

UNIVERSIDAD INTERNACIONAL DE LAS AMÉRICAS
VICERRECTORIA ACADÉMICA

SCHOOL OF EDUCATION AND FOREIGN LANGUAGES

**LITERARY ANALYSIS OF FRANKENSTEIN THROUGH
MARY SHELLEY'S EYES: THE POWER OF CREATION AND
THE PROMETHEAN ARROGANCE DEVELOPED DURING
THE II QUARTER OF 2021**

Thesis Submitted to Obtain the Bachelor in English

ANA GABRIELA MONGE BRENES

THESIS MENTOR: YANITH DELGADO

SEDE ARANJUEZ

Noviembre, 2021

Contenido

Chapter I	14
Introductory Framework	14
1.1 Problem statement.....	15
1.2 Objectives	18
1.2.2 General objective	18
1.2.3 Specific objectives	18
1.3 Justification	18
1.4 Antecedents.....	20
1.5 Scope.....	24
Chapter II	25
2.1 Literary theories and approaches	25
2.1.1 Definition of literature	25
2.1.2 Definition of theory.....	26
2.1.3 Definition of literary theory	26
2.2 Defining the concepts of literary analysis, mythological approach and a novel.....	26
2.2.1 Definition of literary analysis	26
2.2.2 Definition of mythological approach	27
2.2.3 Definition of a novel	27
2.3 Definition of themes, symbols, motif and Promethean arrogance	28
2.3.1 Definition of themes	28
2.3.2 Definition of symbols	28
2.3.3 Definition of motif	28
2.3.4 Definition of Promethean arrogance	29
2.4 Mary Shelley’s biography.....	30
2.5 The plot of Frankenstein	31
Chapter III.....	33
Methodological framework.....	33
3.1 Research approach	33
3.2 Research design	34
3.3 Information sources	34
3.4 Analysis categories	35

3.5 Data collection instruments.....	35
3.6 Collection data process and data analysis	35
Chapter IV.....	36
Data Analysis.....	36
4.1 Approaches to the investigation.....	36
4.2 Theories vs literary work	40
4.3 Themes, Motifs, and Symbols.....	63
4.3.1 Themes.....	63
4.3.2 Motifs.....	80
4.3.3 Symbols.....	90
Chapter V.....	99
5.1 Purpose of the Conclusion	99
5.2 Conclusions.....	99
5.3 Restatement of the Research Question.....	103
5.4 Unexpected Results.....	104
5.5 Recommendations.....	104
References.....	106

Table of Tables

Table 1: Comparison.....	40
Table 2: Analysis of Themes	63
Table 3: Analysis of Motifs	80
Table 4: Analysis of Symbols	90

Abstract

In 1818, a novel came to change the world of literature since it brought a topic taboo, the origins of mankind creation. This taboo topic in the novel of Frankenstein will be analyzed based on the power of creation and the Promethean arrogance that doctor Victor Frankenstein and Prometheus suffered from. The question that will be developed is: Which characteristics related to the power of creation, and the Promethean arrogance are presented in Mary Shelley's novel, *Frankenstein or, The Modern Prometheus*? The method that will be used to develop this project is a comparative table.

Victor Frankenstein showed characteristics of the power of creation and the Promethean arrogance. He thought that science was a field in which one should go beyond the barriers no matter what the consequences are. In the case of Prometheus, he was arrogant as well since he thought he knew better than the goddess what humanity needed, but his arrogance was needed since he gave fire to humanity, and it was the beginning of knowledge for them.

The power of creation was something that made Frankenstein be prestigious among his classmates and teachers. In the case of Prometheus, he had the opportunity to create a human capable of develop himself and be prosperous and that's why he stole fire. Frankenstein was defiant since he thought that a scientist should have the same right as God to create. In the case of Prometheus, although he challenged a Zeus, he had a good intention, he was a compassionate father.

Key words: Frankenstein, Prometheus, power, creation, God, arrogance, consequences, humanity.

Resumen

En 1818, una novela vino a cambiar el mundo de la literatura ya que trajo un tema tabú, el origen de la creación del ser humano. Este tema tabo será analizado basado en el poder de la creación y la arrogancia Prometeica que Victor Frankenstein y Prometeo protagonizaron. La pregunta que va a desarrollarse es: ¿Cuáles características relacionadas al poder de la creación y la arrogancia Prometeica están presentes en la novela de Mary Shelley *Frankenstein o el Prometeo Moderno*? El método que se usará para desarrollar este proyecto es una tabla comparativa.

Victor Frankenstein realmente mostró características del poder de la creation y la arrogancia Prometeica. Él pensó que la ciencia era un campo en el cual uno supera las barreras sin importar las consecuencias. En el caso de Prometeo, fue arrogante al igual que Frankenstein porque pensó que sabía mejor que los dioses lo que la humanidad necesitaba. Pero su arrogancia era necesaria ya que él en realidad hizo algo bueno por el hombre, darle fuego fue el comienzo del conocimiento.

El poder de la creación fue algo que hizo prestigioso a Frankenstein entre sus compañeros y profesores. En el caso de Prometeo, él usó el poder de la creación con una perspectiva distinta. Para él, tenía la oportunidad de crear un ser humano capaz de desarrollarse y ser próspero, por esto fue por lo que robó el fuego. Frankenstein fue desafiante ya que pensó que un científico tiene el mismo derecho que Dios para crear. En el caso de Prometeo, aunque retó a Zeus, él tenía una buena intención. Prometeo no fue arrogante, él fue un padre compasivo.

Palabras clave: Frankenstein, Prometeo, poder, creación, Dios, arrogancia, consecuencias, humanidad.

Chapter I

Introductory Framework

In 1818, the literature world met such a mind changing novel, *Frankenstein*. Mary Shelley, her author, was not initially attributed as the owner of this masterpiece, but later on, the world discovered her achievement. *Frankenstein* brought the idea that maybe mankind was able to give life and have God's power to create. It is important to mention the historical period in which it was developed. *Frankenstein* was written during the Romanticism, a period that came to delight humankind with the idea that reasoning is necessity to continue building the foundations to develop the creativity of the mind, the benefits of the intellect, and the capacity both men and women have to create amazing literary works.

Frankenstein, to be more specific, has come to amaze the world with this controversial topic, the so-called "playing God," as many authors say. This playing God feeling, this power of creation, and the Promethean arrogance, are two related topics, but have some characteristics to be contrasted about. Mary Shelley, in her novel, showed how greed in science can enrich a man's mind, make him feel so powerful, a God walking among humans. On the contrary, this need of power, this Promethean behavior, can destroy a man in ways in which he did not imagine at the beginning of this creation, a human being.

Frankenstein is the perfect illustration of what science can do to a man that is not able to control his intentions. Unfortunately, Victor Frankenstein did not have a good intention, an intention to give humanity a gift, supply a necessity. Frankenstein wanted to fulfil his needs to do whatever he wanted to do with science, no matter the consequences. Shelley's work is a powerful tool in order to explain how humanity can do great things with science and, at the same time, build monsters that are able to destroy whatever is next to them to obtain revenge.

The Promethean arrogance is something that doctor Frankenstein suffered from during the development of his science project. He did not conceive the fact of science without the power of creating a human being. He did not believe in God as the only creator of humanity. He believed that he was also able to create a human being, and this desire convinced his mind to perpetrate the act, the creation of the well-known monster of Frankenstein. Prometheus wanted to create humans the way he thought it was correct, as well. He did something good for humanity, but the way he did it, stealing something in order to do what he wanted, was not the greatest of his ideas. The end does not justify the means, and Prometheus learned about this in the hard way. He was punished because of this. Frankenstein, as well, was punished because of what he did, he dared to intervene in human being's natural creation.

Frankenstein is a prove of how this women, Mary Shelley, was not only in love with literature, but also with science. The fact that this female author was able to speak about this topic, in a society in which women were not even seen as figures able to publish a book, is preciously scandalous. *Frankenstein* is seen truly as a literary masterpiece because not only literature by itself is portrayed here, but also science, mythology, and even religion can be related to her book. Although, this project is not going to describe deeply Mary Shelley's story, her input in here is inevitable. That is the reason why her braveness and creative mind needs to be mentioned. These are all the details that the audience will discover during this project, as the following chapters will get deeper into the different aspects related to the literary analysis of *Frankenstein* based on the power of creation and the Promethean arrogance.

1.1 Problem Statement

The intention of this literary project is to investigate the characteristics of the power of creation and the Promethean arrogance in the novel *Frankenstein* by Mary Shelley. This

Frankenstein's analysis will explain a series of concepts, analysis, research instruments, conclusions, and some other aspects to help the reader better understand the topic. The instrument to use in order to approach this problem statement will be a comparative chart. In this chart, the researcher is going to compare meaningful passages from the book and the approach chosen, the mythological. In addition, the analysis will compare other authors theories related to the Promethean arrogance and the power of creation and the passages of the novel that these theories support.

On the other hand, since this project wants to investigate the power of creation and the Promethean arrogance in *Frankenstein*, there are certain issues that come up when an investigation is been developed. Consequently, to start with the list of problems encountered, it is important to define what the problem statement is. Roberto Hernández coordinator of the Center of Investigation and Doctorate in Administration of the Celaya University, in his book *Metodología de la Investigación* states that the investigator needs to get familiar with the topic of the investigation. The author of the investigation is going to explore the deficiencies observed in the investigation process (Hernández et al, 2014). As Hernández states, the researcher has to get familiar with the theme to be able to know about what the main concerns are. The problem statement will show the audience the difficulties that were found during the paperwork.

This literary analysis of *Frankenstein* has some potential issues that were observed during the investigation. First, although this novel has more than two hundred years of its publishment, it is not a common research topic to see in investigations. The power of creation and the Promethean arrogance were present in parts of different theses, analyses, articles, and books. However, there was not a single document with both topics at the same time. This does not mean that there are no investigations on the topic, but if there are, it is not easy to find them on the

different data bases that were consulted. On the other hand, the power of creation by itself was a topic present in the different sources found. Nevertheless, it was difficult to focus on it using just one perspective. This topic can be seen from the religious, mythological, psychological, and even scientific point of view. The selection of an aspect to focus on could be an issue when developing this theme.

Another important aspect to mention is the presence of the Promethean arrogance in the different sources that were consulted. Although, there is information on what the Promethean arrogance means and its impact on *Frankenstein*, there are not too many sources related to this topic. It was not so difficult to find the correct documents to be analyzed, but it was an extensive research process to get to the relevant ones for the topic. It could give the researcher a good reason to analyze this topic, since it is not common to see both topics in the same source, but the research process needs to be cautious to find the correct information.

Frankenstein was published in 1818, as the majority of sources state, and not many people that were born in 1950 and beyond, for example, have read this book. *Frankenstein* is a literary masterpiece that a lot of people know of, but they have not read, yet. The audience might feel that is not a good practice to read an investigation about a book that was published more than two hundred years ago. Centennials might not feel attracted to *Frankenstein*, just to mention a generation far away to Mary Shelley. However, this is just a supposition based on the amount of time that has passed since the monster of Frankenstein came into being.

Hernández states the importance of not telling any expectation in positive, or negative form in the problem statement and when developing the research question. The researcher has to avoid using words such as positive, negative, good, useful, or any adjective that gives an

expectation that could be reached, but also cannot be reached at the end of the project (Hernández, 2014). The literary analysis has a clear objective at the beginning of the process, but this objective could be reached or not, at the end of investigation process. Giving any expectation can impact the literary analysis credibility if the purpose of the topic was not successful. Finally, it is necessary to mention the research question of the analysis: Which characteristics related to the power of creation, and the Promethean arrogance are presented in Mary Shelley's novel, *Frankenstein or, The Modern Prometheus*?

1.2 Objectives

1.2.2 General Objective

To investigate the presence of characteristics related to the power of creation, and the Promethean arrogance in Mary Shelley's novel, *Frankenstein or, The Modern Prometheus*

1.2.3 Specific Objectives

- To analyze the power of creation experimented by Doctor Frankenstein and Prometheus during their quests
- To associate the correlation between Doctor Frankenstein and Prometheus in terms of their defiant arrogance to create life based on their own interests
- To determine the powerful destructive consequences doctor Frankenstein and Prometheus suffered because of their arrogance and compulsion for creation

1.3 Justification

American literature has different literary movements that have captivated readers around the world. Romanticism is one of a kind in terms of extraordinary periods in literature. Many

authors of this era have created wonderful works that deserve admiration. Mary Shelley, one of the most outstanding female authors of this era and American literature in general, created a masterpiece rich in content to analyze that is *Frankenstein: or The Modern Prometheus*. This investigation intends to analyze and underline one masterpiece, among many literary creations, that this period helped to get birth, a period in which the authors exposed the use of reasoning and the necessity of breaking the rules that prohibit humanity to truly develop its knowledge, its capacities. This period is admirable, and its authors taught us about living the traditional ideas, the prohibitions society had and still has, due to the fact that what the majority think is good, is the law for everybody. The issue is that we all behave differently, we all think different, and our imagination goes beyond the standards society taught us to follow.

The power of creation is a topic that has been controversial since the very beginning of the use of reasoning and science matters, in the fact that we, as human beings, dream to be capable of discover ways to reproduce our species in a laboratory. Shelley's book is rich in content to be compared to what scientists, theologians, psychologists, and many other professionals and society in general have to say about this controversial aspect; human's capacity to reproduce their own species. This project might contribute to literary analysis with theologians research frameworks because it considers elements of religion, the topic of creation is primary related to aspects such as God, divinity, and capacities that have been related to God because of religion. This investigation has not a theological approach, but it can be useful for this type of approach, as well.

This literary analysis, as well, wants to expose the importance of the literary works made by brave women in an episode of humanity in which their rights to do the things they wanted or dreamed about, as men could do, were denied. The power of creation is not only an object to be

analyze because of *Frankenstein* by Shelley, but also because of the Shelley of the novel, the one which strength is a motivation to remember society about the women's power to create. This critical literary analysis reason to exist is to evaluate what literature has to say when it comes to divine powers like the production of life, a human life. Many have been written about this topic but few, in terms of Costa Rica, about this element present in *Frankenstein* or the Modern Prometheus. *Frankenstein* has been analyzed by many authors around the world, but not many have touched the power of creation and the Promethean arrogance, at the same time. This investigation supplies information on authors, analysis, terminology, and symbolism that could be useful for future investigations in the topic.

