massachusetts has given

authorization for the provision of mental health services within this facility. As a result, this institution also falls under jurisdiction of the federal government's prison system, indicating that some of the individuals housed here could be federal prisoners who have done federal crimes:

Ward A of this institution is the building behind me to my right, the male ward. Ward B, the female ward, is to my left. Ward C is beyond those bluffs directly behind his compound and the staff quarters, housed in what was once Fort Walton. Admittance to Ward C is forbidden without the written consent and physical presence of both the warden and Dr. Cawley (Lehane, 2003 p. 20)

In the passage above, Mr. McPherson says that the facility comprises three distinct wards: Ward A, Ward B and Ward C. within these wards, individuals with different mental health concerns or behavioral challenges are accommodated. Ward A, is designated for male patients or inmates, while Ward B is reserved for females. Ward C, on the other hand, is mentioned separately and is situated beyond a series of bluffs, suggesting potential isolation or separation from the main facility. This implies that Ward C may house individuals who are particularly unstable or dangerous. Given the nature of the individuals housed there, Ward C is heavily fortified and reinforced, and access to it is controlled to ensure maximum security. Ashecliffe is depicted as a facility where the distinction between patient and staff is ambiguous:

Gardeners with manacled ankles tended to the grass and trees and flower beds and even an array of rosebushes that grew along the foundation of the hospital. The gardeners were flaked by orderlies, and Teddy saw other patients in manacles walking the grounds with odd, duck like steps. Most were men, a few were women. (Lehane, 2003, p. 22)

In this psychiatric hospital, patients are given the task of gardening, but their physical movement is restricted by the use of ankle manacles. These metal restrains, commonly associated with prisoners or individuals requiring physical confinement, are employed to ensure the patients' safety. Engaged in the upkeep of the hospital's outdoor spaces, including mowing the grass, tending to trees, and caring for flower beds, these patients contribute to the maintenance of a more aesthetically pleasing environment. The presence of rosebushes growing

alongside the hospital's foundation serves to introduce a touch of beauty and familiarity amidst the institutional setting. Accompanying the patients are orderlies, hospital staff members entrusted with supervising and safeguarding their well-being.

As the patients move about, their gait may appear unusual, reminiscent of the steps taken by a duck. This peculiar manner of walking could be attributed to either their physical restraints or their mental health conditions. This description captures a surreal and somewhat disconcerting scene within the psychiatric hospital, shedding light on the controlled atmosphere and the daily activities of its patients:

The corridors were long and gray and dimly lit, and Teddy wasn't all that fond of how similar they were to the corridor in his dream. Not nearly as long as, not filled with sudden banks of darkness, but ball-bearing gray and cold just the same. (Lehane, 2003, p. 151)

The long corridors create an impression of boundlessness and vastness. The somber gray color intensifies the melancholy ambiance, while the dim and pale lighting adds an air of mystery and gloom. Navigating this corridor brings to Teddy's mind a dream he once had that characterizes a similar passageway. Dreams often serve as a reflection of our subconscious thoughts and fears, implying that the corridor in Teddy's dream may have been linked to something negative or terrifying. This specifies the oppressive atmosphere surrounding the corridor. "ball-bearing" conveys a lifeless and uninspiring color, while the term "cold" evokes a sense of emotional detachment or discomfort:

"You have to understand," McPherson said, turning back to Teddy as they walked past several offices, doors all closed and bearing the names of doctors on small silver plates. "There is no facility like this in the United States. We take only the most damaged patients. We take the ones no other facility can manage. (Lehane, 2003, p. 24)

In this passage, McPherson emphasizes the importance of what he is about to say, and it is crucial for Teddy's comprehension. He highlights the exceptional nature of the institution and indicates that there is no comparable facility in the United States. This specialized establishment focuses on providing comprehensive treatment for individuals who suffer from

severe mental illness or psychological trauma, requiring specialized care and attention that other facilities are unable to provide.

Through the narrative, the level of uncertainty experienced by both the reader and the main character Teddy Daniels increases, blurring the lines between reality and the character's imaginations. The portrayal of psychiatric facility serves as an important element in establishing an eerie, bizarre and fascinated ambiance that goes through the entire novel, enhancing the psychological tension present in the island and makes it attractive.

Controversial treatments and experiments have long been a topic of debate in the medical community. While some treatments have been proven to be effective, others have been met with doubt and criticism. It is important to weigh the potential risks and benefits of any treatment or experiment before applying it and to ensure that participants are fully informed and accept it. The ethical consideration surrounding these practices are complex and require careful consideration. Ashecliffe hospital is widely known for its employment for such treatments and experiments. Patients at this facility are often subjected to invasive and psychologically distressing procedures, which include lobotomies and other forms of psychiatric interventions that are reminiscent of the mid-20<sup>th</sup> century: "It's known as an experimental facility. I told you\_ radical therapy. Its funding comes partially from the commonwealth, partially from the Bureau of federal Penitentiaries, but mostly from a fund set up in fifty-one by HUAC." (Lehane, 2003, p. 114)

The institution is engaged in the exploration of the human psyche, suggesting that the personnel may be administering psychological experiments or therapies to the patients without their complete consent or comprehension. This notion contributes to the enigmatic and dangerous atmosphere that permeates the institution: "They experiments on the mind. That's my guess. Write down what they know, turn it over to Cawley's old OSS buddies in the CIA

maybe. I dunno. You ever heard of Phencyclidine?” (Lehane, 2003, p. 114) the author here to phencyclidine, more commonly referred to as PCP, a potent hallucinogenic substance. This could indicate the utilization of a specific experimental drug within the institution, leading to guess that the patients are being exposed to substances that change their mental state as part of the ongoing experimentation: “There is the “new school” which favors psychopharmacology, which uses drugs to calm patients down “tames” them according to Cawley. He states that patients should be understood and treated with respect, as human beings.” (Mullen, 2023, p.47)

What is particularly concerning is that these treatments are often administered without the full and informed acceptance of the patients, and as a result, they inflict further harm and trauma on them. Instead of finding solace and healing, the patients experience brutality, which only deepens their emotional and psychological scars. These practices of the institution serve as a reminder of the unethical and inhumane treatments that characterized psychiatric care during that era.

