



Article

Unresolved Psychological Problem in Dennis Lehane's *Shutter Island*

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Abstract

This article explains hallucination as a psychological problem undergone by Andrew Laeddis, the main character of Dennis Lehane's *Shutter Island*. Viewed from Sigmund Freud's psychoanalytical theory (id, ego, and superego), self-defense mechanism theory by Anna Freud, and hallucination theory, this article shows how the main character faces the hallucination and how his efforts fail. The results of the study reveal that Andrew Laeddis faces three types of hallucination: visual hallucination, auditory hallucination, and temporal illusion. Andrew Laeddis also applies two self-defense mechanisms: denial of reality and regression. Since the id is more dominant than the ego, the doctors do not succeed in curing him of the hallucination. In other words, Andrew Laeddis experiences an unresolved psychological problem; which is hallucination.

INTRODUCTION

Dennis Lehane's *Shutter Island* was published on April 15, 2003. This psychological thriller was first set in 1954 on the summer, the time when World War two only separated 10 years before. The novel then brings the readers to the two U.S. Marshals Teddy Daniels and his new partner Chuck Aule when these guys are on their way to *Shutter Island*, a place of Ashecliffe Hospital for the criminally insane. Teddy was assigned to investigate the disappearance of a patient, named Rachel Solando. She had been sectioned at the institution for dangerous criminals because she drowned her three kids. Teddy is a veteran World War two soldier, traumatized by the war experience and the loss of his wife in a criminal fire. As these two Marshals dive deeper into their investigation to find out where Rachel has gone, they discovered a code on a piece of paper that he believes the code points to a 67th patient, when the records of the Ashcliffe show only. Teddy also reveals that he wants to avenge the death of his wife, Dolores, who was killed two years prior by a man named Andrew Laeddis, whom he believes is one of the patients in the Ashcliffe (Litlovers).

This novel describes a form of mental disorder, which is hallucination. Teddy Daniels has a mental disorder when he believes and acts like a detective (marshal at that time). He wants to settle a case on an island which is a psychiatric hospital on the island. Teddy believes that he is Teddy Daniels, a detective who will investigate a case of a patient's escape at the hospital, Rachel Solando. In fact, he is Andrew Laeddis, a mental disorder patient in Ashcliffe and his entire story is a fictional story that is part of his hallucination. All of his hallucinations are begun with the death of his wife, Dolores. The writers found that the death of Dolores is a

cause of this hallucination. Dolores's death shocks Andrew Laeddis, and it troubles his psychology.

Some studies have analyzed this novel. The first study is a journal of English literature of Tabriz University. It is entitled "*Distress and Psychological Distortions in Dennis Lehane's Shutter Island*" by Sabouri and Sadeghzadegan. In the journal, they apply the psychological development approach proposed by Freud and Ronnel. They explain that the main character, Teddy Daniels, has a psychological problem which is caused by traumatic events. These two writers believe that the trauma of war is more than anything for the main character, even worse than the trauma when his wife murders their three children, and he cannot forgive himself for this (Sabouri & Sadeghzadegan, [2013](#)).

Sabouri and Sadeghzadegan journal is related to the writer's topic because of the detailed explanation of trauma and the theory of hallucination in their journal. They explained that Teddy suffered from trauma that caused him to hallucinate and this journal is very supportive of the writers' research. The writers uncover what triggers the main character to make up his hallucination in the novel. Despite the explanation about trauma as the trigger of the main character's hallucinations, the writers of this journal have not explained the forms or types of hallucinations that the main character has suffered. In this case, the writers will provide the idea deeply in the explanation of the forms or types of the hallucination.

The second article that has discussed a literary work from psychoanalytical theory is "*Deep Grief and Recovery in Anne Enright's The Gathering*" written by Yolanda and Handayani. These authors analyze the main character's Prolonged Grief Disorder (PGD). Through the lens of Sigmund Freud's unconscious and Prolonged Grief Disorder theory by Prigerson et al, the authors demonstrate how the main character copes with her psychological disorder. The main character suffers from PGD which is depicted through her deep grief. The PGD triggers her grief to become more intense. Another finding shows that the main character tries to recall her past with her brother. In this sense, she admits her mistake to her brother and forgives herself in order to continue her life. By doing so, she can cope with her PGD (Yolanda & Handayani, [2019](#)).