Frankenstein's aspects of the power of creation and the Promethean arrogance are both two wide aspects to examine. Private and public university students that are studying to be English teachers or are interested in a major related to literature are the target of this graduation project. In addition, this investigation will help Costa Rican literature students and writers to deepen in the mythological literary approach related to this novel from the Romanticism period. Furthermore, literature students could get interested in research about these two literary approaches regarding the topic of the power of creation or the Promethean arrogance. These are just some of the target audience that might be interested in this literary analysis, as there are plenty of subjects to be considered when speaking about the novel *Frankenstein*.

1.4 Antecedents

Considering that *Frankenstein* is one of the most outstanding literary works of American literature in the Romanticism period; a great variety of literary analysis, books, essays, theses, and investigations in general, have been done to analyze this Mary Shelley's masterpiece. An aspect of interest is the power of creation present in this novel and the Promethean arrogance. In

Latin-American countries, as well as north American and European countries, the interest in the study of this successful novel of this period is noticeable. To start with the explanation of important sources for this analysis, the perspective of theology, and science in terms of the novel explanation, is crucial in order to talk about the Prometheus arrogance.

To start with the explanation of important sources for this analysis, the perspective of theology or even mythology, needs to be part of the antecedents. The researcher of science and theology, Ted Peters, explained the relationship between this main character in Shelley's novel and Prometheus in his article from April 2018, *Playing God with Frankenstein*. Peter's pointed out that Frankenstein, as Prometheus did, wanted to "play god" when he created the monster. The author explained, in his article, the fact that whenever the audience listens to the words "playing God" or Frankenstein, it cannot be related to something different than the Promethean arrogance. Prometheus story is a representation of components and feelings such as pride, going into something prohibited, and violating what is considered sacred to society in general. This author compared the fact that Prometheus played to be God when he gave fire, and many other capacities, to humankind, something that was not his duty and was not permitted to him.

The author also explained his point of view using a moral perspective. Peters stated that Victor Frankenstein's sin was to play God when he created the monster. He felt like a divine figure in the moment, but he committed a terrible mistake. He let the world suffer the consequences of having a creature without love and an identity that look for revenge. The element of playing God in *Frankenstein* truly makes doctor Victor to be a modern Prometheus in the Romanticism literature. However, not also science researchers have analyzed this novel, scientists themselves have expressed their opinions regarding *Frankenstein*.

Jason Scott, from the Hastings Center, the world's premier bioethics research institute, published in 2018 an article called *Rereading Frankenstein: What If Victor Frankenstein Had Actually Been Evil*. Scott explained in his article how things could have been different if the creature created by the doctor, had things like love and compassion. It also explained the fact that although Frankenstein was kind of evil with the monster, he taught humanity about the power humankind have to be creators. Scott alluded to the fact that the doctor taught science about the possibility to design an organism and reproduce the human body system into a living creature, just like God is able to do. The author made remarks about Victor's teachings in terms of the human desire to be creators and have this divine characteristic. He mentioned different reasons why, although Frankenstein was an evil creator, his character started to present the big possibilities scientists have to duplicate what God did in the foundations of humankind. Although, the power of creation is considered something arguable, it also hides a lesson taught to humankind, to medicine, on what the mind is able to create, is able to reach if passion is present.

A relevant aspect to be considered is the presence of what is good and bad science in *Frankenstein*. An important source to be mentioned is the Master's Degree Thesis, from the Aalborg University, carried out by Louise Otello written in 2012, titled like *An analysis of Mary Shelley's Frankenstein, or, the Modern Prometheus, using Horace Walpole's The Castle of Otranto as an example of male discourse about women*. Otello did an analysis of *Frankenstein* novel on the male discourse regarding women. The author, among other subtopics, did explain the view on women's role during the 18th and 19th Century. Something relevant to mention is that Otello pointed out the fact that the science development beginnings during Mary Shelley's time influenced the exposure of the power of creation in the novel and how this ended up showing some good, but bad science, as well. Although, she mentioned in her novel what many medicine

experts dreamed about, the idea of procreation. She also exhibited the disasters that can occur to humanity due to this desire of replicate the procreation process our creators did. Besides, the previous analysis mentioned about *Frankenstein* in foreign countries, some outstanding analyses and books have been written in Latin-America related to *Frankenstein*.

To start with this necessity of underlining Latin-American literary analysis in the topic, Costa Rican author Maynor Mora, from the National University of Costa Rica, created in 2007 the book: *Los Monstruos y la Alteridad: Hacia una Interpretación Crítica del Mito Moderno del Monstruo*. Mora explained different aspects related to the myth of monsters in literature and oral traditions related to the image of monsters in general. He explained that Shelley's revolutionary soul and the transgression of the natural laws were, as well, a transgression of divine laws, God's laws. The author stated the fact that the monster of Frankenstein, in religious matters, is a sign of sin. To go against God's laws is to go against nature, against what is only conceived by God. His interpretation of the monster is a way to demonstrate not only the character of Frankenstein as a key point of the novel, but also the creature and its shocking symbolism in the novel.

A second and important author to mention from Costa Rica is Patricia Barrantes, professor of arts at the University of Costa Rica. She wrote, in 2007, the article *Frankenstein o el Movimiento Romántico*. Barrantes explained the authors' necessity of opposition to what it was established, and the proposal of their ideas based on their own experience and dreams. However, most importantly, the fact that Mary broke a rule, the one that gave God the possibility to create, the rule that many religious and Catholic people that lived during the author's creation of the novel believed in. The author explained that Victor Frankenstein's ambitious creation, although amazing because of the fact that he could give life to the body laying in his laboratory,

represented the selfishness of a narcissist that went wrong. These two Costa Rican authors did a precious contribution to the analysis of *Frankenstein* in central America.

1.5 Scope

The intention of this paperwork is to make an impact about the different aspects the audience can learn about *Frankenstein, or the Modern Prometheus*. The readers will learn a lot of interesting facts about the presence of the power of creation and the Promethean arrogance in *Frankenstein*. *Frankenstein* is a novel that all scientists, mythological believers, religious, and even feminist people should read once in their life. Not only the people that wants to know about Frankenstein with the perspective intended here, mythological approach, but also all different audience interested in one of the most creative stories in literature around the world.

The investigation wants literature students, from Costa Rica, to get more familiar with literature from Mary Shelley, not just because of her creativeness, but also for her braveness to publish her first book being a woman in the 1800's, a period of time in which female authors were not seen as capable of writing a great creation as Shelley did. The two aspects to be analyzed in this literary analysis were not found in any Costa Rican paperwork in literature. Although, there were some articles and investigation with the presence of one of them, not a single analysis on the power of creation and the Promethean arrogance. Not only there are not many articles written in Costa Rica about *Frankenstein*, but also no one regarding a cultural and moral approach. This analysis wants to open the minds of Costa Rican people and give them the opportunity to learn more about English literature.

Chapter II

Theoretical Framework

2.1 Literary Theories and Approaches

In order to understand all the different aspects related to *Frankenstein's* literary analysis, it is important to mention the definition of certain key concepts. Some specific terms might not be commonly known, this is the reason why they should be mentioned. The terms used in this project such as "Promethean arrogance" are specific concepts related to mythology, a topic not commonly known by the audience that is going to read this literary analysis.

2.1.1 Definition of Literature

First, it is important to understand what literature is. Kenneth Rexroth, poet, writer, and special lecturer from the University of California, defines literature as imaginative works of poetry and prose. These works have been differentiated because of the intention of their authors and the recognition of the powerful artistic execution in them. The author explained the fact that literature can be divided into different systems depending on aspects such as history, language, and gender, among others (Rexroth, 2017). As Rexroth mentioned, literature is not a simple concept that includes a few aspects, it includes different systems in which it can be split up. A literary work can be considered into the outstanding paper works of a certain period of time and be named based on this period. For example, *Frankenstein* was conceived by Mary Shelley during the Romanticism period, this means that many people confirm that this literature masterpiece belongs to the Romanticism era. This is just an example among a lot of different scenarios in which it can be seen how a literature work can be placed, in a literature system, based on certain characteristics.

2.1.2 Definition of Theory

The next important concept to mention is theory. Barbara Kawulich (2010), from the University of West Georgia, affirmed that theory is an idea that has not proved to be true, that intends to explain something that is related to life or the world itself. This idea could be based on the opinion of a person. A theory cannot be denied, since is an idea of certain topic and it is not said to be declared as the only valid opinion. It is subject to analysis and testing processes, which helps to verify this observation made by the author of the idea. This literary analysis is based on theory that was already stated by other authors that wrote about *Frankenstein*.

2.1.3 Definition of Literary Theory

Now that the concept of theory and literature have been explained, let us talk about what literary theory is. Alok Mishra, literary critic and philanthropist, defined it as a group of ideas, logically derived, that are difficult to be refused (2020). Literary theory, as Mishra stated, is a group of ideas that have a logical root, a theory is not always easy to deny. Since a theory is just a hypothesis about a topic, and no theory should be considered as the only truth, it is not easily degraded. A literary theory, as the word says, is a group of logical ideas about a specific topic related to literature. This is a literary analysis, so the concept of theory has to be related to literature.

2.2 Defining the Concepts of Literary Analysis, Mythological Approach, and a Novel

2.2.1 Definition of Literary Analysis

All the theory mentioned is relevant, but the concept of literary analysis is a key concept since this is a literary analysis of *Frankenstein*. The Baptist University of the Americas Writing Center described it as an argument that involves research of secondary sources. It demands the investigation of a paperwork since literature is the main goal. This type of analysis needs the

examination of concepts that are related, specifically, to literature. It can examine aspects such as plot, characters, symbols, and some other concepts related to the literary work. It is the most common final research work for literature students. The author of this graduation research is a literature student, that is the reason why this is a literary analysis.

2.2.2 Definition of Mythological Approach

The next concept to be described is the mythological approach that will be used in this analysis. The Dallas Baptist University Writing Center, in 2015, described it as an approach that identifies manifestations that belong to mythology in a paperwork. This approach identifies aspects such as the creation of an original myth and the relationship with a traditional mythological character, places, and even stories. The *Frankenstein* novel actually has in its title the phrase “The Modern Prometheus,” meaning that Mary Shelley really wanted to make a deep connection between Frankenstein and this Greek mythology character in her book. Since the Promethean arrogance present in the novel will be analyzed, the mythological approach is the best fit for this literary analysis.

2.2.3 Definition of Novel

The definition of novel is as well, crucial to understand this analysis since *Frankenstein* belongs to this literary genre. Choeda Chorda, from the Department of Language of the University of Buthan, defined a novel as a narration in prose that shows, using characters and actions, a representation of real life, and this is demonstrated through a plot that is more or less complex. A novel has a considerable length, as Choeda states. *Frankenstein*, through the different characters and actions, narrates a story that, although is not real, shows real life and real life human desires.

2.3 Definition of Themes, Symbols, Motif, Promethean Arrogance and the Power of Creation

2.3.1 Definition of Themes

The next set of concepts to be defined are theme, symbol, motif, and Promethean arrogance. The first concept to be described is theme. Katlyn Danahy, high school literature professor, graduated from Gordon College (2020), mentioned that a theme is the “big idea” of a story. The idea that the author is trying to show in the story. As Danahy declared, the theme is the main idea that wants to be transmitted to the reader by the author. The reader will have a better understanding of what they have been reading if they discover the theme of the story.

2.3.2 Definition of Symbols

Second, the symbol concept is defined by Belarbi Radjaa, in his Master’ Degree Thesis from the University of Tlemcen (2016), as an object that represents something; this item is usually a material object that has an abstract meaning. Symbols can be material or abstract and are divided into universal, regional, and personal symbols. Symbols are important to be considered, since the reader is able to understand the intention of the author through them. Something as simple as a flower could mean a lot of things in a story. In the case of Frankenstein, the monster itself is the most powerful symbol in the story, a personal symbol of Frankenstein.

2.3.3 Definition of Motif

Third, the concept of motif is also crucial for this analysis. James Maurice, from the Department of Biblical Research at the University of Fribourg, explained that the word motif comes from the Latin’s word *motivus*, which means movement of cause of movement in this language. He described a motif as something that is by nature mobile, a repeated element in a

literary work (Maurice, 2015). In general, a motif is an element in literature that is repetitive and has a powerful significance in the story. Medicine, as an example, is a term that is repeated in Shelley's story since Frankenstein was a doctor and used his medicine knowledge to give life to the monster.

2.3.4 Definition of Promethean Arrogance

The last set concept to be explained is the Promethean arrogance. Manitza Kotzé, member of the Unit for Reformation Theology at the North-West University, explained that this concept is related to feelings as pride, man's desire to trespass the limits, violate what is sacred for humanity, and step into a territory that is forbidden to humankind. This concept comes from the mythological character Prometheus. Prometheus, in Greek mythology, was a titan that had a close relationship with the Olympus goddess. When it came the time to create humankind, Prometheus had the opportunity to participate in this process. He decided to steal the fundamental element of fire from the Olympus to help human's domain all arts in the world. However, this was something that Zeus, the sea god, did not like and punished Prometheus because he dared to challenge the goddess. This part of the myth is the one that is greatly related to Shelley's masterpiece, since Doctor Frankenstein and Prometheus played God when they both decided to trespass the limits and stepped into a territory that was forbidden to them.

2.3.4 The Power of creation

Another basic concept that needs to be mentioned is the power of creation. Larry Rasmussen in his article *The Integrity of Creation: What Can It Mean for Christian Ethics?* States that the power to create is related to the notion that there is a supreme being. This is a single creator who has the enough capacities to give life to all living beings in the world. This

supreme being is the only one who has the power to create mankind, animals and nature. This capacity to produce life that has been something that many have study about to create different theories, is one of the main aspects to analyze in this project (Rasmussen, 1995).