Lehane’s *“Shutter Island”* features Ashecliffe hospital as a prominent setting, providing a representation of institutional trauma. The novel exposes a world where patients not only struggle with their pre-existing psychological and emotional traumas, but also face further distress caused by the institution itself. “study after study shows that having a good support network constitutes the single most powerful protection against becoming traumatized.” (Van Der Kolk, 2014 p. 215) The psychological and emotional trauma of patients is a complex and often overlooked and neglected aspect of medical treatment. It is crucial for healthcare professionals to understand the profound impact that trauma can have on a patient’s mental and emotional well-being. Patients who have experienced trauma may exhibit symptoms such as anxiety, depression, and post-traumatic stress disorder, among others.

It is important to provide patients with a safe and supportive environment where they can feel comfortable expressing their emotions and receiving appropriate treatment. Health care professionals can provide more comprehensive care to the patients and help them achieve a better quality of life. But it is not the case in the hospital: “It looked nothing like a hospital for the criminally insane and even less like the military barracks it had before that.” (Lehane, 2003 p. 2) Lehane claims that Ashecliffe hospital is nothing like a hospital for criminally insane this means that it is not safe and supportive like a normal hospital.

The novel also touches upon the consequences of World War II in terms of government experimentation and the Cold War era. In the plot, it is mentioned that a secret government facility existed on Shutter Island, where experiments on human subjects were conducted. This reflects the paranoia and ethical concerns prevalent during the post-war period.

According to Lehane himself, the book does not talk about the period when the story is displayed, it talks about the period in which it is written, meaning that Shutter Island does not talk about the fifties, but the beginning of the twenty first century (Mullen, 2023, p.16)

When Teddy went to ward C, he met a prisoner called George Noyce who tells him the truth about the investigation. Noyce is described as a crazy man who imagines strange things in the prison: “In jail, he starts talking about dragons in Ward C. his lawyer wants to claim insanity. If ever there was a case for is, it’s this guy.” (Lehane, 2003, p.119) the discussion initiated by Noyce revolves around the presence of dragons within the confines of Ward C. The introduction of dragons into a psychiatric ward contribute to the enigmatic and dreamlike ambiance of the story since their significance is fire. Moreover, it raises questions regarding the characters’ credibility and mental stability.

Noyce seems as a sad character whose life is completely destroyed. He doesn’t hope that he can leave the prison one day: “Teddy lit the match, saw in the sudden flare that Noyce

gripped the bars and shook, the tears falling from his swollen eyes and down his swollen face.” (Lehane, 2003, p.188)

Teddy meets the real Rachel Solando in a cave when coming back from the light house and she reveals the truth that he is a patient at Ashecliffe: “The woman had long hair and wore a patient’s light pink shirt and drawstring pants slippers” (Lehane, 2003, p. 206) she wears a patient’s shirt and resemble to the patient that Teddy investigates her disappearance. She tells him that she is a doctor in Ashecliffe hospital. “ “You really were a doctor?” Teddy said. “Oh, yes. I was a doctor.” (Lehane, 2003, p. 209)

In the last pages of the novel, the story ends tragically. The doctors tell Teddy all the truth. He killed his wife Dolores after she drowned their three children. The particular reason for being imprisoned at Ashecliffe:

“Please Andrew? Help me save you.” Teddy shook the hand. He shook it firmly. He gave Cawley his most forthright grip, his most forthright gaze. He smiled. He said, “Stop calling ma Andrew. (Lehane, 2003, p.272)

Despite the efforts of doctors to help Andrew to accept his reality, his mind resists and refuses the truth, and he goes deeper into his own fabricated reality. However, in a fleeting moment, he finally confronts his identity and recollects the tragic events that led him to insanity.

## **b. The Adaptation of Ashecliffe Hospital**

The purpose of this section is to analyze the transmediated elements of institutional trauma and how Scorsese reshapes the literary representation of the island and Ashecliffe hospital in the movie, as well as the role played by doctors and patients along with Teddy in order to gain touch with reality.

We will analyze how institutional trauma is depicted in the movie, and how Scorsese uses cinematic techniques in order to describe Ashecliffe hospital and its patients.

To start with one of the initial scenes of in the movie, where the island is shown in the middle of the sea. It looks like an isolated place forgotten by time.



Figure 07: *The Isolated Island* (Scorsese 00:03:48)

As it is shown in figure 07, Scorsese gives a wide image of the small island in the middle of the sea. This shot reflects how this place is isolated from the outside world.

When seeing the island for the first time the viewer hears multiple sounds and thinks that they are produced by the ferry or the island itself but actually Scorsese incorporates music, by using cinematic techniques such as mixing between diegetic and incidental music, in order to give hints about the truth of the island and to show that the viewer can't trust what he hears and sees inside the island.

As Barnaby Martin shows in his YouTube video entitled "*Shutter Island – What's the music of dreams?*" published in 2019, the viewer hears deep sounds coming from the earth. They believe that it is coming from the island but it is "the Allegro Pasqualia", a haunting and introspective piece of music by Górecki, is incorporated into the scene of the first encountering the island, it would serve as a poignant symbol of the island's multifaceted significance within the narrative. Its somber tones and enigmatic qualities would reflect the island's aura of mystery, mirroring its dark secrets and waiting to be unraveled nature. Moreover, the allegro Pasqualia's ability to explore deep emotional and psychological territories align with the

island's role as a metaphor for the protagonist's inner turmoil and psychological struggles. By conveying the profound isolation and desolation of the island, both physically and psychologically, the music would enhance the audience's understanding of its thematic connection to mystery, isolation, and it is a manifestation of Teddy's fantasy world, thereby enriching the impact of the narrative in *Shutter Island*. Besides this, it evokes a creepy atmosphere as if Martin Scorsese is telling not to trust and also the island represents the shuttered of Teddy and his journey to seek for reality.