Regarding this research, the writers apply psychoanalytical criticism to explore deeply the hallucination and psychology of Andrew Laeddis. In her book *Critical Theory Today*, Lois Tyson states, "psychoanalytic concepts have become part of our everyday lives". Everything can be analyzed through the psychoanalytical lens. It helps us better to understand human behavior. So is Teddy's hallucination which is abnormal. The writers analyze the psychology of Teddy Daniels and find the type of all his hallucinations (Tyson, [2006](#)).

The writers also intend to reveal several self-defense mechanisms from the way the main character behaves in every part of the story. The problem to be raised is how this character uses the self-defense mechanism to cope with the problems he faces and solve them. This research refers to the psychological theory by Sigmund Freud, the hallucination theory, and the self-defense mechanism theory.

THEORETICAL FRAMEWORK

Sigmund Freud's Psychoanalytical Theory

Psychological theories of the most widely referred to in the psychological approach or the most dominant in the analysis of literary works is the theory of psychoanalysis by Austrian neurologist Sigmund Freud (1856-1939). This theory is a method of medical treatment for people suffering from neurological disorders (Boeree, [2006](#)).

Freud defines the structure of the personality in psychoanalytic theory as threefold. He divides it into id, ego, and superego. Only the ego is visible or on the surface, while the id and superego remain below but each has its own effects on the personality. It is the most fundamental and basic aspect of the personality. It is governed by the “*pleasure principle*”. The id does not want frustration, but it must endure it. The id deals with satisfying human’s basic needs like food, sex, denying pain, or reducing uncomfortable physical tensions. In attempting to satisfy these needs, the id acts directly and without considering external circumstances, whether these needs can or should be satisfied at the moment. Consequently, the ego develops out of the id as means of dealing with reality (Freud, [1920](#)).

Moreover, Freud states that the ego attempts to control the id, delaying gratification until conditions are appropriate. The ego sets priorities and determines how, when, and which needs will be satisfied. The ego becomes the executive of the personality, controlling both the demands of the id and the superego. Just as the id represented the pleasure principle, the ego is the reality principle. It is the partly conscious mind and partly unconscious mind. The function of the ego was to find ways of satisfying the demands of the id. Another function was the secondary process. This took over where the primary process of the id left off, which involved taking a plan of action or solving a problem. Then there is the superego, originating in the child through an identification with parents, and in response to social pressures, functions as an internal censor to repress the urges of the id. In other words, the superego represents the morality principle. This morality is meant for a child principally carrying out the demands of his parent or her parents. It might punish the ego for bad thoughts or deeds (Freud, [1937](#)).

Hallucination

The second theory is hallucination. Purse defines hallucinations as the “perception of a nonexistent object or event and sensory experiences that are not caused by stimulation of the relevant sensory organs” (Purse, [2022](#)). Moreover, Mandal & Jain states that hallucination is hearing, seeing, feeling, and smelling something that is not there. Along with delusions, thought disorders, disturbing effects, and motor symptoms, hallucination is one of the symptoms of schizophrenia. This happens when someone listens to non-existent sounds (Mandal & Jain, [2019](#)).

In addition, Mandal & Jain proposes several types of hallucination in their article. However, the writers present the two types of hallucinations that are undergone by the main characters. The types of hallucinations are auditory and visual hallucinations. Auditory hallucination is noises or voices from outside the person that refers to the perception of non-existent sounds. In schizophrenia, patients often hear voices talking to them but the hallucinations may also take the form of whistling or hissing, for example, the voices may be saying complimentary, critical, or neutral words to them (Mandal & Jain, [2019](#)). The second type of hallucination is visual hallucination. Belkin et al explain visual hallucination is a situation when a person sees something that does not exist (Belkin et al., [2019](#)). This type of hallucination is also called a panoramic hallucination (Ivy, [2022](#)). Several conditions can cause visual or panoramic hallucinations including dementia, migraines, and drug or alcohol addiction (Mandal & Jain, [2019](#)). Ivy also proposes ten types of hallucination. One of them is a temporal illusion that is experienced by the main character in the novel. Temporal illusions can make one perceive that time has sped up, slowed down, gone backward, fallen out of sequence, or even stopped. Psychoactive substances are often the culprits of these effects (Ivy, [2022](#)).