2.5 Mary Shelley's Biography

Something important to remark is the need to briefly mention Mary Shelley's biography. Mary Shelley was born in London, 1797. Her mother, Mary Wollstonecraft, died of a postpartum infection eleven days after Shelley was born. She grew up with her half-sister and her father, William Godwin, who was an English journalist, novelist, and political philosopher of that time. Godwin had a second marriage with a woman called Mary Jane Clairmont, who was kind of invasive into Mary's life. Mary's relationship with Clairmont and her father was not good at all, and she felt that her stepmother was separating her from Goodwin. Mary started her career as a writer, influenced by her parents' works. Her mother was a philosopher and writer, who portrayed her feminist thoughts in her paper works. Mary Shelley met a young man, Percy Shelley, who was a political philosopher, writer, and poet.

Mary Percy felt in love, but Shelley's father did not approve of this relationship. After feeling oppressed and not comfortable living with her father and stepmother, Mary Shelley and her half-sister left home and started a new life with Percy. During Mary Shelley's relationship with Percy, she disagreed with some of his attitudes and lifestyle. The three of them met Lord Byron, a recognized poet, and John Polidori, a doctor and writer. Lord Byron invited Mary, her sister, and Percy to his house one night. Byron invented a challenge in which Mary, Percy, John, and himself, should write a horror story and the four of them would choose the winner at the end.

After this, Shelley influenced by her personal story and love relationship with Percy, wrote *Frankenstein or the Modern Prometheus* (Feldman, 1978).

2.6 The *Frankenstein's* Plot

The last aspect to mention is the story of Frankenstein. The plot of the story of *Frankenstein* was obtained from the Master's Degree Thesis, from the Aalborg University, of Louise Otello, written in 2012. The story starts with a series of letters between Captain Robert Walton and his sister, Margaret Saville. Walton mentioned that he, and his crew, found Frankenstein on their adventure to the North Pole. The perspective of the story turned to Viktor Frankenstein when he started to tell his story to Walton. He described the story of his early childhood and how he met the woman that was going to be the love of his life when they both grew up. Frankenstein attended, because of the decision of his parents, the University of Ingolstadt in Germany. He discovered his love for medicine and anatomy and started to conceive the possibility for medicine to create a human being. He started gathering the enough resources to develop the creature and when he finally created it, he discovered that what he created was a monster. The monster left Frankenstein's laboratory, and this was when a series of unfortunate and horrible scenes were narrated. The monster felt a terrible anger because of the fact of his horrible appearance and misfortune life due to this. He was brought to the world to live in disgrace and loneliness.

The creature decided to get revenge and started chasing Viktor. Unfortunately, he found first Viktor's younger brother and killed him. He left an item that belonged to the child next to Justine, a young girl that was a close friend of Frankenstein's family. Justine went to jail and was executed. The monster contacted Frankenstein and started to tell his own story. He started to narrate how his life was after he was created by Frankenstein. How he began to discover the

human characteristics that belonged to him. He found a family of farmers and lived in a hidden place next to this family's house. One day, because of the appreciation of him for the family, he decided to talk to the older man that lived there. One of the members of the family arrived to the house and kicked out the monster from the house. The monster felt sad and anger about the rejection of his precious farmers.

While the monster was narrating his story to Frankenstein, he requested him to create a female for him. Frankenstein, afraid that the monster would take revenge if he regretted creating the woman, decided to accept. However, when he was in his laboratory, he started to think about the horrible things the world could suffer from, if there were two monsters. He decided to abandon the creation of the female and the monster felt furious about this. From now on, the two of them became mortal enemies. Viktor decided that his last will was to destroy the creature. The problem was that the creature, meanwhile, destroyed all the family members left and people Frankenstein did love. At the end of the story, Walton narrated how Frankenstein died in his ship and the creature disappeared with the body of his father, the creator, he was not able to kill (Otello Louise, 2012).

Chapter III

Methodological framework

The methodological framework is-a vital part to explain in a literary analysis. It is important for the reader to understand which will be the instrument to use when testing the research hypothesis. A theory, without a methodology, cannot be proved and therefore, it is not going to be validated. Although, a theory is not looking to state the only truth about the topic, it should be tested through a specific methodology to discover its veracity. The first detail to analyze will be the type of methodology used, the qualitative one.

3.1 Research Approach

This literary analysis was developed using a qualitative method. Cathryne Palmer (University of Toronto) and Amanda Bolderston (University Health Network, Toronto) described this method as one designed to help the researchers understand the social and cultural context in which people develop themselves. A qualitative methodology is interpretative and analyzes the meanings and behaviors observed in a specific social phenomenon all this using the

subjectivity of the participants of the investigation process. The qualitative method performs a deep analysis of different subjective aspects part of the real-life aspects that are being studied (Palmer and Bolderston, 2006). Different from a quantitative method, a qualitative one is not based on statistics and numbers. It qualifies the subject of the investigation using concepts, hypotheses, and theories based on questions such as “how” or “why.” The qualitative method is the most used one for a literary analysis. *Frankenstein* will be analyzed based on theories, hypothesis, and perspectives of different authors, compared to the researcher’s point of view.

3.2 Research Design

This literary analysis was developed using the descriptive research method. Hossein Nassaji, from the University of Victoria, mentioned that this research method goal is to describe an event, the so-called phenomena, and the characteristics that are present in it. The method is more interested in knowing what has happened and not why or how it happened. The instruments that are commonly used in descriptive research are observation and surveys (Nassaji, 2015). The author stated that a descriptive method, as the word itself says, describes aspects related to a particular phenomenon. The phenomenon to be analyzed in this project is the power of creation and Promethean arrogance present in *Frankenstein*, and the specific characteristics of these two particularities present in this doctor.

3.3 Information Sources

The sources used to perform this literary analysis are primary sources such as books and eBooks, secondary sources like university press documents, articles, online journals and a dissertation, and a tertiary source that was an encyclopedia. A great portion of this sources were obtained from the Universidad Internacional de las Américas and Universidad Nacional de Costa Rica data bases.

3.4 Analysis Categories

This research project used the following analysis categories to develop the analysis:

- The elements that belong to the power of creation in the novel of Frankenstein.
- The correlation between Viktor Frankenstein and the Greek mythology character Prometheus.
- The consequences Viktor Frankenstein suffered from when the creature was born.

These are key analysis categories, since are based on the objectives of this literary paperwork.

3.5 Data Collection Instruments

The methodology used for this will be a table with content to be compared using three different aspects: the quote from the novel, the theoretical approach, and the interpretation of the quote. The quote from the novel is a key aspect to develop in the analysis, since this is going to be part of what the researcher wants to demonstrate. If the analysis wants to demonstrate the power of creation in the novel *Frankenstein*, a variety of quotes related to this aspect should be analyzed. The theory that other authors have exposed about the hypothesis described in this analysis is fundamental to be analyzed. Based on this theory, the own hypothesis can be confirmed or denied. These two aspects are pretty relevant, but the researcher's perspective is the key aspect here. This perspective is based on the objectives mentioned at the beginning of this analysis. The researcher has to mention and prove why her ideas are justified in the novel, and why the objectives are truly revealed in the novel.

3.6 Collection Data Process and Data Analysis

The data will be collected through an extensive analysis of the book in order to gather the quotes that really matter for the objectives. Since the instrument to collect the data will be a

table in which the novel's quotes and the authors ideas will be compared, the researcher will also do an extensive analysis of the different sources of information to be compared with these quotes. The data collection process took two months, since different data bases were consulted in order to recollect the information that was compelling to develop a mythological approach of the novel of *Frankenstein*.

Chapter IV

Data Analysis

4.1 Approaches to the Investigation

The analysis of a literary piece is perhaps one of the most important parts of a literature project. In order to start this analysis, the definition of approach will be mentioned. Anik Cahyaning, in the *Anaphora Journal of Language, Literary, and Cultural Studies*, defined an approach as a standpoint that is considered whenever a literary work is being studied. An approach is a specific form to study a literary work, in this case, based on a novel. The approach will shape the point of comparison of the novel. In this project, the approach that will be used is the mythological.

The following process will be a comparison between the novel and the mythological approach. First, the act of disobedience is a human value represented in the mythological tales. Mythology itself had a great value in terms of values and moral that not only goddess and heroes had to follow, but also humankind. Mary Shelley, in *Frankenstein*, made clear the fact that "disobedience" was an act that could destroy life. The beginning of Viktor Frankenstein disobedience started when he became obsessed with the Cornelius Agrippa's theories about medicine. He mentioned this vision in the first chapter of the novel: "Under the guidance of my

new preceptors, I entered with the greatest diligence into the search of the philosopher's stone and the elixir of life; but the latter soon obtained my undivided attention. Wealth was an inferior object, but 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!" (Chapter 1, page. 34). Frankenstein left no doubt about his intentions. He was totally into the idea of discovering by himself the process to preserve life even after death. The only thing that could not be possible was a violent death, but any other form or possibility like a disease, was not going to overcome his possibilities to maintain life against death plans. He engaged to his favorite medicine philosopher's ideas, made them his own life beliefs, and started to conceive the idea of what was going to be the human, that ended up being a monster.

Same as one of the objectives of mythology, shaped human behavior based on good values and moral principles, Frankenstein helped us shaped our way of thinking and use of medicine for creation purposes. Similar to Frankenstein, in the mythological world, the titan Prometheus had a desire to disobey the goddess commands. Carol Dougherty, professor of Classical Studies and director of Comparative Literature at Wellesley College, in her book *Prometheus*, expressed that Prometheus served as two symbols in his myth, a symbol of poetic creativity, and also a representation of defiance. Prometheus wanted to disobey Zeus's mandate; he was seen as a cheater to the goddess. He was going to create man, but not the way Zeus ordered him. He gave fire to humans for them to develop different arts. He, infused by pity for humankind, decided to give to them this powerful element. Although, Prometheus gave this gift to humanity, something that was going to help them confront many difficulties, his action was against his master's desires.

Disobedience, in the creation of mankind by Prometheus, was something that helped our species to survive, but this is an act that not always has good consequences for the perpetrator. Zeus convinced Hephaestus to create Pandora, the first woman, and she brought different negative aspects of life to the humans: war, death, illness, and labor. Prometheus had a god intention when he created man, but the consequences were fatal for us humans, as well. War, death, and illnesses have been our main enemies since the beginning of our existence, and it is something debatable whether or not the negative aspects were worth in order to gain fire. His intention was not being underestimated, but somehow questionable. These two characters, although with different consequences and reasons to disobey the laws, shared a similar feeling: the power of creation.

Frankenstein and Prometheus showed the world that the power of creation is not always an element that leads us to favorable endings. This is when myths come into play, Frankenstein, the modern Prometheus, taught the world about how disobedience, in order to create mankind based on their own decisions, can lead to fatal consequences. This helps man discover that the power of creation is something serious with a powerful opportunity to destroy mankind. Some mysteries around the creation of the world and the humans themselves, have led these two characters to take the power only God or the goddess, in the case of Greek mythology, are able to control. Although Frankenstein's dream about preserving life and giving this gift to others, and Prometheus giving fire to humans as an opportunity to preserve their life and develop, they were not able to control this power. A really powerful creator would not have consequences as they both had. God had no consequences when creating men and women, neither Zeus nor the other goddess. This simply because of their power without limits. Unfortunately, not everybody is prepared to take control of humans as they did.

Another negative attitude that was part of Frankenstein's creation of the monster was selfishness. The Greek mythology was also represented in the character of Prometheus. Frankenstein took the power of creation to feed his own aspiration. He wanted to be a doctor with no precedence, the only creator of a human. He only thought about his own benefit and did not take into account what could happen to the rest of the people around him. This led him to suffer terrible repercussions that will be mentioned in the last part of this analysis. As well as Viktor, Prometheus suffered from selfishness. Yes, he had a good cause, but he had not plan that he was feeding his intentions. He thought that what he wanted for the rest needed to be done, so this provoked Zeus. This gave us a destructive result: war, death, illness, and labor now part of human's life. Mythology here taught us that not always our wish is the one that has to rule the world, if the world will not get something good from it at all.

On the other hand, not everything Viktor and Prometheus did had a bad result. The Romanticism novel and the Greek mythology character showed the world the necessity to question our limits as humans. Dougherty affirmed that Prometheus gave society, the desire for experiencing what humans are able to do, their capacities. Zeus did not think that mankind needed certain elements to develop their skills and intelligence, but Prometheus thought that we should have the same capacities of arts, engineering, and creation using our abilities. Frankenstein, as well, thought the same when he got interested in anatomy and natural philosophy. He actually stated that, "One of the phenomena which had peculiarly attracted my attention was the structure of the human frame, and, indeed, any animal endued with life. Whence, I often asked myself, did the principle of life proceed? It was a bold question, and one which has ever been considered as a mystery; yet with how many things are we upon the brink of becoming acquainted if cowardice or carelessness did not restrain our inquiries." Same as

Prometheus, Viktor Frankenstein knew that human beings were able to go beyond the limits that others have imposed. For the doctor, this imposition and fear to feel or exceed the barriers was the cause of science not having created a human or preserved his life after death.

Both, mythology represented in Prometheus, and Frankenstein did believe that humans deserved to experiment and be able to create what their mind was able to reproduce. In the dialogue between Prometheus and the chorus of Oceanids in Aeschylus Prometheus bond, the character said that he gave fire to mortals from which they will learn many skills. As Frankenstein did it using science, Prometheus stole fire to help humanity to evolve. They believed in humanity and gave it the opportunity to grow and dream. This lead scientists and many other professionals to get deep into an essential question. Is humanity able to create a human life or preserve it based on a scientist's method? This question has been in a debate since ancient times, and Frankenstein helped to bring this topic into the mind of many people interested in anatomy and science in general.

4.2 Theories vs Literary Work

Another crucial part of this literary analysis is the correlation between the novel *Frankenstein* and the what the literary theory says about the power of creation and the Promethean arrogance. The following analysis will relate the novel of *Frankenstein* and the Promethean myth taking the objectives previously stated. The analysis will be based on the power of creation and the arrogance both characters showed in their stories.

