

## CHAPTER IV

### RESULT AND DISCUSSION

#### 4.1. The Narrative of *Frankenstein*

First and foremost, *Frankenstein* by Mary Shelley is an epistolary novel of Victor Frankenstein's life from his childhood, his family, his extreme discovery, and finally his death. What makes it an epistolary novel is that the events in the novel only happen as it is told through letters. Borrowing the *story* and *history* concept from narratology concept, *Frankenstein* consists of the events in Victor Frankenstein's life as the *story*, whereas how it is told by Robert Walton to his sister, Mrs Saville in England through letters is part of the *history* in the novel. *Frankenstein* is a novel consisting of 280 pages. It can be considered as a short novel. The events in the novel range within nine months, from 11 December 17— which is the date for the first letter, and to 12 September 17— which is the date for the last letter.

Table 1. Sequences in Mary Shelley's *Frankenstein*

The Sequence	The focus in the sequence	Sequences
Letter 1 St. Petersburg, December 11 <sup>th</sup> , 17—	<sup>1</sup> Robert Walton	1
Letter 2 Archangel 28 <sup>th</sup> March, 17—	<sup>2</sup> Robert Walton	2
Letter 3 July 7 <sup>th</sup> , 17—	<sup>3</sup> Robert Walton	3
Letter 4 August 5 <sup>th</sup> , 17—	<sup>4</sup> Robert Walton	4

August 13 <sup>th</sup> , 17—	<sup>5</sup> Robert Walton	5
August 19 <sup>th</sup> , 17—	<sup>6</sup> Victor Frankenstein	6
Walton in continuation August 26 <sup>th</sup> , 17—	<sup>7</sup> Robert Walton	7
September 2 <sup>nd</sup>	<sup>8</sup> Robert Walton	8
September 5 <sup>th</sup>	<sup>9</sup> Robert Walton	9
September 7 <sup>th</sup>	<sup>10</sup> Robert Walton	10
September 12 <sup>th</sup>	<sup>11</sup> Robert Walton	11

To support this novel's *sci-fi* genre, *Frankenstein* by Mary Shelley positioned Robert Walton and Victor Frankenstein, two ambitious researchers in their fields—Robert as a seaman and Victor as an artist as well as a natural philosopher—to narrate the story about human's ambitions and desire. The novel itself can be apportioned into sequences as it has been described in the table above. From the table 1, it appears that even though Victor's story is discussed in the novel more than anything else, however, Robert Walton is the main character in this novel. The reason behind this is that all Victor's narration in the novel is a part of Robert's letter, specifically the fourth letter that he sends to Margaret Saville on 19 August. The timeline in the novel follows and is described from the dates on Robert's letters, and all Victor's narration about his life that happens in the past. Even so, this novel still presents both Victor and Robert's voices especially towards the theme that is initially promoted in the novel and being deconstructed. This novel puts its emphasis on the creation theme, specifically related to the scientific context in which the science development and modern technology appear in this novel as something 'grand', 'magnificent' and, doubtlessly useful for the human race. However, as the deconstructive criticism implies, a text will always undergo a shift

regarding its main theme or meanings in general. This shift is manifested in the point of view, the plot, the focus, and attitude.

- (1) “I shall satiate my ardent curiosity with the sight of a part of the world never before visited, and may tread a land never before imprinted by the foot of man.” (Shelley 1818, 3)

“It is past; I am returning to England. I have lost my hopes of utility and glory; I have lost my friend. But I will endeavour to detail these bitter circumstances to you, my dear sister; and while I am wafted towards England and towards you, I will not despond.” (Shelley 1818, 267)

- (2) “Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs.” (Shelley 1818, 54)

“Three years before, I was engaged in the same manner and had created a fiend whose unparalleled barbarity had desolated my heart and filled it forever with the bitterest remorse.” (Shelley 1818, 202)

These are a few of examples that describe the shift of science depiction in the novel. First the shift which appears with the change of point of view can be seen from Robert to Victor regarding their experiences with scientific pursue; from the enthusiastic Robert who listens and learns to disconsolate Victor. Another example is the attitude of Robert from his eagerness to expedite to the North Pole to coming back to England with nothing, or the Victor’s attitude change from being ambitious about his creation to cursing his ‘hands’ as the creator and declaring his creation as an enemy. But before this research further discusses the *differance* for further analysis, it is important to elaborate on the plot and theme to examine the meanings that are initially promoted, as well as, contested.

#### 4.1.1. Intellectualism in *Frankenstein*

In general, the plot in this novel only talks about the story of Robert Walton's journey, starting from his preparations at St. Petersburg which is told in a letter dated on 11 September until his fourth letter dated on 5 July, when Robert and his crew are having problems and trapped in an iceberg that make them unable to continue their journey. It is at this time that Robert meets Victor in his dying condition. Robert and his crew bring Victor into the cabin, providing assistance and treatment in the hope of restoring Victor's condition. After Victor regains his stamina, he begins narrating his life story, from childhood to the a few moments before Robert comes to save him. The plot in this story is a flash-forward plot accompanied by a flashback flow when Victor starts the narration about his life and when the creature tells his experience with the De Lacey family before meeting with Victor in Geneva. After Victor finishes with the narration, the novel again presents Robert Walton as a character with a first-person perspective until the end of the story.

Aside from the presence of scientific depictions that appear to be promoted in this novel, *Frankenstein* also presents other figures who support Victor Frankenstein's life story and Robert Walton's correspondent. For example, Henry Clerval, an educated man who is more ambitious in the literature and moral relations than in the natural science (Shelley 1818, 74). There are also female figures such as Robert's younger sister Margaret Saville, Caroline Beaufort, Elizabeth Lavenza, Justine Moritz, Agatha, and Safie. These six women have at least two things in common: they are represented as gentle and beautiful women, but they do not have

the opportunity to move freely in the story. Of course, these female characters also feel the impact of science and knowledge presented in *Frankenstein*, however, the focus of the story is on science and knowledge in Victor Frankenstein and Robert Walton characterisations. This is proven by the portion of storytelling that is broader, deeper, and more detailed where Victor Frankenstein and Robert Walton appear with the first-person perspective in the novel.

The debate between science and mythology can be drawn far back in the middle ages in Europe which lasted from 476 AD to 1453. One of the mythological views in the middle ages is a philosophical understanding by Anselm of Canterbury who emphasises ontological thinking by incorporating theological understanding into his learning and atonement. One of Anselm's famous paradigms, *Credo ut Intelligam*, can be translated into "I believe so that I may understand", and such a paradigm prioritises revelation before thinking. In relation to science and mythology, Anselm also stresses a principle namely *Fides quarens Intellectum* in which faith is truly the basis of a person to think rationally. Both of these paradigms are very well known and held firm especially by the Christians in Europe at that time. For Anselm, believers will have a broad understanding of God, humans, and the universe. With creeds, religion, and belief, humans will be guided to search for a truth. With faith and conscience, people will get Divine grace that will strengthen their minds for rational thinking (Burhanuddin 2013).

