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## Language And Narrative In The Transhumanist Film Ghost In The Shell (2017)

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### Abstract:

Ghost in the Shell, a Hollywood masterpiece of Japanese science fiction, raised the bar for intellectual content in animation and comics. Director Mamoru Oshii presents thought-provoking cinematic souls, philosophical themes, and introspective conflicts that explore the concept of humanity. This production quickly became a cultural phenomenon and then a successful franchise. But the Hollywood adaptation, a live-action production directed by director Rupert Sanders, stripped away the immersive elements and transformed *Ghost in the Shell (2017)* into a pale female version of Robocop. Sanders simplifies the original plot to the point that he treats the audience to be teenagers. The protagonist's deep concepts and identity crisis are here convincingly analysed through the film language enhance the audiences' intellectual involvement. As a result, this 2017 film in it's creative vision explore the futuristic world it depicts on the dynamics between the main characters. Sanders offers a superficial interpretation of the plot especially since the central mystery has become very predictable.

**Keywords:** Hollywood, Transhumanism, Films, Language, narrative.

### INTRODUCTION

Sanders' story generate moments of suspense, and the action scenes are of a transcendent quality. Unlike the original animated film's 85-minute thriller, the Hollywood version has a seemingly interminable two-hour runtime. This work of Rupert Sanders is paradoxically the unlike of what the revolutionary work of Masamune Shirow represents: the living expression of the egocentrism of an aesthete. Among the countless interpretations that can be drawn from a story anchored in the present, this adaptation of *Ghost in the Shell (2017)* offers a spectacle of collected images, an exploration of the cybernetic evolution of the masses and a simplified approach.

Rupert Sanders seeked to push the boundaries of CGI, he values the integration of socio-technical analysis with questions. This concept is very relevant in today's society with futuristic visual representations and numerous augmented reality adaptations. If the goal was to integrate postmodern psychology into a cyberpunk storyline through a handful of characters, it is exactly in line with a movement that discusses the deterioration of human identity or dystopia. *Ghost in the Shell (2017)* goes for discreet action to transform Tokyo into a city of technological crime. However, *Ghost in the Shell (2017)* honours not only the source material but also the iconic elements of 20th century science fiction.

Within the cyberpunk genre, there is a wide catalog of works that look into an almost surprising future. However, few manage to captivate the audience with such complexity as the 1995 animated masterpiece *Ghost in the Shell*, directed by Mamoru Oshii and adapted from the manga by Masamune Shirow. In 2017, director Rupert Sanders, firmly committed to preserving the essence of the original content and successful features, presented the first live-action version of the series, known as "Ghost in the Shell."

Starring Scarlett Johansson the film tells the story of Major Mira Killian, a cyborg whose brain was transplanted into a fully synthetic body. Major is a dedicated member of Section 9, a special forces unit that fights cybercrime in a world where humans, robots and cyborgs coexist and the lines between them are increasingly blurred. The story essentially revolves around Major's struggle to understand her own identity, unravel her mysterious past, and find meaning in her existence as a ghost in a shell. Thompson says "In this new, mediated, cyborg realm of culture, there are no nonhuman animals, or plants, or any other natural forms of intelligence" (Thompson, 2019)

Although the deeper nuances of 'mind' and 'shell' are not explored with the same depth and ambiguity as in the original works, the adaptation emphasizes these concepts through personal struggles by Major. In this context, 'ghost' symbolizes the essence of the soul and consciousness that defines a person as a human, while 'shell' represents the container that houses the ghost. Both inside and outside the original container the ghost remains a flexible and uncertain being. Major's eternal struggle is to find a harmonious balance between her ghost and her shell so that she can fully enjoy her life as a transhumanist cyborg. Here is a dialogue between Major and Kuze

Major: "Who made you?"

Kuze: "What have they told you, that you were the first? The first cerebral salvage? You were born of lessons took from my failure."

Major: "What are you talking about?"

Kuze: "I was conscious while they dismembered my body and discarded me like garbage. I was lying on a table listening to doctors talk about how my mind had not meshed with the shell that they had built. How Project 2571 had failed, and they had to move on.... To you. What a beauty you are. They have improved us so much, since they made me. They thought that we would be a part of their evolution, but they have created us to evolve alone. Beyond them."