Table 1: Comparison

Frankenstein's quotes	Literary Theory	Analysis
-----------------------	-----------------	----------

<p>1. “Two years passed in this manner, during which I paid no visit to Geneva, but was engaged, heart and soul, in the pursuit of some discoveries which I hoped to make. None but those who have experienced them can conceive of the enticements of science. In other studies, you go as far as others have gone before you, and there is nothing more to know; but in a scientific pursuit there is continual food for discovery and wonder. A mind of moderate capacity which closely pursues one study must infallibly arrive at great proficiency in that study; and I, who continually sought the</p>	<p>Author: Jose Olivero</p> <p>Doctor Frankenstein’s had an obsession to develop a very ambitious project, but one that he was not sure about its consequences.</p> <p>The force of ego conducted him to considered himself unique, exclusive, no one was so wonderful as him, thinking that his desires were above other people’s rights.</p>	<p>As Olivero mentioned, Frankenstein was truly engaged, actually obsessed, with the idea of discovering how to create life and how to mock dead. In that particular moment, Viktor started to feel the benefits of feeling powerful, the only one, a unique science that was about to bring to light the method and process of how humankind could be created or prevented from death. Doctor Frankenstein did not care about visiting or communicating with his family. He did not think about the consequences</p>
---	---	---

<p>attainment of one object of pursuit and was solely wrapped up in this, improved so rapidly that at the end of two years I made some discoveries in the improvement of some chemical instruments, which procured me great esteem and admiration at the university.” (Chapter 3, page 48)</p>		<p>of this discovery for his own family. For him, the objective justified the sources to use. He even justified his ambition for discovering the origins of creation, when he said that in the science field, one goes beyond the barriers that have not been established.</p>
<p>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.” (Chapter 3, page 51)</p>	<p>Author: Ted Peters</p> <p>Victor Frankenstein’s sin was to play God, to attempt to create life out of non-life. The scientist in this story tried to apotheosize himself by creating, like Prometheus did, his own living</p>	<p>As the author stated, Frankenstein took the power of creation in his hands and was able to play God when creating the monster. Doctor Frankenstein went beyond many barriers that ancient science used to fight against.</p>

	creature who would laud him as divine.	<p>Although the creation of the creature in the novel was not ethical, kind of evil and cruel, the possibility of being able to make a dead body come into life looked fantastic and magical. Shelley's imagination made the world dream, not only medicine experts did, about not depending on the laws of nature regarding the reproduction of our species. Different to God, Prometheus felt he was arrogant because he did not create life in order to only benefit mankind, he wanted the world to glorify him.</p> <p>The human beings that</p>
--	--	---

		<p>he was going to create were going to obey him and thank him for giving them life. This wa when the Promethean arrogance came into life. Frankenstein wanted to be a god among humans.</p>
<p>3. “Some miracles might have produced it, yet the stages of the discovery were distinct and probable. After days and nights of incredible labour and fatigue, I succeeded in discovering the cause of generation and life; nay, more, I became myself capable of bestowing animation upon lifeless</p>	<p>Author: Ted Peters From Prometheus to Frankenstein, the myth of punishment for challenging the Gods derives always from the same cause: the stoical acceptance of human limitations deemed impossible to overcome—and the cowardly fear of the unknown.... Let us</p>	<p>As Peters stated, Frankenstein saw what he discovered as a gift that was revealed to him, a man that did not accept that science had limits. God delimited the barriers when creating mankind, since He was the only one that could have the power of giving life. However, Frankenstein</p>

<p>matter.” (Chapter 3, page 49)</p>	<p>reject irrational hubraphobia and seek to improve our minds and bodies in any way we can.</p>	<p>also discovered a different method, through science, to discover how a dead human body was able to get back to life.</p>
<p>4. “The astonishment which I had at first experienced on this discovery soon gave place to delight and rapture. After so much time spent in painful labour, to arrive at once at the summit of my desires was the most gratifying consummation of my toils. But this discovery was so great and overwhelming that all the steps by which I had been progressively led to it were obliterated, and I beheld</p>	<p>Author: David Hogsette Victor is not a humble inventor who shows respect for himself, his invention, or the Creator; rather, he is a presumptuous man who attempts to transcend invention and to create life as if he were God. He reduces true creation to materialistic invention, and he remains a finite materialist in a state of denial, inventing by assembling preexisting materials into a hideous</p>	<p>Hogsette was totally right when he said that Frankenstein was not egocentric. Frankenstein only cared about the feelings he had when he did this discovery. He only thought about how delightful was the fact that he had the same power God had. The fact that he could create his own Adam.</p>

<p>only the result.” (Chapter 3, page 50)</p>	<p>frame fashioned after his own filthy image, constructing his own "hideous progeny" that he is unprepared to accept, nurture, or redeem.</p>	
<p>5. “Prometheus molded men from water and earth and gave them also fire, hiding it from Zeus in a fennel stalk. But when Zeus learned of it, he ordered Hephaestus to nail his body to Mount Caucasus. On it Prometheus was nailed and bound for many years. Each day an eagle swooped on him and ate the lobes of his liver, which grew back each night. And Prometheus paid his penalty for the theft of fire.” (Story of Prometheus)</p>	<p>Author: Helen Huckel</p> <p>Prometheus is the creator of what we consider humankind. Whether Prometheus actually sculptured man and inspired him with life, or merely gave him a soul, it was he who lifted him out of beastly dullness and unawareness of himself into conscious existence.</p>	<p>Helen Huckel revealed something that was different from what was said about Frankenstein. Prometheus had no selfish interests. He had a great love and respect for human life. He was different from Viktor in the fact that he was a kind creator, one that sacrificed his life for humanity. Prometheus dared to stole fire and hide it from Zeus. Although, stealing something is not a good</p>

		<p>action, in this case, the objective of stealing was to give man conscious about his capacities. Giving fire to mankind was the beginning of many great things that were going to be invented in order to have a better lifestyle and to discover-how wonderful was the human mind with the exact tools.</p>
<p>6. “What had been the study and desire of the wisest men since the creation of the world was now within my grasp.” (Chapter 3, page 50)</p>	<p>Author: Henk Van Del Belt</p> <p>In the title of her novel, Mary alluded to the Greek myth about Prometheus, the Titan who had stolen fire from the gods to give it to humankind and who was severely punished for.</p>	<p>Viktor and Prometheus arrogance was a true fact. Although, Prometheus had a good cause, it was arrogant of him to believe that he knew better what mankind needed. The same happened for</p>

	<p>Similarly, Victor Frankenstein brought disaster upon himself and his loved ones by indulging in the “unhallowed arts” of “bestowing animation upon lifeless matter” and by creating a human-like being. He aspired “to become greater than his nature [would] allow” (Shelley, 2003 [1831]: 54), or in other words, to play God.</p>	<p>Viktor, but his intentions were more egotistical than Prometheus. Frankenstein thought he was better than all other scientists before him, and he was the only one that had the joy of receiving the secret of life creation. He thought that he had the capabilities to discover things that humans were not able to discover, to have a power that no one else had, the power to create and preserve life. The arrogance he had, brought a great destruction for the creature, his family, and himself.</p>
--	---	--

<p>7. “As I applied so closely, it may be easily conceived that my progress was rapid. My ardour was indeed the astonishment of the students, and my proficiency that of the masters.” (Chapter 3, page 48)</p>	<p>Author: Brendan Foht</p> <p>Frankenstein notably achieves his success almost entirely in isolation from the actual scientific community — an individual, who thinks of himself as a genius and savior of mankind, toils away in isolation, not needing or heeding either the scientific or moral judgments of anyone else.</p>	<p>Foht pointed out that Frankenstein did succeed, and he did everything by himself. There was no help to attribute to any other student or professor. He was the only responsible for this creation. In this part of the novel, Frankenstein boasting about how acclaimed he was by other students and even professors, was proof of how outstanding he thought he was because of his findings. This is another reason why he felt push to keep on with his objectives; he was not part of the crowd, he was not another student</p>
---	--	---

		<p>interested in science, anatomy, and natural philosophy. He was the one that due to his intelligence discovered the mystery of human creation.</p>
<p>8. “I gave them the power to think. Through me they won their minds...Seeing they did not see, nor hearing hear. Like dreams they led a random life.” (Story of Prometheus)</p>	<p>Author: Olga Rattio Hesiod inserts the story of Prometheus into a systematic and pessimistic account of the origins of mankind. To him the Titan is the destroyer of a happy original state, a golden age when men lived “remote and free from toil and heavy sickness. By the fraudulent division of sacrificial meats at Mecone, and by stealing fire from heaven to give to man, he brought the just</p>	<p>Rattio showed a different perspective from other authors in terms of what Prometheus did. Due to his arrogance, for Hesiod, Prometheus was selfish, he did what he thought was good for humans; unfortunately, he failed and led them suffering. Prometheus act of giving fire to mankind had a good intention, but he did this without thinking about</p>

	<p>wrath of Zeus upon himself and the human race.</p>	<p>the consequences, the same as Frankenstein. The Promethean arrogance here took part because he felt he knew better than the Greek gods what was good for humanity. Prometheus thought that because of him, mankind was going to have an opportunity to succeed, to create, and to be smart and not only creatures without abilities. The consequence of it was that humankind was going to suffer consequences because of Prometheus due to Pandora.</p>
<p>9. "Prometheus moulded men from water and earth and</p>	<p>Author: Siro de Martini</p>	<p>Martini agreed with the fact that Prometheus,</p>

<p>gave them also fire, hiding it from Zeus in a fennel stalk.” (Story of Prometheus)</p>	<p>With the go by of the ages, Prometheus was identified with a type of archetype of men that does not fear God or the goddess (even despising them) and that dares to usurp God’s powers, and to do divine things. Inside these things, of course, it is in first term the definition of what is good and what is wrong, and the idea that it is in mankind’s hands to transform the world to his desire, manipulating nature and its laws.</p>	<p>although, having good intentions, was arrogant to believe that he could be equal as God. This is another part in which the Promethean arrogance came into place. Only God knows what is good or what is harmful for humanity. Prometheus was not God, and one should not play God, because the consequences can be terrible. Prometheus thought he could take the chance to play God and create humanity the way he thought it was ok. He thought he was better than any other god and he could take decisions that did not</p>
---	--	--

		<p>belong to him. Later on, this analysis will mention its consequences.</p>
<p>10. "I will not lead you on, unguarded and ardent as I then was, to your destruction and infallible misery. Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow." (Chapter 1, page 50)</p>	<p>Author: Michael Rose</p> <p>Victor is rash, imprudent, morally blind, subject to violent passions, and, above all, has little respect for the human person.</p> <p>"The world was to me a secret which I desired to divine," Victor confesses after all is said and done.</p> <p>His Faustian thirst for knowledge leads him on a tragic quest to learn the "hidden laws of nature" and unlock "the secrets of heaven."</p>	<p>As Michael Rose stated, Viktor was totally imprudent when he gave birth to the monster. He did not realize how bad it was going to be his life and the monster's after he suffered from the consequences of playing God. He advised the reader not to do what he did and do not wonder what is outside the barriers we have in life.</p> <p>Unfortunately, Frankenstein little respect for human life, for what it was sacred,</p>

		<p>gave so much harm for his family, himself, and the monster that little could do some advice for the ones reading his story.</p>
<p>11. “I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. 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.” (Chapter 4, page 56)</p>	<p>Author: Josephine Johnston</p> <p>Victor’s error is failing to think harder about the potential repercussions of his work. Although, he says that he hesitated for a long time about how to use the “astonishing” (p. 35) power to “bestow animation upon lifeless matter” (p. 37), this hesitation is due to the many technical hurdles that he needs to overcome rather than to any concern</p>	<p>As Johnston stated, one of Frankenstein many errors, was not to think on the consequences of his act. He worked hard in order to achieve his purpose, model a human being. However, Viktor did not think that although he knew how to bring to life the creature, it was not going to look like any other human being. This extract of the book describes the doctor’s reaction when he saw</p>

	<p>for the questionable results of success.</p>	<p>the monster alive. This was the first consequence and one too cruel. He gave birth to a deformed creature. This was totally obvious, since he put together parts from different human bodies. The beauty that he wanted to give to the first human he was going to create, turned into something so anti esthetical that the rest of the world did not want to take care of the creation of Viktor Frankenstein, not even himself.</p>
<p>12. "I had turned loose into the world a depraved wretch, whose delight was in</p>	<p>Author: Josephine Johnston</p>	<p>As Johnston mentioned, Viktor did not consider the fact that the monster</p>

<p>carnage and misery; had he not murdered my brother? No one can conceive the anguish I suffered during the remainder of the night, which I spent, cold and wet, in the open air. But I did not feel the inconvenience of the weather; my imagination was busy in scenes of evil and despair. I considered the being whom I had cast among mankind, and endowed with the will and power to effect purposes of horror, such as the deed which he had now done, nearly in the light of my own vampire, my own spirit let loose from the grave, and forced to destroy</p>	<p>Although he is aware that the single-minded pursuit of his scientific goals is throwing his life out of balance, he utterly fails to consider the possibility that the form he has stitched together and will soon animate may go on to cause harm to anyone, including Victor himself.</p>	<p>could harm someone. The problem was that Frankenstein thought that the creature and the ones that would be brought to life in the future would thank and praise him for giving them the opportunity to life. Giving life to the monster was not something to thank for, the doctor gave the monster terrible features. He did not even teach him about how to survive, did not talk to him about life, about what he was going to face in this world. Viktor just did not like what he saw and ran away from the</p>
---	--	---

<p>all that was dear to me.”</p> <p>(Chapter 6, page 76)</p>		<p>monster. The monster only found rejection and hatred. A very possible consequence was that he was going to look for revenge, harm his creator. Unfortunately, Frankenstein’s brother was the first victim of the evil purposes of the monster.</p>
<p>13. “It was to be decided whether the result of my curiosity and lawless devices would cause the death of two of my fellow beings: one a smiling babe full of innocence and joy, the other far more dreadfully murdered, with every aggravation of infamy that could make the murder memorable in horror...a</p>	<p>Author: Mario Dominguez</p> <p>The other punishment that comes to Frankenstein is one that is indirect, because due to the assassination and lost of his family, he also suffers. Victor sacrifices his life and the one of the people he loves to find power and</p>	<p>Dominguez mentioned a feeling Frankenstein suffered from, remorse. Because of the doctor’s arrogant and kind of naive plans, he sacrificed the lives of his family and his own. He was naive because he did not think about the consequences. He behaved like a child that</p>

