# SCIENTIFIC CURIOSITY AND THE PRICE OF IT: A TECHNOETHICAL ANALYSIS OF MARY SHELLEY'S VICTOR FRANKENSTEIN.

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## Abstract

*Curiosity is an excessively nourished ambition characterized by a strong desire to discover, deeply understand or know more about something. In Frankenstein or the Modern Prometheus, it is this excessive quest to make use of science and technology to discover, understand and create something new, that Mary Shelley has skillfully depicted through the character of Victor Frankenstein by using different techniques. What is scientific curiosity? How is it depicted in Frankenstein? With regards to how Victor Frankenstein ends, is this scientific curiosity good or bad after all? These are questions that this paper, through a Technoethical approach, explores in order to sort out and analyse the different technical elements mobilized by Mary Shelley to render Frankenstein more scientifically curious, leading him to the price he has got at the end. The paper calls for more responsibility and proposes for humans in general and for scientists in particular, an imbrication of scientific curiosity with the basic ethical values for a more balanced society.*
***Keywords**: scientific, curiosity, price, ethics, Frankenstein.*

## Résumé

*La curiosité est une ambition excessivement nourrie caractérisée par un fort désir de découvrir, de comprendre profondément ou d'en savoir plus sur quelque chose. Dans Frankenstein ou le Prométhée moderne, c'est cette quête excessive d'utiliser la science et la technologie pour découvrir, comprendre et créer quelque chose de nouveau, que Mary Shelley a habilement dépeinte à travers le personnage de Victor Frankenstein en utilisant différentes techniques. Qu'est-ce que la curiosité scientifique ? Comment est-elle représentée dans Frankenstein ? En ce qui concerne la fin de Victor Frankenstein, cette curiosité scientifique est-elle bonne ou mauvaise après tout ? Autant de questions que cet article, à travers une approche technoéthique, explore afin de trier et d'analyser les différents éléments techniques mobilisés par Mary Shelley pour rendre Frankenstein plus scientifiquement curieux, le conduisant au prix qu'il a obtenu au final. L'article appelle à plus de responsabilité et propose pour les humains en général et pour les scientifiques en particulier, une imbrication de la curiosité scientifique avec les valeurs fondamentales d'éthique pour une société plus équilibrée.*
***Mots-clés** : scientifique, curiosité, prix, éthique, Frankenstein.*

## Introduction

Science, which sparked off in the eighteen-century as the

Industrial Revolution, has reached its peak in the nineteen-century England with more advanced technological discoveries. This scientific and technological revolution has been an issue of interest to many writers among whom Mary Shelley. In her *Frankenstein or the Modern Prometheus*, she depicts Victor Frankenstein as the prototype of a curious, if not, an excessively ambitioned scientist. Victor Frankenstein develops a strong and uncontrollable desire to go through scientific and technological means to impart life to inanimate things, and this, at all cost. Frankenstein's excessive curiosity had pushed him beyond the norms and he ends up creating a monster for himself and his neighbourhood.

Being synonymous of inquisitiveness, curiosity consists of asking too many questions and trying to find out about what other people are doing. It implies "a strong desire to know about something" (Hornby, 2010: 358). Many fields including literature, politics, mathematics, military, science among others, are concerned with curiosity. Therefore, individuals working in these domains have always been curious enough to inquire with the desire to understand and reach knowledge. For K. Anna (2014: 140), curiosity is "rooted in human anima, but is pursued through the senses". She further argues that curiosity is a "malady", that is, "the reason why we proceed to search out the secret powers of nature – those which have nothing to do with our destiny – which do not profit us to know about, and concerning which men desire to know only for the sake of knowing" (Anna, 2014 : 144) . From the above assertions, it can be understood that there is a good curiosity, that is to say, knowledge we can get out of curiosity for the benefit of all and a bad or perverted curiosity which is rather a "malady", that is, the purposeless desire to know something only for the sake of knowing it.