Self Defense Mechanism

Cherry in her essay *Defense Mechanisms* states that Sigmund Freud's daughter, Anna Freud described ten different defense mechanisms used by the ego. They are denial, repression, suppression, displacement, sublimation, projection, intellectualization, rationalization, regression, and reaction formation (Cherry, 2022). Davidoff also explains self-defense mechanisms in her book *Introduction to Psychology* (Davidoff, 1981). She states that self-defense mechanisms are aimed to protect themselves, people used mental tactics unconsciously to falsify threatening experiences, impulses, conflicts, and ideas. There are some ways of defense mechanisms. Nevertheless, the writers provide only two self-defense mechanisms as the main character applies them in the novel. The self-defense mechanisms are:

a. Denial of Reality

When people deny reality, they ignore or refuse to acknowledge the existence of unpleasant experiences (of which they are fully aware) to protect themselves.

b. Regression

When handling a problem or anxiety is not possible in an adult fashion, some people turn to the defense mechanism of regression. Regression is a backward movement psychologically to a more helpless state. In the normal adult, we see occasional regressive behavior in angry verbal outbursts or possibly crying spells. In the maladjusted, however, regression is typically a movement way back in time. A few mental patients have been known to roll up into the fetal position, some suck their thumbs, and some have complete rolling-on-the-floor temper tantrums.

RESULT AND DISCUSSION

Psychological Condition of Andrew Laeddis Based on Freudian Psychoanalysis

The main character in the book *Shutter Island* is described as a person who has a mental disorder. The character's name is Andrew Laeddis. Before he suffers from a psychological disorder, Andrew is a veteran of World War II in the United States who has been assigned against the Nazis in Dachau. In Andrew's fantasy world, he is Teddy Daniels, a U.S. Marshall that is assigned to investigate a case in Ashcliffe Asylum. The characters Andrew and Teddy show similarities. In real life, Andrew was a veteran of World War II the United States ever deployed against the Nazis in Dachau. Similarly, Teddy is a US Marshall.

Andrew also formed another fictional character, namely Chuck Aule (Teddy's partner), Rachel Solando (patient in Ashcliffe), George Noyce (Ashcliffe conspiracy victim), and Andrew Laeddis (apartment maintenance where he and his wife lived) as well as fictional another characters raised by Andrew in developing a fictional story as Teddy Daniels. Because Andrew keeps creating his fiction story and is inclined to do violence, Andrew Laeddis becomes the prioritized patient in Ashcliffe mental hospital that must be healed. Ashcliffe mental hospital fate on Andrew Laeddis healing results. The court will close the psychiatric hospital where Andrew cannot be restored to sanity.

In the case of Andrew Laeddis, human structure based on the principle of Freud's psychoanalysis, namely the id, ego, and superego are no longer working properly. This happens because of the factors which Andrew confronted by the fact or can be called regression. The writer found that Andrew's ego is not strong enough as he creates a fictional story that is caused by the trauma from unresolved conflict between the id, ego, and superego is repressed into the unconscious and this causes the regression to an earlier stage of psychosexual development. Based on the story by Teddy Daniels, Andrew's id becomes the most dominant among the

