

MISSION POSSIBLE: CREATING A SPECTACLE WITH A REPETITION OF THE SAME FORMULA

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Abstract: A motion picture is one of the most popular spectacles people enjoy for various reasons, among others for entertainment. A film titled “Mission: Impossible” is one of the all-time most watched movies globally, since the first series was created in 1996. In the year 2023 it has come to the 7th series, and what has been released was only the first part, leaving its fans anxiously waiting for the end of the story. Many people would say there is nothing new in each of the series; the script writer applies the same “formula” to attract audience, however the series never fail to generate a lot of revenue, with the last rendition already be very popular and recorded as one of the box-office only within the first two days of its showing. In the era where spectacles are the pinnacle of day-to-day life for almost everyone, this research is going to investigate audience reception of the film “Mission: Impossible -Dead Reckoning Part One” in terms of the components of a spectacle, applying the concept of *The Society of Spectacle* by Debord (1967) which stated that a spectacle is built by utilizing “The Star, the Agent of Spectacle, False Choice / Pseudo needs and Détournement. The research focuses on the *détournement* by analyzing audience comments posted on a social media platform, investigating the reasons they love and hate the film, and the result will reveal how (un) successful the *détournements* are applied.

Keywords: mission: impossible; spectacles; the society of spectacles; *détournement*; reception studies

Introduction

In the era of spectacles, motion pictures or movies or films – those terms are used interchangeably in this paper- hold a prominent role in society as one of the media of entertainment, despite the emergence and growth of home entertainment such as Netflix and other streaming applications that people can enjoy in their domestic / private sphere. In the USA, film industry has long been one of the biggest contributors to their economic growth, besides playing a significant role of shaping American culture that eventually could influence the global culture

due to its hegemony. Despite the growing popularity of streaming channels such as Amazon prime, HBO, or others, Hollywood is still the number one film industry in the world with its domestic box office revenue reaching \$7.37 billion in the year 2022 (Zane, 2023, par. 2). Before COVID pandemic engulfed the world, Hollywood film industry contributed \$504 billion to the US GDP (Zane, 2023, par. 4), while globally film industry also contributed a significant amount to the world economy, in the amount of \$31.8 billion in 2010 (Pangarker & Smit, 2013, p. 47). The number increased when the film industry generated an estimated revenue of al-

most \$43 billion in 2017 (Robb in Joseph, 2019). proving the significance of the film industry in the world economy.

In the past, film producers or studios used their intuition or following a set formula or plan that has been proven to be successful (Schlesinger in Joseph, 2019) regarding the genre of movies that will be a box office, but now they utilize analytics in movies by identifying useful patterns in the data to achieve economic gain (Schlesinger in Joseph, 2019). To understand audience preference, IBM partnered with movie studios (“Big Data and Hollywood: A Love Story” in Joseph (2019), to collect data on studios, actors, budget, audience sentiment to understand audience reception and reaction toward a movie, so that they can address a specific target demography and thus create suitable marketing campaigns to produce movies that will become box office.

Even though film industry would always try to create innovation or new ideas to the films they produce, it in fact remains faithful to the same formula if they want to create box office films, which are usually science fiction, action, espionage, superheroes and drama as reflected in the movies that are included in the box office for the years of 2021, 2022, and 2023 (IMDb Pro, 2021, 2022, 2023). King (2000) mentions 2 (two) reasons that a Hollywood film can be very popular; the spectacular qualities of the audio-visual experience and the narrative of it; the first element of success is spectacles a movie creates, while the second means the narrative remains equally important to attract audience to return to cinema.

Besides having an impact on the economy, movies also play important roles in terms of culture, because it can penetrate public spheres, so that it is used to convey various messages and agenda, such as propaganda that has allowed Hollywood movies to establish global cultural imperi-

alism (Maisuwong, 2012). Chen (2023, p. 839) stated that film is a part of culture; on one hand it has the ability to shape popular culture, and on the other reflects the ideology and beliefs of the society which implies that what happens in the society is then adopted to movies, and therefore movies are reflections of what happens in the society, or vice versa, or as Debord mentions a spectacle,” ... is both the result and the project of the dominant mode of production. It is not a mere decoration added to the real world. It is the very heart of this real society’s unreality. In all of its particular manifestations — news, propaganda, advertising, entertainment — the spectacle represents the dominant model of life (2014, p.3), therefore a spectacle is not a mere collection of images, rather it shows a social relation between people; people can learn what happens in a society by watching and understanding the popular films.