Curiosity can be defined in the context of this paper as an excessively nourished ambition characterized by a strong desire to discover, deeply understand or know more about something. In *Frankenstein or the Modern Prometheus*, it is this excessive quest to make use of science and technology to discover, understand and create something new, that Mary Shelley has skillfully depicted through the character of Victor Frankenstein by using different strategies and techniques. What is scientific curiosity? How is it depicted in *Frankenstein*? With regards to how Victor Frankenstein ends, is this scientific curiosity good or bad after all? These are questions that this paper, through a Technoethical approach, explores in order to sort out and analyse the different technical elements mobilized by Mary Shelley to render Frankenstein more

scientifically curious, leading him to the price he has got at the end. The paper calls for more responsibility and proposes for humans in general and for scientists in particular, an imbrication of scientific curiosity with the basic ethical values for a more balanced society.

To better analyse and grasp the meaning of scientific curiosity in this paper, Technoethics, is used. Technoethics, the prescriptive form of Technocriticism, focuses on the different problems engendered by the users of technology and prescribes ethical values to face these technological realities. So, the Technoethical approach is a theory which saw its rise due to the rapid advance of technology. As G. José Maria (2003: 1), has it, Technoethics can be considered as "a sum total of ideas that bring into evidence a system of ethical reference that justifies that profound dimensions of technology as a central element in the attainment of a 'finalized perfection of man." For Mario Bunge, the pioneer of Technoethics, "the technologist must be held not only technically but morally responsible for whatever he designs or executes: not only should his artifacts be optimally efficient but, far from being harmful, theyshould be beneficial, and not only in the short run but also in the long term" (Rocci, 2009 : 2).

So, it is clear that scientists like Frankenstein, must weigh the damages of their inventions so that the benefactions cover a long period and present little risk as nobody, including technologists, is exempted from the world breakdown. Still with this fighting spirit for the existence of future generations and the preservation of the universe for their survival, G. Jessica (2010 : 1) thinks that, the "present people have a duty to the future to preserve those physical conditions that constitute a livable environment,[…] clean air, an adequate supply of water, and access to energy resources". Technoethics, in this paper, comes as a theory to highlight the effects perpetrated by victor Frankenstein's perverted curiosity thanks to the progress of science and technology while offering redemptive recommendations to other scientists interested in this domain.

The paper is divided into three sections. The first section points out and analyses the various sources of Frankenstein's scientific curiosity. The second section focuses on the analysis of the different factors which have boosted Frankenstein's perverted curiosity. The last section makes analysis of the negative price of perverted curiosity while inviting scientists to be more responsible in their creations.

## 1. Sources of Victor Frankenstein's Scientific Curiosity

By sources, I mean the origins, if not, the whereabouts of this strong desire that Victor Frankenstein has for scientific experimentation. As D. Hume (2012 : 2) puts it, it is "love of truth that was the source of all our inquiries". The advent of science and technology has been a great opportunity for the most ambitious scientists who, all of a sudden, have seized it, and proceeded through experiments to uncover, discover, understand and even prove by explaining, the origins and functions of certain things in nature. The sources of Frankenstein's curiosity vary from his innate ambition, the perpetual quest for meaning and understanding to his skepticism and insatiable thirst for knowledge in order to discover something new.

Curiosity is "rooted in human anima, but is pursued through the senses" (Anna, 2014 : 140). With regards to Anna's definition of curiosity, it is can be understood that curiosity is innate, that every human being is born with it and that, the utilization of this curiosity will be enriched by the environment in which one lives and the different things that one's senses perceive within this very environment. Similarly, Frankenstein's curiosity comes from his innate ambition. Curiosity constitutes a major concern in the existence of humankind. This has brought scholars to find out the meaning of some events in order to look for their true nature. Since childhood, Frankenstein has had this strong desire to take part in the advancement of science. Yet, this desire which is nourished cannot be materialised when necessary conditions are not gathered.

"I was capable of a more intense application, and was more deeply smitten with the thirst for knowledge" are the very first utterances referring to Frankenstein's childhood curiosity compared to that of his companion, Elizabeth, who "was of a calmer and more concentrated disposition" (Shelley, 1993 : 21). In addition, while Elizabeth contemplates the magnificent appearance of things with a satisfied spirit, Frankenstein "delighted in investigating their causes" (Shelley, 1993 : 22). From this quotation, it can be understood that Frankenstein, right from his childhood, is interested in the cause and effect of different events that happen in the world. "The world was to me a secret, which I desired to divine. Curiosity, earnest research to learn the hidden laws of nature […] are among the earliest sensations I can remember" (Shelley, 1993 : 22) is what Frankenstein says showing remembrance of his early curiosity.