<p>thousand times rather would I have confessed myself guilty of the crime ascribed to Justine, but I was absent when it was committed, and such a declaration would have been considered as the ravings of a madman and would not have exculpated her who suffered through me.” (Chapter 8, page 1)</p>	<p>knowledge and that is why he becomes the threat to his world, the devil in which he becomes because of wanted to be like God he conducted his family to death.</p>	<p>committed a trick and was not conscious about what could cause to himself or the people around him. Frankenstein lost his brother and because of his death, Justine died, as well. Both crimes did not only one killer, but two. Just one was seen as the responsible for the crimes, but one of them was the one that should carry the consequences, and this was Victor.</p>
<p>14. “Great God! Why did I not then expire! Why am I here to relate the destruction of the best hope and the purest creature on earth? She was there, lifeless and</p>	<p>Author: Mario Dominguez Frankenstein, who had the privilege of having people who loved him, lost</p>	<p>As the author stated, Frankenstein wasted the chance to have a family and be happy. He exchanged his life for the creation of a</p>

<p>inanimate, thrown across the bed, her head hanging down and her pale and distorted features half covered by her hair.</p> <p>Everywhere I turn I see the same figure-- her bloodless arms and relaxed form flung by the murderer on its bridal bier. Could I behold this and live? Alas! Life is obstinate and clings closest where it is most hated. For a moment only did I lose recollection; I feel senseless on the ground.” (Second part, chapter 7, page 224)</p>	<p>everything because of his arrogance. Elizabeth’s death marked his end because he not only lost his family, but the chance to form a family.</p> <p>Elizabeth’s death made Victor had the same condition as the monster, be a miserable human that had nobody to accompany him, a reason to be happy.</p> <p>Arrogance led Frankenstein to death.</p>	<p>monster. Elizabeth was one of the purest people he had ever met, and the last person he had almost at the end of the story. He was the murderer of his own wife because he did nothing to stop the creature for doing his final task. The monster even warned Frankenstein of what he was going to do, still he failed to save the love of his life. Therefore, this was the beginning of the end of his own life.</p>
<p>15. “He showed unparalleled malignity and selfishness in evil; he destroyed my friends; he devoted to destruction beings who</p>	<p>Author: Seth Bontrager</p> <p>By the end of the story, multiple people have died, and Victor has gone from</p>	<p>Bontrager mentioned one last consequence for Victor, loneliness. All he has felt since the very beginning of the</p>

<p>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.” (Second part, chapter 7, page 246).</p>	<p>leading a happy life to wallowing in his own miserable existence for the entire second half of the book, all because he didn't stop to think through his actions.</p>	<p>creation of the monster, he began to suffer from this. At the beginning, nobody knew about what he did, later on the ones he loved knew, but it was too late. They were condemned to die. Victor was alone against the creature and that destroyed him and destroyed his family and friends. He became as miserable as the creature; with this being said, the monster of Frankenstein won the battle.</p>
<p>16. “On it Prometheus was nailed and bound for many years. Each day an eagle swooped on him and ate the lobes of his liver, which</p>	<p>Author: Mark Greenberg When modern criminals are convicted of a crime,</p>	<p>As Greenberg mentioned, Prometheus unfortunately had consequences for his act. Frankenstein,</p>

<p>grew back each night. And Prometheus paid his penalty for the theft of fire.” (Story of Prometheus)</p>	<p>their sentence includes a period of time for their punishment. For Prometheus, however, the time was interminable. In some versions of his story, Prometheus was given a vague idea of how long he would suffer. A prophecy stated that he would have to wait for thirteen generations for a descendant of Io, one of Zeus’s lovers, to free him.</p>	<p>Prometheus suffered because of his defiance attitude. Prometheus had good intentions when giving mankind fire, but he had to sacrifice his life because of it. Prometheus thought that he could fool Zeus and the rest of the gods. However, this attitude was naive of him. For a titan, no good consequence could result from cheating a god. Prometheus did not imagine how he was going to suffer. However, for him this suffering might had not been ok because he did something good for humankind.</p>
--	--	--

<p>17. “She opened the lid a very little, just to peep inside. All at once there was a whirring, rustling sound, and before she could shut it down again, out flew ten thousand strange creatures with death-like faces and gaunt and gaunt and dreadful forms, such as nobody in all the world had even seen. They fluttered for a little while about the room, and then flew away to find dwelling-places wherever there were homes of men. They were diseases and cares; for up to that time mankind had not had any kind of sickness, nor felt any troubles of mind, nor worried about what the</p>	<p>Author: Antonio Hermosa</p> <p>Evil had come to the world. Its precise to specify its nature and origin. Evil, we believe, its divided into the natural one, represented by that heteroclitic group of evilness, like many other natural forces, that will whip one day the divine domains and that Zeus, after enforcing his order, could subjugate but could eliminate. Many of them appeared now, like the storms, like revenge goodness, the Erinias, to give suffering and misery to the Promethean race. Maybe they are mixed</p>	<p>As Hermosa explained, what was evil came to humanity once Zeus led Pandora came into the world. Prometheus had good intentions when he gave fire to humanity, but Zeus was such a powerful god that he could give back a lot of pain not only for Prometheus, but also for the ones he loved, mankind. Prometheus was humanity’s father. As a father, it is important to think about the actions and things he was going to do for his children. He just thought about what he considered good for the human race. However,</p>
---	---	--

<p>morrow might bring forth.”</p> <p>(Story of Prometheus)</p>	<p>with the many evilness going around because of Pandora once the box was open, in a certain way natural like them: the fatigue, pain, starvation, fear, illness and death.</p>	<p>he was naive to believe that Zeus was not going to get revenge.</p> <p>Pandora’s box has so many evil things inside, that it is difficult to think whether fire was better than having so much suffering and misery in the world.</p>
--	--	--

4.3 Themes, Motifs, and Symbols

4.3.1 Themes

The last crucial part of an analysis is the explanation of the themes, motifs, and symbols in the literature work that is being described. The first aspect to explain is the theme. Therefore, it is necessary to give a brief explanation of this concept. A theme, as previously mentioned in the theoretical framework, is the “big idea” of a story. The idea that the author is trying to show in the story. The theme is the main idea that wants to be transmitted to the reader by the author. The reader will have a better understanding of the reading if he or she discovers the theme of the story. The themes will be analyzed in the following table.

Table 2: Analysis of Themes

Theme	Quote of the story	Analysis
-------	--------------------	----------

<p>1-Power of creation</p>	<p>“None but those who have experienced them can conceive of the enticements of science. In other studies, you go as far as others have gone before you, and there is nothing more to know; but in a scientific pursuit there is continual food for discovery and wonder.” (Chapter 4)</p>	<p>A powerful theme, part of the objectives of this literary analysis, is the power of creation. When Frankenstein was about to create the monster, he thought that, as a scientist, he should continue until the end in order to succeed. For him, different to other fields, science was something with no limits. He, as a doctor, felt that he had the power to achieve his objective and he was not going to stop until he created a huma being.</p>
	<p>“After days and nights of incredible labour and fatigue, I succeeded in discovering the cause of generation and life; nay, more, I became myself capable of bestowing</p>	<p>Part of the power of creation, is the results of the arduous labor. Frankenstein felt he was capable of doing what he wanted to do, he had the tools, the intelligence, and a great desire to discover the</p>

	<p>animation upon lifeless matter.” (Chapter 4)</p>	<p>origins of life. Victor felt when feeling capable and powerful since he was the first person to make, with a combination of different body parts, a creature with life. The simple phrase “I became myself capable” shows how the power of creation can have such a great impact on the human mind.</p>
	<p>“What had been the study and desire of the wisest men since the creation of the world was now within my grasp.” (Chapter 3)</p>	<p>Frankenstein felt, as well, powerful in the fact that many other people before him, pretty smart scientists, had the same intention as him, to create. However, they failed, and he could achieve this. Consequently, it was a feeling of not only having the power to create, but to be the only one who</p>

		<p>was capable to discovering how to animate a death body.</p>
	<p>“Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world.” (Chapter 3)</p>	<p>Frankenstein became into something that was inevitable, to play God. Life and death are two topics that have been attributed only by God or the different goddess and deities of many religions. Only God had the power to step into the origin of life and death. Humanity had its limits, and these two aspects are part of the things that we, as humans, are not allowed to discover. Only God could give light to humans, but Frankenstein thought himself as the new God of our species, so he could give back something</p>

		that everybody was going to lose, life.
2- Arrogance	<p>“As I applied so closely, it may be easily conceived that my progress was rapid. My ardour was indeed the astonishment of the students, and my proficiency that of the masters.” (Chapter 3)</p>	<p>The power of creation, very often, is linked to arrogance. The ones that have power feel they are way better than other people around them. Frankenstein thought that since he worked hard, his progress should be rapid. He showed pomposity when he said that many other students were astonished because of his progress. He of course, felt way better than the rest of his class, even than his teachers at Ingolstadt. Arrogance was part of what Frankenstein was going to encounter when he did not fail to gain what he wanted and did not let the</p>

		philosophies of his university stopped him.
	<p>“A mind of moderate capacity which closely pursues one study must infallibly arrive at great proficiency in that study; and I, who continually sought the attainment of one object of pursuit and was solely wrapped up in this, improved so rapidly that at the end of two years I made some discoveries in the improvement of some chemical instruments, which procured me great esteem and admiration at the university.” (Chapter 4)</p>	<p>Victor felt that he was sure to be the creator of mankind since he did such a hard work on his project. For him, it was inevitable to have the result he wanted. This is something arrogant, as well. He did not conceive that he was failing. He mentioned “great esteem” from the people at the university because of what he did. Fame and recognition were two aspects that fed his ego.</p>
	<p>“The astonishment which I had at first experienced on this discovery soon gave place to delight and rapture.</p>	<p>This dialogue from Victor showed part of his arrogance. He first was astonished but soon, he</p>

	<p>After so much time spent in painful labour, to arrive at once at the summit of my desires was the most gratifying consummation of my toils.” (Chapter 3)</p>	<p>could taste the pleasures of a scientist that got what he wanted. He thought he deserved to succeed since he destined too much time to his project, so there was no place for failure. His last thought on this last part also showed arrogance, as he felt glorious because in his first try, he could give life to the creature.</p>
	<p>“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.” (Chapter 3)</p>	<p>Frankenstein once said that he created the creature to help other human beings. However, this is not what his actions demonstrated. He did not say a word about how grateful he was that a person could come back from death or which benefits humanity would have about his findings. He only thought</p>

		<p>about the blessings, about the praise he was going to receive. He used the word “deserves,” this also confirmed that he thought that this fortune he was experiencing was truly for him. He worked hard for it, so the fame and success were totally fine to receive.</p>
<p>3-Love</p>	<p>“I have written myself into better spirits, dear cousin; but my anxiety returns upon me as I conclude. Write, dearest Victor--one line--one word will be a blessing to us. Ten thousand thanks to Henry for his kindness, his affection, and his many letters; we are sincerely grateful. Adieu! My cousin, take care of yourself, and, I</p>	<p>Victor had such a loving family. The letters he received from them were prove of it. Elizabeth truly was part of the love that he experienced. For Frankenstein, it seemed to be love was not good enough to fulfill his desires. He did not think about being close to his family members and friends. It was more important to</p>

	entreat you, write!” (Chapter 6)	work among death bodies to gain prestige and fame.
	<p>“Study had before secluded me from the intercourse of my fellow creatures and rendered me unsocial, but Clerval called forth the better feelings of my heart; he again taught me to love the aspect of nature and the cheerful faces of children. Excellent friend! How sincerely did you love me and endeavour to elevate my mind until it was on a level with your own!” (Chapter 5)</p>	<p>He not only had a family that loved him, but also a friend that followed him to wherever he went. In this part of what Frankenstein said, he experimented love again. Because of being so merge into science and experiments, he stopped having social contact and even stopped having the pleasure to receive love. He was so obsessed with his objective that forgot that had people that loved him. Clerval was someone that truly shows the theme of love and friendship in the novel.</p>
	“Nothing could exceed the love and respect which the	The family that the creature observed, although living in

	<p>younger cottagers exhibited towards their venerable companion. They performed towards him every little office of affection and duty with gentleness, and he rewarded them by his benevolent smiles.” (Second part, chapter 5)</p>	<p>misery, were truly an example of love in the novel. The way the creature described them through his eyes made the reader truly get engaged and like this family. It was truly the only moment in which the monster knew what was love, how love looked like. There was happiness and hope when he was observing the family’s behaviors. If the family had accepted him, he would have experienced a real and pure love.</p>
<p>4-Hatred</p>	<p>“"Devil," I exclaimed, "do you dare approach me? And do not you fear the fierce vengeance of my arm wreaked on your miserable head? Begone, vile insect! Or rather, stay, that I may</p>	<p>Frankenstein naturally hated the monster because of the assassination against his family; however, he would rather hate himself, as he was the true devil, not the monster. Frankenstein</p>

	<p>trample you to dust! And, oh! That I could, with the extinction of your miserable existence, restore those victims whom you have so diabolically murdered!"”(Second part, chapter 2)</p>	<p>repeated this phrase and many others that showed hate, rejection, and violence but, he was the only responsible for all the consequences that followed the creation of the monster. He tried to turn the creature as the villain of the novel. This villain was product of a superior villain, Frankenstein.</p>
	<p>“Cursed be the day, abhorred devil, in which you first saw light! Cursed (although I curse myself) be the hands that formed you! You have made me wretched beyond expression. You have left me no power to consider whether I am just to you or not. Begone! Relieve me from the sight of your</p>	<p>This dialogue between Frankenstein and the monster showed how the doctor hated himself for giving life to his now enemy. He created his own destruction and now hated himself for this. Since the very beginning, Frankenstein was chasing the monster, but he was not the one to blame,</p>