As their arrival to the island, Teddy and his partner Chuck meet the guards and go directly to Ashecliffe hospital to start their investigation.



Figure 8: Ashecliffe Hospital (*Shutter Island*, 2010)

They see a massive building, whose architecture combines elements of gothic and institutional style huge stones the towering walls, barred windows and electrified perimeters surrounding the hospital. This latter is a security measure consisting of fences equipped with electrical currents to deliver a non-lethal shock to deter unauthorized entry or escape attempts. The electrified perimeters highlight the high level of security and staff. As the gates of the hospital open, the deputy Warden MacPherson gives instruction about the protocol and tells them that there are three buildings, ward for male and ward b for female and the last one ward

c for the most dangerous patients, and he also asks them to hand over firearms: “You are hereby required to surrender you fire arms” (Scorsese, 2010, 06:01). This passage extracted from “*Shutter Island*” shows the high security level at the institution and how they have the complete authority to give orders. The deputy Warden also adds Ward C because it is a world war building and only the dangerous murderers are housed there.

As Teddy and his partner are on their way to meet doctor Cawley, they see the patients tied up in their arms and feet with iron shackles indicating that they are a danger for themselves and the patients around them. See figure 09. Physical restraints are used this psychiatric hospital and prisons to prevent patients and prisoners from escaping or hurting themselves and others.

As it is shown in figure 10, a creepy lady smiling and staring at them especially at Teddy. The guard look very careful and keep their eyes on every patient. This adds a feeling of danger and doubt to the viewer and shows that this hospital is not safe at all.



*Figure 9: Iron Shackles as a Security measure at the institution*



*Figure 10: A Creepy Smile as Sign of Madness*

Figure number 11 shows the first meeting of Teddy and Chuck with Dr. Cawley, a modern psychiatrist who uses new methods of treatment such as pills and listening to every patient's need in order to help them. The meeting occurs shortly after Teddy arrives at Ashecliffe hospital. Dr. Cawley welcomes Teddy and his partner and explains the type of treatment provided at the institution. Dr. Cawley presents Ashecliffe as a facility specialized in treating the most severe cases of mental illness, including violent and criminally insane individuals. The doctor explains that the hospital utilizes a variety of treatment methods, including psychotherapy, medication, and innovative techniques tailored to each patient's specific needs. He starts giving him information about the missing Rachel Solando. "She killed her three children, she drowned them in the lake behind her house, she took them out one by one held their heads under till they died" (Scorsese, 10:00) He was telling him this for a purpose; it is a technique of treatment called flooding. It is a behavioral technique where therapists expose the patient to painful memories in order to combine repressed emotions with current awareness.



*Figure 11: the first treatment technique used by Dr. Cawley (Scorsese, 2010, 09:58)*

As it is shown in the figure 11, doctor Cawley gives clues about the patient 67 to refresh Teddy's memory. He makes it clear to Teddy how he is against old school techniques of treatment-locking patients. He says how today the new school techniques such as pills and isolation is more effective to real hard cases. Cawley believes that new school deals with patients rather than making them like zombies. He believes that if you treat a patient with respect and try to understand him, you can cure him. this new school of treatment aims to help patients in order to understand the roots of their trauma in caring and effective way whereas the old school of treating mental health issues often use risky procedures such as a brain s and surgeries like lobotomy. In this kind of surgery, doctors remove parts of the nerves in order to take the parts of their memories but it makes them like docile bodies.

Institutional trauma is unveiled through violent practices such as lobotomy. The juxtaposition arises with the emergence of the new school of treatment that advocates for compassionate, evidenced-based therapies like Cognitive-Behavioral therapy (CBT). This kind of therapy helps people suffering from post-Traumatic Disorder to control their behavior and handles their anxiety in order to feel better mentally. Institutional trauma ensues when these outmoded practices continue to be perpetuated; further causing harm to the patients already debilitated by their conditions.

The movie underscores the need for a more modern, evidence-based approach that places a premium on the well-being and autonomy of its patients. So, they represent a more compassionate and evidence-based approach towards mental health care understanding that these individuals have gone through trauma.

When Teddy starts speaking to the hospital staff, everyone were giving weird answers and seems to be hiding something. But actually they are all a part of the illusion set up by the hospital. The plan is set up by Dr. Cawley and doctor Lester Sheehan who plays the role of Teddy's Partner. In fact, he is his primary psychiatrist. Their hope is to push Teddy to accept reality.

As trauma affects the brain, new research has provided different ways of treatments. Psychiatrist Bessel Van der Kolk explains that as long as we are learning about how trauma affects the mind, we are discovering better ways to heal patients, this idea relates to *shutter Island* because Teddy's treatment is a unusual method designed to help him face the truth and escape his delusions. The hospital's approach show how carefully planned experiences can reshape the brain, and helps trauma survivors reconnect with reality.

This vas increase in our knowledge about the basic processes that underlie trauma has also opened up new possibilities to palliate or even reverse the damage. We can now develop methods and experiences that utilize the brain's own natural neuroplasticity to help survivors feel fully alive in the present and more on with their lives. (Van Der Kolk, p.3)

After seeing Rachel Solando's note, both US marshals continue their investigation. Teddy tries to ask questions to the doctors but they end up by finding the messing Rachel Solando with no explanation. Andrew goes to find answers without telling anyone even his partners Chuck, he cannot trust them anymore. Even the viewer here is lost and confuse about the reality. As Dr, Kobi Kabalek states in his book "*The Horrors of Cinema: Violence Void Visualization*" published in 2014 that Scorsese and his cinematographer set an artistic design and employed visual techniques such as lighting in order to create an aesthetic conflict in the movie. This

conflict aims to create discomfort for audience and convey the feeling that something is wrong about the scene such as the design of Ward C, the bars and the corridor visually represent a sense of confinement and loss of freedom. See figure number 12.