Throughout her novel, Mary Shelley depicts her main character, Frankenstein who, zealously struggle to find the origin of life and death in order to put an end to humans' sufferings. He expresses this ambitious will in the following terms: "what glory would attend the discovery, if I could banish disease from the human frame, and render man invulnerable to any but a violent death!" (Shelley, 1993 : 25) It can be understood that this type of curiosity is a good one because its knowledge – a solution to quell humans' sufferings, will be profitable for humans. In the same vein, I. Ilhan (2012 : 1), acknowledges this vital role of curiosity when he argues: "it is difficult even to imagine how our intellectual achievement would have been possible without the basic motivation of curiosity". For Inan, curiosity fuels intellectual achievements, and without its motivation, nothing new could have been possible, whence the necessity of being positively curious. This curative side of intellectual curiosity must be encouraged for the well-being of society.

Frankenstein's skepticism begins with his soaring ambition characterized by his violent temper and vehement passions which turned to an eager desire to learn "the secrets of heaven and earth […] the outward substance of things, or the inner spirit of nature and the mysterious soul of man" (Shelley, 1993 : 22). As a matter of fact, Frankenstein moves from a surfaced and positive oriented curiosity to a deep and perverted one. It can also be noted that, he detached himself from the simple, ordinary and outward world to a more complex, philosophical and inner one. This labyrinthine world of secrecy is not so easy to grasp because only curious people like philosophers can question again a known fact in order to provoke insatisfaction and doubt which, in turn, will allow them to make more investigations.

Frankenstein corroborates this view when he says "my inquiries were directed to the metaphysical, or, in its highest sense, the physical secrets of the world" (Shelley, 1993 : 23). From this state of affairs, the aspect concerning Frankenstein's insatiable thirst for knowledge has been revealed. This situation means that, for Frankenstein, every action, every situation deserves explanation and understanding. This is the reason why he considers the world as a "secret" which needs to be discovered and devotes all his energy and life to the understanding of the worldly events. This specific ambition is what differentiates Frankenstein from Elizabeth, a childhood companion of his, who "busied herself with following the aerial creations of the poets" (Shelley, 1993 : 21) because the same world to her, is rather a place where she finds a scope for

admiration and delight.

Frankenstein's strong desire to discover something new, increases his degree of curiosity. He therefore, pours scorns on Elizabeth's field of interest and considers these as the superficial nature of things. This philosophical step of Frankenstein's perpetual quest for meaning and understanding, marks the beginning of his perverted curiosity which is motivated by a certain number of factors, known here as literary techniques.

## 2. Factors that boost Frankenstein's Scientific Curiosity

I mean by factors, the different elements used by Mary Shelley as literary techniques to usher Frankenstein in the core of his quest for knowledge. Mary Shelley, who knows what she wants and how to get it, creates Frankenstein and endowed him with elements that can boost his inquisitive skills. Frankenstein's curious character has helped him know his environment in order to contribute to its construction. It is rather his insatiable curiosity that pushes him to develop what is known as personal ego. He becomes thirsty and sick at the same time for curiosity not only to show his superiority but also to become a reference in the world by creating something new. As Augustine has it, "This malady of curiosity" gives him enough energy to "search out the secret powers of nature – those which have nothing to do with our destiny – which do not profit us to know about, andconcerning which men desire to know only for the sake of knowing" (Anna, 2014 : 144). This excessively nourished ambition to dive into the secrets of the world, is no more a good curiosity but rather a perverted one.

The factors which boosted Frankenstein's perverted curiosity range from parental irresponsibility to his own foolishness by comparing himself to God. The first factor which boosted Frankenstein's perverted curiosity is what Frankenstein himself labels as the "very spirit of kindness and indulgence" (Shelley, 1993 : 22) of his parents. As a matter of fact, right from his childhood in Geneva, Frankenstein's parents, especially Alphonse, his father has contributed a lot to Frankenstein's perdition through his permissiveness. The carelessness of his father creates a gap between them and allows Frankenstein to server his close relationship with his father. It is this situation which creates Frankenstein's isolation, from which, secrecy was born. Once Frankenstein succeeds in detaching himself from his father as far as

information is concerned, he has been able to keep certain things secret for himself alone. As a result, Alphonse's irresponsibility or failure to coach his son, opens many doors for the young Frankenstein to exhibit certain things without the knowledge of his father. This situation offers the chance to Frankenstein to live on his own and pursue his ambition. It has also turned the Geneva setting into a kind of libertinage or laissez-faire childhood milieu for Frankenstein.

