Coding Properties of the Nominative Metaphor in the Title of the Novel "Shutter Island" by D. Lehane

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Abstract

This paper addresses semantic analysis of the metaphorical title of Dennis Lehane?s novel ?Shutter Island?. The nominative metaphor in the strong position of the text (its title) contains coding properties as it combines two lexical units similar in semantics so that main senses are supplemented with peripheral ones. This technique enhances the effect on the reader and accentuates the meaning of the book. This paper addresses semantic analysis of the metaphorical title of Dennis Lehane?s novel ?Shutter Island?. The nominative metaphor in the strong position of the text (its title) contains coding properties as it combines two lexical units similar in semantics so that main senses are supplemented with peripheral ones. This technique enhances the effect on the reader and accentuates the meaning of the book.

Index terms— semantic analysis. literary text. nominative metaphor. coding properties.

1 Introduction

he title of a literary text is one of its most important components. Standing in front of the main text, the title occupies an absolutely strong position in it. It expresses the main theme of the text in a concise form, defines its plot and indicates the main conflict **??**Nikolina 2003: 168).

The title of the book is known to implement various intentions of an author. Firstly, it correlates the text with its artistic world; secondly, it ensures the integrity of the text; and, thirdly, it establishes contact with the reader, initiating their associations and feelings (Nikolina 2003, Babenko 2004).

The research is based on the novel "Shutter Island" **??**2003), by modern American writer Dennis Lehane. The book was adapted for a big screen by Martin Scorsese in 2010. The title of the novel refers to a fictional island on which there is a hospital for the criminally insane. The main character of the book is a hospital patient Teddy Daniels, a former US marshal, a veteran of World War II, who suffers from post-traumatic stress disorder (a psychological condition that occurs as a result of traumatic situations, for example, in combat participants after the end of the war).

The subject-logical information of the novel is that in order to return Daniels into the reality, doctors use an investigation imitation. As a result of this experiment the marshal really regains his memory and consciousness, but he cannot and does not want to live as a murderer, and therefore decides to undergo a lobotomy.

2 II.

3 Objectives

The study is aimed at revealing the coding properties of the nominative metaphor Shutter Island.

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4   III.

5   Methodology

The choice of the island chronotope is far from a new tradition in the world literature. In Englishspeaking culture, it is associated with the names of T. More, D. Defoe, W. Shakespeare, R. Stevenson, D. Fowles, W. Golding, G. Wells, etc. Being in a limited space activates new qualities and capabilities of the characters, opens up new sides of their image.

Following this tradition in the book, the author programmes associative links of various kinds. In D. Lehane's novel, the island becomes the key image organizing the whole text. Despite the fact that the name of the island is fictitious, there is no perfectly organized society here, as on Utopia, as there are no monstrous experiments in the spirit of Dr. Moreau. The book shows the medical community with a differentiated approach to the treatment of the criminally insane. The novel describes in detail the crimes due to which the characters are isolated from society. The attitude of the medical staff to them is rather humane, and the methods of treatment are individual.

For D. Lehane, it is extremely important from the very beginning to build up the reader's perception uniformly with the perception of the hero. The scenes in the book are described as if the camera starts shooting from afar, gradually bringing the objects closer. Dialogues often follow without the author's comments. In this regard, the novel is very cinematic, so the author is often called a cinematic writer.

"From the sea, it [the lighthouse] didn't look like much. You have to picture it the way Teddy Daniels saw it on that calm morning in September of 1954. A scrub plain in the middle of the outer harbor. Barely an island, you'd think, so much as the idea of one. What purpose could it have, he may have thought. What purpose."

So, the first description of the island shows, on the one hand, its ordinariness, and, on the other hand, its mysteriousness. The strange name is explained further and makes the reader remember "Treasure Island" by R. L. Stevenson.

"Out past them all, the one they called Shutter lay like something tossed from a Spanish galleon. Back then, in the spring of '28, it had been left to itself in a riot of its own vegetation, and the fort that stretched along its highest point was strangled in vines and topped with great clouds of moss.