three, the function of Andrew's id seek further satisfaction that he would solve a major case of conspiracy in a mental hospital Ashcliffe. Andrew also creates a fictional character named Teddy Daniels to complement the fictional story. So, Andrew Laeddis former soldier has been turned into a US Marshall who will act as a hero. With such a belief, Andrew experienced delusions and hallucinations. Andrew's id function continues to seek satisfaction which made Andrew falls deeper into delusions and hallucinations. Then, the function id of Andrew (as Teddy Daniels) is convinced that he had to look for Andrew Laeddis (the mysterious untraceable prisoner for whom Teddy is searching) that causes the death of his wife, of course, it is a fictional story Andrew in Ashcliffe. Andrew as Teddy Daniels says there is the appearance of an odd name, namely Andrew Laeddis as apartment maintenance. So, there are two Andrew Laeddis in reality and the second one is Andrew Laeddis in fantasy. He vented the real facts that happened to him to the fictional character he created, namely Andrew Laeddis as a murderer. Andrew's id is uncontrolled in reality, which means that he cannot distinguish whether his actions are right or wrong. The functions of Andrew's superego are not able to organize and direct the impulses of the Id in accordance with the values and morals of society. For example, when Andrew blows up Dr. Cawley's precious car.

"He was halfway through the woods when the car exploded. He heard men yell and he looked back, and through the trees, he could see the flames vaulting upward in balls, and then there was a set of smaller explosions, like firecrackers, as the windows blew out."

He reached the edge of the woods and balled up his suit coat and placed it under a few rocks. He saw the guards and the ferrymen running up the path toward Cawley's house, and he knew if he was going to do this, he had to do it right now, no time to second-guess the idea, and that was good because if he gave any thought at all to what he was about to do, he'd never do it" (147).

The guards and the doctors at the hospital Ashcliffe overwhelm Andrew. He continues to be in his subconscious and has severe delusions. He thinks that blowing Cawley's beloved car will bring attention to every man near the accident, and he can use the time to steal the ferry and run away from the Island back to Boston and reports everything that happened on the Island. Andrew's action is a weak function of the superego so Andrew acts of anarchy. The writer finds that Andrew's Id becomes dominant because his activity can be dangerous for everyone at this moment.

Andrew's superego comes from the doctors' and his primary psychiatrist's explanations which means giving superego impulse to Andrew. They always try to convince Andrew by explaining some clues that Andrew knows in reality.

"Teddy said, "Come on. Is he here?"
Cawley laughed, and looked at him.
"What?" Teddy said. Cawley shrugged. "I'm just confused."
"Confused by what?"
"You, Marshal. Is this some weird joke of yours?"
"What joke?" Teddy said.
"I just want to know if he's here."
"Who?" Cawley said, a hint of exasperation in his voice.
"Chuck." "Chuck?" Cawley said slowly.
"My partner," Teddy said. "Chuck." Cawley came off the wall, the cigarette dangling from his fingers.
"You don't have a partner, Marshal. You came here alone" (137).

The quotation above is an example of a clue when Andrew is confused that his partner, Chuck loses on a cliff when he is with Andrew before. Then, Andrew tries to find Chuck and

back to the hospital to meet Dr. Cawley. He explains that Andrew goes alone and no one stays with him. At that moment, Cawley tries to disenchant Andrew that he experiences delusion, he explains to Andrew that he goes alone and there is no Chuck. The writer found that Dr. Cawley tries to give superego impulses to Andrew; Cawley gives Andrew some clues that there is no Chuck which means Andrew is alone and Chuck or Sheehan is his primary psychiatrist.

Hallucinations of Andrew Laeddis

Andrew Laeddis experiences visual, auditory hallucinations, and temporal illusions as well. He met with people who actually do not exist, namely Dolores Chanal, children (a girl), and Dr. Rachel Solando (escaper). In a view case, Andrew has experienced that will be explained by the writer specifically. The first hallucination he undergoes is visual hallucinations. In the middle part of the story, Andrew Laeddis even met Rachel Solando who has sought up till now in a cave. This is one of the examples of the visual hallucination experienced by Andrew. "Teddy could see the orange light flickering above him. He could feel the heat, just barely, but unmistakably. He placed his hand on the ledge above him and saw the orange reflect off his wrist he pulled himself up and onto the ledge and pulled himself forward on his elbows and saw the light reflecting off the craggy walls. He stood. The roof of the cave was just an inch above his head and he saw that the opening curved to the right he followed it around and saw that the light came from a pile of wood in a small hole dug into the cave floor and a woman stood on the other side of the fire with her hands behind her back and said, "Who are you?" (126).