This research is conducted toward a box office film titled the “Mission: Impossible -Dead Reckoning Part One” using the concept of The Society of the Spectacle formulated by (Debord (2014), in which he stated that a spectacle is comprised of four components which are The Star, The Agent, False Choice and *Détournement*. However, the focus of the research is the application of *Détournement* as a formula for a successful film adopted by the producers to attract audiences, and this concept will be elaborated in the methodology part. Therefore, the remarks of the producers are presented and elaborated to be then corresponded to the responses of the audiences to find out the reasons whether they like or dislike the film, and whether they agree, disagree or are ambivalent with the intention of the producers, thus showing a dominant-hegemonic, oppositional or negotiated positions.

Literature Studies

Maisuwong (2012) analyzed the impact of American films in terms of cultural imperialism, which is a domination of a more recognized culture over other cultures, or a soft means of colonization, by analyzing 30 Hollywood movies produced between the years of 2001-2010, and each won international awards. The analysis focused on the critical cultural values and political messages that each film tries to communicate under the bases of freedom of expression; nationalism; sexuality; language; lifestyle; value; and ideology. S/he showed that the expected cultural impacts to the audiences are related to language; lifestyle; value; and ideology, and then summed up that each movie contains some or all of these cultural aspects as those are the most obvious culture that Hollywood movies show.

Pangarker & Smit (2013) conducted investigated the key factors that make a film box-office and revealed that the cost of the film production, releases by major studios, award nominations obtained and sequels to successful films as the key to achieve global box office revenue. On the other hand, the result also shows that in the global context, the film genre, the release date around holidays and positive critical reviews do not have significant role as factors that make a film successful in attracting audience.

In the era of advanced digital technology, the film industry also leverages the application of technology, as Wu (2022) in his study reveals that films can attract more audience - thus more popular- when they utilize the work of digital virtual technology; digital technology now plays a key part in the success of a film. Another study by Ndalianis (2000) also emphasizes the digital technology used in films and introduces a term "kinetic frenzy", she experienced when watching "The Matrix" comparing it to being in a theme

park ride such as Universal Studios and she argued that it epitomizes the trend of effects used in film industry by embracing digital technology to present sensations similar in an amusement park and that velocity in films will continue to be a factor of making a blockbuster. This means that the audience are entertained both by the visual and the kinesthetic feeling that makes them feel like being in a different space beyond their reality.

Thus, the previous research concludes that in the past factors that make a film a box office are more those elements inherent in the films, which are critical cultural values and political messages, film production cost, releases by major studios, award nominations obtained and sequels. While in the recent era with the progress of technology, the use of digital (visual) technology is a big driving factor that makes people go to movies and watch it, and they can even feel like being transported to a different realm while watching it.

There are a few research conducted using "Mission: Impossible" films as the corpus, but none of those use the perspective of The Society of the Spectacles formulated by Debord (2014). Mulhall (2006) studied the philosophical questions of human identity, integrity, and embodiment, leading to undismissible questions about what it is to be human in the first 2 series of "Mission : Impossible" films at the level of content and form, resulting in a conclusion that the 2 (two) protagonist in the films show genuine humanity, by allowing themselves to get lost in crowds in a park avoiding the bad people who would force them to take the roles of monstrous force threatening human existence. In the end, the hero who saves the world is nothing more nothing less than a human being.