Major: "Evolution, that's what you call — killing everyone who made you?" (Sanders, 2017, 0:57:03)

It has long been feared that we are willingly submitting to the domination of machines. The little automatons that populate our daily lives insidiously invade our autonomy and question the heart of our identity. In the context of dystopian science fiction, the desire for omnipotence encompasses this concept in the same way as the amen of the Church: these creations are often beyond the control of their creators. However, cyborgs also serve as a mirror image. When Scarlett Johansson in *Ghost in the Shell* sees the world as an amalgamation of man and machine and says that everyone around her seems connected in some way. Connected to something that is not she herself. So Major was in a dilemma thinking whose cyborg solitude, whose artificial body and mind are trapped in an artificial biocapsule.

Major is the result of a series of experiments conducted by Hanka Robotics, a company that claims to have saved him from a catastrophic accident and saved his life by transferring his consciousness into a synthetic body. Dr. Ouellet (played by Juliette Binoche), one of the scientists on the project, still considers Mira to be human, even though society created her as the Major's weapon, giving her more mobility and less physical vulnerability. Major later becomes an agent of Section 9, a security organization led by Daisuke Aramaki (played by Takeshi Kitano) that fights cybercrime. Batou (played by Pilou Asbæk), another member of the team, is Major's closest confidant and always tries to help him deal with his inner conflicts.

The opening moments of *Ghost in the Shell* are breathtaking, perfectly showcasing the key elements of the film: a fascinating futuristic world full of oddities like the robot geisha; Starring performances from Kitano, Johansson and Asbæk; and masterfully choreographed action scenes. These qualities are maintained throughout the film, as Major's internal struggle is exacerbated by improbable twists and turns. The deep philosophical debates and themes of cyberterrorism that are integral to the 1995 animated version are presented more superficially, with an emphasis on Major's journey of self-discovery. Mark Coeckelbergh comments that "in Japan, there is also an interest in the presence, soul, and ghost of the robot—without negative gothic connotations and more in line with nature religion." (Coeckelbergh, 2017)

The lack of complex depth that characterized the original *Ghost in the Shell* does not disappoint, as the film is essentially a blockbuster that aims to simplify the story for a new audience without underplaying its intelligence. Although Major offers a more mature portrayal, the film is still full of carefully recreated iconic scenes from the animated classic, such as Major's creation and the fight against Spider-Tank. The story raises questions as it highlights twists and turns surrounding the origins of the antagonist Kuze (played by Michael Pitt) and the Major herself, which lack compelling clarity. Like Mira, Kuze is a cyborg, but he carries out cyberattacks out of revenge.

The protagonist 'Major' Scarlett Johansson's storyline doesn't give her much room to shine as herself as she is a hybrid being. Yet we see her dexterity in *Ghost in the Shell (2017)* in the graphics, where the director's attention is clearly visible. The creation of the cyberpunk world is perfectly done and the special effects are impeccable. Brian Ruh says the in *Ghost in the Shell (2017)* the "visual narrative, which is now a global media success, also standardized the structure of a Japanese female hero and a male figure (or figures) who is weaker and more human" (Ruh, 2019)

However, this Hollywood adaptation does not show as did the Japanese productions of the animated saga that goes by the same name. Viewers unfamiliar with *Ghost in the Shell (2017)* will find that gender is irrelevant in this version. Ultimately, an unforgettable sci-fi film that has nothing to offer other than precise visual presentation.

The acting and the excitement surrounding the casting of the oriental character played by Scarlett Johansson contains a little twist, but I won't go into details of it as the character herself also presents a challenge, as she straddles the line between human and machine, resulting in a complex portrayal that Johansson handles deftly. However, it is important to emphasize that it is not possible to completely sympathize with our own character. The character of Juliette Binoche in particular is disturbing and seems out of place but it is a strange casting choice, given a talented actress a role which she might be completely uncomfortable with yet so important to be placed in the technological landscape of a future Tokyo.

People and ratings usually talk of a time when blockbusters blazed the trail for alternative pop cinema, with a mature tone that retained its distinctive character and occasionally ventured into spectacular spectacle, all in the service of a deep story. And despite countless slow-motion scenes trying to emphasize this point, we still hear the same old refrain. Hollywood, within its borders, seems particularly concerned with the ego of the aesthete, which hinders any potential progress.