The notion that prioritises faith before science is apparently not displayed in *Frankenstein* which is set in the Age of Reason period. In this novel, the apparent superiority of science and intellectualism is carried by the main characters Robert

Walton and Victor Frankenstein, and the quality of science itself is carried by Victor's creation. What is meant by intellectualism in this subchapter is an intellectual movement during Ancient Greece civilisation which emphasises intellectual knowledge as genuine truth. Intellectualism is very evident in the two characters that rely on the intelligence of their brains to think, discover, and even create. Science is considered everything; both Victor and Robert use science to show the world who they are. In this novel it is shown that Robert still holds the Christian principles, but his desire to explore and find something defeats those mythological principles.

From what will be discussed below, it can be said that the science and knowledge in this novel is something great and grand, because the three male characters, Victor Frankenstein, Robert Walton, and Henry Clerval each have a vision and mission in their lives to carry out knowledge and use that knowledge both for themselves and humanity's interests (Victor and Robert's initial goal was to use their knowledge for everyone's benefit). However, the problem is, the science displayed in this novel is the science used in the creation phenomenon and the disclosure of the universe that should not be done by humans. Humans become oblivious to their limitation because they keep trying to surpass themselves and even want to be beyond God. This, of course, has violated human nature and is considered a sin. Sin for breaking God's law; sin or abstinence for not heeding the rules in mythologies all around the world. Sin (or bad karma) will result in destruction and misery. This perspective that is being offered in this novel seems want to dismantle the old perspective which mentions that faith (*credo*) is always

the priority before someone thinks or does something. This is the new paradigm that is lived by the European, specifically English, society which are experiencing the great shift regarding the increasing roles of scientific discoveries and the decreasing roles of religious institutions in their lives. *Frankenstein* was published in the early 19<sup>th</sup> century, and the events in the book happen in the mid-18<sup>th</sup> century. This period is also known as Enlightenment Era or the Age of Reason where science is considered as the new light for humanity that glamorises the use of ideas, information, morality, theories, and even artificial intelligence (Pinker 2018, 386). However, throughout the reading of *Frankenstein* novel, it can be said that scientific creation and discovery, coupled with a very high human's ambition, not only refers to the greatness and resurgence of science and knowledge, but also refers to the failure and destruction caused by science and knowledge itself. If this phenomenon occurs and is proven in a text, then Derrida's view in the context of deconstructionism is true because there must be binary oppositions in a text. *Frankenstein* contains contradictions, namely a conflict between science that "awakens" and "destroys".

#### **4.1.2. The Initial Meanings of *Frankenstein***

From the plot and theme interpretation, there are at least three binary oppositions which help to express how the story in the novel is being narrated, and those are, science as source of life and science as the source of death; science as way to self-determination and science as the shape of self-doubting; science as perfection and science as wretchedness. These three binary oppositions are later

correlated together with Victor's life story throughout the novel, Robert's journey, and the creature's experiences. From here, it is apparent that *Frankenstein* by Mary Shelley centres about creation or the act of revival.

Regarding 'creation' as the promoted meaning in *Frankenstein*, there have been numerous studies that enunciate how it is supposed to be Victor's condemned fault to interfere with God's work as a creator and a life's provider. Hindle (1990) in her article *Vital matters: Mary Shelley's Frankenstein and Romantic Science* mentions about Victor Frankenstein's wishes to bring back the dead are to "pour a torrent of light into our dark world" by "bestowing animation upon lifeless matter" (Shelley 1818, 54), his motive can be his idea to act as a creator of new species and many happy and excellent beings would worship and owe their lives to him. "No father could claim the gratitude of his child so completely as I should deserve theirs" (Shelley 1818, 54). Another study that agrees about Victor's interference with God's omnipotence is conducted by Huxford (2000). Through his article entitled *Framing the Future: Science Fiction Frames and The Press Coverage of Cloning* Huxford depicts Victor Frankenstein as an "arrogant scientist who flouted God's laws, and the soulless, uncontrollable creature that resulted from that violation" (Huxford 2000, 194).

Still related to Victor's 'genesis-like' activity, human's ambition can also be considered as the initial meaning of this novel. From the way both Robert and Victor glorify their respective goals, it is recognisable that ambition is the main 'driver' of their stories. Ever since the earlier civilisation, ambition is mostly understood as a negative desire, and according to Aristotle, ambition itself is



considered as spiteful overindulgence, therefore humans need to stick with 'proper ambition' (Burton 2014). To this day, people may separate ambitions as three kinds, 'unhealthy ambition' that is human's vicious excess, the desire to go beyond their limit and usually results in one's despair; 'healthy ambition' as the virtuous mean; and 'lack of ambition' that is the human's deficiency in desire. In Victor's case, he spends his youth within a reasonable ambition. He learns so much from his father, and thus, he grows up as an intelligent and honourable virtue. However, his desire to spark a life can be categorised as 'unhealthy ambition' to the point when he isolates himself from any form of socialisation and suffers from physical and mental sickness. Eventually, his ambition, as it is projected in the creature, becomes unhinged and destroys Victor's life.

#### **4.2. The *Differance* of Creation Mythology**

After examining the narrative in the novel, it is argued that the novel wants to convey two promoted themes, those are creation and ambition. This part explains the narrative *differance* in Mary Shelley's *Frankenstein* that covers the scientific and mythological binary oppositions, inconsistency, ambivalence, and aporia. This operational deconstructive analysis is based on the philosophical view that every text consists of various meanings that contradict, inconsistent, ambivalent, and balanced (Barry 1995). In other words, this analysis is supported by the idea that one text promotes meaning contestations that present together in one arena of a literary work. In this analysis, the theme creation and ambition will be

deconstructed to find the ‘other meanings’ that show how the text fails to explain itself.

#### **4.2.1. Between Science and Mythology**

The novel *Frankenstein* by Mary Shelley tells about Robert Walton’s journey progression that is narrated through letters with the life story of Victor Frankenstein as the complement. The novel shows how Robert Walton is vastly passionate about his travel to the North Pole, imaging himself getting an honorary degree from the society for his bravery and strength. Similarly to Robert’s experience, Victor Frankenstein used to be obsessive with his studies. He reads several books about natural philosophy written by theologians such as Cornelius Agrippa at his young age, while he extends his studies with Albertus Magnus and Paracelsus’ books during his education in Ingolstadt. Robert Walton insists to be a seaman and goes far away, leaving his comfortable life. Robert’s father and uncle have forbidden him to be a seaman, whereas Victor Frankenstein insists to continue his project even though his father has told him that Cornelius Agrippa’s book is ‘sad trash’ (Shelley 1818, 34). From here, it is clear that science brings happiness to both Robert Walton and Victor Frankenstein, and they are very keen to improve their knowledge. Moreover, with their so-called ‘crazy’ ideas, it shows how science must have been advanced precipitously around the 18<sup>th</sup> century, the year the letters suggest.