Meanwhile, Broodryk (2024) studied the tensions between digital and analogue

technology applied in the whole series of the films, from the 1st until 7th part produced between the timeline of 1996 – 2023. He claimed that the masks used by characters in the films reflect ...” an identity technology that qualifies the persona as potentially deceptive and duplicitous as it relies on a convincing presentation of a character’s self that does not accurately reflect the interiority of this character.”. He concluded that the use of the mask shows ... “seamless technology, which evokes further reflections on photorealism and deepfakes. Additionally, digital comes to denote ‘dead’, and the digital mask of especially the later Mission: Impossible films – identifiable by its skeuomorphic qualities – challenges the continued existence of the analogue (organic face) as mask and related appearance replication technologies come to replace human faces and bodies entirely.”

There are 2 (two) other studies on “Mission: Impossible” films taking the angle of celebrity studies. First, O’Donnell (2016) focused her study on the conflation of Cruise’s on-screen and off-screen persona that can guarantee the audience’s satisfaction and the threatened erosion of the star’s cultural currency if aspects outside films or in her words “extra-filmic iterations” are not properly managed. The idea captures the duality of an image between film texts and all extra-textual representations of the star in wider celebrity culture. As the result, she stated that similar to other successful and popular Hollywood actors, Tom Cruise’ screen image shows unique alignment of characteristics, such as boyish vulnerability juxtaposed with exhibitionist masculinity. This makes him the ideal movie star, as his image shows his authenticity and sincerity, qualities which are important as his capital of being a star. The second research on celebrity culture is from Purse in Yu & Austin, (2017) who reveals how similarities and differences across star bodies, roles and narratives

show a cycle of intense cultural negotiation over the lived experience of the ageing male body in the film. The conclusion of the research stated that Tom Cruise might represent a productive anomaly in this context as he emanates an image of his performance-in-motion of a range of ageing male action stars, yet he can show himself to be an “ever-young” star.

The current research is conducted on the film titled “Mission: Impossible – Dead Reckoning Part One” that was produced in 2020 and was released in July 2023, and became the 8th most successful in terms of revenue or box office category in the amount of \$567,535,388 (IMDb Pro, 2023) . The fact that this is already the 7th series of the film, but it can successfully gather profit is the reason of the research being conducted; to understand the reasons why some audience love it or hate it and based on that to reveal their perspective toward the film.

Objectives of The Research

This research is aimed at answering the following questions:

1. What are the reasons that the audience love or hate the film “Mission: Impossible -Dead Reckoning Part One,” in terms of the application of *détournement* as a “formula” of producing box office films?
2. How do the audience respond after watching “Mission: Impossible -Dead Reckoning Part One” film under the framework of audience reception using Stuart Hall’s “Encoding-Decoding” model of communication theory?

Methodology

The research design utilized is a qualitative methodology that uses content analysis approach in analyzing audience

reception of the film “Mission: Impossible -Dead Reckoning Part One” found on its official trailer of the film posted on <https://www.youtube.com/watch?v=avz-o6PDqDbM>. A purposive sampling technique was done by taking the first 10 relevant postings in the comment column, which contains reasons whether they love or dislike the film, either explicitly or implicitly. There are no other criteria used in selecting than the response must show some liking or disliking toward the film, and therefore there are a few comments not selected because those did not reflect reasons why they like/ dislike it but mere expressions of admiration toward the film making it irrelevant to the research questions.

Cultural studies focus on people’s experience that stems from the circumstances surrounding them, as Couldry (2000) argued that it puts an emphasis on individual perspective or how individual story works, because “Thinking about the individual’s relation to culture means thinking about the process of individuation – that is how we each became ‘individuals.’” In other words, this study analyzes individual perspective, thus the number of respondents does not decide the accuracy of the results, nor does this study try to generalize something as the result. Therefore, the first 10 (ten) relevant responses were selected as data sources, to reveal their decoding of the message of the film, to achieve the objective of the research. The responses are available on and taken from the trailer video of the film, broadcasted by the producer, as it is the official channel of its advertisement before the film was released. By using the official site, it is hoped that the accuracy and validity of the trailer is assured, as the trailer also contained the explanation from the producer in making the film, an important information to decide whether responses are in a dominant, negotiation or oppositional positions.