The color palette, elaborate design of retro-futuristic city centers and Rupert Sanders' obsession with lingering on certain scenes make "*Ghost in the Shell*" his personal playground. The film succeeded in understanding Major's existential

dilemma and in nurturing a technological love when most of the time it is hated. As Rebecca Scott mentions "that the earth is in love with you and when you die and get buried she finally gets to go on your first date." (Scott, 2017). It's worth noting that Scarlett Johansson's flat character is largely due to her stellar performance, a quality that can be extended to the rest of the cast with minimal effort. As Rafael Miranda Huereca speaks in dystopian films "technocracies and transhumanism usually mingle with cyberterrorism, dystopian scenarios, disembodiment or enhanced cyborgs, thus including, if not departing from, cyberpunk premises, then evolving into complex settings." (Huereca, 2010). These elements we find in *Ghost in the Shell* (2017).

Screenwriter William Wheeler's exploration of the concept of identity becomes tangled in the complexities of facing the ambiguity of a distorted sociopolitical message in the midst of alternative realities. Sanders and Wheeler distill the profound search for human identity in a world where racial diversity is in decline and globalization has become the tool of choice for corporations seeking to become half-gods of impersonality. In *Ghost in the Shell*, Sanders blurs the message so much that all we can see is the visual aesthetic and the breathtaking panorama in a world blurred by familiarity. There are indeed commendable choices in the dark corners of genre immersion. Sanders used a recycled narrative template: corporations mistreating innocent citizens, the dark return of survivors, a machine discovering its nature, then a saga. In a film that seeks to be the first to adapt Shirow's terminology to cinematic language, to reflect contemporary social disappointments and to convey a fatalistic message: that the soul counts for little although its importance is for everything. Rupert Sanders appears to have kept the goal to delve into postmodern psychology through a handful of characters in the cyberpunk landscape, to solely align with the movement discussing the degradation of human identity, it calls for a more restrained reliance on action, gunfire, and the transformation of Tokyo into a technological sin city. In the words of Wong Kin Yuen "Ghost in the Shell (2017), and Hong Kong's Cityscape Colonial cities can be viewed as the forerunners of what the contemporary capitalist world city would eventually become." (Yuen, 2000). In *Ghost in the Shell* (2017) we see an era of alternative pop cinema, one with a mature tone that preserved its distinct character while occasionally venturing into grand spectacles, all in service of storytelling with profound substance.

Nevertheless, Hollywood, with its fair share of limitations, appears to be primarily preoccupied with the ego of the aesthete, dampening the potential progress that could have been made. In the story we have Batou, who was Major Kusanagi's companion in the first part of the story. Along with his partner Togusa, Batou investigates a series of murders committed by android prototypes. What begins as a search for a murderer quickly turns into a desperate fight to retain these transhumans' humanity.

The visual presentation is significant in any transhumanist film and here the timing is neatly outlined. It is a time when technological development has succeeded in integrating traditional livelihood giving rise to spectacular sequences. The story reintroduces certain recurring themes, such as the loneliness of the individual, the gradual introduction of technology into human life and the loss of identity.

The language used in the film are short, to the point sentences and spoken in a manner that today's AI would converse. *Ghost in the Shell* (2017) contains pedantic language, but the main character reduces the dramatic effect with sarcasm. Although they seem far-fetched, these expressions fit perfectly with the tone of the film and are neither obvious nor unnecessary. One of the film's strengths, while not an entirely original science fiction concept, is its exploration of society as a colossal information transmission system. This concept is based on information theory, its links with artificial intelligence and its extensions with theoretical physics, all adequately illustrated by the images in the film. Evaluating whether a statement is a lofty cliché or an intriguing concept requires a basic understanding of the subject, something critics often lack. As Yang says "sf meanings become adapted to the language of art cinema." (Yang, 2013). What really sets this film apart from current trends in mainstream science fiction is the depth and rigor with which it explores the concept of artificial intelligence. The film also conveys a sense of nostalgia and tenderness, exploring the longing for lost nature in a futuristic cyberpunk setting and showcasing the atmosphere of modern urban metropolises.

Innocence has a complex and complex plot that goes beyond simple action scenes and delves into a somewhat superficial investigation. The film questions the concept of intelligent life in a world where a humanoid robot is little more than a calculator and a computer-like machine is being capable of reason and emotion. The lines between artificial intelligence and natural intelligence are blurring and all that remains is a thin thread of 'soul', often referred to in cinematic terms as a ghost or 'spirit.' This soul can navigate the digital web and grow without a physical body.

Characters, backgrounds and general atmosphere were cut or omitted, leaving many elements unexplained and preventing full immersion. This enriches and deepens the cinematic experience. Some of the most impressive moments are a pause, an interlude, like in the charming Asian carnival, which we can admire with enthusiasm.

