

**THE PORTRAYAL OF ABANDONMENT AND ACCEPTANCE
IN *FRANKENSTEIN* (2025)**



Intelligentia - Dignitas

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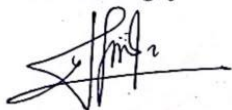
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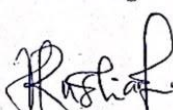
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ABSTRAK

Hamid, Fayzan. 2026. The Portrayal of Abandonment and Acceptance in *Frankenstein* (2025). Skripsi Sarjana: Jakarta, Program Studi Sastra Inggris, Fakultas Bahasa dan Seni, Universitas Negeri Jakarta.

Penelitian ini menganalisis penggambaran tentang pengabaian dan penerimaan dalam film *Frankenstein* (2025) dengan menerapkan teori *Three Registers* Jacques Lacan untuk menyoroti bagaimana penelantaran dan penerimaan dipersepsikan dan dialami oleh para tokoh melalui pencerminan, simbol, dan bahasa, serta film Boggs & Petrie dalam *The Art of Watching Films* untuk mengurai makna di balik citra visual menggunakan tangkapan layar. Metode penelitian kualitatif digunakan dalam skripsi ini, yang berfokus pada penerapan deskriptif. Temuan menunjukkan bahwa penelantaran paling jelas terlihat dalam hubungan antara Victor dan Makhluk, di mana citra diri Victor hancur sejak usia dini akibat perlakuan kasar dari ayahnya, yang mendistorsi Register Imajiner dalam jiwanya dan secara simbolis mengulangi siklus tersebut pada ciptaannya. Sebaliknya, penerimaan direpresentasikan melalui tindakan kebaikan yang ditunjukkan oleh karakter seperti Elizabeth, lelaki tua buta, dan pada akhirnya Victor sendiri, yang memungkinkan Makhluk tersebut mengalami momen-momen penerimaan meskipun berulang kali ditolak oleh masyarakat. Pada akhirnya, penelitian ini menyimpulkan bahwa hubungan antara pencipta dan ciptaan berkembang dari hubungan yang ditandai oleh penolakan menjadi hubungan yang mencapai rekonsiliasi melalui pengakuan timbal balik, yang menunjukkan pentingnya tiga register Lacan dalam memahami lapisan psikologis film tersebut.

Kata kunci: penelantaran, penerimaan, *Three Registers*, Psikoanalisis Lacanian, *Frankenstein*

ABSTRACT

Hamid, Fayzan. 2026. The Portrayal of Abandonment and Acceptance in *Frankenstein* (2025). Undergraduate Thesis: Jakarta, English Literature Study Programme, Faculty of Language and Arts, Universitas Negeri Jakarta.