'Why Shutter?' Teddy asked. His father shrugged. 'You with the questions. Always the questions.' 'Yeah, but why?' 'Some places just get a name and it sticks. Pirates probably.' 'Pirates?' Teddy liked the sound of that. He could see them -big men with eye patches and tall boots, gleaming swords. His father said, 'This is where they hid in the old days.' His arm swept the horizon. 'These islands. Hid themselves. Hid their gold.' Teddy imagined chests of it, the coins spilling down the sides."

However, the allusion to the precedent image created by R. Stevenson is not confirmed in the further unfolding of the plot and this results in creating a "deceived expectation" effect. The name is concise and metaphorical, that is, it has coding properties and needs decoding.

Explanatory dictionaries offer the following definitions of the word island: 1) a piece (tract) of land (usually of moderate extent; smaller than a continent) (which is) (completely; entirely) surrounded by water; 2) anything (isolated) like (compared to) an island; 3) a piece (patch) of (wood-) land differentiated from (surrounded by) the surrounding area (prairie; flat open country).

Component analysis reveals that the word island includes the semantic components "land", "water", "environment", "isolation", "border". This word is associated with the idea of some isolated space that has qualitative differences and boundaries with another space (or spaces).

This intention is reinforced by the name Shutter Island. The word "shutter" is polysemantic, it can be used in direct and metaphorical meanings. Shutter is defined in dictionaries, as:

1: One that shuts 2: A usually movable cover or screen for a window or door 3: A mechanical device that limits the passage of light especially: a camera component that allows light to enter by opening and closing an aperture 4: The movable louvers in a pipe organ by which the swell box is opened

The verb "shutter" means: to cover (a window) with shutters; to close (a business, store, etc.) for a period of time or forever.

Shutter, in photography, device through which the lens aperture of a camera is opened to admit light and thus expose the film (or the electronic image sensor of a digital camera).

The semantics of this name contains the main seme "isolation from the rest of the (external) world" and peripheral semes "border", "closeness", "controllability". It is obvious that the semantic components "isolation", "closeness" and "border" coincide in the contents of both words. Moreover, "shutter" supplement these senses with the peripheral, but still very essential sense "control", which may be treated as a hint to interpret the final decision of the hero.

Combining two lexical units that are similar in semantics into one nominative metaphor enhances the effect on the reader and accentuates the meaning. This function is also supplemented by linguistic means. In particular, different characters in different contexts of the book speak about the same thing -about impossibility to hide or leave the island. The last remark clearly states the condition under which Daniels will be able to leave the island -for this it is necessary to forget the deceased wife or, in other words, let her go and accept his situation as it is. The closed space becomes an ideal place where the hero must comprehend the real state of things.

6 IV.

7 Results and Discussion

According to P. Conkling (Conkling 2007: 191), islandness is a metaphysical sensation that derives from the heightened experience that accompanies physical isolation. Islandness is reinforced by boundaries of often frightening and occasionally impassable bodies of water that amplify a sense of a place that is closer to the natural world because you are in closer proximity to your neighbors. Islandness is a sense that is absorbed by islanders through the obstinate and tenacious hold of island communities, but visitors can also experience the sensation as an instantaneous recognition.

A.V. Lugovskoy points out the presence of universal archetypal features in the concept of islandness, which are manifested, "firstly, through the Volume XXI Issue X Version I 2 ( ) study of the elements, water and land allocated in its semantics, and, secondly, through the consideration of the problem of circumference, delineation as an important archetypal category" (Lugovskoy 2015: 177). The "island" of our consciousness is the search for the land that was once lost and found again" **??**Lugovskoy 2015: 178). K. G. Jung compares the mental world of a person with an island: "The psyche goes so far beyond consciousness that it can easily be compared to an island in the ocean. The island is not large, it is narrow, the ocean is immensely wide and deep. Therefore, it is not so important, if we are talking about the spatial location, where the gods are located outside or inside [Jung 1991]."