Thus the thought of the film is whether an inanimate object is actually viable. For this reason, robot toys made in the image of a human being, and sometimes treated as such, are deeply disturbing. What really scares people is the confrontation with themselves and the possibility that they are nothing more than a collection of simple mechanisms and perfectly coordinated materials. In other words, this abomination means that almost all of humanity belongs to the Void.

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## THE REALIGNMENT OF TRADITION AND INDIVIDUALITY IN THE TRANSHUMANIST DYSTOPIAN FILM X-MEN: DAYS OF FUTURE PAST

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### Abstract:

X-men: Days of Future Past tells the story of race war, discrimination, extermination, and concentration camps with a voice rare in modern superhero films and with depth that will give young readers food for thought. Bryan Singer very skillfully built a science fiction story on such foundations that he was able to maintain tension until the end and attract the viewer's attention to the horror of humanity's stupidity without falling into nausea or rhetoric. X-men: Days of Future Past is now the benchmark for any author looking to compete in mutant titles focused on the theme of time travel as it has seen countless sequels in crossover and branching incarnations over the decades, both in comics and film media.

**Keywords:** transhumanism, dystopia, films, tradition, mutant

X-Men: Days of Future Past is the story of a decade in which a lot happened but something also went wrong, in which brilliant minds changed the world, in which social networks were also amplified; modern in subtle yet no less sinister ways. The narrative archetype is an archetype about the possibility of changing the future through a journey to the past. Here Singer used the butterfly effect in an ultimate attempt to turn a confusing and perhaps violent plot into an important chapter in Marvel's mutant story.

The film is perfectly high-tech in 3D and CGI, during Magneto's escape from the prison beneath the Pentagon which is definitely the highlight of the movie and a great introduction to a new Marvel spinoff, considering Quicksilver's appearance in the upcoming Avengers. It is in this film that the Marvel Universe diversifies to the point where it is almost impossible to trace its thousands of deviations, but seems willing to tolerate any reaction.

In the film, people find themselves in a "transition period" in which biological evolution must give way to an "advanced humanism" that allows technology to equalize people's rights and happiness, and the answer is transhumanism. The ethical, philosophical and spiritual debate in the film is understood as an alternative to the solutions proposed by the ideology of transhumanism, which has developed in particular in recent decades with the idea of transforming human existence. But the alternative doesn't seem to work and instead transhumanism does in the application of new

generation technologies to physical, psychological and intellectual functions. As Daitch says "Unlike other superheroes, the X-Men aren't entirely separate from us walking-around human drudges, fallible and temporary. We're genetically linked to Jack Kirby and Stan Lee's X-Men (homo superior)" (Daitch, 167-78)

Bryan Singer directs the story without distorting it. An avid fan of comic books and a good student at Claremont's, the American director immediately decided to reshuffle the cards on the table with careful, sometimes very subtle, changes to create an atmosphere. good atmosphere and a solid structure. In the 1980s authors began to embrace both the idea of time travel as a way to recreate the future and the idea of seeing the present through the eyes of a traveler as our decisions cause the apocalypse . Best of all, they don't encounter countless iterations or variations of a theme. Lars Schmeink says "the X-Men can be understood to be part of the biopunk cultural formation, to interrogate posthuman existence, and to confront liquid modern realities" (Schmeink, 179–99). Therefore, Singer chose to contrast Claremont's future present work with an extension of the story that shifts the time scale from arrival to the past to create a wider playing field and recreate an enchanting atmosphere.

### **X-men:**

Days of Future Past changes all the serious twists constantly and sets the story in a vague time period mentioned in the comics but never contextualized, creating an uncanny atmosphere for even seasoned readers of X-Men comics.

The major difference between comics and the film however lies in the choice of narrative axis. At a time when Claremont could afford only to toy with each of his characters and occasionally delve into their personalities and personalities, the casting of young, innocent Kitty Pryde (aka Shadowcat) is a genius move that allows someone special to create a character's function. Singer provides the viewers with an unusual perspective; he has neither the desire nor the time to take risks, preferring to play it safe, and the unifying characteristic of his version is the perfect Wolverine, which has recently been supported very much by the equally perfect Hugh Jackman, who is currently associated with the double effect. The dual roles of Xavier and Magneto were the only true backbone in the film. While James McAvoy and Michael Fassbender have recently brought a spark to the game, no true fan of the mutant theme can forget Patrick Stewart and Ian McKellen in the same role. By playing with time, the director not only mobilized all the available actors but also circumvented the Machiavellian contractual restrictions on Marvel's mutants and gave us a taste of his version of Quicksilver (mainly Pietro Maximoff).

