

A yellow graduation cap with a tassel, positioned in the top left corner of the slide.

輔仁大學外語學院2026大學生學習成果與畢業專題聯展——  
學術論文/實務製作、實作經驗

# The Curse of the Phantom: The Objectified and Demonized of Human

## 被詛咒的幽魂：生物的物化以及魔化

系級：英文三/英文四

學號 & 姓名：

412110449-阮氏錦仙

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## Motivation for Creation:

In Professor Tung To-fang's course, "From Page to Screen: Science Fiction and Film Adaptation," we participated in a collaborative project with a Japanese university to co-create an adaptation of the classic literary work, Frankenstein.

While exploring how to synthesize the elements of Japan, Taiwan, and scientific experimentation, the concept of Manchukuo immediately came to mind. Although there is no direct geographic link to Taiwan, I considered the political landscape of the time: Taiwan was a territory ceded to Japan, yet the Nationalist Government in China still regarded it as part of Chinese territory. Consequently, within that specific political framework, Manchukuo and colonial Taiwan share a historical resonance that allows for a meaningful connection.

## Unit 731 of the Imperial Japanese Army:

Also known as the "Germ Warfare Unit," Unit 731 utilized civilians from mainland China, Manchuria, and Russia as human subjects for biological weapons research during World War II. The subjects included anti-Japanese resistance fighters and suspects held without sufficient evidence for trial in Japanese courts. The unit's official designation was the "Epidemic Prevention and Water Purification Department of the Kwantung Army." Historical records identify three other biological warfare units: "Unit 100," the "Ei" (Sakae) "Unit 1644," and the "Nami" "Unit 8604."

Source: Chiang Shu-yi, "Transporting 'Live Subjects': Discussing Japanese Biological Units via 'Special Transfers,'" Digital Platform for People's Historical Materials, May 21, 2024.

# The Objectification and Othering of Frankenstein's Monster:

In Mary Shelley's *Frankenstein*, the "Creature" created by Victor Frankenstein is abandoned by society immediately upon its birth due to its repulsive appearance. The Creature's transformation into a "monster" stems from an alienation projected by the fear of others: he is deemed a monster precisely because he is "uncanny"—he is not quite human, yet strikingly similar to one. Once labeled as a monster, he is "enmified" by those around him, viewed as an existential threat that must be eliminated. This process of enmification inherently involves objectification; the Creature is stripped of his subjective agency and reduced to a mere personification of "pure evil."

## The Manifestation of Frankenstein in Warfare:

The objectification and enmification of "the monster" in Frankenstein find a dark parallel in the realities of war. During wartime, the use of derogatory terms for other nationalities—such as "guizi" (devils)—serves to strip away the culture and humanity of the "other."

## The Connection Between Unit 731 and Frankenstein:

Both the actors in Unit 731 and the societal masses in Frankenstein frame the life of the "Other" as that of an "enemy." This framing is then used to justify horrific and inhumane acts. In both cases, the victim is reduced to a mere target, stripped of their identity to facilitate cruelty.

## Reflections on the Project:

Throughout this student project, I have been profoundly grateful for the immense creative freedom Professor Donna granted us. Having the space to explore, conceptualize, and execute our ideas was invaluable. While the final result may still have its imperfections, it is truly a "labor of love" from our entire team.

Collaborating with my peers from both Taiwan and Japan has been an incredibly enriching experience.

My understanding of Japanese culture was initially limited, but I recognized that, much like Taiwan, it is a place of profound cultural heritage with a distinct East Asian character. The greatest challenge for me was finding a way to bridge these two cultures while remaining faithful to the original spirit of Frankenstein.

## The Creature:

To me, the figure of Frankenstein's monster represents the ultimate outsider—an isolated being existing on the fringes of society. Cast out at the moment of his inception, he is a soul defined by a profound longing for kinship and a sense of belonging. In our adaptation, I chose to preserve these core traits even as we reimagined his physical form.

Our "monster" is visually striking, no longer forced to hide from the gaze of the world. Yet, he remains fundamentally alone, drifting through the passage of time. He belongs nowhere, and nowhere belongs to him.

"Like a specter burdened by a fated curse, this 'monster' endures."

## The Creature:

I chose to let my "monster" wander across borders and through time. Through the eyes of this solitary phantom, we witness the profound metamorphosis of both Taiwan and Japan. He observes the raw scale of human ambition during wartime—how that ambition corrupts the soul and leads people to accept the unthinkable cruelty of mutual destruction.

Yet, his journey is not defined solely by darkness. He also glimpses the tender moments of human connection, the fleeting happiness of companionship, and the visceral warmth of what we call "home." Throughout his existence, the Creature watches as the cultures of Japan and Taiwan shift, collide, and reshape themselves—a process of cultural "flipping" and reconstruction that we have poured our hearts into depicting in this film.

## "Culture"

This sums up my experience participating in this project. There was a seamless synergy among our team members; we collaborated closely and put forth our greatest effort to ensure the project was the best it could be. Although the Japanese students were a bit shy and somewhat reserved, they were incredibly efficient in their work.

One thing I learned from their way of interacting and conducting themselves is that while they are very direct when offering opinions, they do so in a remarkably gentle manner. This is something I truly admire.

THANK YOU SO MUCH  
FOR LISTENING!