

If Albertus Magnus is considered as an ‘ancient’ scientist and theologian, then there is one modern scientist who holds a similar concept about the connection between science and religion. Even though Albert Einstein has announced that he was an agnostic—meaning that his spiritual belief in God does not necessarily depend on a particular religion—he believes that there is a ‘miraculous order that establishes itself in both nature and the world of ideas’. He added that he believes in personal God who acts as the moral keeper, rewarding and punishing individuals based on their good or bad behaviours. “God is a mystery—a comprehensible mystery. I am so full of wonder when I examine the law of nature. There are no laws if there is no lawmaker, and this lawmaker is certainly not like an extravagant man.” he said in Hermanns (1983, 60) Albert Einstein refuses the debates between science and religion, even argues that, “Science without religion is lame, religion without science is blind” (Einstein 1956, 26). Similarly to Albertus Magnus, Albert Einstein believes that science and religion are two perspectives that need to be integrated into a peaceful synchronisation.

Victor’s failed experience in his scientific project proves that science alone will not be successful. Religion needs to be involved as the supporting arguments and vice versa. Moreover, science can only be successfully done if it is initiated by one’s creed; in a way that projecting science, not only one needs to believe in themselves, but also needs to acknowledge their limitations. Creation, specifically human creation, is not a work that humans can do. Some nature phenomena are intended left to be a mystery, it is not a human’s job to reveal and make it overt.

## CHAPTER V

### CONCLUSION

By using deconstructive criticism to examine the image of science and knowledge in the novel *Frankenstein*, the researcher has found one general conclusion, that is the representation of science and knowledge in this novel presents binary oppositions where science and knowledge appear to be "life-giving, a source of self-determination, and perfection" and also appear to be "destruction, doubt, and misery". All of these meanings are shown in Robert Walton and Victor Frankenstein's actions who use their reasons and knowledge to discover and create things.

At first, this novel seemed determined to promote the greatness of science as superior meaning. This appears to be based on Victor Frankenstein's belief in the existing sciences, both ancient science and modern science, as the basis of knowledge to dismantle the connection between life and death, form a new body from the remnants of the old body, and infuse a new life in it; all these are done through a scientific approach. The newly formed creation also tends to be portrayed with polarities such as beautiful-ugly and perfect-deformed. Such scientific creation is strengthened by the appearance of a creation that is strong and large but kind and gentle. However, such representations appear to be conflicted by the text itself with the meaning inconsistency, especially after Victor revived his creation and the moment when Robert arrived around the North Pole. Thus, the meaning of "awakening science" that appears to be promoted in this novel appears together with another meaning, that is "deadening science".

This is how the meanings are explained. First, the ability of science to bestow a new life makes Victor feel he can create new species with his hands, therefore he diligently studies human's frames, he is determined to break the connection between life and death, and he collects the best materials for his creation. However, the revival act that should be celebrated as something sacred and delightful becomes a source of destruction and even death for Victor's relatives and friend. Second, the science that leads Robert to his dream of exploring the North Pole became a proving point of Robert's inability to achieve his satisfaction and dream. Third, the creature that was created perfectly with a strong physique and a heart full of goodness, becomes an ugly monster (or demon), full of misery and revenge. Among these contradictory meanings, an intermediate meaning emerges, namely the balance between science and mythology. This is represented by Robert Walton who finally decides to return to his homeland, return to his life because he is aware of all the limitations he had.

Finally, from the meaning of science and mythology in *Frankenstein* novel, there are some mythological traces that reflect social life in the 18<sup>th</sup> to 19<sup>th</sup> centuries in England, where science developed very rapidly and religion began to be abandoned. *Frankenstein* is a representation of human struggle in determining which side is preferred; whether it is *credo* (faith) or *intelligam* (knowledge). Many people consider that it is supposed to be *credo ut intelligam*, faith before science; while some say science and mythology do not contradict, others say science and mythology conflict. This is portrayed by nowadays' European society, which is a secular society that believes the world or system that is based on science must be

separated from religion. *Frankenstein* shows that a society cannot live only by beliefs, or only by science and knowledge, instead it is a world that puts science and mythology in a harmonisation.