The volume of the works of Cornelius Agrippa, that Frankenstein comes across during his stay in an inn near Thonon, when he was thirteen, constitutes an important factor which boosted his curiosity for further imagination. As he puts it: "I opened it with apathy; the theory which he attempts to demonstrate, and the wonderful facts which he relates, soon changed this feeling into enthusiasm. A new light seemed to dawn upon my mind; and, bounding with joy, I communicated my discovery to my father" (Shelley, 1993 : 23). Another factor which makes Frankenstein eager and more curious in scientific discoveries is the violent and terrible thunderstorm which occurs near Belrive when he was fifteen years old. This particular catastrophe, far from refraining Frankenstein from his perverted curiosity, has rather whetted his appetite by introducing him, through a natural philosopher, to a new subject of "electricity and galvanism" (Shelley, 1993 : 25). This new discovery is the one which, as Frankenstein says "threw greatly into shade" the works of Cornelius Agrippa, Albertus Magnus and Paracelsus, formerly considered as the lords of his imagination. "I remained, while the storm lasted, watching its progress with curiosity and delight" (Shelley, 1993 : 25), says Frankenstein, to show the importance of observation in scientific curiosity. It can be understood that, to better understand and interpret something scientifically, one needs to take part in its experimentation in order to witness its evolution.

It must be noted that the indifference of Alphonse to both discoveries of his son – Agrippa's works and the incident of the thunderstorm has given a kind of fatal impulse in curiosity which leads to Frankenstein's ruin. Alphonse fails here in his responsibility to coach his son, for, after Frankenstein has communicated his discovery to him, he rather looked carelessly at the title of Agrippa's work without offering a clear explanation to his thirsty-for knowledge-son. As one can read from Frankenstein's words, instead of "My dear Victor, do not waste your time upon this; it is sad trash" as an answer from his father, Alphonse could have "taken the pains to explain to [Frankenstein] that

the principles of Agrippa had been entirely exploded, and that a modern system of science had been introduced" (Shelley, 1993 : 23-24). Thanks to this explanation, as Frankenstein says "the train of my ideas would never have received the fatal impulse that led to my ruin" (Shelley, 1993 : 24), whence Alphonse's irresponsibility. It is this failure in coaching his son which culminated when Alphonse, finally, resolves to send Frankenstein to the university at Ingolstadt, where he displays all his foolishness in science.

The movement of Frankenstein from Geneva to Ingolstadt is one of the most important factors which has boosted his negative curiosity. Departing from Geneva after the omen – the death of his mother, with a grief-sunken-heart, has not prevented the seventeen-year-old Frankenstein from being more curious. Ingolstadt has rather become, the most longed for place, which provides Frankenstein with not only a good and kind professor of chemistry but with a well-equipped laboratory he needs for experiments as well. "I alighted, and was conducted to my solitary apartment, to spend the evening as I pleased", is the first factor which placed Frankenstein in a better setting – "solitary apartment", to do what he desires – "as I pleased", in Ingolstadt. The second and most outstanding factor which favours Frankenstein's curiosity at Ingolstadt, is his encounter with M. Waldman, a good and kind professor of chemistry. Unlike M. Krempe, who discourages Frankenstein, M. Waldman's lecture in modern chemistry has captured Frankenstein's attention so much so that his soul exclaims with hopeful joy "So much has been done […] – more, far more, will I achieve: treading in the steps already marked, I will pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation" (Shelley, 1993 : 30). The kindness of M. Waldman is shown when he promises leaving his laboratory and its machines at the disposal of Frankenstein.

For M. Djagri Temoukale (2021 : 59-60), "Victor Frankenstein would have been able to create a normal human being or change his research project if he had been adequately supervised from the beginning to the end of his research journey." Here, only Alphonse is to blame, for he may be aware that "Agrippa embeds magic in the creation" (Kavey, 2019) and for this reason, he refrains from giving details to his son because he does not want him to venture into that field by challenging the plan God. But the real question is, how come that Frankenstein has failed again at Ingolstadt although he has had M. Waldman as a research

supervisor? It can be understood from here that the failure of Frankenstein is due to a problem of feedback. The feedback that Alphonse fails to give to his son in Geneva, is that same feedback that Frankenstein fails to give to M. Waldman in Ingolstadt. As a result, Frankenstein's secrecy or lack of feedback, has finally ruined his life. So, his being "self-educated" and an "autodidact" (Brownell, 2019) at the same time, has deprived him of good instructions and ethical guidance which are vital for success.