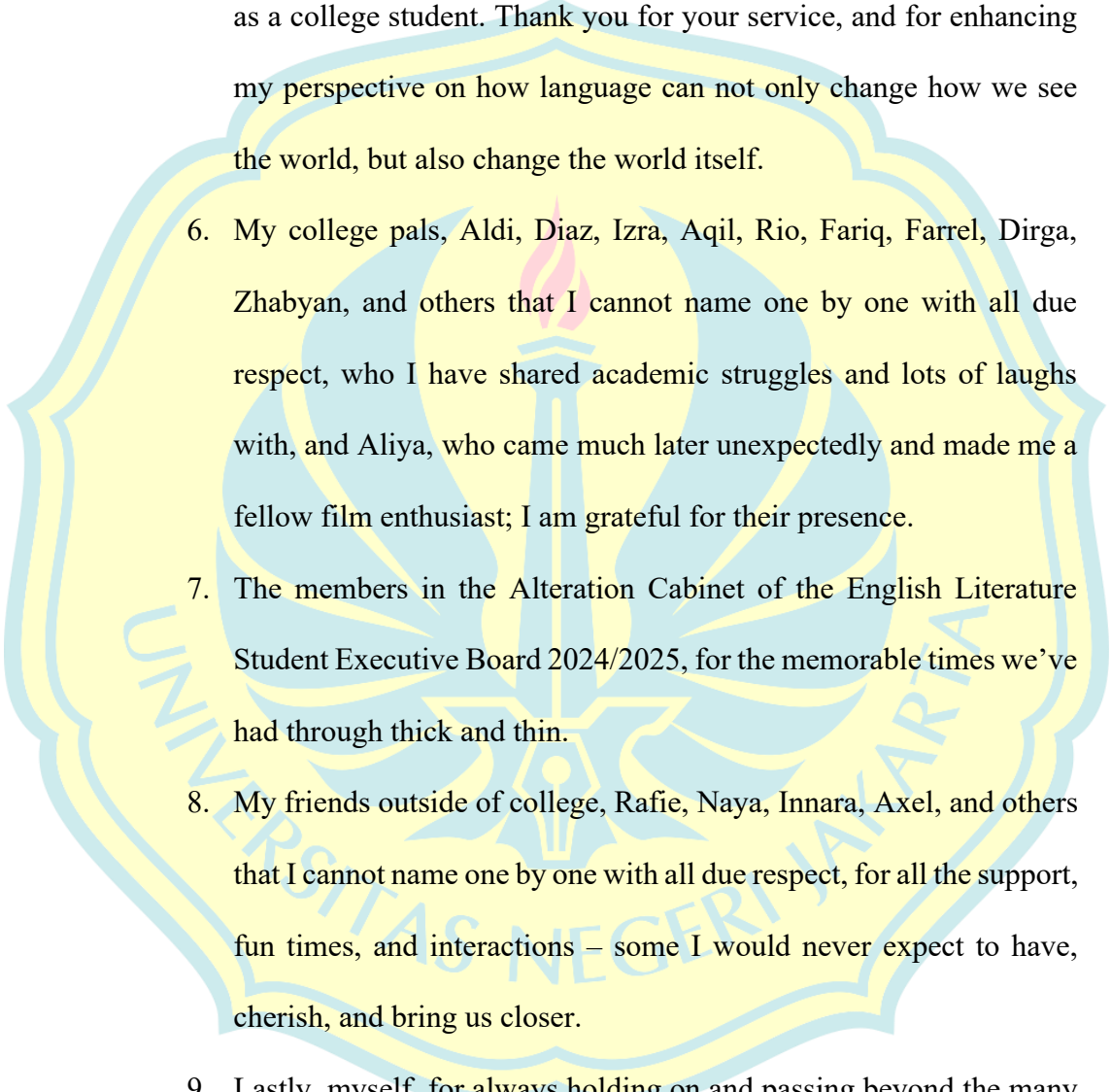
This study analysed the portrayal of both abandonment and acceptance in the film *Frankenstein* (2025) by employing Jacques Lacan's Three Registers to highlight how abandonment and acceptance are perceived and experienced by the characters through mirroring, symbols, and language, and Boggs & Petrie's film theory in *The Art of Watching Films* to unravel the meaning behind the visual imagery using screen captures. A qualitative research method was used for this thesis, which focuses on a descriptive application. The findings showed that abandonment was most identifiable between the relationship of Victor and the Creature, where Victor's self-image was shattered from a young age due to abuse from his father, distorting the Imaginary register within his psyche and symbolically repeating the cycle onto his creation. In contrast, acceptance was represented through acts of kindness shown by characters such as Elizabeth, the blind old man, and eventually Victor himself, allowing the Creature to experience moments of belonging despite being repeatedly disapproved of by society. Ultimately, the study concluded that the creator and creation relationship developed from one defined by rejection to one that achieves reconciliation through mutual recognition, showing the significance of Lacan's three registers in understanding the psychological layer of the film.

Keywords: abandonment, acceptance, Three Registers, Lacanian Psychoanalysis, *Frankenstein*

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I, as the author, am fully aware that this thesis is far from perfect, therefore I am open to constructive criticism and suggestions for the advancement of similar topics. All in all, may this work be useful for readers in the future.

Jakarta, June 30th 2026



Fayzan Hamid



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