*Figure 12: Ward C in Shutter Island (Scorsese,2010, 01:07:58)*

Andrew decides to visit Ward C where Scorsese employs both what is seen and heard to elicit a feeling of ominous and alarming uneasiness in this ward. Light is used sparingly, often creating darkness along with the shadows long enough to cover the faces of those within the ward emerge out of it which are shrouded in mystery of anonymity generating an air where questions outnumber answers. The audio accompaniment does not fall short either; screams seem far yet near enough to reach every corner of this lonesome place while noises ensure that silence is never fully achieved. The walls ear crack as evidence from conflicts and stains reveal hidden stories both features only contributing more towards an environment already thriving on neglect, then he meets George Noyce who warns him that Aschecliffe is practicing experiments on patients and sends incurable ones to the light house. As Teddy leaves, Noyce says that everyone is playing a game to fool him. See figure number 13.



*Figure 13: The meeting of Teddy and George Noyce in Ward C (Scorsese, 2010, 01:13:25)*

Teddy makes his way to the lighthouse but he failed to reach there. He finds a woman hiding in cave, she says that she is the real Rachel Solando and explains that she was a former psychotropic at Aschecliffe and they are practicing illegal experiments on patients but the reality there is not any Rachel Solando. It is just a character created in Andrew's mind. He is confused and returns to the lighthouse. Here Dr. Cawley's goal is to push Teddy to confront his destination.



*Figure 14: The Truth and the Light House (Scorsese, 2010,01:42:58)*

As it is shown in figure number 14, Scorsese uses the white color, white walls, white floors, and the white lighthouse as a symbol of an environment of insanity. As Teddy reaches the lighthouse, Scorsese stops using any kind of sound or music. This makes the viewer see the story's reality not inside Teddy's mind. The true facts told by Dr. Cawley, Andrew understands that he went through this before and confronts the reality of being a murderer and he was the

killer of his wife. Edward Daniels and Rachel Solando are just anagrams of Andre Laeddis and Dolores Channel and he is the patient 67.

He ends up accepting his identity for a while, but as it is shown in the figure 15 Scorsese chooses to put an ending to the story unlike Lehane's novel. Andrew tells Dr. Sheehan: "Which would be worse? To live as a monster, or to die as a good man?" (Scorsese, 2010) this line crucial because it questions whether Andrew is truly healed or healed or he is choosing to forget his past by preferring to undergo on a lobotomy than living in guilt we can understand that Andrew is a man of violence that does not accept reality. Through this scene, Scorsese shows that Andrew Laeddis does not believe in new European style of treatment, he is traumatized in many ways, because his decisions embody his old-fashioned character, a traditional who always prefers violence.



*Figure 15: Andrew Preferring the Lobotomy over the New School of Treatment (Scorsese, 2010, 02:09:51)*

In conclusion, Martin Scorsese's transmediated films offer a deep insight into institutional trauma depicting how societal systems deeply impact individual lives. With his masterful narrative and cinematic prowess, Scorsese lays bare the cavernous injuries that institutions have dealt to society. It is through transmedia story telling that he broadens the horizons of these themes across different mediums seeking an enhanced comprehension of trauma and emphasizing a call for societal metamorphosis.

## **Chapter three: Symbols of Trauma: The Transmedial Representation of Fire and Water**

In both *Shutter Island* and its adaptation, the themes of fire and water play symbolic roles, adding depth and complexity to the story. Their symbolic significance extends beyond their physical properties, deepening in the characters' psyche, especially Andrew Laeddis. Fire, a potent symbol, represents not only destruction and passion but also the overwhelming intensity of emotions. It serves as a representation of the characters' insatiable thirst for truth, threatening to cover their sanity. On the other hand, water holds the key to purification and renewal, acting as a metaphor for the subconscious mind. But it can indicate isolation, the gloomy memory and trauma, and it can also highlight the elusive nature of truth and perception. In the following chapter, we are going to analyze how fire and water are represented in both Dennis Lehane's novel and their appearance in the screen.

### **A. Fire and Water Symbols**

#### **A. 1. Fire Imagery Throughout the Novel**

Lehane utilizes fire as a symbolic motif to represent several key ideas and themes within the narrative. Joydeep Halder claims that fire may represent destruction and disorder, intense emotions and passion. The protagonist Teddy Daniels has a dream about his wife's death in a fire:

Teddy is besides her at the window, and she's no longer burned, she's soaking wet, and he can see himself, his hand as he places it on her shoulder, the fingers draping over her collarbone, and she turns her head and gives him a quick kiss. (Lehane, 2003, p.68)

In this passage, Teddy's perspective on love is compared to the inflexible and enduring qualities of steel. Through vivid imagery of fire, rain and the pounding of hammers, Teddy expresses his strong belief that their love is capable of overcoming any obstacles. However, his

dream takes a different turn as it portrays Dolores, who holds significance in Teddy's life. For him she is mentally unstable. This portrayal may symbolize Teddy's inner conflicts or concerns about Dolores' mental well-being and their relationship.

The quote captures Teddy's complex emotions and thoughts, skillfully intertwining themes of love, strength, vulnerability, and mental health. By juxtaposing the hard nature of steel with Dolores' depiction as insane in his dream, Teddy's character and internal struggles are given greater depth.

In his article "*Fires in Literature and Art: Symbolism and Representation*", Jodeep Halder says: "The phoenix, has represented the cycle of life and death, as it is consumed by fire and reborn its own ashes." (Halder,) this means that fire is a source of destruction and disorder.