However, as the story goes deeper into Victor’s experience, particularly after he thinks that he has reached his goal by creating a creature after two years spent to learn about life and death, the depiction of science gradually changes from

something that brings happiness to someone to something that destructs and makes one miserable. Victor who always dreams about making a perfect creature—by collecting good materials for the said creature—runs away and neglects the creature. Because of this, the creature becomes lonely since no one accepts him because he looks very different than human beings. And because of Victor's negligence towards the creature, his life becomes as miserable since the creature has decided to give the same 'treatment' to his creator.

Robert Walton's passion about his journey may spark at the beginning of the story, however, Victor's failure gives him an impact, and thus, influences his commitment to go further even though they are trapped in a situation that makes it impossible to continue their journey at that time. While they are trapped in the ice, Robert's crews asked Robert's permission so they can prepare themselves to return. At first, Robert refused because he still has hopes even under terrible circumstances, and this commitment is also supported by Victor that tell him to not going back for he will only bring shame to his family. However, Robert's determination changes after Victor's death. He may think that the only one who shares his spirit has gone, and therefore, in loneliness he finds hesitation. At the end of the novel, Robert tells Margaret that he has changed in mind and planned to return to England with nothing because he has become hopeless, and he does not want to put anyone else in danger (Shelley 1818, 267).

From those perspectives, this novel seems to argue in the beginning that science and the pursuit for knowledge will make human happy and more importantly, satisfied. The pursuit for knowledge will bring one's pleasure, for

Victor to be known as the creator whom human beings will owe their lives to, and for Robert to be known as an honourable pioneer as well as to prove his father and uncle that he can do something important to the world. However, amid the realisation of each other's dream, Victor and Robert are not ready for the consequence in their pursuit, as a result, their knowledge becomes a weapon that ends up destroying them.

The rise of science as it is depicted in the novel does not necessarily happen with no reason. There is an 'enabler', the cause why science became popular, particularly in the 18<sup>th</sup> to earlier 19<sup>th</sup> century in western civilisation. In reality, the western civilisation, especially in England, experienced a massive movement regarding their attitude towards mythology (or religion) as faith and institution and the use of critical thinking for logical reasoning. This period is known as 'The Age of Reason' and it occurred during the Georgian Era in England. This period remarks the popularity of science and the declination in religion as the guidance to human's lives.

While this novel mainly discusses Victor and Robert's scientific discoveries, this novel certainly conveys religious values in its narrative as well. First, Victor gets his inspiration by several books written by theologians and occultists which contain mythological values in it. Albertus Magnus himself is a saint, and his famous argument is related to science and religion's harmony. Second, the creature often relates himself to Adam, Satan, and even treats Victor respectfully like a typical connection between the creator and the creation in the beginning. Third, Robert expresses his love for Margaret by the name of God, this

is shown in the first and third letters. Other different pieces of evidence that indicate the religious values and terms are the portrayal of heaven and hell, and how Victor regretfully says to Robert that he aims to be an archangel seeking for omnipotence (Shelley 1818, 261).

In this novel, it appears that science and mythology (which includes religion and any other ways to express faith in the Creator) present contradictory. From the way science is glorified at the beginning of the novel, mythology and faith may have failed to give people what they want. Victor and Robert show dissatisfaction, therefore in the name of science and knowledge, Victor decides to abandon his nature as creation and study to make a creation, whereas Robert courageously challenges one of the coldest areas on the Earth. But in reality, science and the thirst of knowledge does not bring satisfaction to them either. Victor is always haunted by his creation who seeks revenge after Victor decided to abandon him, and Robert cannot continue his journey, and he worries about not be able to return home.

Victor dies and his death is followed by his creation, but Robert's scepticism eventually leads him to decide that he must go home. This resolution shows how science disappoints Robert, that he decides to abort something that he has schemed for years. This is where the contestation shows. If science is truly the way to Robert's satisfaction, then why should he come back with nothingness? If he believes that his knowledge will be worthy to humanity, then why does he not breach and keep going forth to the north when their ship finally escapes the iceberg? Instead of pushing himself for his goal, Robert surrenders and admits his limitation; the two values that are held and taught among other religious values.

“They penetrate into the recesses of nature and show how she works in her hiding-places. They ascend into the heavens; they have discovered how the blood circulates, and the nature of the air we breathe. They have acquired new and almost unlimited powers; they can command the thunders of heaven, mimic the earthquake, and even mock the invisible world with its own shadows.” (Shelley 1818, 46)

“My imagination was vivid, yet my powers of analysis and application were intense; by the union of these qualities I conceived the idea and executed the creation of a man. Even now I cannot recollect without passion my reveries while the work was incomplete. I trod heaven in my thoughts, now exulting in my powers, now burning with the idea of their effects. From my infancy I was imbued with high hopes and a lofty ambition; but how am I sunk!” (Shelley 1818, 262)

From the quotations above, it can be seen that on one hand, this novel wants to celebrate scientific advancement as the way to find satisfaction and even ‘power’. On the other hand, this novel does not celebrate the science advancement as the way to satisfaction or acquire a power, but instead, it becomes the way that brings someone to misfortune due to their ambition and thirst of knowledge. This does not necessarily mean that religion wins against knowledge, because as it is previously stated, both science and mythology lead to void. Along these lines, the novel *Frankenstein* talks about the creation and ambition which revolves around science and mythology. How are science and knowledge depictions being formulated in this novel?

**a. Science as the Source of Life (Victor)**

Victor has acquainted himself with science and knowledge since his early youth. When Victor was only thirteen, he found excitement studying many volumes of Cornelius Agrippa book, even though his father claims that studying Agrippa’s books is useless. The main reason for this is because Cornelius Agrippa’s books

still revolve around ancient science, while modern science has been introduced around that era, and modern science is considered more powerful. Victor did not listen, instead, he resumed his study to Albertus Magnus and Paracelsus' books. This is the start of Victor's yearning to explore natural philosophy and chemistry. His interest in these two subjects persists until years later when he was a university student in Ingolstadt. Once again, Victor meets disapproval by his professors, especially from M. Krempe who shut Victor's working plan as soon as he learnt that Victor based his studies from ancient science.