	<p>detested form." (Second part, chapter 2)</p>	<p>he was not the one to hate. Victor should hate himself for being the real monster.</p>
	<p>“Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed? I know not; despair had not yet taken possession of me; my feelings were those of rage and revenge. I could with pleasure have destroyed the cottage and its inhabitants and have glutted myself with their shrieks and misery.” (Second part, chapter 8)</p>	<p>This is one of the most powerful quotes about hatred in the novel. The moment in which the monster felt rejection again by the family he loved, he discovered that love and acceptance was not going to be part of his life. In this part, it was when hate and revenge started to live within the creature’s mind. A creator that gives birth to a monster and let him be alone and rejected among humans should be punished and hated because of what he did. He let the creature to live in misery and abandonment, it was something natural that the</p>

		monster was going to hate his own father.
	<p>“There was none among the myriads of men who existed who would pity or assist me; and should I feel kindness towards my enemies? No: from that moment I declared everlasting war against the species, and, more than all, against him who had formed me, and sent me forth to this insupportable misery.”</p> <p>(Second part, chapter 9)</p>	<p>Again, the monster expressed how he hated humanity. Nobody was going to help him, not all people would show affection to what is different. In this novel, what it was different, physically speaking, is an object of repulsion. If Frankenstein, who knew how the creature was conceived, felt repulsion about the results, how other human beings cannot feel the same. Love was not made for the monster, that is why he hated men and, specially, his creator for giving him those horrible features.</p>
5-Lack of ethics	<p>“Darkness had no effect upon my fancy, and a</p>	<p>Frankenstein showed a great example of lack of ethics in</p>

	<p>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. Now I was led to examine the cause and progress of this decay and forced to spend days and nights in vaults and charnel-houses.”</p> <p>(Chapter 3)</p>	<p>this part. It was not ethical to corrupt a dead body, even to believe that just because he had a great project, he deserved the right to touch what is sacred for other people. Death should also be precious, and the body should be seen as something sacred. For him, this was not something sacred; on the other hand, for the people who cared about that body the person was loved, and having his body in the cemetery was part of the death rituals that important for society since long time ago.</p>
	<p>“Who shall conceive the horrors of my secret toil as I dabbled among the unhallowed damps of the</p>	<p>Frankenstein did not want to share his project with anybody. If something was correct, it could be shared.</p>

	<p>grave or tortured the living animal to animate the lifeless clay? My limbs now tremble, and my eyes swim with the remembrance; but then a resistless and almost frantic impulse urged me forward; I seemed to have lost all soul or sensation but for this one pursuit. It was indeed but a passing trance, that only made me feel with renewed acuteness so soon as, the unnatural stimulus ceasing to operate, I had returned to my old habits.” (Chapter 4)</p>	<p>He did trespass the limits that no human ever did.</p> <p>There was not great objective that can justify the corruption of a cemetery.</p> <p>This is the place where the body can rest, and people can visit and bring back memories. A cemetery is not a place that can be profane for evil purposes.</p> <p>Frankenstein’s objective became evil in the very moment that he started to construct a creature made out of different body parts.</p> <p>In that particular moment, he was totally blinded by his arrogance and selfishness; he just wanted the world to remember and surrender to him and his intelligence and power of creation.</p>
--	---	--

	<p>“Oh! No mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then, but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.” (Chapter 4)</p>	<p>Victor knew nothing about what mercy was. He even accepted that he knew the creature was physically repulsive. He did not care about the fact that there was a chance of giving life to a monster and not to a normal human being. This is totally against morals and ethics. Science can go as far as a living creature’s rights are respected. In this case, the doctor did not care about the monster’s rights as a living person and just violated what it is sacred. He should have finished with his project in the moment in which he witnessed that the creature was not going to have normal man features.</p>
--	---	--

	<p>“Two years had now nearly elapsed since the night on which he first received life; and was this his first crime? Alas! I had turned loose into the world a depraved wretch, whose delight was in carnage and misery; had he not murdered my brother?”</p> <p>(Chapter 6)</p>	<p>The last prove of the lack of ethics is the fact that Frankenstein not only let the monster alone, but he also did not take care of him as a father. He also did not care for the fact that the monster could want revenge because of creating him.</p> <p>Frankenstein let a killer live among humans and he was not the one that was going to pay for it until the end; for example, Justine died because of what Frankenstein did, and the monster killed William.</p> <p>Nobody taught him about love and respect for the human life, so he only knew about rejection, abandonment, and hate. The lack of ethics of Victor did</p>
--	---	---

		not let him see how the future consequences of his act could damage the ones he loved.
--	--	--

4.3.2 Motifs

The second aspect to explain is the motif. It is fundamental first to recap about the definition previously given in the theoretical framework. A motif is something that causes movement in the language. It is by nature mobile; it is a repeated element in a literary work. In the case of Frankenstein, there are three relevant motifs that will be described in the following table.

Table 3: Analysis of Motifs

Motif	Quote from the novel	Analysis
Letters	<p>“Letter 1:</p> <p>To Mrs. Saville, England</p> <p>St. Petersburg, Dec. 11th,</p> <p>17--</p> <p>You will rejoice to hear that no disaster has accompanied the commencement of an enterprise which you have regarded with such evil</p>	<p>The letters in Frankenstein are a powerful motif worthy to mention. Each letter had a different meaning since each of them transmitted a different message. The first letter that Walton dedicated to his sister showed the importance of family connections in the story.</p>

	<p>forebodings. I arrived here yesterday, and my first task is to assure my dear sister of my welfare and increasing confidence in the success of my undertaking.”</p>	<p>Walton seemed his sister as a precious person. He did not write letters for anybody else. The letter showed how precious Margaret was and the importance of family to be united in a certain way, since it was not just a letter, it was crucial for the characters in the story.</p> <p>Walton was having an adventure with a group of people that were not familiar to him. He was alone in a dangerous crusade. This first letter show how helpful was to maintain communication when one is alone. He needed someone to tell his history, he needed to feel that someone cared about him and wanted to know about his wellbeing. This</p>
--	--	--

		<p>first letter showed how we, as humans, need to be in contact somehow with other humans, especially family.</p>
	<p>“Letter in chapter 6:</p> <p>My dearest Cousin,</p> <p>You have been ill, very ill, and even the constant letters of dear kind Henry are not sufficient to reassure me on your account. You are forbidden to write--to hold a pen; yet one word from you, dear Victor, is necessary to calm our apprehensions. For a long time, I have thought that each post would bring this line, and my persuasions have restrained my uncle from undertaking a journey to Ingolstadt.”</p>	<p>This letter from Elizabeth kept with the same topic as the previous one, the importance of family connections. Elizabeth was a woman totally devoted to her family and was in love with Victor. Elizabeth’s letters were meaningful to Victor, since she was one of the most precious persons he had. Her connection was deep, and the letters kept their love alive. Her letters showed hope and commitment, she hoped always having an answer for Victor and was committed to know about his wellbeing.</p>

	<p>“Letter in chapter 7:</p> <p>My dear Victor, ... What would be your surprise, my son, when you expected a happy and glad welcome, to behold, on the contrary, tears and wretchedness? And how, Victor, can I relate our misfortune? Absence cannot have rendered you callous to our joys and griefs; and how shall I inflict pain on my long absent son? I wish to prepare you for the woeful news, but I know it is impossible; even now your eye skims over the page to seek the words which are to convey to you the horrible tidings.</p> <p>William is dead!”</p>	<p>Now, the letters started to evolve from hope, love, and fortunate news to sadness and death. Alphonse Frankenstein was another character that showed love and concern about his son. This letter was a representation of death and misfortune since he communicated William’s death to Victor. William’s death was the beginning of misfortune for the family, although Victor and Elizabeth got married lately, the family was already destroyed. This letter represented the beginning of misery and constant suffering for the family.</p>
--	---	--

	<p>“Letter in the second part, chapter 7:</p> <p>August 26th, 17--</p> <p>You have read this strange and terrific story, Margaret; and do you not feel your blood congeal with horror, like that which even now curdles mine? Sometimes, seized with sudden agony, he could not continue his tale; at others, his voice broken, yet piercing, uttered with difficulty the words so replete with anguish. His fine and lovely eyes were now lighted up with indignation, now subdued to downcast sorrow and quenched in infinite wretchedness.”</p>	<p>The last letter to analyze was another letter from Robert Walton to his sister. This letter represented how disturbing it was the story of Victor Frankenstein, his family, and the creature’s acts. This letter showed the misery and grieve that the doctor suffered at the end of his days. Frankenstein began his story with freshness, youth, love from his family, science, and eagerness. It began with a promising future for a young scientist. This letter reflected the contrary, an aged man due to suffering that lost love, his family, dedication to science and lack of hope.</p>
--	---	--

<p>Fever (illness)</p>	<p>“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.”</p> <p>(Chapter 3, page 53)</p>	<p>Another repetitive element in Frankenstein is the symptom illness represented in fever. This aspect was the beginning of Frankenstein deterioration. His mind and body were committed with reaching the summit of his desires. He fed his body with science, hard work, sleep deprivation and solitude. This, for sure, began to consume his energy and his health started to decline. He was hoping that the end of his project was going to give him time to dedicate to himself and he was going to escape from disease. However, that first fever was the beginning of his future death.</p>

	<p>“This was the commencement of a nervous fever which confined me for several months. During all that time Henry was my only nurse. I afterwards learned that, knowing my father's advanced age and unfitness for so long a journey, and how wretched my sickness would make Elizabeth, he spared them this grief by concealing the extent of my disorder. He knew that I could not have a more kind and attentive nurse than himself; and, firm in the hope he felt of my recovery, he did not doubt that, instead of doing harm, he performed the kindest action that he could towards them.”</p> <p>(Chapter 4, page 60)</p>	<p>Fever was something constant for Frankenstein after the first time he felt this symptom. He said it was a “nervous fever,” so this could be something provoked by the stressful and laborious days he had before. However, a constant fever was a representation of the continuity of the decadency that his body was beginning to suffer. Victor’s sin, to play God, was beginning to take his life away from him. Although, fever was not something positive, the fact that Clerval took care of Frankenstein showed how important friendship was in the novel, since Henry devoted his</p>
--	--	--

		affection and energy to his friend's relieve.
	<p>“We are still surrounded by mountains of ice, still in imminent danger of being crushed in their conflict. The cold is excessive, and many of my unfortunate comrades have already found a grave amidst this scene of desolation. Frankenstein has daily declined in health; a feverish fire still glimmers in his eyes, but he is exhausted, and when suddenly roused to any exertion, he speedily sinks again into apparent lifelessness.” (Third part, chapter 7, page 243)</p>	<p>The symptom of fever was lastly mentioned almost at the end of the novel. This fever accompanied Frankenstein through his entire journey and did not abandon his body until the end. The first time Frankenstein felt the symptom was the beginning of the journey to his death. Fever, in the novel, was a synonym of death and decadency. It showed how the arrogant and non-ethical plan of Frankenstein conducted him to his own grave.</p>
God	<p>“Accursed creator! Why did you form a monster so hideous that even you turned</p>	<p>Since Victor Frankenstein played God when creating the monster, it was obvious</p>

	<p>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. Satan had his companions, fellow devils, to admire and encourage him, but I am solitary and abhorred.” (Second part, chapter 7)</p>	<p>to expect a motif related to God. The monster compared Victor with God in the fact of how he was created. God made mankind as his image, but Victor, having not the same power of creation as God, did the monster totally different in proportions to a human being, he did literally a monster and he was condemned to be alone because of this difference. This reference to God showed how the power of creation was not an ability everybody has, only God.</p>
	<p>“Remember that I am thy creature; I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed. Everywhere I see</p>	<p>In this passage, the monster compared Victor, again, with God and himself with Adam. The monster did learn about history related to God and truly understood how</p>

	<p>bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous.” (Second part, chapter 4).</p>	<p>Frankenstein played God with him. The only problem was that God created Adam virtuous and created company for him.</p> <p>Frankenstein was an irresponsible father who gave birth to his child and abandoned him. Victor was the total contrary to a loving God.</p>
	<p>“It moved every feeling of wonder and awe that the picture of an omnipotent God warring with his creatures was capable of exciting. I often referred the several situations, as their similarity struck me, to my own. Like Adam, I was apparently united by no link to any other being in existence; but his state was</p>	<p>This last reference to the motif of God, takes again the idea of a God and Victor who created different creatures. The story of mankind creation got deeply into the creature’s mind since he compared himself twice with Adam. He learned quickly that he was an Adam but with misfortune. His creator was evil and did not</p>

	<p>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.” (Second part, chapter 8)</p>	<p>give him the same life Adam had. God created all equal and perfect. Victor created a monster totally different from humanity, totally unaware of what it was prosperity and love.</p>
--	--	--

4.3.3 Symbols

The last aspect to explain within the analysis of the novel of Frankenstein, is the symbol. Symbols, as previously defined, is an object or aspect that represents something else, it is usually a material object that has an abstract meaning. In addition, symbols can be abstract or material. The author wants to transmit different messages depending on the symbol that is used within the story.

