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Movie Analysis: Lucy

Over the decades, the human knowledge has grown significantly, owing to the persistent evolution of cultural, social and economic constructs. People’s conceptions of both artificial and natural worlds have grown, and scientific discoveries and innovations have become the hallmark of the modern society (Chang). The cinematic world has positively responded to these evolutionary aspects, characterized development of movies based on the scientific themes and concepts to speculate the effect of the increased human knowledge in future interaction with the artificial world. The today’s science fiction blockbuster movies portray themes whose applicability in the real world is quite questionable. A clear focus on *Lucy*, a EuropaCorp production, directed by Luc Besson and featuring Morgan Freeman (movie character as Professor Norman) and Scarlett Jonathan (movie character as Lucy) as protagonists in the scientific exploration clearly show the a new level in science fiction movies (Shontell). In essence, movie analysts and consistent fans would have more than a few words about this film. In this sense, this essay critically analyzes the *Lucy* movie, by evaluating its thematic and conceptual articulation of science and action based on the film’s plot and screenplay, and backed by arguments from credible literature.

*Lucy* is a thrilling film that presents a college student, Lucy, who lands in a horrific human trafficking and drug cartel situation. The young lady suffers permanent brain damage as a result of a laboratory drug that she ingests during her captivity and which alters her normal body functioning. The rapid biological restructuring after the drug tempers with Lucy’s biological makeup, elevating her brain’s use to more than 10% (Hoffman). Norman, the neuroscience professor, can conceptualize and capture her superhuman brain component for application in the real world. Unfortunately, Lucy has limited time to live as her life is jeopardized by villains in the process.

This movie leaves the audience spell-bound. The movie actors are superb, and the French producers deserve an applaud for the patronization scientific themes and concepts amid an American based action movie. Nevertheless, it is observable that a better percentage of the movie application of scientific concepts is inaccurate or misleading. This is supported by Chang who suggests that 60% of *Lucy’s* science fiction lacks scientific etiology and misguides the audience irrespective of the entertainment purpose that it is made to serve. This is well exemplified by the intestinal surgery scenes and the purported kinesiology-brain reactions when fighting. In these scenes, a substantial number of the scientific aspects have been mistakenly widely overlooked.

On a different note, *Lucy* can be perceived as a conglomeration of numerous myths of secular thoughts, an aspect that makes the film highly instructive. In essence, while materialists, atheists, and secularists lambaste individuals with religious presumptions, they are amazingly unaware their own religious conjectures. Owing to this, *Lucy* portrays a great example of a film that integrates all the myths of modernity in a plot that showcases how divorced and preposterous the secular mythology is, from the reality. From an analytical perspective, a purposeless chaotic universe theme, an immanent feminist exemplification, and neo-Darwinian theory have been coalesced to form one superhuman; Lucy.

Mind control is another essential theme that has been widely developed in *Lucy*. To expound on this, Lucy undergoes diverse life-changing conditions, such as kidnapping, drug use, and accidental overdose. All these aspects are conjoined and sequentially lead to her superhuman brain development that activates via advanced nootropic, thereby transforming her into a 'cold blood' assassin (Shontell). In essence, though the main focus of the film is the technological advancement and evolution of humanity, the aspect of mind control cannot be overlooked. In this film, Besson clearly presents the main objective of super soldier programming and artificial intelligence that has seen increased prevalence in the movie industry, with various blockbuster movies exploiting imaginable possibilities in the evolution of mankind and technology to show the perfection of humankind through mind control. *Lucy* tries to pass the occult message that the experiments and tests done on the humans are for greater good and are made to prepare the humans for the future (Brooks). As observed in this film, human experimentation propels the human evolutionary ascent in an effort to create highly rational beings, thereby making it necessary to continue the covert bioengineering and manipulations of human mind and body.

Towards the end of the movie, *Lucy* connects herself with a super computer and compresses into a flash drive that ends up with Norman. Just as in *The Fifth Element* that features Bruce Willis, it is observable that the quintessence only works with a worthy male counterpart who seem to understand the complexity of the supernormal beings and how to harness their super abilities. In *Lucy*, Norman, the gnostic neurosurgeon emerges to be this bioengineering genius who understands the predicaments and functioning of supernormal beings. Analytically, *Lucy* is a precise example of eschatology and humanist technology combination (Shontell). The entire film is based on crucial alchemical, occult and Marxist argument that progress is achieved via inversion of hierarchy and order. Women are generally perceived to be ultimately rational; chaos creates order and finitude directly or indirectly creates infinity.

A critical analysis of the screenplay and the main characters indicates that the film presents a puzzle that the movie director has only partially solved. Besson does not introduce and develop any substantial romantic subplot in the film, an aspect that makes it lack some appealingness to the targeted audience in the contemporary society (Hoffman). The film leaves the audience hanging on various romantic encounters. For instance, though the cop chef in the movie seems totally besotted with *Lucy*, they both have little time for any meaningful thing, as the cop is preoccupied with the Korean gangsters while *Lucy* is extremely intelligent. This creates a gap between the two.

From a philosophical perspective, *Lucy* is an allegorical film that celebrates and upholds Luciferianism; the philosophy of the elite (Chang). At a glance, the movie’s name and the main characters point towards the Luciferianism basis of the film. A brief research shows that “Lucifer” and “Lucy” are derived from the word “Lux,” a Latin name that means light. According to Brooks, in Latin Lucifer means “light bringer,” and is believed by the Luciferians to bring light, in terms of divine knowledge to the human beings after God cast him out of heaven.

From a Luciferian perspective, Lucifer is believed to be a “savior” who gives mankind the required knowledge to rise to divinity. In the movie context, *Lucy* is envisioned as Lucifer as in one way or the other, the increase in her brain capacity makes her to be in possession of the required knowledge for one to be a “god” (Brooks). However, despite the immense orientation of the film on the Luciferian philosophies regarding transhumanism and occult elitism, various scenes of the film are characterized by an odd mix of action and pseudo-science. Such an aspect has aroused widespread criticism on the movie portrayal of transhumanism and the concept of superhuman with regard to artificial intelligence and mind control.

Numerous scholars have refuted some scientific expressions and presumption made in the movie, and which are believed to be highly misguiding. As per the movie, the humans presently use less than 10% of their brain. Waked believes that this is assertion scientifically wrong because humans are capable of using more than 10% of their brain, though 90% of the brain's mass remains questionable. However despite this acclaimed misrepresentation of scientific facts, various scenes in the film are strangely moving. Owing to her transhuman traits, Lucy can perceive things that are beyond human recognition, ranging from mortality to physical and mental health problems. By portraying as a neurosurgeon professor with a specialization in the untapped human mind capabilities, Norman manages to play this role with a dignified and solemn gravitas (Waked).

Finally, according to Collin, the stylistic analysis and scene development of *Lucy* indicates that Besson borrows a wide array of motifs and ideas from countless movies in the 21st century. For instance, when *Lucy* pins one of the gangster bosses to a chair by use of a blade, this seems to be borrowed from the Park Chan-wook and Takashi Miike’s extreme *Asian Thrillers*. Further, the various lyrical and metaphysical scenes evoke the thoughts of movies such as *The Tree of Life* by Malick. The outrageously silly cinematic presentations such as the car chase via Paris, whereby *Lucy* speeds like a rogue driver seems to be borrowed from Besson’s earlier movies.

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