The more he is prevented to go deeper into his principal, the more Victor urges to extend his studies. From the novel, it is shown that Victor's initial plan is to return to his family as soon as he thinks that he has studied enough about natural philosophy. While considering so, he finds himself in curiosity about human frames and the origin of life. Victor acknowledges that his curiosity may be too 'brave' to be asked, it is a part of nature mystery that does not need to be revealed. However, Victor's understanding leans more to the fact that people are just too 'coward' and thus the cowardice is stopping the scholars for their inquiries about life. Victor then decides to apply subjects that focus on that matter. He is confident that from science and knowledge, a new life can be achieved, and from the same science and knowledge, a new species can be born.

“Darkness had no effect upon my fancy, and a churchyard was to me merely the receptacle of bodies deprived of life, which, from being the seat of beauty and strength, had become food for the worm...” (Shelley 1818, 51)

“I was surprised that among so many men of genius who had directed their inquiries towards the same science that I alone should be reserved to discover so astonishing a secret.” (Shelley 1818, 52)

To achieve a better understanding of how he will bestow life, Victor tries to break the ties between life and death. Victor wants to stop such a cycle to every living being, he wants to stop death to occur. His viewpoint is that death is merely a waste of human bodies. The body that is so beautiful and so strong; the body that ends up becoming the worm food; his goal is to escape this inevitable nature law, and creates new life using his scientific principal. Victor considers that he is rightful for a power to create a new life because he is sure that knowledge will lead him to a great discovery. Victor thinks that he is 'capable' thus from his hands should life be presented to the humankind. Because of science and knowledge, humans can create a living being; opposing the religious principle where God is supposed to be the only source of life. From here, this novel emphasises how science works as the new life benefactor through Victor's two years of hard work.

“Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs. Pursuing these reflections, I thought that if I could bestow animation upon lifeless matter, I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption.” (Shelley 1818, 54)

**b. Science as the Way to Self-determination (Robert)**

Before becoming a seaman, Robert Walton is originally a poet with a high dream where he likens himself with famous poets such as Homer or Shakespeare. He spends a year as a poet with a creation that he is proud of, but unfortunately, life as a poet is not suitable for him, as he finds himself in failure and disappointment.



When Robert eventually inherits his cousin's wealth, he reconsiders his decision to be a sailor, the profession that he has dreamt of ever since his childhood. Robert initiates his journey because he is curious about everything the world offers to the humankind. He wants to go to the North Pole to satiate himself; he wants to be the honoured one, to be the first person who lands his footprints on the northern ice. He depicts his excitement towards his journey with the joy of a child feels when he goes on board with his friends, even though he also describes his journey as a laborious voyage, full with danger and the possibility of death.

“I shall satiate my ardent curiosity with the sight of a part of the world never before visited, and may tread a land never before imprinted by the foot of man. These are my enticements, and they are sufficient to conquer all fear of danger or death and to induce me to commence this labourious voyage with the joy a child feels when he embarks in a little boat, with his holiday mates, on an expedition of discovery up his native river.” (Shelley 1818, 3)

From the passage above, it shows how Robert is full of determination and optimism. There are some times when Robert's spirit is shaken, the very first reason is when he feels lonely during his journey. He feels empty when he cannot share his imagination, excitement, and ambition to no one. There are a captain and a lieutenant among the crews, but even these important people do not share the same spirit as Robert's. The second time when his mind is filled with doubt is when his ship and the entire crews experience the incident where their ship is trapped in the ice. Some of his people complain, and Robert himself becomes anxious about their safety. But despite these circumstances, Robert's eagerness still drives him to his goal, to the northern pole. He still seeks more knowledge that he can share to others, to prove to his father and uncle how he is capable and worthy. Only science and

knowledge may quench his thirst of erudition, Robert finds satisfaction from knowing and understanding what people do not know.

**c. Science as the Guidance to Perfection (The Creature)**

Victor depicts his creature as something so horrible, that every eye will turn away from his ugliness, but Victor only judges his creature by his appearance. Victor who decides to abandon the creature as soon as he made it is not made aware of how 'perfect' his creature is. The creature's posture is big, he is much bigger than typical human's height and weight. The creature can adapt to any weather and temperature, including the time when Victor is pursuing the creature to the North Pole, the creature shows no sign of a cold. The creature can also learn quickly. For example, the creature learnt about human emotions, issues, the social system, history, and acquire a language when he observes the De Lacey family. The creature learnt all of those by himself while eavesdropping Felix who is currently educating Safie. From this point of view, Victor did create a creation that is far more superior to humans, making him perfect, in a way that he completes some qualities that the humans do not have. Even his hideous appearance can be used to threaten the human being, therefore, places the scientific creation in a higher position than humans.

“Think you that the groans of Clerval were music to my ears? My heart was fashioned to be susceptible of love and sympathy, and when wrenched by misery to vice and hatred, it did not endure the violence of the change without torture such as you cannot even imagine.” (Shelley 1818, 272)

These physical qualities and his abilities to learn are not the only things that make the imperfect creature perfect. The quotation above only one example of many that the creature emphasises his best quality, that is the capability to love and be loved, to sympathise, and to give and receive affections. The creature always admires the human's beauty, grace, and the affectionate human connection during his observation towards the De Lacey family. However, the creature has also interpreted humans paradoxically as 'powerful, vicious, and magnificent, but vicious and base.' (Shelley 1818, 140). It is unlike how the creature shows his 'inner side'. His desire for adoration is pure and innocent. He is essentially built to fit in harmony. He can feel and understand someone's commiseration, even after he is rejected by humans repeatedly, he still doubtlessly jumps into the river to save a drowning girl.

How the creature is established and the way he acts confirm that Victor does not essentially fail if he aims to create a perfect creation. The creature embodies what can be defined as perfection, but humans are probably not ready to 'confront' that kind of perfection. The creature symbolises that science and knowledge can result in new, different, and more importantly, advanced inventions. In a wider viewpoint, science and knowledge can lead to evolution to living beings. Humans basically will continue to think, to create and to discover as long as humans are overwhelmed by curiosity and dissatisfaction. Finally, it is these discoveries and creations that will bring the world to perfection. This is what is meant by science and knowledge as something that complements for perfection to be achieved.

#### 4.2.2. Inconsistency in the Science Depiction

Upon further reading, the novel *Frankenstein* by Mary Shelley does not appear to be a coherent, complete, and cohesive text. The novel *Frankenstein* Mary Shelley annunciates meanings disintegration and inconsistency. This inconsistency is found in the shifts or breaks in the text continuity. The shift in question here is an attitude instability towards the previous meaning, and therefore a fixed and integrated position is lost (Barry 1995). This shift is manifested in the point of view, the plot, the focus, and attitude contained in the presence of science and mythology in this novel. This meaning inconsistency results in the "greatness of science" and "failure of religion" which initially seems to be promoted is negated by itself.