Andrew looks frightened, suspicious, and curious when he meets Rachel (the one who claimed to be the real doctor on the Ashcliffe). Andrew has a false perception about seeing when he saw Rachel with a knife staring at him. In fact, there is no one else except him in a cave. At this moment also Andrew experiences auditory hallucination or paracusia. Paracusia is the perception of sound without outside stimulus. Auditory hallucinations are the most common type of hallucination. The moment of auditory hallucination happens when he has a conversation with Rachel about the problems in Ashcliffe. He believes there is malpractice in Ashcliffe. Rachel talks to him about people in Ashcliffe doing some activity in the lighthouse. She tells Andrew that there is malpractice which is brain surgery happening in the lighthouse. Rachel Solando's statement that Andrew has no partner on this island is the most important point in the development of Andrew's fantasy story. This information is given by Rachel to Andrew "you have no friends". It is a supporter of Andrew's imaginary scenarios in order to disassemble the conspiracy conducted in Ashcliffe. The statement guides Andrew that everyone is involved in the conspiracy. The statement also tries to influence Andrew.

Teddy stopped at the ledge, and looked back at her. "I had a friend. He was with me tonight and we got separated. Have you seen him?" She gave him the same sad smile. "Marshal," she said, "you have no friends" (131).

Andrew also experiences hallucinations in the form of the appearance of his wife and child in a few moments. Sometimes, hallucinations are experienced by trying to influence as demonstrated by the appearance of his wife. Andrew often experiences hallucinations about his wife and children who have died. It becomes very difficult for him to get back to the real world. In one moment, Andrew's visual hallucinations affect him to develop insanity. Andrew sees his wife and she tries to tell Andrew not to go to the lighthouse.

"You'll die then. It was Dolores's voice, and he knew she was right. If he had to wait two days for the arrival of Betsy Ross, and he had anything but a fully alert, fully functional Chuck with him, they'd never make it. They'd be hunted down... Teddy smiled....like two-legged dogs. I can't leave him, he told Dolores. Can't do it. If I can't find him, that's one thing.

But he's my partner. You only just met him. Still my partner. If he's in there, if they're hurting him, holding him against his will, I have to bring him out. Even if you die? Even if I die. Then I hope he's not in there.

The truth behind this conversation is, Andrew keeps calm and he talks to himself because there is no one else there. Then Andrew sees his wife and his child in the lighthouse when his doctor and primary psychiatrist try to cure him (again). The last one is a temporal illusion. Temporal illusion is a distortion in the perception of time that occurs for various reasons, such as due to different kinds of stress. In such cases, a person may momentarily perceive time as slowing down, stopping, speeding up, or even running backward, as the timing and temporal order of events are misperceived. In this illusion case, the writer found several proofs, that Andrew Daniels experiences this kind of illusion. As described in this line:

"Teddy screamed it and the scream rocketed through his head.

"Your name is Andrew Laeddis," Cawley repeated. "You were committed here by court order twenty-two months ago."

Teddy threw his hand at that. "This is below even you guys."

"Look at the evidence. Please, Andrew. You—"

"Don't call me that." came here two years ago because you committed a terrible crime. One that society can't forgive, but I can. Andrew, look at me" (157).

This kind of illusion lives forever in Andrew's head because he is very satisfied and comfortable in his fantasy world. This is the ultimate superego impulse by the doctor to convince Andrew that he is one of the patients in the Ashcliffe. However, the denial of reality is stronger than the truth itself. As the result, Andrew denies again everything that Cawley said to him.

Andrew Laeddis' Reactions Toward Hallucinations

Denial of Reality

In *Shutter Island*, the main character Andrew Laeddis denies a lot of things, but first starts with the first internal conflict when he denies accepting the truth about his own wife, Dolores. She suffers from bipolar with huge swings between euphoria and depression and she drowned all three of their children. The internal conflict happens when he has a conversation with Chuck on the ferry. Chuck asks his wife, and somehow it makes him suddenly remember her. Andrew sees his wife in his mind. He pictures Dolores in his brain so he sees her face again.