In the dystopian future, in a strange opening of between blaxploitation and modern cyborgs in the form of the invincible Sentinels: in many a-ways, X-Men: Days Future Past is the definitive reboot of a franchise with a disappointing ending viz. X-Men:The Last Stand which survived in the hearts of the audience. Bryan Singer's return as the director of X-Men franchise proves that this job requires the utmost mastering of an increasingly complex series and unifying the fates of the current X-Men and their younger colleagues once again in a matter of realignment. As Harrasser sees it the X-Men movies are one "dealing with one's minority status, one's self-concept, and the societal reaction to alterity. This minority status can be dealt with either by assimilating to the alleged majority or by exercising superiority over it." (Harrasser, 171–200). We see reasonable twists and turns that are allowed for the sake of the broader focus, with narrative ellipses that stand out from the X-Men where Professor Xavier is alive and Magneto has regained his strength to when the entire X-Men fell into a total dystopia. We see in this film an escape from current dystopia to rediscovering old friendships.

The deadly threat of the Sentinels, similar to the ruthless agents of the Matrix, forces mutants to resort to extreme stratagems and allows Singer to untangle the knots of a bizarre plot. In X-Men: Days of Future past we see the most typical dystopian future, dark and sunless which seems to be the weakest stage, given the abundance of sci-fi films and the lack of clearly defined characters. Singer then takes us to the 1970s, where their characterization was so strong that these in the present were a parody of it. The Troubled Decade caused political turmoil. The crux is the mutual distrust

that later led to a war between humans and mutants that occurred in years that were crucial to the fate of humanity. The Nixon years and the end of the War in Vietnam is the foundation of Singer's entire theory.

Globalization has not secularized the world but has favored interreligious dialogue through migratory movements which bring new religions into previously monopolized public spaces. So the debate of transhumanist characters like Magneto and Xavier when they ushered Logan towards the past cannot be claimed to be purely scientific because behind it lies the ethical values, often supported by religious beliefs and traditions since society has always aspired to spiritual curiosity.

However, the encounter with tradition in X-Men days of future past is only one of the problems that the great mutant family must resolve: modern super technology with the old beliefs and old paradigms, without despising the ancients. In the film Dr. Bolivar's cyborgs were not completely overthrown but remade into a most formidable army by inputting modern technological heights. Traditions in this film are reformulated without abandoning the historical roots of ancient wisdom, and a universal ethic that includes many different perspectives from around the world is developed. These shows that "there is a trajectory from the most fanciful and exaggerated dystopia in science fiction films such as the X-Men series" (Thacker, 175-94)

The future development of events in this episode of X-Men largely depend on the ransacking of ethical values with which Xavier's scientists will have to face new challenges such as climate control, superfast healing or supersonic flights to match the predetermined parameters.

This film shows that it is difficult for advanced humans to positively influence the organizers of world governments because it is easier to create an authoritarian pyramid-shaped future in which supreme leaders dictate standards and ethical laws. So the moral criteria with which Professor X must respond to the technological revolution and its possible implementation are among the questions that Stan Lee asks himself in his works.

Imagining the X-Men one cannot miss Wolverine, who in addition to superhuman strength also has the ability to heal. As his abilities make him the only mutant capable of resisting the effects of time travel in this film, a similar reason might be emerging. The Beast, a mutant with superhuman strength combined with superior intelligence can be seen as an exemplary alternative to Wolverine. Another mutant Kitty can become invisible and move through solid objects, making her an important tool in ensuring the survival of her species. She is the one who helps Wolverine travel through time. Her skills will come in handy in helping avoid the pain of being hit by a motorbike. Mystique is a mutant who can take the form of anyone. She changes shape and possesses superhuman agility that, in her time, would have prevented authoritarian prime ministers from undertaking herculean physical and dark economic endeavors. Charles Xavier is undoubtedly the most powerful mind in the world. His telepathic abilities allow him to decode the minds of others, erase memories, and strengthen his will to control his own mind. If nation presidents can control mob riots this way, it will save them a lot of headaches.

Former California Governor Arnold Schwarzenegger fought for years against climate change alongside former US Vice President Al Gore. It would be helpful if they both mastered the power of the storm, which can manipulate time and detect energy. There is also the Iceman, who creates sub-zero temperatures and prevents melting. In the words of Damian Cox and Michael Levine "The mutants are posthuman figures who come to stand for a possible human future —what chance or evolution could deliver us. They work by situating prejudice in a field of real, not psychically projected or imagined, differences." (Cox and Levine, 74-94). Another mutant Sunspot can absorb and transmit solar energy, while Bishop and Havok can absorb and charge energy and have the power of fire. This cooperation would be fully consistent against the threat of global warming. With the ability to bend dimensions, Blink can move people and objects. Teleportation will also help her take vacations and travel more often. What is characteristic of Toad is that he uses toxic language, of which politicians have been accused. Warpath is the last warrior of the group with his speed, agility and durability.