Teddy had to bite down against a cream and he heard Rachel's screams in there too with the fire and he saw her looking into his eyes and felt her breath on his lips and felt her face in his hand as thumbs caressed her temples. (Lehane, 2003, p.139)

In this quote, we can notice that Teddy is experiencing a hard emotional reaction. As he appears to be grappling with feeling, such as fear or anguish, triggered by a present event or a recollection. The inclusion of Rachel and the demotion of her screams surrounding by the fire hints at her involvement in the distressing scenario or memory that Teddy is currently undergoing. The fire here may serve as symbol of peril or disorder. The moment Teddy and Rachel lock eyes, a connection is established between them, implying a deep sense of intimacy engaging in eye contact can evoke powerful emotions. The physical closeness between them is further by the sensation of Rachel's breath on Teddy's lips.

Additionally, the passage depicts a tender and affectionate gesture as Teddy delicately touches Rachel's face, gently caressing her temples. This physical touch means a sense of ease and closeness shared between these two individuals.

Fire can also be a key to discover the truth since it enlightens our rout and opens our mind to the truth. When Teddy meets George Noyce in Ward C. he fires some matches to see Noyce

who is telling him about the investigation and all the truth. “This is a clear metaphor of fire as a way for Andrew to uncover the truth since George Noyce holds this truth” (Mullen, 2023, p. 23) “Teddy lit the match, saw in the sudden flare that Noyce gripped the bars and sook, the tears falling from his swollen eyes and down his swollen face.” (Lehane, 2003, P.186) This extract from the novel shows that when Teddy lights the match and causes a burst of luminosity in that fleeting instant, he looks at Noyce with fixed eyes, gripping the prison bars with an unwavering grip, trembling with intensity. Noyce’s tear-stained face and swollen eyes are clearly visible, they reveal a moment of profound emotional vulnerability. This scene represents a raw display of desperation and anguish, hinting at the inner turmoil or challenging difficult situation Noyce is grappling with. The image of tears on his face and swollen eyes evokes an experience of both physical and emotional suffering. “And looking through the bars at Noyce, he felt this to be true” (Lehane, 2003, p. 187) here we understand that Teddy wakes up and realizes the truth. Through the prison bars, Teddy looks ay Noyce, his emotion hinting at a profound revelation or comprehension that Noyce is telling the truth.

All in all, we can say that fire participates in Teddy’s, imagination and hallucination, and even in the detection of the reality.

## **A. 2. Water Imagery**

As mentioned before, Lehane utilizes water as symbolic motif to represents various ideas and themes such as isolation, subconscious and memory, fluidity of reality and purification and renewal: “Water is very important in the novel and in the film. It links reality and hallucinations and it is also the barrier to the truth.” (Mullen, 2023, p. 45) In other words, the isolated island surrounded by water brings into existence a sensation of isolation and confinement for Teddy and the other patients. The water is and obstacle or a barrier that separates the characters from the outside world, it reflects their psychological and emotional isolation.

Teddy started the trip down on his knees in front of the toilet, heaving into the bowl as the ferry’s enging chugged and clacked and Teddy’s

nasal passages filled with the oily smells of gasoline and the late-summer sea. Nothing came out of him but small streams of water (Lehane, 2003, p.6,7)

In this excerpt, we notice that Teddy is on his knees before the toilet, he is retching into the bowl, as the ferry's engine makes explosive noise. He smells the pungent odors of gasoline and the late-summer sea. In fact, he is embarrassed seeing all that water around him.

Water is often associated with the subconscious mind and the depths of memory. Lehane uses this imagery to reflect the hidden truths and buried memories that lie beneath the surface of the characters' consciousness. The water symbolizes the murky depths of Teddy Daniel's past, including his traumas, guilt, and suppressed memories related to his wife's death. "Chuck brought the water back and sat down. They watched Bridget drain half the glass and then say, "Thank you. Do you have any lore questions? I'm kind of tired"." (Lehane, 2003, p. 93)

Teddy feels that Mrs. KEARNS hides something when she drinks the water means that she is quiet nervous. "She said, "Give me a hand and I'll be Dolores. I'll be your wife. She'll come back to you." So he said, "Sure, you bet," and helped her" (Lehane, 2003, p.141,142) In this passage Teddy is dreaming about Rachel Solando who asks him for a help. She wants to be his wife Dolores and Teddy to be his Jim.

Water is fluid, runny and ever-cheating, reflecting the theme of the fluidity of reality in the story. By employing water imagery, Lehane blurs the boundaries between reality and imagination, evoking a feeling of about and uncertainty. The ebb and flow of the tides and currents serve as a symbolic representation of the unpredictable nature of the truth and perception within the story: "But fire is not enough to access the truth, only crossing water will make Andrew find the truth. Indeed, is he thinks that fire is clear and light things up, it is water that links Andrew's mind and reality" (Mullen, 2023, p. 23)

In literature, water is frequently connected with the concept of cleansing, purification, and renewal (Hammad, 2020, p. 260) This symbolism is evident in *Shutter Island* where water

represents the opportunity for redemption and personal growth. The presence of a lighthouse, situated amidst the surrounding water, serves as a symbol of hope and catalyst for Teddy to face his past, cleanse his soul, and embark on a fresh beginning. “He went back out and crossed to the lighthouse and used the rifle to push open the door” (Lehane, 2003, p. 246)

“It is the key in his children’s death (dead by drowning), he always sees his wife wet and sinking and he has to swim to the lighthouse to uncover the truth” (Mullen, 2023, p.23) Teddy is obliged to get to the lighthouse to seek the truth. Once he arrives there both Dr. Cawley and Dr. Sheehan help him realize the reality and accept his true identity.