Bengtsson (2016, p. 8, quoting Berel-

son, 1952) defines content analysis as “a research technique for the objective, systematic and quantitative description of the manifest content of communication”, and “(it) provides a systematic and objective means to make valid inferences from verbal, visual, or written data in order to describe and quantify specific phenomena”. In this research, content analysis is applied to categorize whether an audience likes the film or not, then identify the reasons of dis/liking it. The words identified become codes that will be categorized into positive and negative responses and the reason they give such response, and which elements of spectacles in the movie they focus on. Besides that, the codes will also be used to reveal the audience positions in decoding the message they receive, whether in a dominant hegemonic position, the negotiated and the oppositional position toward the message of the film based on Hall’s “Encoding-Decoding” model of communication (in Durham & Kellner, 2006, pp. 171 - 173), stating that when a message, in this case it is a film, is sent or encoded, the audience will then decode it with the result that the encoded meaning may not always be the same as the encoded meaning from the sender.

Having various backgrounds and context, the audience will give meaning influenced by their ideals and perspective / position. There are three positions when an audience decodes the meaning within cultural text: dominant-hegemonic position, the negotiated position, and the oppositional position.

When an audience is in a dominant-hegemonic position, they will fully agree with the encoded meaning; there is little misunderstanding and miscommunication, as both the sender and receiver of the message work under the same rule set, assumptions, and cultural biases. This position enables an ideal transmission of messages or ideas where it is completely understood, despite some minor frictions

that potentially be caused by class and power relation issues where one party is of the elite group who decides the rules, and the other party must fully adopt it. When an audience can decode the message under the context of the dominant cultural and societal view, but they do not necessarily abide by the hegemonic perspective and rules while familiar with it so that they can decode it adequately, this audience is now within the realm of negotiated position. The last category is when an audience allows their own beliefs and perspective to interfere with the decoding process and thus defies the intended meaning from the sender and instead find another meaning, this audience shows an oppositional position (Hall, 1993 in Durham & Kellner, 2006, pp. 171 - 173).

Aspectacle has 4 (four) elements, which are The Star, The agent, False Choice and *Détournement* (Debord, 2014). The Star is the main element, being a representation of living human beings, and The Star is a famous individual or a celebrity that however does not have freedom to conduct their life activities which implies that while in a spectacle they will act according to a script decided by producers. Meanwhile, The Agent is a common individual that can perform as a certain role assigned that is a different personality from their day-to-day life very well and therefore captivate the audience; an agent will be The Star after assigned with a certain task or role. To attract audiences, producers of spectacles will provide False Choice to make audience feel as if they have various options, while actually they are just a diversity of the same spectacle. And finally, the last element in creating “new” spectacles is a *Détournement*; “the tautological character of the spectacle stems from the fact that its means and ends are identical.” A producer of a spectacle will make use of something the audience is already familiar with, taken from its original context and develop it freely, as there is no rigid code of how to re-use the fragment. Morgan &

Purje (2016) explain further how *détournement* propagated by Debord plays its role in creating a spectacle as follows: *Détournement as a means of interrupting the fabric of the everyday – whether it be repurposing old film reels, subverting iconic images or slogans, or devising literature inspired by the works of other writers. The act of détournement imbues revered and historicized works of art and literature with new life, thereby overcoming their congealment at the hands of the spectacle.*

In order to create a successful and memorable spectacle, the producer of it needs to use a *détournement* that will make it familiar to audience; a *détournement* is a method of reiterating something, usually by taking advantage of something people are already familiar with, either something historical, or already famous, in this case the spectacular actions already implemented in the previous series of “Mission: Impossible” that have captivated its spectators. Therefore, a content analysis is used to dissect the responses to reveal whether *détournement* made the audience dislike the film.