Table 4: Analysis of Symbols

Symbol	Quote of the novel	Analysis
--------	--------------------	----------

<p>The creature</p>	<p>“The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. 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.” (Chapter 4)</p>	<p>The creature is a symbol of failure in the story. Frankenstein thought he was an outstanding scientist that was able to reach his objective since he worked hard, had the instruments and knowledge to succeed. The result was a creature that was totally horrible. Frankenstein’s arrogance made him create a monster, a creature that looked like a monster and that made the feeling of fail even worst for him.</p>
	<p>“Abhorred monster! Fiend that thou art! The tortures of hell are too mild a vengeance for thy crimes. Wretched devil! You reproach me with your creation, come on, then, that I may extinguish the</p>	<p>The creature was, sadly, a symbol not only of failure, but also of death. Although, he was a symbol of death, his hands were not the only ones to be blamed for the crimes. The creature was a</p>

	<p>spark which I so negligently bestowed." (Second part, chapter 1)</p>	<p>reflection of the death that Victor Frankenstein caused. Victor caused the death of his family, friends, and even his own death. The monster was a tool he created that was going to be the perpetrator of everybody's death. The monster only acted driven by hate, rejection, and lack of love. Therefore, Victor, who could have been a responsible father and give love and company to his son, caused him to be a criminal.</p>
	<p>"I am malicious because I am miserable. Am I not shunned and hated by all mankind? You, my creator, would tear me to pieces and triumph; remember that, and tell me why I should pity</p>	<p>The monster is also a symbol of rejection to what it is different. He was miserable because he did not have anybody that could take care of him. He was a lonely creature that was left without</p>

	<p>man more than he pities me? You would not call it murder if you could precipitate me into one of those ice-rifts and destroy my frame, the work of your own hands. Shall I respect man when he condemns me? Let him live with me in the interchange of kindness, and instead of injury I would bestow every benefit upon him with tears of gratitude at his acceptance. But that cannot be; the human senses are insurmountable barriers to our union.” (Second part, chapter 9)</p>	<p>family and love. Humanity is full of stereotypes of what should be accepted. In other words, what it was different was not accepted in the novel. Even his creator rejected him because of being physically different. A real father would not reject his child with a deformity, he would teach the world about acceptance of what it was different. The creature was just someone that wanted a reason to live and a reason to love. If rejection was not the only thing he would encounter, Frankenstein would have a protector and a lovely son.</p>
<p>Science</p>	<p>“It was very different when the masters of the science sought immortality and</p>	<p>Science in the novel was a symbol of power, the power to create. Other scientists</p>

	<p>power; such views, although futile, were grand; but now the scene was changed. The ambition of the inquirer seemed to limit itself to the annihilation of those visions on which my interest in science was chiefly founded. I was required to exchange chimeras of boundless grandeur for realities of little worth.” (Chapter 2)</p>	<p>before Frankenstein wanted also to know the origins of the power of creation, but, although, they were wise man, they failed. For Frankenstein, science was the tool that was going to give him a power among humanity, the power of being the creator of many other humans after he discovered how to animate a body. Science was a symbol of fame, prestige, and domain. A person who owns power, owns all these benefits.</p>
	<p>“This inclinations of mine only correspond to the time of my first steps towards knowledge: the deeper I got into science, I followed it</p>	<p>Science, for sure, is a synonym not only of power, but also of knowledge. For Frankenstein, science was his only desire when he began to study at the</p>

	<p>more for the love for science.” (Chapter 3)</p>	<p>University of Ingolstadt. Frankenstein was a symbol of knowledge, since the authors he read about where his real teachers, the ones that opened his eyes, and let him know that science was a mean to achieve fantastic discoveries.</p>
	<p>“None but those who have experienced them can conceive of the enticements of science. In other studies, you go as far as others have gone before you, and there is nothing more to know; but in a scientific pursuit there is continual food for discovery and wonder.” (Chapter 3)</p>	<p>Science was as well, a symbol of curiosity. Frankenstein had the need to know how humans were conceived and what science could do in order to have the same power as God to produce life. He defended the fact that science was a field in which one cannot abandon something or get the objective the person had in mind since the beginning. Scientists need to go further</p>

		<p>and achieve the goal.</p> <p>Curiosity, through science, really moved Frankenstein towards the creation of the monster.</p>
Light	<p>“Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. (Chapter 3, page 51)</p>	<p>Light is, as well, a symbol of life. For Frankenstein, light meant that he was going to give life to the creature.</p> <p>Through electricity, the monster started to live.</p> <p>Frankenstein felt that he was going to be a savior, he was going to preserve life, and to give a gift to humanity.</p> <p>Death was not going to be more powerful than men anymore. Darkness was as symbol of death and light a symbol of live in the novel.</p>
	<p>One day, when I was oppressed by cold, I found a fire which had been left by</p>	<p>Fire represented light in this part of the novel. In this case, for the creature, light</p>

	<p>some wandering beggars and was overcome with delight at the warmth I experienced from it. In my joy I thrust my hand into the live embers, but quickly drew it out again with a cry of pain. How strange, I thought, that the same cause should produce such opposite effects!” (Chapter 11)</p>	<p>represented hope since he was walking alone into the darkness. However, one should be careful when using fire. Fire, in the case of the story of Prometheus, is deeply linked to Frankenstein, as it was a synonym of knowledge, but stealing fire got consequences for him and for humanity. The monster thrust his hand into the live embers and discovered pain. Light, in the figure of fire, can be a mean of hope and guidance among darkness, but also it can be harmful.</p>
	<p>“Abhorred monster! fiend that thou art! the tortures of hell are too mild a vengeance for thy crimes. Wretched</p>	<p>Light, again, is a symbol of life in this quote. Frankenstein was at the beginning of the story, proud</p>

	<p>devil! You reproach me with your creation; come on, then, that I may extinguish the spark which I so negligently bestowed.” (Second part, chapter 2)</p>	<p>of giving light into the darkness of this world.</p> <p>However, when he illuminated the life of the monster, it became a criminal that murdered his loved ones. He, as God, wanted to extinguish the light in the monster.</p> <p>Frankenstein thought that since he was his creator, as God, he could also take life out of the monster. The one that took light out of life was, instead, the monster.</p>
--	---	--

Chapter V

Conclusions and Recommendations

5.1 Purpose of the Conclusion

The conclusion of this project aims to give the results of how the objectives of this literary analysis were truly reached or not. This part summarizes all the different objectives that were seen during the project. The conclusions give a brief look at what the researcher could reach during the entire development of the analysis of the literary work. The conclusion is relevant because it shows the readers what were the findings of the novel. The analysis shows the findings, but the conclusions state if the objectives were really achieved during the development of the project.

5.2 Conclusions

The first conclusion will be based on the first specific objective of this literary analysis. The objective was to analyze the power of creation experimented by Doctor Frankenstein and Prometheus during their quests. The novel affirmatively supported the power of creation that the doctor experimented. Doctor Frankenstein, through science, felt immortal and placid when he gave life to the creature. Frankenstein stated that he was going to be thanked, admired, and followed by the humans that he was going to create after his first creation. He truly felt a God in the world. He truly wanted to play God and thought that he had the right to do it, since science has no limits and should be a tool to help society enlighten their mind.

The power of creation was something that Frankenstein had the delight to enjoy for two years since the very beginning of his quest. It made him be prestigious among the students of Ingolstadt and famous for his teachers. The power of creation was a synonym of admiration and

that was something that he liked the most. He was given the gift to be able to discover how to animate a death body, something different wiser scientists could not do before him. This made him felt even more powerful than any other human in the world. He thought of himself as a savior that was going to give light to the darkness of this world that was inevitable destined to death and not be reanimated.

In the case of Prometheus, he used the power of creation with a different perspective. For him, he had the opportunity to create a human being capable of developing himself and be prosperous, because of this thought he stole fire. Prometheus did not see this power as something that was going to give him prestige. He, different from Frankenstein, was a good father. He gave his creation the ability to create as well, to find a meaning in life, to enlighten themselves, and to be as equally powerful and have the same knowledge as their creator. Prometheus used the power of creation to be a truly savior of humanity. He did not conceive the consequences or did not care about it. He only wanted to give mankind the opportunity to survive and to give them a reason to live. Prometheus, different from Victor, used this power to give an opportunity to humanity. He was a father that sacrificed himself for his children.

The next objective that this project had at the beginning was to associate the correlation between Doctor Frankenstein and Prometheus in terms of their defiant arrogance to create life based on their own interests. In this case, there was few that could be related between Victor and Prometheus. Both of them were similar as they had the opportunity to create and challenge God and the Greek goddess. Frankenstein was defiant since he thought that a scientist should have the same right as God to create. He was the father of a creature that he wanted to use to be famous, and to be a new God in earth. He was truly arrogant when he thought that had the right to profane what it is sacred because he had something even more relevant that the conservation of a

death body, the power to create. Victor only thought of himself as a bright mind that deserved to fulfill his desires, as he was smart, even smarter than his fellows in the university, even than his teachers. His arrogance led him to many disasters that will be mentioned later on.

In the case of Prometheus, although he challenged, as well, god that was more powerful and his master, Zeus, he had a good intention. Prometheus was not arrogant; he was a compassionate father. He created man thinking about the benefits that they were going to have and did not think about the ones he could receive from giving fire to mankind. This shows how arrogancy was totally the opposite of what he transmitted during the creation of humans. He was more like God, since he created men and women with the opportunity to succeed, he created them equal to himself because he wanted humanity to survive. Zeus only wanted to be more powerful than humanity, he wanted them to surrender in front of him. Prometheus was a hero that wanted to save us from failing and perish because of the lack of tools as fire.

The last objective to be analyzed in the conclusions is the following: to determine the powerful destructive consequences Doctor Frankenstein and Prometheus suffered because of their arrogance and compulsion for creation. Frankenstein was the only one that suffered because of arrogance and compulsion. Frankenstein created not only life, but he also created death. The first consequence was to create a creature that was going to suffer and get revenge. He created a monster; he created an evil heart inside this monster because of rejection. He failed to be a good creator, as he was totally neglectful, and this only could have terrible consequences. He caused him loneliness. He was the only one that knew about the creature, he felt miserable and the one to be blamed because of the death of his loved ones.

Frankenstein suffered because of his arrogance and compulsion for creation. He was not prepared to create life that would truly succeed. He created a monster that was deformed take

care of him. He was the only one to be blamed because of the consequences he suffered. He was selfish and presumptuous. He only cared about being a scientist that did as much as he could to succeed. He did not care about how the creature was going to feel about. Unfortunately for him, since the very beginning that he created the monster, he began his journey towards death. The creature was full of hate because he only received rejection.

Frankenstein's family died because of him, not because of the monster. Frankenstein began to decline in health and energy since he started with his project. He suffered a lot after the creation. The feelings of misery, culpability, and remorse were part of the consequences. He suffered from the death of the only people who really loved him. This was the fatal end for him, there was no purpose to keep on living. His first purpose was to give life and his last one was to take away the light in the monster's life and in his own life.

For Prometheus, the consequences were ones that the hero accepted. He did not suffer consequences because of a defiance arrogance and compulsion for creation. He suffered the consequences of giving fire to humanity because Zeus was a vengeful and narcissist god. He wanted everyone to obey him and did not want mankind to have abilities that could trespass his own power. Prometheus might know that Zeus was going to look for revenge. For Prometheus, the love for humanity was even bigger than the consequences that he was going to suffer.

On the other hand, there was a consequence that Prometheus did not think about and that he should have taken into consideration. Pandora's box was a terrible result of Prometheus defiance to Zeus. He gave fire to man, but Zeus gave illness, war, hard work, and this could also have led them to their destruction. However, this is not something to blame Prometheus about. The only one to be blame for Zeus. He was the only arrogant one in the story of Prometheus and did not

conceive the idea of one of his servers could defy him. He also needed to show the world that nobody could mock Zeus and have no revenge for it.

Although, there was kind a little arrogance in Prometheus story, since he thought that he knew better what humanity needed and did not trust in Zeus thoughts, he did good. Victor, on the contrary, was less than smart and did something horrible for humanity. Both characters were the opposite in their own stories, Victor was a sinner because he played God and failed, Prometheus was the real savior and hero for humanity. The latter did not commit any sin; he sacrificed his wellbeing for the creatures he cared about. Victor did not want the consequences of creating the creature. He only wanted to forget about the horrible monster he created and continue with his life. However, life mistakes do not just disappear if you run away from them. Victor thought that running away from the monster was going to save him. Nevertheless, he created an even smarter creature that could get his revenge. Unfortunately for Victor, and different from Prometheus, he deserved his life to also be miserable. The death of his family was not something that should happen, but the since creature's heart only new evilness, he could only show this to humanity.

5.3 Restatement of the Research Question

This project purpose was to analyze the characteristics related to the Promethean arrogance and the power of creation that were present in Mary Shelley's novel *Frankenstein, or the Modern Prometheus*. The power of creation was deeply found in Frankenstein's heart. He only wanted the glory that was the result of creating a human being. This desire for glory and admiration was part of the arrogance he demonstrated. The Promethean arrogance was something he suffered from, as he thought that he knew better than God, that he was more powerful and even wiser. The power of creation was truly something he could experience. He felt wiser than other scientists, the students of Ingolstadt, and his teachers. He felt the world did not do enough to

overcome the mind's barriers that morality and ethics imposed for those who wanted to play God. For society, playing God was something wrong. Frankenstein, who wanted to be able to create, thought that he had the right to play God and create life and even preserve it. In the case of Prometheus, he used the power of creation to favor humanity. He was a benevolent creator that loved and took care of his creation. That is why he did whatever he could to give the tools to his children to be happy and have the opportunity to have their lives enlightened.

5.4 Unexpected Results

There were some unexpected results important to remark. Although, some authors believe that Prometheus was arrogant when stealing fire from the goddess, he was not arrogant at all. He thought that he knew better than Zeus what mankind needed, but this arrogance was inoffensive. He was not arrogant, and he felt no satisfaction from having the power to create life. Different from Frankenstein, Prometheus only thought about the power to create as a resource to give benefits to others that were expected to be miserable, he gave light and knowledge to the ones that Zeus condemned not to have fire.

5.5 Recommendations

The last important part of this literary analysis is to give the reader some recommendations for future investigations about the novel *Frankenstein*. This part is truly a meaningful tool for future researchers that are interested in analyzing this amazing novel that has a lot more to offer to the ones interested on it. The first recommendation would be based on the authors to compare in the analysis. It is important to look for very trustable sources of information. This investigation needed a deep resource searching process and many information that was found belonged to authors with not enough knowledge to talk about the novel. The

sources should be only from trusted sources and authors that truly have a background in topics such as literature or English teaching.

Another recommendation is related to the methodology. The table based on the novels used for this analysis was a great source and it led to meaningful results. However, there are other methods useful to use; for example, a survey to know about what other people believed about the presence of the power of creation and the Promethean arrogance in *Frankenstein*. It would have been very interesting to conduct a survey in the university to discover what other professionals in literature that know about this novel, and even students, could say about the presence of the power of creation and the Promethean arrogance, since these two topics are totally visible for anyone that read the story.

The last recommendation for the reader is to try out new approaches to analyze *Frankenstein*. The mythological approach was truly interesting to analyze about and there is a lot more aspects to analyze based on this approach, but there are other approaches also interesting to research about. There is plenty of information from the science, theological, and psychological fields about *Frankenstein*. Although, science is a difficult topic to talk about for a literature student, if he has a background knowledge in science or is studying medicine, the novel *Frankenstein* could give him or her, plenty of topics to discuss about. The theological and psychological approach are two that are more compatible with a literature student and there is plenty of relevant data to be used for these approaches.

References

“*English Resources: Writing a Literary Analysis*”. (2020). Winston Salem State University. Retrieved from: <https://wssu.libguides.com/english/literaryanalysis>. Accessed 25th May, 2021.

“*Literary Analysis*”. (2016). Baptist University of the Americas Writing Center. Retrieved from www.wssu.edu. Accessed 21 May, 2021.