The above elements allow the new disciple of M. Waldman, to decide his "future destiny". With all these mistakes, which are advantages for Frankenstein's perverted curiosity, he spends days and nights in vaults and charnel-houses and works heart and soul to understand "the change from life to death, and death to life", a kind of knowledge that he himself qualifies as "so astonishing a secret" (Shelley, 1993 : 33). At the stage when Frankenstein is "capable of bestowing animation upon lifeless matter", curiosity turns him into a foolish and egoistic scientist as he vows: "What had been the study and desire of the wisest men since the creation of the world was now within my grasp" (Shelley, 1993 : 34). Frankenstein's excessively curious resolution to "pour a torrent of light into our dark world" by comparing himself to God "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, 1993 : 34), mark the beginning of his fatal mistakes. He also made a mistake by ignoring small body parts and went on collecting filthy materials from graves, dissecting rooms and slaughterhouses to execute his plan – that of creating a very gigantic creature, that he finally abhors. The abhorred and uncontrollable monster, is the finished product of Frankenstein's perverted curiosity. Frankenstein abandons his creature and is bound to pay the price for his mistakes as the monster vows revenge.

### 3. The Price of Scientific Curiosity and the Call for Responsibility

By the price here, I mean the negative consequences of Frankenstein's perverted curiosity. Frankenstein paid cash, when he compiles many mistakes by joining the theory to the practice to satisfy his curiosity. His creation of something new, rather turns out to be a monster. He creates an enemy who is neither controllable by himself nor by other people. His excessive ambition fades at his first sight of the

monster he unleashes in society. Frankenstein expresses his paradoxical emotions in the following words: "I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room […] unable to compose my mind to sleep" (Shelley, 1993 : 37). Who could have imagined this, a creator instead of receiving blessings, rather flees from his creature? The filthy and gigantic creature, being uncontrollable, is rather labelled the "Wretched devil", "miserable monster" "dæmon" or "demoniacal corpse" by its creator, Frankenstein.

When the monster has noticed its creator's irresponsibility in abandoning him, the would-be "friend" becomes a "fiend" to Frankenstein and vows revenge: "Do your duty towards me, and I will do mine towards you and the rest of mankind. […] but if you refuse, I will glut the maw of death, until it be satiated with the blood of your remaining friends" (Shelley, 1993 : 69). As a result, the consequences of Frankenstein's perverted curiosity, are dreadful. The monster tracks and kills one after the other all the people dear to Frankenstein before destroying its creator himself. Frankenstein's machination has deprived the life of his younger brother William, followed by that of Justine Moritz who, innocently was sentenced to death.

When the monster realizes that Frankenstein does not comply with its needs, it angrily "declared everlasting war against the species, and, more than all, against him who had formed [him] and sent [him] forth to this insupportable misery" (Shelley, 1993 : 97). This rage of the monster leads to the murder of Henry Clerval, Frankenstein's bosom friend. Soon after, the monster proceeds to strangle Frankenstein's beloved Elizabeth Lavenza on her wedding-night, and it is Elizabeth's murder which provokes the grief-stricken death of Alphonse, Frankenstein's father. Left alone now, Frankenstein, bitter wept for the terrible consequences of his curiosity. He tracked the monster in the snowy north pole to kill it, but is rather paid in his own coin, as died in the process. With regards to this negative price Frankenstein paid for his foolish curiosity, it is important to call for more responsibility in the use of science.