At the beginning of the narration, *Frankenstein* features Robert Walton who is preparing for his journey to the North Pole. He seems very enthusiastic and excited, imagining how important the trip is to his insight and the future of humankind. Starting from chapter 4 of the novel, Victor becomes the main character who talks about his life experiences. Then chapters 11 through 16 the creature talks about his journey and observation towards the De Lacey family. Then from chapter 17 to mid-chapter 24, Victor returns as the narrator in this story. However, it cannot be denied that *Frankenstein* is presented as an epistolary novel, where the whole novel is a series of letters. *Frankenstein* indeed presents Robert Walton, Victor Frankenstein, and the creature with a first-person perspective, but the whole story is a long series of Robert's fourth letter. It is from these three characters' narratives that the integrity of meaning which originally supported the advancement of science shifted into a reproach of science itself. In this elaboration, it will be explained how

science and knowledge lead human beings to create and discover, both the success and failure of science.

**a. Scientific Creation by Victor Frankenstein**

The process of revival by scientific approach is different from the one that is introduced in mythologies. An example of this is derived from the Christian Holy Bible, precisely in *Genesis 2:7*. At this part, it is mentioned that God formed a man from the dust, breathed into his nostrils, and the man came alive. In the novel where the scientific revival is demonstrated, Victor claims that such a project will take times, and he, indeed, spent two years to complete his first creation. Victor realises that even if he can bring a new life, he needs to prepare the ‘materials’ for his creation, and later he needs to form the tissues that will shape a new body.

“When I found so astonishing a power placed within my hands, I hesitated a long time concerning the manner in which I should employ it. Although I possessed the capacity of bestowing animation, yet to prepare a frame for the reception of it, with all its intricacies of fibres, muscles, and veins, still remained a work of inconceivable difficulty and labour.” (Shelley 1818, 53)

As explained earlier, Victor's educational journey in Ingolstadt is inseparable from the two professors who have influenced Victor's thoughts which eventually lead to the creation itself. The first professor he meets, M. Krempe immediately scoffs at Victor's interest in ancient science, assuming that ancient sciences should appropriately be abandoned because they are out of date and no longer contributing something new to human life. The second Professor, M. Waldmann, gives a slightly different lecture compared to M. Krempe. In his teaching, he gives a comparison between ancient science and modern science and

explains how powerful science has developed. This lecture makes Victor even more pressured by the learning which he has done for years. He is increasingly convinced that he will and must become a world pioneer who will explore powers not yet known to humans, and uncover the secrets of the world through his creation.

“The ancient teachers of this science,’ said he, ‘promised impossibilities and performed nothing. The modern masters promise very little; they know that metals cannot be transmuted and that the elixir of life is a chimera but these philosophers, whose hands seem only made to dabble in dirt, and their eyes to pore over the microscope or crucible, have indeed performed miracles. They penetrate into the recesses of nature and show how she works in her hiding-places. They ascend into the heavens; they have discovered how the blood circulates, and the nature of the air we breathe. They have acquired new and almost unlimited powers; they can command the thunders of heaven, mimic the earthquake, and even mock the invisible world with its own shadows.” (Shelley 1818, 46)

Victor's passion for creating not only causes satisfaction to himself but also fear. He spends nights pondering how he will create, what kind of creation will be formed, and what his creation will become. Victor becomes anxious, his dream job turns out to be a punishment for himself. Satisfaction is not what he feels, his work has become coercion in which he positions himself as a slave. Every night, Victor has a fever that complements his anxiety. He begins to move away, separating himself from the reach of his fellow human being; this is a change in character where Victor was previously known as a happy person and very social. Even the scientific creation he exalts is unable to make Victor happy and satisfied. What happens instead is excessive anxiety and self-isolation that makes him suffer.

“But my enthusiasm was checked by my anxiety, and I appeared rather like one doomed by slavery to toil in the mines, or any other unwholesome trade than an artist occupied by his favourite employment. Every night I was oppressed by a slow fever, and I became nervous to a most painful degree;

the fall of a leaf startled me, and I shunned my fellow creatures as if I had been guilty of a crime. Sometimes I grew alarmed at the wreck I perceived that I had become; the energy of my purpose alone sustained me: my labours would soon end, and I believed that exercise and amusement would then drive away incipient disease; and I promised myself both of these when my creation should be complete.” (Shelley 1818, 57)

**b. A Journey to Pursue A Better Knowledge**

Like Victor Frankenstein who has ambitions to become an inventor and creator, Robert Walton also wants to be a pioneer known to many people for his extensive knowledge of the North Pole’s secrets that have not yet been explored by the human race. Like Victor Frankenstein who wants to prove to his father and his two professors that he will find a new power that has not been revealed by humans, Robert Walton wants to prove to his father and uncle that he can do something dangerous and extraordinary. His enthusiasm and great dreams are contained in the letters he writes to Margaret. Robert Walton asserts that he should make this expedition, especially because he is willing to leave his comfortable and peaceful life in England, settling in Russia while preparing himself for the trip, until finally anchors against the cruelty of the Arctic ice.

My beloved Sister, September 2nd

I write to you, encompassed by peril and ignorant whether I am ever doomed to see again dear England and the dearer friends that inhabit it. I am surrounded by mountains of ice which admit of no escape and threaten every moment to crush my vessel. The brave fellows whom I have persuaded to be my companions look towards me for aid, but I have none to bestow. There is something terribly appalling in our situation, yet my courage and hopes do not desert me. Yet it is terrible to reflect that the lives of all these men are endangered through me. If we are lost, my mad schemes are the cause. (Shelley 1818, 263)

But something happened. Their ship is stuck between ices. The crews who accompany along with Robert began to fight, they wanted to return home after their ship broke free. This situation is quite tense for Robert who is also worried about the safety of all those who go along to the North Pole with him. Robert knew very well that the people who went with him would not understand how important this expedition was to them. Robert, shrouded in the shadows of glory and honour, is still not willing to cancel everything and return without anything. According to Robert, it will only bring shame to himself and his family.

“How all this will terminate, I know not, but I had rather die than return shamefully, my purpose unfulfilled. Yet I fear such will be my fate; the men, unsupported by ideas of glory and honour, can never willingly continue to endure their present hardships.” (Shelley 1818, 267)

And again, the meaning of science which was originally described as a source of strength and human satisfaction is falling out to be a source of human anxiety and fear. Both Victor and Robert were confused about the knowledge they had. This is an inconsistency where a text fails itself. After revealing the inconsistency of a text, the next is the exposure of ambivalence which shows the alignment of the text to other meanings that appear to be excluded at the beginning of the text.