All continents on Earth are islands, because they are surrounded by water. Water, like the island, becomes the text-forming concept of the book. According to the observations of M. M. Makovsky, the following chain of meanings is outlined in the Indo-European languages: "move, movement > "river, water" (a salvation, a second birth) > "soul" ("man") > "new, fresh" ("resurrected to life from death" or "passed to death from life") (Makovsky1996: 194). This semantic chain is also traced in Lehane's novel, but the author interprets its final link in his own way.

The hero's arrival at the island is a rite of passage from one space to another, where different laws are applied. This is not only a physical displacement, but also a spiritual transformation, resulted in a radical restructuring of the personality, up to its destruction, which is supposed in the final of the novel. Lehane's book differs in this respect only in the fact that the hero goes to this restructuring, and actually renounces his own personality, having made a conscious decision to lobotomize.

"Teddy nodded and leaned back against the stairs. He had a minute. Maybe even a few minutes. He watched Chuck raise his hand and shake his head at the same time and he saw Cawley nod in acknowledgment and then Cawley said something to the warden and they crossed the lawn toward Teddy with four orderlies falling into step behind them, one of the orderlies holding a white bundle, some sort of fabric, Teddy thinking he might have spied some metal on it as the orderly unrolled it and it caught the sun.

Teddy said, 'I don't know, Chuck. You think they're onto us?' 'Nah.' Chuck tilted his head back, squinting a bit in the sun, and he smiled at Teddy. 'We're too smart for that'. 'Yeah,' Teddy said. 'We are, aren't we?' "

The contrast of simple sentences and a complicated syntactic structure with a mixed type of connection can be distinguished as the author's preference. The first three sentences are short and simple, as they show that it was a conscious and therefore quick and final decision of the hero. Then a complex syntactic structure with a compositional connection dominated follows, so that the reader sees the dynamics, sequence and refinement of the orderlies and guards' actions just as Teddy Daniels saw them that morning.

It is interesting to note that in the final of M. Scorsese's film extra remark is added, as obviously a hint for the viewer that Daniels controls the situation and he makes a conscious decision.

"You know, this place makes me wonder? Which would be worse, to live as a monster or to die as a good man?" This hint is not necessary in the book, since the author has already implemented his intentions. The use of violence and consequences of the war for human psyche are the main themes of Lehane's book. They are also connected with microthemes, these are: medical care for the criminally insane, love and loss of loved people, loneliness. These microthemes are convincingly supported with both structural and linguistic means: in particular, by syntactic and graphical (punctuation) means.

The syntactic contrast of simple sentences and a complex structure is quite common in the text, for example, in the following context we will see almost the same syntactic scheme.

"And Teddy screamed. He screamed so loudly that Dolores fell out of the swing and he jumped over her and jumped over the railing at the back of the gazebo and ran screaming, screaming no, screaming God, screaming please, screaming not my babies, screaming Jesus, screaming oh oh oh.

And he plunged into the water. He stumbled and fell forward on his face and went under and the water covered him like oil and he swam forward and forward and came up in the center of them. The three logs. His babies."

The expressive effect is also enhanced by reduced (elliptical and parcelled) constructions that perform, in addition to the expressive, a characterological function, that is, they show the thinking and speech of the person with disturbed psyche. The writer does not recognize his hero as sickrather, injured, since he is a veteran of the Second World War, who even after the end of the war defended law and order in his country, risking his life. Daniels is experiencing PTSD, or survivor's guilt, since all of his fellow soldiers and family died. Actually, the final scene -the conscious (controllable) choice of lobotomizationconfirms this.

V.

3

8   Conclusion

So, the title Shutter Island becomes a generalizing metaphor, which can be interpreted as a hopeless but still controllable situation for the hero. [1]

Daniels cannot accept the reality that has disturbed his psyche and the psyche of his wife, so he consciously renounces his own memories and chooses death -not the physical death of the body, but the death of his memory and consciousness. Thus, the nominative metaphor of the novel, supported at the syntactic, graphic and structural levels, reveals the content of the whole text and becomes the main means of accentuating its meaning.

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