Defined as the "*duty* to take care of something or someone or the *state* of being the cause of an outcome" (Johnston, 2018 : 2), responsibility implies that the author of an action assumes it and be blamed if ever there is something wrong about it. This means that "The responsible person is accountable for his or her own actions, and under specific

conditions also for actions performed by others for whom he/she is vicariously responsible" (Lenk & Matthias, 1999 : 53). Its ethical aspect consists of knowing what is good and bad in order to make the right choice. In Mary Shelley's *Frankenstein*, characters like Robert Walton, Henry Clerval and Elizabeth Lavenza are portrayed as being the embodiment of responsibility. They give value to their own life as well as to that of other human beings, and take into consideration the suggestions offered to them. Such qualities are what Frankenstein lacks and would have taken into consideration since the beginning of his undertaking. Douglas thinks that it is Frankenstein's refusal to converse with his environment that has brought about his misfortune: "he stops communicating with his friends and family and disengages from the social connections that might give him a better perspective on his pursuits"(Douglas, 2017 : 2).

Though Frankenstein recognises the importance attached to other people through the character of Henry Clerval, he is never ready to do so. Unlike Frankenstein, Robert Walton recognises the importance of belonging to a given community and performs actions towards its development. He displays these qualities of responsibility in his second letter to his sister, Margaret, wherein, he longs for a friend who can offer him support and advice: "I desire the company of a man who could sympathise with me; whose eyes would reply to mine. […] I bitterly feel the want of a friend" (Shelley, 1993 : 8). Though Frankenstein recognises that friendship is necessary, he has never been sincere with Robert Walton.

Similarly, Frankenstein neglects his father's advice given to him before his departure at Ingolstadt. He furthermore, blames Elizabeth for holding so superficial knowledge and isolates himself from her. Frankenstein is unable to engage with other people; he considers them so little so that he turns to neglect them. He is rather motivated by an excessive desire for glory, which constitutes the fatal flaw that leads to his own destruction and that of innocent characters. I do agree with E. Bear (2018 : 2) when she argues: "…it's not knowledge he seeks but power and renown, and this ambition leads him to become far more of a monster than the creature".

Frankenstein proves unable to respond to the charges of his machination. The responsibility that this paper calls for, is the reconsideration of his actions, he must question their repercussions, and it is this very responsibility that he assumes towards the end of the novel

when he categorically refuses to create a female monster. If Frankenstein had taken this responsibility earlier, he could have spared his life and that of other people who are unjustly murdered by his monster. Like a technoethicist, the moral aspects advocated by Mary Shelley are found in Walton who prefers the safety of his sailors to his own selfish desire for glory and discovery. This is shown through his retirement when he sees that the weather conditions were against them in the North Pole. This type of responsibility is what each individual needs to adopt for the betterment and advancement of the society.

It can be stated from the above analysis that, responsibility, just like literature, which cannot be dissociated "from societal life" (Theodora, 2012 : 213), is multifaceted. It is a domain in which the life of everybody deserves attention regardless of their belonging. Courage, good morality, otherness, and togetherness constitute some of the elements that can enable us to orient our actions and work accordingly for a harmonious life.

## Conclusion

The analysis has shown us that scientific curiosity is not bad at all, for many discoveries have been possible today out of curiosity. It has also shown that curiosity is inborn and neutral, that is, everybody is curious and this type of curiosity is neither good nor bad by itself. When curiosity is well used, it leads to new discoveries which contribute to the development of mankind. As "knowledge is power" (Pierre-André, 2002 : 42), we need to be curious enough to get out of ignorance, which is known as "the first weapon that maintains people in slavery" (Biton, 2008 : 5).

Although "curiosity is a dangerous presumption' and 'a harmful science" (Anna, 2014 : 148), we cannot stop being curious because "it will be a shame for human beings […] to limit the intellectual world to that traced by previous researchers." (Pierre-André, 2002 : 51). If human beings "will stop at nothing', and are ready at any time to 'unveil even the most sacred mystery" (Assmann, 2005 : 40), then, we need to associate curiosity with more responsible ethical values just like Robert Walton in *Frankenstein*.

Unlike this good curiosity, some scientists, like Victor Frankenstein, are more curious, and this excessive curiosity is negative because it leads them to perversion. The paper shows that, in spite of Alphonse's

indulgence and irresponsibility, Frankenstein would have resigned from his project if he had not been so ambitiously foolish to compare himself to God. Similarly, if Frankenstein had favoured communication to keep tight his family ties and had accepted to make the feedback of his progress to his coach throughout the execution of his project, chances are that, he would have avoided isolation and privacy which ruined his life. Whoever we are, we need guidance from both mentors and relations as the basic ethical values to raise our awareness and make us more responsible to take good decisions for a peaceful society.

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