#### **4.2.3. Ambivalence in the Science Depiction**

The ambivalence between science and mythology in this novel is found in narration and communication among the characters who speak in the novel. These



narratives produce unclear, ambiguous, and conflicting meanings. From the explanation of binary opposition and the inconsistency of science and mythology above, there are at least three ambivalences that have surfaced in the translation of science and mythology in this novel. First, science and knowledge that is originally described as a new force, capable of giving new life bring death and misery instead. Second, science and knowledge which are originally described as the path to happiness and self-satisfaction become a source of anxiety and fear for someone who studies that knowledge. Third, science and knowledge that offer perfection of qualities that are not present in humans condemn the imagery of perfection into terrible wretchedness.

*Frankenstein* indeed features characters such as Victor Frankenstein and Robert Walton who, when viewed from their backgrounds, are intellectuals, and they understand well what they know and do. This novel from the beginning wants to showcase the greatness of science through the characters' extraordinary learnings in the novel. Nevertheless, the more this novel shows the meaning behind the rise of science, the more visible the collapse of science becomes. In the end, another meaning that is the collapse of science even appears to be promoted as the superior meaning.

Many mythologies discuss how humans were created and where the source of life comes from. The Mande people in Mali believe that there is a fierce creature called the Mangala which is expelled by Deva and becomes the seeds that eventually establishes the creations on earth. One of ancient Javanese's (*Masyarakat Jawa Kuno*) myths recognises what is called a tree of life (*pohon hayat*

or *pohon kalpataru*) as a source of life that will grant requests for people who worship it. Semitic religions consisting of Judaism, Christianity, and Islam also have their own creation myths. In the myth of the creation of this Semitic religion, the first humans named Adam and Eve are created based on the image and likeness of God. In other words, the Semitic religions always portray creation is always described as a happy creature.

“Then God said, “I give you every seed-bearing plant on the face of the whole earth and every tree that has fruit with seed in it. They will be yours for food. And to all the beasts of the earth and all the birds in the sky and all the creatures that move along the ground—everything that has the breath of life in it—I give every green plant for food.” And it was so.”

“God saw all that he had made, and it was very good.”

From quotation that is taken from *Genesis 1:29-31* above, it is written that God has provided the first humans with everything; God made Eve to accompany Adam, God has given them a place to stay and fruits to eat. The first humans are also being put in Garden of Eden, and Eden itself is derived from Hebrew word which means ‘delight’. Even after Adam and Eve lost their innocence to sin, God still cares about them, making their clothes as they realise that they are naked and guide them after they are banished from Eden. For Christians, Adam and Eve are created in a happy condition. All of these do not happen in the creature’s experience as he has been abandoned since the beginning, and Victor does not provide him with anything.

Mythological and scientific creation is, of course, the opposite of each other. Victor who wants to create ends up suffering because of his creation. Moreover,

presenting Victor's life story and his experience with science to carry the greatness of science is a failure that this novel shows. Victor is a very persistent and ambitious figure, but he is also a doubtful and unstable person. He still insists on scientific creation even though he realises that he should not have finished the work the moment he saw the ugliness of the immovable body of creation. He wants to be a creator, just like God, even though human nature (especially religious people) is as a creation who is submissive to their creator.

**a. Science as the Source of Death (Victor)**

Since his youth, Victor has realised his extraordinary talents and intelligence and he has dreamt of doing something for the humankind. This intention is supported by his perseverance to keep learning. For young Victor, the world is a big secret that he must reveal. Young Victor is very happy to observe phenomena, he always thinks further about how and why something can happen. His interest in science appears more prominent than his parents and Elizabeth who prefers word-play and poetry.

“‘When younger,’ said he, ‘I believed myself destined for some great enterprise. My feelings are profound, but I possessed a coolness of judgment that fitted me for illustrious achievements. This sentiment of the worth of my nature supported me when others would have been oppressed, for I deemed it criminal to throw away in useless grief those talents that might be useful to my fellow creatures.’” (Shelley 1818, 261)

However, Victor's intention to use his knowledge to help humans has turned into a desire for a selfish acknowledgement. Likewise, this novel highlights Victor's misery that comes from his work and the knowledge he has. As a comparison, the

first to the fourth chapter of this novel show Victor's desire to learn and acquire more knowledge, while the fifth to the twenty-fourth chapters show his misery. Victor is a smart figure who has never found happiness with his intelligence and knowledge. Victor's failure to condemn his work is a symbol that science has failed to make a happy, prosperous, and elevate someone. How not to fail, the desire to create beautiful and perfect creation, by gathering selected materials to support the appearance of the creation, instead gives birth to a view of horror in which the human eye will not stand and look away from such appearance. Supposedly, if this novel carries the theme of the greatness of science, Victor will succeed in creating a perfect creation, according to his wishes, and Victor will be known by all human nations as the first creator at that time. If this is the case, then the great development of science at that time will be proven. However, that did not happen.

“My duties towards the beings of my own species had greater claims to my attention because they included a greater proportion of happiness or misery. Urged by this view, I refused, and I did right in refusing, to create a companion for the first creature. He showed unparalleled malignity and selfishness in evil; he destroyed my friends; he devoted to destruction beings who possessed exquisite sensations, happiness, and wisdom; nor do I know where this thirst for vengeance may end. Miserable himself that he may render no other wretched, he ought to die.” (Shelley 1818, 269)

At the time when he has just arrived in Geneva when he hears the death of his younger brother William, Victor meets the creation that he has thrown away. They go to a small hut where the creation tells what he has experienced after he leaves Ingolstadt, starting from the search for a place to live, observations and lessons he indirectly receives from the De Lacey family, until the rejection by the same family. The creation learns from his experience; the human will never accept

him because he is different from them, therefore the creation asks Victor to make a companion for him who is the same and similar to him. Learning from his failure to create the first creation, and the fact that his creation has disturbed the human's life, Victor refuses his creation's request. Victor considers that he would be a traitor to mankind if he was determined to make a second creation for his first creation.

From here the destruction occurs. Shortly after Victor's refusal, the creation promises that he will be present on the night of Victor and Elizabeth's wedding. Before that, his creation has killed William and thrown the murder accusation at Justine. He chokes William to death when he learns that William is a member of the Frankenstein family, more precisely he is Victor's biological younger brother, his creator. After the agreement between Victor and his creation is cancelled, the creation leaves Victor and kills Victor's friend, Henry, who may be waiting for his friend's return. Victor is accused of Henry's murder, but he is proven innocent in court. Both Alphonse and Elizabeth welcome Victor's innocence, only Victor knows that his suffering will continue. The suffering that comes from himself and his excessive belief in science.