"Teddy saw her again, her back to him as she walked down the apartment hallway, wearing one of his old uniform shirts, humming as she turned into the kitchen, and a familiar weariness invaded his bones. He would prefer just to do about anything – swim in that water even – rather than speak of Dolores, of the facts of her being on this earth for thirty-one years and then ceasing to be. Just like that" (35).

How can the woman he loves so much have gone before him? Actually, he prefers not to discuss his wife at all because when he sees her in his mind, all he got was just pain. The causes of trauma from Andrew Laeddis were his action of killing Dolores upon her personal request because she want to be free from her insanity.

The author of the novel, Dennis Lehane shows all the causes of the trauma in the back of the story since Andrew meets Dr. Cawley at Lighthouse. Cawley tells him about the reason why he plays his entire fictitious complex narrative. It is because he does not want to believe that Dolores is insane and had killed their three children by drowning them in the lake back of their house. All the realities are covered by Andrew's love for Dolores so he ignores all the signs.

‘Your wife was clinically depressed. She was diagnosed as manic-depressive. She was—’
‘She was not,’ Teddy said. ‘She was suicidal. She hurt the children. You refused to see it. You thought she was weak. You told yourself sanity was a choice, and all she had to do was remember her responsibilities. To you. To the children. You drank, and your drinking got worse. You floated into your own shell. You stayed away from home. You ignored all the signs. You ignored what the teachers told you, the parish priest, her own family.’
‘My wife was not insane!’ (375).

The effect of Andrew’s trauma is his action of making a fictitious narrative. This becomes his denied response to the truth. His fictitious narrative has three different kinds of plots in one line. For example, he became a U.S. Marshal named “Teddy Daniels” alongside his new partner named “Chuck Aule” who took in hand a case about a missing patient named “Rachel Solando” in Shutter Island. In fact, “Chuck Aule” was his primary psychiatrist in Ashecliffe named Dr. Lester Sheehan.

‘And this woman who escaped?’
Teddy said, ‘Don’t know much about that. She slipped out last night. I got her name in my notebook. I figure they’ll tell us everything else.’
Chuck looked around at the water. ‘Where’s she going to go? She’s going to swim home?’
Teddy shrugged ‘The patients here, apparently, suffer a variety of delusions.’
‘Schizophrenics?’
‘I guess, yeah. You won’t find your everyday mongoloids in here in any case. Or some guy who’s afraid of sidewalk cracks, sleeps too much. Far as I could tell from the file, everyone here is, you know, really crazy’ (39).

Based on Andrew’s psychological conflict, the writers notice that his dominant id seeks satisfaction. The deeper he believes that he is still a U.S. Marshal, the deeper he is trapped in the illusion of his own fictitious narrative, and the bigger chance he will deny everything that happened to him or his surroundings. As the consequence, it will be hard for him to accept reality. Because in the fantasy world, he is a hero who tries to fix or solve a big case in the United States at that time.

Regression to Overcome the Hallucinations

Regression is a backward movement psychologically to a more helpless state. This novel shows this self-defense mechanism. Andrew Laeddis has bad experiences in his childhood; it can be seen in a conversation between Andrew, Dr. Naeh Ring, Chuck and Dr. Cawley.

“Teddy looked over at Chuck. Chuck gave him a small smile, slightly abashed. Chuck said, “Wasn’t raised to run, Doc.”
“Ah, yes—raised. And who did raise you?”
“Bears,” Teddy said.
Cawley’s eyes brightened and he gave Teddy a small nod” (40).