Result

Responses selected are those that reflect some position when receiving the encoded message, instead of only stating a response such as...” can wait for part 2, best movie of the year” that does not reveal which part of the spectacle in the film attracts them the most, or other irrelevant comments. The 10 responses are:

Table 1. Selected Audience Response

R 1.	@FutureFrostOps Dirt Bikes, Aircraft, and a Mission. This looks awesome!
R 2	@PhillDrakeEntertainment We need to protect this man at all

	costs. He's a national treasure for AAA titles, 61 and still rocking out like he's in 30's. No green screens, huge studios, just pure action sequences on the ground on massive panoramic places...Respect!
R3	@OoTPCAPT Tom is 61 years-old. The fact that he does these dangerous movies for our pleasure is INCREDIBLE. Tom if you're reading this (which you probably aren't reading this because you're busy making great films, but if you are), I have been a fan and a supporter of Mission: Impossible since, the first movie came out in '96(even though I wasn't born yet). Keep doing what you're doing. On behalf of the fandom, we greatly respect, love and admire you and your work. Keep at it.
R4	@sergio.kc135 This movie is an absolute blast, start to finish. Fallout is still my favorite entry in the franchise, but Dead Reckoning right behind it. Luckily I didn't watch this trailer before watching the movie, because the train scene is so awesome and that zero-G moment literally took my breath away. I wish Part 2 is the last Mission to feature Ethan in the leading role. I hope it provides the epic conclusion to the Ethan Era the character deserves.
R5	@michaelwilliams949 Saw this yesterday with my dad at Imax as a gift for his birthday. This movie is worth every penny! The storyline, narrative, filmmaking and visual are fantastic. I have to say this was incredibly brave to do and without giving anything away, this trailer does a brilliant job at keeping it all secretive without spoiling it. It's a type of movie that requires a lot of attention and listening. The script writing is done very cleverly and actually gets away with what they are tackling. The stunts with the music is truly an experience worth having. It does feel different to the past few movies, and I would liken it to feeling more closely related to MI3, but the

	comedy saves it from getting overwhelming.
R6	@timmorrell9828 Tom Cruise is one of the last movie stars alive and probably the most dedicated actor to his craft ever. People can method act and a lot of times it creates amazing art but to still be putting your life on the line on purpose to wow the masses and to preserve authenticity is truly legendary . In a world filled with woke propaganda and green screens shoved into our faces , this dude is the driving force in just making awesome movies and maintaining what they are meant to be and that is an entertaining escape from reality . Seeing this tomorrow and I couldn't be more hyped
R7	@whoownswhat5316 I love how Mr. Cruise created a franchise that is so similar to James Bond but so unique that it stands out on its own and has grown into a masterpiece. Way to go, Tom!
R8	@user-kp5kn2jh5e Just watched this movie first day first show in 4DX. What an experience! The action sequences were fantastic. Especially that narrow alley hand to hand combat scene and ending train sequence. Loved esai morales' performance. Can't wait for part 2.
R9	@manuyogaandworkouts Mission Impossible, wow! This movie was absolutely mind-blowing! The plot was gripping and full of surprising twists that kept me hooked from start to finish. The ideas were incredibly creative, and I found myself eagerly anticipating each action-packed scene and thrilling moment. The action sequences were spectacularly staged, leaving my heart racing with excitement. Tom Cruise delivered an impressive performance as the lead, bringing the characters to life in a remarkable way. His stunts were mind-blowing,

	and it was evident that he went above and beyond to provide the audience with an unforgettable experience. The chemistry between the actors was palpable, and the ensemble complemented each other perfectly, making the story even more compelling. The dialogues were witty and clever, adding depth to the characters. The filmmakers clearly put a lot of love into the details, creating stunning visual effects that immersed me in the world of the film. The set designs and cinematography were fantastic, making me feel like I was transported to an entirely new reality. All in all, "Mission Impossible" was an action entertainment masterpiece that exceeded my expectations. I can't wait to see the second installment and experience even more of this thrilling adventure!
R10	@pardeepsingh_yh4ne Just watched it. Nobody works harder to entertain their fans than Tom. Massive respect

Discussion

The research identified some keywords to reveal which elements that attracted the audience and at the same time reflecting their position; whether they are in agreement with the purpose of the producer in making the film, in a negotiation, or in an opposition. Consequently, there are 2 (two) categories; one on the elements of a spectacle – in this case the film, that made the audience dis/like it, and their position on receiving the film.