“My name’s Teddy.” “\_play. You wrote it. We helped you stage it. But the play wouldn’t work without an ending, and the ending was always your reaching this lighthouse.” “Convenient,” Teddy said and looked around at the walls. “You’ve been telling this story to us for almost two years now” (Lehane, 2003, p.266)

To conclude, Lehane’s use of fire as a symbol in *Shutter Island* conveys themes of destruction, passion, purification, and the blurred lines between reality and illusion. The novel’s psychological depth is enriched by these concepts, infusing character’s experiences and motivations with additional layers of significance. Whereas the use of water symbolism contributes to explore isolation, subconscious, reality, purification and renewal. The inclusion of these concepts in the story brings a layer of intricacy to the plot, deepening the reader’s comprehension of the emotional battles faced by the characters and the enigmas that envelop *Ashecliffe* hospital.

## **B. The Interpretation of Fire and Water in the Movie**

In storytelling and filmmaking, elements like fire and water are imbued with symbolic significance serving as strong visual metaphors to convey complex emotions, themes and ideas to the audience. Fire represents destruction and transformation while water represents purification and renewal, filmmakers use these elements to add layers to their stories making them more visually striking and emotionally powerful.

In the psychological thriller *Shutter Island*, the extensive use of fire and water imagery serves as a visual symbol that enhance the exploration of themes such as trauma, identity and the delicate boundary between sanity and madness. With meticulous cinematography and compelling storytelling; Scorsese incorporates these elemental symbols to invite the audience into the protagonist's abyss and blur the distinction between reality and illusion.

### **B.1. Fire Imagery Throughout the Movie**

Fire emerges as a powerful symbol representing inner turmoil, internal conflicts and the destructive impact of trauma. Fire manifest as a metaphor to the protagonist Teddy's fragmented psyche and the haunting memories that plague him. Scorsese mentions in a dialogue with BBC channel in 2010 that *Shutter Island* is inside every human being, it represents the dark side of people.

Throughout the visual imagery, fire is a representative of the alternate reality of Teddy, that he is a US Marshal solving the biggest case in his carrier, whenever smoke and fire surrounds Teddy it means that he is hallucinating and very far from reality.

First of all, the initial instance of Scorsese employing fire as a symbolic element, takes place at the beginning of the movie. Leonardo DiCaprio's character Teddy Daniels experiences a dream or hallucination in which his apartment building is engulfed in flames. See figure 16 and 17. His wife Dolores is inside the flames. Despite Teddy's trial to reach her, he is enable to save her. The significance of this particular cannot be over stated, as it lays the foundation for the entire movie, presenting fire as a potent representation on anguish, remorse and inner struggles. Through the vivid portrayal of the burning apartment, Scorsese constructs a scene that captures the feeling of guilt and remorse that Teddy carries toward his wife it reflects the subconscious desire to confront the truth about her death and his role in it.

As Hossein Sabouri (2013) explains in "*Distress and Psychological Distortions in Dennis Lehane's (Shutter Island)*" that Andrew's trauma symbolized by his wife's murder forcing him

to confront the harm that he causes her; and throughout the story, Andrew grapples with regret, as he confronts Dolores in various situations. “Andrew, constantly in several sections of the story, finds himself recurrently encountering Dolores in a states filled with nothing but regret, guilt, and remorse for having lost her” (Sabouri, 2013, p. 377).



*Figure 16: Teddy's Wife Burning (Scorsese, 2010, 30:05)*



*Figure 17: The Motif of Fire in Teddy's Hallucination (Scorsese, 2010, 30:15)*

Moreover, Scorsese utilizes lighting that creates stark contrast between light and shadow, contributing eerie and surreal atmosphere. The flames heighten the sense of disorientation and unease, mirroring Teddy’s fractured state of mind. Cinematography techniques such as close-ups and distorted angles intensify the audience Teddy’s hallucination firsthand.

The use of cigarettes in the movie as a multifold symbol in exploring into identity issues and memory losses as well as psychological trauma effects. Cigarettes are used to show Teddy is addicted to his false reality. The denial he employs to cope with trauma surface clearly through this addiction, which helps him facing his past. By refusing to acknowledge that he is Andrew Laeddis and not a US Marshal on any mission, he holds into a make-believe identity and all its perks despite the stark reality awaiting him at Shutter island.

Cigarettes make their appearance with Teddy's hallucination often triggered by flashbacks; those altered states preceded by lighting one up tying them back to instances where they were smoked earlier in connection with specific memories act as reminders for why certain scars exist within him psychologically speaking or even physically the scene where Teddy hallucinates about Andrew Laeddis at the apartment while he is lighting a cigarette. See figure 18. This is where Scorsese gives hints about the reality of Teddy Daniels. The fire symbolizes the journey of self—discovery, the battles that is facing to confront his inner demons. Seeing Andrew Laeddis and fire serves for several purposes.

The presence of fire adds the intensity and chaos to the scene reflecting Teddy's dark side and his emotions of anger toward his self and the urgency of his quest the truth. Lighting the cigarettes repeatedly feels like it is more than just a habit it is a sign of his need to ground his self or to escaped and it shows his desperate struggles to break from his own mind fearing the painful reality that awaits him.



*Figure 18: Confronting Inner Demons (Scorsese, 01:00:10)*

The fire in Ward C represents the process of purging his mind from illusion at the same time agreeing with his inner demons. Within that Teddy's journey in the movie Scorsese focuses on shifting the character Teddy Daniels into his own identity Andrew Laeddis by giving visual clues and symbols, the viewer sees answers for that. Scorsese draws a visual hero to the story from his vast knowledge of cinema's history and employs genres conventions, color symbolism, and iconic imagery to create a visual arresting and stimulating narratives, seeing Teddy's violent side and the way Leonardo DiCaprio's performance captures the complex sense of Teddy's paranoia through his face expressions and body language. See figure 19. DiCaprio immerses viewers in Teddy's psychological journey and make them question reality. Teddy moves down his path, caring a lit sparkler to illuminate parts of the scene. The fire symbolizes lighting up his way to the lighthouse to lead him toward sanity.