**b. Science as the Shape of Self-doubt (Robert)**

Robert begins his journey confidently, but after he stumbles into an accident with his ship, he begins to doubt himself and his purpose. The chosen people keep urging him so that they can return, but Robert still cannot give up his hard work for six years wasted. The presence of Victor amid the sailors has a big influence on Robert, both for his desire to continue the journey and his resignation to return home. At first, Victor advises Robert not to return, thinking that both of them share

the same views and principles about science and knowledge, and this advice is accepted by Robert, who has longed for this journey. Victor's words seem to inject and restore Robert's fading spirit. Victor emphasises to Robert that a glorious journey is not a smooth one, but a journey full of obstacles and dangers. Everything that happened is just a challenge that Robert has to overcome to achieve his desire, to gain more knowledge.

“Do you, then, really return?”

“Alas! Yes; I cannot withstand their demands. I cannot lead them unwillingly to danger, and I must return.” (Shelley 1818, 268)

Unexpectedly, the seasons change at the North Pole which causes their ships to be free from the ice that shackles them. Everyone is happy, Robert is no exception. However, Robert has decided to return to England and not continue his journey. In his letter to Margaret on 12 September, he says that he has lost his spirit, especially after he lost the only friend who shares the same view of the world and science. He realises that he does not want to let innocent people suffering because of his desires. Robert realises that he would not be able to conquer the North Pole, even if he is a very smart person. Victor's death is the main reason for Robert's return. From Victor, he sees great devastation resulting from one's ambitions. From Victor he sees helplessness and doubt.

“Farewell, Walton! Seek happiness in tranquillity and avoid ambition, even if it be only the apparently innocent one of distinguishing yourself in science and discoveries.” (Shelley 1818, 270)

Thus the last words from Victor to Robert before he dies. In the end, Victor advises Robert to avoid ambition and seek happiness. This is a contradictory affirmation, from science that offers happiness and strength to humans, it becomes a point of human's doubt and powerlessness. Science is also proven to be unable to break into and uncover the secrets of the universe which also cannot be penetrated empirically with a mythological approach. The desperate Robert returns to England to seek the inner peace which he has left as long as he still had the ambition to explore the North Pole. He returns to zero. His awareness of his limitations brings him back to the emptiness and uncertainty of mythology.

**c. Science that Creates Wretchedness (The Creature)**

Among many monologues which are carried out by the creature, the most memorable one is the repeated affirmation of the ugliness and difference he feels from humans. The creature often describes humans as beautiful creatures, unlike him whose form is unbalanced and irregular. When the creature sees his reflection in the pond, he eventually learns how bad he looks. He becomes aware why humans immediately chase him away the moment he is seen to them. The fact that he is a perfect creature does not seem to cover that he is also a terrible creation. The qualities that he possesses (which humans do not have) are disguised by his appearance. The creation doesn't even have a name, which means that he is supposedly excluded among living beings. The novel gives the creature nicknames such as 'monster' and 'daemon' as if the novel is not convinced by the depiction of the creation. He is considered unimportant, even though the creation shares a big influence on the storytelling in the novel.

“I had admired the perfect forms of my cottagers—their grace, beauty, and delicate complexions; but how was I terrified when I viewed myself in a transparent pool! At first I started back, unable to believe that it was indeed I who was reflected in the mirror; and when I became fully convinced that I was in reality the monster that I am, I was filled with the bitterest sensations of despondence and mortification. Alas! I did not yet entirely know the fatal effects of this miserable deformity.” (Shelley 1818, 133)

Often the creature compares himself to humans, especially after he read Milton's book titled *Paradise Lost*, where the creature explores the story of Adam and Eve. Adam and Eve who were created in the image and likeness of God, and how they were loved by their creator; Adam and Eve who were created as superior beings compared to other creations on earth; Adam and Eve who formed a close, intimate connection with their Creator even after they were banished from the Garden of Eden. This has become a bitter reality for the creature who is left behind by his creator alone.

“Like Adam, I was apparently united by no link to any other being in existence; but his state was far different from mine in every other respect. He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator; he was allowed to converse with and acquire knowledge from beings of a superior nature, but I was wretched, helpless, and alone.” (Shelley 1818, 154)

He realises all those differences and his feelings sink. The creature's sadness increases after he reads Victor's notes, which explains the stages of scientific creation that eventually results in him. The creature is horrified by whatever has been written there. Scientific creation by Victor is considered to be very abominable and disgusting, and because of that revival act, the creature must



endure all the suffering and cruelty of the world that cannot accept him because of his wretchedness.

“Here they are. Everything is related in them which bears reference to my accursed origin; the whole detail of that series of disgusting circumstances which produced it is set in view; the minutest description of my odious and loathsome person is given, in language which painted your own horrors and rendered mine indelible. I sickened as I read. ‘Hateful day when I received life!’ I exclaimed in agony. ‘Accursed creator! Why did you form a monster so hideous that even you turned from me in disgust? God, in pity, made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid even from the very resemblance.’” (Shelley 1818, 154-155)

From here, it can be concluded that science and no matter how excellent human’s knowledge is, scientific creation will give birth to destruction, both for the creator and the creature himself. Creations that are based on a scientific approach, creations that are expected to be beyond human beings; a powerful and perfect creation ends up admiring humans, who are considered as God’s creation by mythological perspective. Science and knowledge that are depicted as superior at the beginning of this novel destroy its superiority and display its failure. Finally, science and knowledge as a path to perfection is only a dream for ambitious ones, people who are never satisfied, and those who ‘think beyond reasons’. That way, science and knowledge are not the sources of perfection, but the sources of misery.

#### **4.2.4. Aporia in the Science Depiction**

*Frankenstein* talks about the superiority of science and knowledge that is neatly wrapped up by Robert Walton and Victor Frankenstein characterisations. The root of the conflict in this novel is when Robert Walton and Victor Frankenstein

want to become saviours for humanity with their talents and intelligence. This apparent statement from the novel is supported by the history of science itself. In the early of human's civilisation, people and society believe in what it is called as *Credo Ergo Sum*, which means that the human's existence is visible from what they believe or their religion, "I am religious, I believe in God, therefore I am". Later, in 1637 René Descartes in his book *Discourse in Method* develops a new philosophical phrase which we know as *Cogito Ergo Sum*. This view appears in the late Renaissance Era along with the development of knowledge and this phrase can be translated as "I think, therefore I am" (Burns 2001). In this era, science and knowledge were worshipped in Europe as a way to fulfil the human's needs.