The word “Bears” represent a symbol of embodiment of the violent, abusive, threatening, and harmful figures. The writers think bears are directed at Andrew’s parents. Bears mean indicated that Andrew has been raised by his parents figure that made Andrew has bad experiences in childhood. It explained in the early part of the book why Andrew is afraid of water in the first place. The word ‘bears’ becomes a pointer to Andrew’s regression. Andrew’s regression experiences a setback to the pre-schizophrenic stage, according to psychoanalysis this stage is where the id and ego have not been separated. Andrew regresses to this stage because he feels comfortable. Regression endured makes his hallucinations become schizophrenia. So, Andrew is immersed in the fantasy world. He also feels comfortable making the doctors and his primary psychiatrist is difficult to generate his consciousness. The

result of the conversation between Andrew and Dr. Naehring is Andrew fainted because having regained consciousness, his ego and superego eventually boost function and he also memorizes his childhood. In other words, he had returned to his consciousness even though it is not for too long. Andrew's ego function returned to normal for a while (again) after Dr. Cawley and Dr. Sheehan raise his superego by showing his family pictures and giving explanations that Andrew is trapped in his fantasy world. Dr. Cawley explains that he has experienced the stages of healing (overcoming his hallucinations and delusions) repeatedly. Andrew keeps repeating his fictitious story from beginning to end so troublesomely to the asylum. Andrew must stop the fictional story and accept reality.

"Here's my fear, Andrew. We've been here before. We had this exact same break nine months ago. And then you regressed. Rapidly."

"I'm sorry."

"I appreciate that," Cawley said, "but I can't use an apology right now. I need to know that you've accepted reality. None of us can afford another regression" (378).

From the quotation above Cawley only wants Andrew Laeddis to accept the reality and he does by saying, "My name is Andrew Laeddis. I murdered my wife, Dolores, in the spring of 'fifty-two...". Unfortunately, Andrew's consciousness does not go for a long time, he again shows his insanity signs during the final conversation with Dr. Sheehan. Andrew returned to the unconscious level and is marked with a fictional character that he again addresses as "Chuck" the fictional character.

"So what's our next move?" he said. "You tell me, boss."

He smiled at Chuck. The two of them sitting in the morning sunlight, taking their ease, acting as if all was just fine with the world.

"Gotta find a way off this rock," Teddy said. "Get our asses home." Chuck nodded. "I figured you'd say something like that" (380).

From this quotation, the writers conclude that Andrew Laeddis is a person that suffers from hallucinations. The use of several self-defense mechanisms is part of his act to stay off reality. Andrew regresses to his pre-schizophrenic self because he is comfortable at that stage and also to cover up his identity. He is so difficult to return to reality because he always repeats his fictional story back when at the end of the healing method almost reaches success. It makes the psychiatrist and the doctors fail to bring him back to his sanity or in other words, he fails to overcome his hallucinations.

CONCLUSION

Andrew as Teddy Daniels is a character that experiences withdrawal from reality. He makes a fictional character and story to bring back his personality. Because of that, he suffered hallucinations and several self-defense mechanisms and could not overcome them. The types of hallucinations suffered by Andrew Daniels are visual hallucination, auditory hallucination, and temporal illusion. Those hallucinations represent the unconscious desire from the bottom of Andrew Laeddis's heart, that he cannot move on from the previous situation that has happened to him, even though it is a trauma Andrew cannot forget all those memories, because it sticks or stays in his mind.

Andrew applies several strategies to cope with his hallucination. First, Andrew uses denial of reality as a self-defense mechanism to escape from all the trauma that happened to him, from war trauma and then the trauma of losing his wife, he does all that because he does not want to believe Dolores is insane and had killed their three children by drowning them in the lake back of their house. All the realities are covered by Andrew's love for Dolores so he

ignores all the signs. Then, Andrew regresses back to his schizophrenic stage, which explains why his dominant id and ego are so weak. The doctors and his primary psychiatrist fail to heal and restore his sanity. The writers discover the explanation for his regression: first, his crime is terrible, one he can't forgive himself for, so he invented another self or identity. Second, he creates a story, in which he is not a murderer, he is a hero, still a U.S. Marshall, only in *Shutter Island* because of a case, and he has uncovered a conspiracy. So that anything the psychiatrist tells him about who he is, and what he has done, he would dismiss as lies. Third, he resets, like a tape playing around over and over on an endless loop. In conclusion, Andrew Laeddis cannot back to the normal person he used to be.

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