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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. 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. 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 the 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%. Norman, the neuroscience professor, can conceptualize and capture her superhuman brain component for application in the real world. Unfortunately, Scarlet 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 it is made to serve. This is well exemplified by the intestinal surgery scenes to the purported kinesiology-brain reactions when fighting. In these scenes, a substantial number of the scientific aspects are mistakenly widely overlooked.

On a different note, *Lucy* can be perceived as a conglomeration of numerous myths of secular thoughts, an aspect that makes it highly instructive. In essence, while materialists, atheists, and secularists lambaste individuals with religious presumptions, they are amazingly unaware their 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 used 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. In essence, through 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 made to prepare the humans for the future. As observed from this film, human experimenting 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. 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.