“*Literary Analysis*”. (2020). Winston Salem Stat University Library. Retrieved from www.wssu.edu. Accessed 21st May, 2021.

“*Literary Criticism*”. (2015). Dallas Baptist University. Retrieved from: <https://www.dbu.edu/writing-center/documents/quick-reference-flyers/literary-analysis/literary-criticism.pdf>. Accessed 29 May, 2021.

“*Novel*”. Cambridge Dictionary. Retrieved from: <https://dictionary.cambridge.org/es-LA/dictionary/english/novel>. Accessed 30 May, 2021.

Badalamenti, A. (2006). *Why did Mary Shelley write Frankenstein?* Retrieved from: <https://www.jstor.org/stable/27512949>. Accessed 25th May, 2021.

Bailey, R. (2018). *Viktor Frankenstein is the real monster*. Retrieved from <https://www.ebsco.com/es>. Accessed 25th May, 2021.

Barrantes, P. (2007). *Frankenstein o el movimiento romántico*. Retrieved from <https://revistas.ucr.ac.cr/index.php/escena/article/download/8165/7768/>. Accessed 25th May, 2021.

- Bolle, K et al. (2020). *Myth*. Retrieved from <https://www.britannica.com/topic/myth>. Accessed August 1st, 2021.
- Bontrager, S. (2018). Frankenstein and the dangers of unrestrained science. Retrieved from <https://web.colby.edu/st112a2018/2018/02/28/frankenstein-and-the-dangers-of-unrestrained-science/>. Accessed August 1st, 2021.
- Cahyaning, A. (2019). *Three critical approaches in literary criticism: An example analysis on Matthew Arnold's Dover Beach*. Retrieved from <http://jurnal.untag-sby.ac.id/index.php/ANAPHORA/article/view/3366>. Accessed 12 July, 2021.
- Cambra et al. (2020). *Frankenstein; or, the modern Prometheus: a classic novel to stimulate the analysis of complex contemporary issues in biomedical sciences*. Retrieved from: <https://www.ebsco.com/es>. Accessed 25 May, 2021.
- Cartwright, M. (2013). *Prometheus*. Retrieved from: <https://www.worldhistory.org/trans/es/1-11877/prometeo/>. Accessed 18 June, 2021.
- Chen, T. and Chen, P. (1994). *The myth of Prometheus and the liver*. Retrieved from: <https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&cad=rja&uact=8&ved=2ahUKEwjfwqCT36zxAhXuMlkFHb1eDNYQFjALegQIIBAD&url=https%3A%2F%2Fwww.ncbi.nlm.nih.gov%2Fpmc%2Farticles%2FPMC1294986%2Fpdf%2Fjrsocmed00078-0036.pdf&usg=AOvVaw0gvE5Y7J6yNnjhbb0MBSp>. Accessed 17, June 2021.

- Choeda, C. (2019). *The Origin and Development of English Novel: A Descriptive Literature Review*. Retrieved from: https://www.researchgate.net/publication/335134689_The_Origin_and_Development_of_English_Novel_A_Descriptive_Literature_Review. Accessed 29 May, 2021.
- Dallas Baptists University. (2015). Mythological approach. Retrieved from: <https://www.dbu.edu/writing-center/>. Accessed June 17th, 2021.
- Danahi, K. (2020). *What is theme in literature?* Retrieved from: <https://study.com/academy/lesson/what-is-theme-in-literature-definition-examples-quiz.html>. Accessed 29 May, 2021.
- De Martini, S. (2013). *La Renovada Tentación de Prometeo*. Retrieved from: www.pj.gov.py. Accessed 17, June 2021.
- Didot, D. (2018). "Plot Analysis of Mary Shelley's 'Frankenstein'". Retrieved from: <http://etheses.iainponorogo.ac.id/5181/1/210913054%20DIDOT%20DWI%20LAKSONO.pdf>.
- Domínguez, M. (2005). Frankenstein o el Prometeo desencadenado. Retrieved from: www.repositorio.uniandes.edu.com. Accessed 1 August, 2021.
- Dominy, N. Yaekel, J. (2017). *Frankenstein and the Horrors of Competitive Exclusion*. Retrieved from: www.bioscience.oxfordjournals.org. Accessed 21 May, 2021.
- Dougherty, C. (2006). *Prometheus*. Retrieved from: https://books.google.es/books?hl=es&lr=&id=BPxxSkV-MSoC&oi=fnd&pg=PR15&dq=The+myth+of+Prometheus&ots=3agwDfGTv0&sig=Fo6GM_ZFR9yDvP6xKIfwFVID7fM-v=onepage&q=The%20myth%20of%20Prometheus&f=false. Accessed 1 August, 2021.
- Dougherty, C. (2006). *Prometheus*. Retrieved from: https://books.google.co.cr/books?id=BPxxSkV-MSoC&printsec=frontcover&dq=Prometheus+Carol&hl=es&sa=X&redir_esc=y#v=onepage&q=Prometheus%20Carol&f=false. Accessed 18, June, 2021.
- Feldman, P. (1978). Biography and the Literary Executor: The Case of Mary Shelley. Retrieved from: <https://www.journals.uchicago.edu/doi/abs/10.1086/pbsa.72.3.24302120?journalCode=pbsa>. Accessed June 19th, 2021.
- Foht, B. (2018) Responsible Frankensteins? Retrieved from <https://www.thenewatlantis.com/publications/responsible-frankensteins>. Accessed 12 July, 2021.

Foht, B. (2018). Responsible Frankenstein?. Retrieved from:

<https://www.thenewatlantis.com/publications/responsible-frankensteins>. Accessed June 19th, 2021.

Foss, M. (20014). *Gods & Heroes: The story of Greek mythology*. Retrieved from:

<https://play.google.com/books/reader?id=UB7dAgAAQBAJ&hl=es&pg=GBS.PT1>. Accessed June 19th, 2021.

Franssen, T. (2014). *Prometheus through the Ages: From Ancient Trickster to Future Human*. Retrieved from:

https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&cad=rja&uact=8&ved=2ahUKEwi_mc2f4KzxAhXjElkFHSXYAGEQFjAAegQIAhAD&url=https%3A%2F%2Fore.e_xeter.ac.uk%2Frepository%2Fbitstream%2Fhandle%2F10871%2F15889%2FFranssenT.pdf%3Bsequence%3D1&usg=AOvVaw3DjM8CxIuodjRGtXQ0yizD. Accessed June 19th, 2021.

Greenberg, M. (1993). Frankenstein: The monster Wakes. Retrieved from:

<https://www.goodreads.com/book/show/6527062-frankenstein>. Accessed June 19th, 2021.

Hermosa, A. (2019). Evil and the problem of justice in the myth of Prometheus of Hesiod. Retrieved

from: <https://repository.eafit.edu.co/xmlui/handle/10784/14987?show=full>. Accessed June 3rd, 2021.

Hernández, R et al. (2014). *Métodos de la Investigación*. Sixth edition. Interamerican Editorial.

Accessed June 3rd, 2021.

- Hernández, R. (2015). *Frankenstein: el antihéroe como héroe desde la perspectiva del análisis transaccional*. Retrieved from: www.revistas.una.ac.cr. Accessed May 25th, 2021.
- Hogsette, D. (2011). *Methaphysical Intersections in Frankenstein: Mary Shelley's Theistic Investigation of Scientific Materialism and Transgressive Autonomy*. Retrieved from: <https://www.ebsco.com/es>. Accessed 25 May, 2021.
- Huckel, H. (1955). The Tragic Guilt Of Prometheus. Retrieved from <http://www.jstor.org/stable/26301459>. Accessed June 15th, 2021.
- Johnston, J. (2019). Traumatic responsibility. Retrieved from: <https://www.frankenbook.org/pub/traumatic-responsibility/release/3>. Accessed June 15th, 2021
- Katlyn, D. (2020). *What is Theme in Literature? Definition & Examples*. Retrieved from: <https://study.com/academy/lesson/what-is-theme-in-literature-definition-examples-quiz.html>. Accessed 30 May, 2021.
- Kawulich, B. (2010). *The Role of Theory in Research*. Retrieved from: <https://www.taylorfrancis.com/chapters/edit/10.4324/9781315611921-13/role-theory-research-barbara-kawulich>. Accessed 30 May, 2021.
- Kotzé, M. (2020). *A Christian Doctrine of Sin and Transhumanism in the Public Sphere: The Promethean Concern of Pride*. Retrieved from: <https://scriptura.journals.ac.za/pub/article/download/1697/1773>. Accessed 29 May, 2021.
- Levine, G. (1973). *"Frankenstein" and the Tradition of Realism*. Retrieved from: <https://www.ebsco.com/es>. Accessed 20 June, 2021.

- Martini, S. (2009). La renovada tentación de Prometeo. Retrieved from: www.pj.gov.py. Accessed 21st May, 2021.
- Maureira, M. (2020). *Frankenstein: O cómo venir al mundo después del humanismo*. Retrieved from: <https://www.ebsco.com/es>. Accessed 20 May, 2021.
- Maurice, J. (2015). *How do motifs endure and perform? Motif theory for the study of biblical narratives*. Retrieved from: https://www.researchgate.net/publication/286892523_How_do_motifs_endure_and_perform_Motif_theory_for_the_study_of_biblical_narratives. Accessed 22 May, 2021.
- Mizra, A. (2020). *What is literary theory? An introduction*. Retrieved from: [What is literary theory? An Introduction - English Literature](#). Accessed 20 May, 2021.
- Mora, M. (2007). *Los Monstruos y la Alteridad: Hacia una Interpretación Crítica del Mito Moderno del Monstruo*. Retrieved from: www.academia.edu. Accessed 22 May, 2021.
- Nagy, P et al. (2019). *Facing the Pariah of Science: The Frankenstein Myth as a Social and Ethical Reference for Scientists*. Retrieved from <https://www.ebsco.com/es>. Accessed 20 May, 2021.
- Nassaji, H. (2015). *Qualitative and descriptive research: Data type versus data analysis*. Retrieved from: https://www.researchgate.net/publication/276397426_Qualitative_and_descriptive_research_Data_type_vs_data_analysis. Accessed 19 June, 2021.
- Olivero, J. (2020). *Frankenstein y el mundo de hoy*. Retrieved from: <https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&cad=rja&uact=8&ved=2ahUKEwiD3Pz74KzxAhUZKVKFHUK2C8oQFjAAegQIBBAD&url=https%3A%2F%2Fdial>

net.unirioja.es%2Fdescarga%2Farticulo%2F7701240.pdf&usg=AOvVaw3PrFgQfRt4Tm_Qypf5j1OJ. Accessed 17 June, 2021.

Otello, L. (2012). *An analysis of Mary Shelley's Frankenstein, or, the Modern Prometheus, using Horace Walpole's The Castle of Otranto as an example of male discourse about women*. Retrieved from: <https://www.ebsco.com/es>. Accessed 23 May, 2021.

Palmer, C and Bolderston A. (2006). *A Brief Introduction to Qualitative Research*. Retrieved from: https://www.researchgate.net/publication/237892956_A_Brief_Introduction_to_Qualitative_Research/link/5a845802aca272c99ac35c7c/download. Accessed 10 June, 2021.

Peters, T. (2018). *Playing God with Frankenstein*. <https://www.tandfonline.com/doi/full/10.1080/14746700.2018.1455264>. Accessed 23 May, 2021.

Radjaa, B. (2016). *Symbolism in Ernest Hemingways The Old Man And The Sea*. Retrieved from <http://dspace.univ-tlemcen.dz/handle/112/8934>. Accessed 22 May, 2021.

Rasmussen, Larry L. "*The Integrity of Creation: What Can It Mean for Christian Ethics?*". Retrieved from: <http://www.jstor.org/stable/23559676>. Accessed 23 May, 2021.

Rattio, O. (1958). *The Myth of Prometheus: Its Survival and Metamorphoses up to the Eighteenth Century*. Retrieved from <https://doi.org/10.2307/750486>. Accessed 10 June, 2021.

Rexroth, K. (2017). *Literature*. Retrieved from: <https://www.britannica.com/>. Accessed 25 May, 2021.

Rose, M. (2019). *Frankenstein. By Mary Shelley*. Retrieved from:

<https://www.newoxfordreview.org/documents/frankenstein-by-mary-shelley/#>. Accessed 10 June, 2021.

Rossati, H. (2018). *Ensayo sobre el prejuicio: Frankenstein, o el rechazo a lo diferente*. Retrieved from:

<https://play.google.com/books/reader?id=YtZyDwAAQBAJ&hl=es&pg=GBS.PT2>. Accessed 19 June, 2021.

Scott, J. (2018). *Rereading Frankenstein: What If Victor Frankenstein Had Actually Been Evil*.

Retrieved from <https://www.ebsco.com/es>. Accessed 22 May, 2021.

Seymour, M. (2018). *Mary Shelley*. Retrieved from:

https://books.google.co.cr/books?hl=es&lr=&id=YX1ADwAAQBAJ&oi=fnd&pg=PT7&dq=mary+shelley%27s+biography&ots=PvzowJ_cun&sig=1ydy7LPKB_OnSmMDm6AZwKoM_NI&redir_esc=y#v=onepage&q=mary%20shelley's%20biography&f=false. Accessed 20 May, 2021.

Shelley, M. (1818). *Frankenstein: or The Modern Prometheus*. EDAF Editorial.

Tablert, E. (2016). *Teaching English Literature*. Retrieved from:

<https://books.google.es/books?hl=es&lr=&id=IaqeDQAAQBAJ&oi=fnd&pg=PA4&dq=what+is+literature&ots=YFufj25T0V&sig=5qn6iIwp8dx8gt17EWJg4CHvXe4#v=onepage&q=what%20is%20literature&f=false>. Accessed 29 May, 2021.

Van Den Belt, H. (2009). *Playing God in Frankenstein's Footsteps: Synthetic Biology and the Meaning of Life*. Retrieved from: <https://www.ebsco.com/es>. Accessed 25 May, 2021.

Yarlott, W et al. (2016). *"Learning a better motif index: Toward automated motif extraction"*. Retrieved from: https://www.academia.edu/download/53788000/Rethinking_Orient_formatted.pdf.

Accessed 22 May, 21.