However, his novel does not allow science and knowledge to function as expected, some conflicts cause a shift in the interpretation of science and knowledge. *Frankenstein* is not finished with the victory of mythology over science, nor is it finished with an absolute failure of science. Because if mythology is won in this novel, Victor will be kept alive and his creation may be made dead as a symbol of human victory over scientific creation. Conversely, if science is won in the novel, then the creature should still be alive, he does not have to follow Victor's death, and Robert may still have the desire to restart his journey. Both the scientific and mythological values surrounding creation are left in contention. Some judge scientific creation wins because the creature can survive longer and defeats the mythological creature (the human), but some say the creature has lost because the creature ultimately depends on the presence of mythological creation (the

human). Some think science and knowledge are more important than mythology, others think otherwise.

### **4.3. The Trace of Science Depiction and Mythology**

It is humans' nature to be curious and to explore everything. This nature encourages humans to discover the answers to their problems. To do so, humans have done many observations, studies, and provided statements for everything that they want to know. From here, science began as soon as the man started to ask a question. There are three questions in humans' mind: what are the issues that going to be researched? How can we discover the truth behind those issues? What are the values and use of discoveries or knowledge? In short, science was born from humans' inquisitiveness and interest, and those are triggered by humans' continual demands and necessity in their lives.

Throughout the time, science's development can be divided into five periods, those are ancient Greek, Islamic golden age, renaissance period, modern era, and contemporary era (Karim 2014). Among these periods, The Renaissance Period is highlighted to be a great intellectual and cultural movement in the western civilisation. It started around the 14<sup>th</sup> century and ended approximately in the 16<sup>th</sup> century, centred in Italy. The scientific revolution marked advancement in mathematics and science. Another remarkable invention during the Renaissance Era was the printing press throughout Europe. The printing press actively acted as a way to distribute information as well as new scientific findings to a wide audience.

While scientific development grew rapidly during the Renaissance era, more inventions were still made in the world, specifically in Europe, to ease human's life and for the sake of industrial needs. In the late 16<sup>th</sup> century, the Italian Renaissance came to the end as the country was dominated under the Spanish's influence. This was the beginning of the English Renaissance when Britain was in its golden era. Even though English Renaissance emphasises more to the art and literature aspects, the development of science was still ongoing until Britain in the 18<sup>th</sup> century initiated a progress namely Industrial Revolution that was eventually spread around Europe and other continents in the world. Technology, governance, agriculture, and medicine were the growing aspects at that time, affecting the English's social life. In short, there was great progress in the scientific field, and the use of logic for reasoning was heavily improved, leading to the name of the era itself as 'The Age of Reason'.

The use of logic for critical thinking brought a relatively different perspective to see the religion's role in society. At this time, religion acted as an institution, its ideologies were also involved in politics, but for some other people, religion was considered as a faith. When people relied on reasons and logic, it was evident that people would begin to question the purpose of religion. The church was nearly empty during the workdays. Some people from a higher social class might visit the Church, but such occasion usually happened on important holidays. Another issue related to religion as faith was the conflict with the Pagans who demanded the rise of natural religion where nature is the centre of people's devotion

as the creator. As a result, might people decided to repel from their religion completely, those people were called as atheists and/or agnostics.

The act of revival that is portrayed in *Frankenstein* may provoke agreements or disagreements among the readers, especially among the literary critics. On the surface, the power of science seems to want to overthrow the religious concept of life, thus it sparks a question, "Is it God or Science that has a right to create life?" (Bissonette 2010). Victor Frankenstein revives the creature whose body parts are taken from other different dead bodies by fusing it with an electric shock. This can be seen as the greatest of scientific discovery to dismiss the general perspective that one cannot bring back the dead to life, but the action is against the religious moral since God is the only one who can decide people's lives and deaths. In this case, science and religion are not in the same line any more. Science and religion seem to have different ways to 'control' the world's view. Eventually, science and religion can even against each other.

As the novel progresses into Victor's life towards post-creation, science is depicted as something fearful and destructive, hence in a way, we lose our direction to acquire more knowledge initiated for a better, advancing world. Then should the society rely more on religion, since religion has been involved in people's lives ever since the beginning of Hinduism approximately 40 centuries ago, and Roman civilisation with the rise of Christianity as their state religion back in BC? Moving onwards to our current time, which one is more important for our society, science or religion? Truthfully, no rule frankly exposes one is more necessary than another. In this modern time, we might have experienced the shift from religion impacts

scientific impacts, and on the other hand, there are also a lot of different activisms that are based on particular religions.

The debate between science and religion has been a long discussion ever since the early progression in the science itself. Back in the 17<sup>th</sup> century, where people believed that our Earth is the centre of our solar system, Galileo with his scientific discovery claimed that such a statement was false. Galileo supported Copernicus' heliocentric (Sun-centred) concept, for he had observed Venus that also undergoes the same phases as Moon, rotating and revolving. It was rather a controversial claim back then. Catholicism was the one with power at that time cannot accept Galileo's discovery, and he was asked to revoke his claim. He was called by the church inquisition, deemed that his actions were against the church. In 1632 Galileo published a book that even strengthened his and Copernicus' claim, and therefore he was imprisoned a year later.

Over the middle age era, the church became the source of political power in Europe. Until English renaissance took over and there were many new scientific and technological projects made. People had realised the importance of science, and society competes with each other for more discoveries. Things were proven empirically, logical reasoning became more popular than religiosity. People put aside their faith because faith had failed to explain the world through experiences. The church was shifted from the high institution. Even though religion seemed to decline around this time, exploration through Europe and the world had positively improved the English's acceptance for other religions other than Christianity and different ways of belief. This resulted in Christianity to be treated in a logical

manner rather than the spiritual one. English society became more tolerant and open about different religiosity and they believed that religion should not be taken forcefully by threatening the people and that everyone has a right to worship God most comfortably.

What seems to be shown in novel *Frankenstein*, however, is how Victor diminishes the religious view to pursue his study. Unlike Robert Walton, he still holds his religious values firmly and eventually drives back to England because he starts to doubt his ambition. This novel shows an imbalance between science and religion, seeing how vast ambition can be deadly to anyone. Paradoxically, Victor explains to M. Krempe that he has been exploring Albertus Magnus' studies yet he seems to forget that Albertus Magnus who is both philosopher and theologian believes in the harmony between science and religion.

To be more precise, Albertus Magnus created a study of nature as a lawful science within the Christian tradition, and later in 1941, he was declared to be the patron saint of natural sciences. Albertus Magnus differentiates the way to acquire knowledge by evidence and faith from a philosophical and scientific approach. Albertus Magnus eventually came up with a conclusion that two ways—science and religion—are not supposed to oppose each other. It had never been opposing each other. Albertus Magnus claimed that “double truth” had never existed; it was one truth for faith and a contradictory truth for logical reasoning. These truths are correct in a way, and they should be assembled and linked in harmony.