Therefore transhumanism provides solutions from a purely technological point of view but technological progress must be used in a way that contributes to solving problems rather than



alienating people or ideas, as is the case of Dr. Bolivar Trask in the film whose idea Logan tries so desperately to overthrow.

For this, the new utopia -sustainable places within dystopia- of the 21st century can be summed up as the idea of liberating man from the rules of biological evolution. But this objective is paradoxical because it could lead to a world in which people lost their freedom and were forced into slavery through extreme control that is precisely based on technology. X-Men days of future past therefore shows us a more classic method: democracy and internal empowerment, in which the different individual powers and capabilities have a lot to say. So if we want to build an advanced, dignified, free and happy technological society the answer in this film is to base on transhumanism. It is here we see that genetic manipulation is necessary to cope with the technological advancements.

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TWO-DAY INTERNATIONAL SEMINAR  
ON

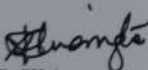



**EDUCATION, EQUALITY AND EMPOWERMENT:  
TRANSFORMING WOMEN IN THE 21<sup>ST</sup> CENTURY**


Organised by  
Centre for Women's Studies, Bodoland University &  
Department of English, Bengtol College, Bengtol  
Date: 9<sup>th</sup> & 10<sup>th</sup> November, 2023

**CERTIFICATE**

*This is to certify that Dr./Mr./Ms..... Dwitun..... Basumatary,.....  
Research Scholar..... of Bodoland University..... has  
participated/ chaired a session/ presented a paper on the topic .... Gender... evenhandedness....  
in... Mad. Max : Fury Road.....  
at the International Seminar on Education, Equality and Empowerment: Transforming Women in the  
21<sup>st</sup> Century at Bodoland University held on 9<sup>th</sup> & 10<sup>th</sup> November, 2023.*

  
Dr. Z. Khiangte  
Coordinator  
CWS, Bodoland University

  
Dr. R. K. Narzary  
Principal  
Bengtol College

  
Dr. Manab Medhi  
Convenor  
Seminar Organising Committee



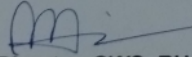
**ONE DAY NATIONAL SEMINAR  
ON  
REPRESENTATIONS OF WOMEN AND DISCOURSES ON WOMEN'S RIGHTS**

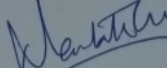
**Organisers:  
Centre for Women's Studies, Bodoland University &  
Department of English, Bengtol College, Bengtol**


**Date: 26<sup>th</sup> November, 2022**

**CERTIFICATE**

This is to certify that Dr./Mr/Ms. *Quintin Basumatary Asst. Prof.*  
..... of *B.N. College, Dhubri* ..... has participated / delivered  
an invited lecture / Presented a paper on the topic..... *The Women in Cyberspace*  
..... in *Dystopian Films*.....  
..... at the National Seminar on Representations of Women  
and Discourses on Women's Rights at Bodoland University on 26<sup>th</sup> November, 2022.

  
Director, CWS, BU

  
Convener

  
Coordinator



## NATIONAL SEMINAR

ON



### MARXISM, FEMINISM AND ECOCRITICISM: THEORETICAL PERSPECTIVE IN BODO LITERATURE

*Organized by*

Dept. of Bodo, Bodoland University

In collaboration with Dept. of Bodo, Kokrajhar Govt. College, Kokrajhar

On 18<sup>th</sup> November 2021

**CERTIFICATE OF PARTICIPATION**

*This is to certify that **Dwitun Basumatary, Research Scholar, Bodoland University/ Asst. Professor** of **BN College, Dhubri** has participated in the National Seminar held on 18<sup>th</sup> November 2021 in the Department of Bodo, Bodoland University in collaboration with Department of Bodo, Kokrajhar Govt. College, Kokrajhar, BTR, Assam, India and presented a paper titled **Transhumanism in the film *Blade Runner***.*

(Prof. Laishram Ladu Singh)  
Vice-Chancellor  
Bodoland University

(Prof. Indira Boro)  
HOD, Dept. of Bodo & Dean,  
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