The Producer's Aims & Audience Comments

To understand the intention of the pro-

ducer, some data was collected from the video of the making of the film available on the link:<https://www.youtube.com/watch?v=-lsFs2615gw>, in which the actor who happens to be one of the producers, Tom Cruise explained how the team made efforts to create a special spectacle by trying various actions that took carefully preparation by stating that:

This is far and away the most dangerous thing we've ever attempted, we've been working on these for years. We're going to shoot in Norway & it'll be a motorcycle jump off a cliff into a BASE jump. Wanted to do it since I was a little kid, It all comes to 1 thing: the audience (minute 0:04 – 0:24)

which clarifies their intention to entertain the audience, so that they prepare very dangerous actions carefully and seriously to be a spectacle. The producers are fully committed in making the film attractive by providing new level of intensity, so that the practice they did was done meticulously and it was emphasized by Cruise when they were practicing for the motorbike jump, they must know how to do it well and correctly, by saying, "That's what we say to each other: Don't be careful. Be Competent. Be Competent" (minute 0:49). They were willing to take risks in preparing spectacles to entertain the audience. The serious preparation was also demonstrated by performing various learning and practicing in terms of skydiving, BASE jumping, and tracking, as stated by one of the coaches of The Star, who did very intensive training and practicing to ... "Getting confident in motocross, so he's comfortably jumping 70, 80-foot tabletop", and the trainings involved 30 jumps a day, more than 500 skydives, and over 13,000 motocross jumps. (minutes 02:24 – 02:40)

Besides relying on advanced individual performers', in this case The Star's,

skills, the team also leveraged the advancement of digital technology, as in ... “The other (challenge) is putting a camera in a place ... Finding the right lens, the right platform, the right medium. Even 2 years ago, the cameras didn’t exist that would allow us to do what we’re trying to do today.” (minutes 02:06 - 02:20) They also attached a GPS chip on The Star’s back to record the heights of the jumps, to get the precise direction, ground speed and wind direction. The use of technology is nothing new in movie making, but they add and change the technique, exemplifying the application of *détournement*; a fragment of a familiar part in a movie making process but adding some new elements to create new sensations for the audience. The producer-cum- The Star in the video emphasized again how the spectacle was created for the contentment of the audience by saying, “how do we involve the audience? I just want to give them that thrill? You train and drill every little aspect over and over and over and over again.” (minutes 02:28 – 02: 32). The film was made and intended to be a spectacle that will entertain the audience by utilizing the latest technology and highest capabilities of The Star.

Based on the analysis there are 2 (two) categories; one on how the spectacle is created -implementing *détournement* and the other on The Star. Mainly, the responses that focus on the spectacle’s element emphasize the use of advanced (digital) technology in the making of the movie, hence reflecting the impacts of applying *détournement*. As Debord argued that to create a spectacle, some fragment of previous bigger picture is taken, modified and added with some spectacularity to create a new spectacle. The use of technology is not new to the sequels of Mission Impossible, but they keep improving and be up to date with the latest technology, and in “Mission: Impossible -Dead Reckoning Part One” the enemy is a sentient artificial intelligence, which does not exist

at present time, and according to Wachter (in (Russon, 2023) there is currently neither the scientific evidence of having a pathway to create such sentient AI, not even any evidence that sub pathways can be created. So, as a part of *détournement*, the producer of the film modifies the use of technology to be more spectacular by creating an AI with a capacity to feel or perceive like human beings. It is not the only part of modifying advanced technology that currently does not exist, as the film also shows people with the ability to hack facial recognition and augmented-reality glasses which are usually present in airports, besides an ability to adapt CCTV footage to change people’s faces and voices, that according to Kankaala (in Russon, 2023) is not foreseeable to exist nowadays due to very complex computational resources required. Many technological advancements shown in the movie are not real in the current time, but they are very crucial *détournement* to make a movie a successful spectacle, as reflected in the responses.