*Figure 19: Ward C in Shutter Island and the Way to Reality (Scorsese, 2010, 01:10:26)*

From the very beginning, Rachel exudes a sense of uncertainty and her appearance in the movie has a direct relation with fire, identity seems very complex for Teddy. As he goes deeper into the case of her vanishing, Rachel takes a role of an escaped patient. Throughout the movie, viewers, much like Teddy, are compelled to decipher the enigmatic person of Rachel Solando then a psychiatrist and the truth is that she is a part of Teddy's fantasy world. The recurring motif of fire plays a significant role in Rachel's narrative, carrying profound symbolic significance. Fire, as a symbol of hallucination and cleansing from guilt, serves as a potent of Andrew's internal conflict and emotional wounds. The tragic backstory of Rachel, which revolves around the heartbreaking loss of Andrew's children he created for himself a double identity clear from guilt by inventing anagrams for his wife Dolores channel and his daughter Rachel. Cinematically speaking how intelligently Scorsese incorporates fire in hallucination and nightmares and the way Rachel is presented with fire as a symbol of escapism is clever. The figure 20 is when Teddy finally meets the real Rachel Solando at the cave she tells him that the hospital is practicing surgeries in order to brainwash people. But actually the scene and the meeting with Rachel are made up by Teddy's mind. The flames in the cave serves as a symbol of insanity as an escapism.



Figure 20: Rachel Solando in *Teddy's Fantasy world* (Scorsese, 2010, 0:29:53)

Overall, Martin Scorsese utilizes as potent symbol to underscore's the film's themes. Adding fire into the narrative and visual imagery, he creates a special cinematic experience that invites the audience to deepen in the story and adds an emotional impact.

## **b. 2. Water Imagery throughout the movie:**

water contributes as a persuasive symbol, used in the scenes of *shutter island* to embody Teddy's journey within his trauma and the guilt that he carries toward his past memories. He movie mirrors Teddy's subconscious in a way that puts the audience blurred between reality and imagination and Scorsese explores this in visual motifs.

This section explores how the use of water symbolizes Teddy's struggle to confront his traumatic past and how water emerges in the movie. Cathy Caruth states in her book "Unclaimed Experience": "The repetition of the traumatic experience in the flashback can itself be traumatizing; if not life-threatening" (Caruth, 1996, p.63) in other words, reliving the traumatic experience through flashbacks can creat feeling of fear, anxiety and danger it may trigger a person's life.

In Teddy's case his trauma blocks him to see the truth, it is a defense mechanism that his mind uses to protect him from his inner demons. Teddy's trauma has a direct relation with water that is why throughout the film water is linked to the truth and it is used as an opposition to fire.

To start with the choice of the setting, it was not by accident. At the opening scene in *Shutter Island* Scorsese adds smoke to the scene and gives a wide vision to the island to show how it is isolated from the outside world, a small island that is surrounded by water and a boat coming from the mist to state that the island separated from the outside world. The title itself is a symbolism of isolation and protection, the word "shutter" refers to the fact of blocking someone. The island blocks Teddy and protects him from knowing his actual truth that the world knows him being a murderer. See figure 21.



Figure 21: The isolated island surrounded by water (Scorsese, 2010, 03:48 )

The movie starts with Teddy vomiting inside the ferry due to seasickness and talking to himself to feel comfortable about the water that surrounds him: "Pull yourself together Teddy. Pull yourself together. It is just water" (Scorsese, 2010, 00:01:11). The water symbolizes Teddy's fear of who he is and how his mind struggles to escape from danger and everything that has a direct relation with his past trauma. On the other hand, Scorsese uses water symbolism and clues in different ways to show Teddy's sanity and sometimes fire and water at the same time show different perspectives and to add meaning to the island.

Scorsese utilizes camera to fool the viewer and to remind him of symbolism. These figures (22,23) extracted from *Shutter Island* are a good example. The shots show two camera angles: the patient's view and Teddy's view. When investigating the patient played by Bridget Kearns, she asks Chuck for a glass of water in order to be alone with Teddy and tell him to turn away. When Chuck bring the water she raises her hand to drink but in the camera angle which is Teddy's view we do not see any glass of water. In the figure 23, the patient puts back the glass on the table and we notice that it is empty.

Scorsese shows that Teddy is an unreliable narrator because during the entire movie the viewer watches the movie from Teddy's perspective. This particular scene shows that we cannot trust him. Besides, his mind is blocking water, not letting himself to be aware of reality but he is drowned in his imaginary world. In "*Trust and Truth in Shutter Island*", Suzan Cataldi states that the narrative technique used by Scorsese does not break the trust between the filmmaker and the viewer but instead it creates new arrangement between them. Scorsese puts the viewers in Teddy's point of view, he does not deceive the viewers but leads them to experience a different kind of perspectives. "Despite its seemingly unreliable narration and as discussed above, the cognitive demands placed on its audience do not violate the trust between the filmmaker and the audience so much as create a different sort of pact between them" (Cataldi, 2019, p. 358)



Figure 22: Mrs. Kearns (Scorsese, 2010, 37:28)



Figure 23: The empty Glass (Scorsese, 2010, 37:29)

Furthermore, the use of water emerges also in Teddy's dreams and hallucination, blending water and fire at the same scene is also a symbol of truths and lies. The fact of seeing Dolores in much of the scene all wet even though Teddy believes that she died at a fire accident symbolizes the reality of drowning he children. Water emerges also when Teddy accuses a memory of the concentration camp in Dachau, seeing the dead people all frozen and sometimes wet means that these events may be real. See figure 24. The stormy weather in the island is a metaphor to Teddy's mind. The entire story happened during a violent storm to state Teddy's anger and pain. In other words, the storm represents the chaos in his feeling of guilt that he carries after surviving from his traumatic past events. As Bessel Van der Kolk suggests in his book *"The Body Keeps the Score"* that the memories of traumatic events are dangerous than the trauma itself, because the repetition of the events in life is disturbing or even life threatening. This highlights how teddy is stuck in his past unable to escape the cycle of reliving his painful memories:

Flashbacks and reliving are in some ways worse than the trauma itself. Traumatic event has a beginning and an end-at some point it is over. But for people with PTSD a flashback can occur at any time, whether they are awake or asleep. (Van Der Kolk, 2014, p.67)



*Figure 24: Dachau Concentration Camp (Scorsese, 2010, 43:18)*

The lighthouse paves the path to the truth, the fact of putting its location surrounded by water acts like a barrier and forces Teddy to cross the sea in order to confront his other self-Andrew and his traumatic past, the lighthouse is the guidance for reality. Throughout the movie, everyone is leading Teddy to the lighthouse, but his fear from water is stopping him. At the end, he gets there in order to confront his conscious, the real Andrew Laeddis and to accept his true identity. Water in this particular scene embodies the truth and enlightenment to Teddy's journey. See figure 25.



*Figure 25: The Lighthouse and the Mystery of the Island (Scorsese, 2010, 01:42:58)*

When speaking of water, our mind directly thinks of life rebirth. But in this scene it represents death and trauma. The last scene where Scorsese uses water set at the lake house, water becomes a powerful symbol, evoking a mix of fear and self-reflection as Teddy deepens into the depth of his own mind. The drowning imagery, representing Dolores' actions, reinforces the central theme of hidden truth and repressed memories within the story. Water's fluidity and ambiguity also mirror Teddy's uncertain perception of reality. From a cinematographic perspective. Martin Scorsese employs visual storytelling techniques to heighten the emotional impact of the lake house scene. Through close-up shots, particularly focusing on Teddy's anguished expression where he cries and screams. See figure 26. Lars Ellestrom states: "These may clearly add to the overall narration by representing interrelated events that, for instance specify or augment the events represented by the visual icons" (Ellestrom, 2019, p.119) The use of symbolism in visual media enriches the narration by illustrating interconnected events that complete each other. Visual symbolism also portrays the complex emotions of the protagonist in order to explore the story.

The audience is invited into his deep sense of loss. The contrast between the calmness of the lake surroundings and Teddy's inner turmoil creates a haunting juxtaposition, highlighting the tension between peacefulness and confusion. Lighting and color further contribute to the scene's atmosphere, with muted tones reflecting the somber mood and emotional weight of Teddy's revelation.



Figure 26: *The Traumatic Lake House Scene* (Scorsese, 2010, 02:00:41)

The extensive utilization of water symbolism in *Shutter Island* functions as a powerful metaphor, adding complexity and richness to the story. The presence of water in the movie symbolizes the hidden recesses of the mind, the profound realms enigmatic reality of psychological affliction and past trauma, in a similar vein, fire possesses to illuminate the most obscure recesses of the psyche. The uses of water and fire within *Shutter Island* serves as a powerful reminder of the multifaceted nature of the human existence, encouraging audiences to contemplate the nuances of identity, memory, and perception. As we explore into the depths of symbolism, we gain a profound insight into the inner struggles of the characters and the haunting elegance that accompanies their tumultuous voyage through the depths of the psyche.

## V. Conclusion

Our exploration of trauma in literature and film, specially through the analysis of Dennis Lehane's *Shutter island* and Martin Scorsese's cinematic adaptation, has taken us on deep dive into the human psyche and the lasting effects of past experiences. This comparative study has shed light on multifaceted nature of trauma, uncovering its divers portrayals, interpretations, and emotional resonance across different artistic mediums. Lehane's novel captivated us with its rich symbolism, intense psychological suspense, and profound character development. U.S Marshal Teddy Daniels served as our trusted guide, leading us through the treacherous terrain of trauma, illusion, and self-discovery. Through Lehane's storytelling, we were able to navigate the intricate complexities of trauma, grappling with the elusive concepts of identity, memory, and the blurred boundaries between reality and perception.

Lehane's narrative has been transformed into a sensory feast through Scorsese's cinematic interpretation. The power of imagery, sound and performance was utilized to elicit emotional reactions and transport viewers into the world of Shutter Island. We are immersed in the eerie landscapes, haunted by echoes from the past, and captivated by the raw emotions displayed by the characters as they confronted their innermost fears and painful experiences.

Through the process of comparative analysis conducted in our study, it has become evident that each medium possesses its own unique strengths and limitations when it comes to portraying trauma. Literature provides us the opportunity for self-reflection, the use of symbolism, and the exploration of intricate inner thoughts. On the other hand, cinema thrives in creating immersive experiences, stimulating the senses, and conveying narratives through visual storytelling. Despite these differences, both mediums share the common ability to evoke empathy, ignite meaningful conversations, and cultivate a profound comprehension of the complexities of the human experience.

Scorsese's film adaptation of Lehane's narrative has provided a completely new sensory encounter, captivating our attention with a blend of visuals, sounds, and performance that evoked deep emotional responses. The combination of imagery and sound transported us to the haunting landscapes of *Shutter Island*, while the characters' intense and raw reactions to their inner demons left a last impression on our senses.

By engaging in ongoing discussions and analysis, we can deepen our comprehension of trauma and how it is depicted within the extensive realm of human narratives. Upon concluding our exploration of this transmedial study, it becomes evident that the depiction of trauma is a multifaceted, shaped by the creative choices of writers and filmmakers. The transformation of the novel *Shutter Island* into a cinematic masterpiece exemplifies the profound influence of storytelling, driving audiences to immerse themselves in the complexities of trauma with depth.

The examination of trauma in both literature and film extends beyond the boundaries of artistic mediums, offering a lens through which we can reflect on our own experiences, forge connections with others, and gain a deeper understanding of the delicate interplay between human resilience and vulnerability in times of adversity. By actively engaging in ongoing discussions and analysis, we can enrich our comprehension of trauma and its portrayal within the vast realm of human narratives.

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