Responses Reflecting *Détournement* Factor

The responses mostly mention the spectacles created by utilizing technology as reasons why they like the film, such as those stated by R1, R4, R 8 & R9 regarding the equipment used, which are: “Dirt Bikes, Aircraft, the train scene, zero-G moment,” ...”action sequences were fantastic.” R1 mentions the use of “Dirt Bikes, Aircraft, and a Mission” makes the movie ...” looks awesome!”, -an evidence of the usefulness of *détournement*. Similarly, R4 stated “absolute blast, the train scene and zero-G moment that literally took my breath away.” R7 compares the movie with James Bond sequels which are also known as a movie supported by the use of the latest technology, cars and gadgets, and R8 mentions “The action sequences

were fantastic, narrow alley hand to hand combat scene and ending train sequence” and ending their comment by saying “Can’t wait for part 2.”. These responses demonstrate the success of *détournement* in attracting people to watch the movie.

Unlike the previous audiences, R9 wrote their response elaborately, showing admiration to The Star, the spectacles and cinematography of the film, however the emphasize is on the spectacles found in the movie by mentioning:

...action-packed scene and thrilling moment. The action sequences were spectacularly staged, leaving my heart racing with excitement. Tom Cruise delivered an impressive performance as the lead, bringing the characters to life in a remarkable way. His stunts were mind-blowing, and it was evident that he went above and beyond to provide the audience with an unforgettable experience... stunning visual effects”.

Besides towards the spectacle they also praised the “...plot was gripping and full of surprising twists ...”, “The set designs and cinematography were fantastic, making me feel like I was transported to an entirely new reality”. This response reflects the crucial parts of cinematography skills, The Star and repetition of action or *détournement* applied in the movie.

And finally, similar to R9, R5 focuses on the cinematography aspects such as “The storyline, narrative, film making and visual are fantastic ... The script writing is done very cleverly”, showing that the careful planning and execution of movie making makes the attraction for him/her, besides “the stunt with the music”. It implies that great cinematography must be supplemented by actions that would make it a complete spectacle and so that it is worth experiencing. The responses from the 6 (six) audiences that refer to the attraction factors of using stunts, actions

and high technology equipment describe a film making element which is not entirely new, and have been used in previously popular movies as well, however the producer is still challenged from time to time to be creative to add something new to it; creating *détournement*.

Responses focusing on The Star

5 responses (R 2,R3, R6, R7, R10) appreciated the efforts done by The Star to do his utmost in creating spectacular actions, and at the same time they also reveal dominant-hegemonic position when they express their admiration to The Star by using words and phrases like “Respect”, “*this dude is the driving force in just making awesome movies and maintaining what they are meant to be and that is an entertaining escape from reality*”. 2 responses used the word “respect”, and 1 used “*Massive respect*” to show strong commendation which relate to what the actor mention in the video of the making of the film, “*This is far and away the most dangerous thing we’ve ever attempted, we’ve been working on these for years. We/re going to shoot in Norway & it’ll be a motorcycle jump off a cliff into a BASE jump. Wanted to do it since I was a little kid, it all comes to 1 thing: the audience*” – expressing his earnest intention in creating spectacles that will be an ultimate entertainment.

As Debord (2014) stated that The Star is the fundamental element to create a spectacle, they must be “perfect” as they are the representation of human being and serves as ...” *superficial objects that people can identify with in order to compensate for the fragmented productive specializations that they actually live... these celebrities is to act out various lifestyles or socio-political viewpoints in a full, totally free manner. But the activities of these stars are not really free, and they offer no real choices*”; The Star

in the movie has all the criteria of a very determined, brave and strong-willed individual to perform a mission impossible. According to Debord, regardless of the quality and their role as a model to the society, The Star in fact cannot take a free choice as at the same time they are under the command of the producer of the movie – in this context the capitalists in a film industry who decides the role and writes the script. They must play the role prepared for them by the producers. However, The Star in the film is also one of the producers, therefore he has authority to decide the narrative, and as revealed by him in the video of the making of the film, he even insisted to do the best to present a spectacular show for the audience of the film.

The result proves that currently the world is dominated by the advancement of digital technology and the emergence of artificial intelligence. The movie adopted that, as previously quoted, the film as a spectacle shows an ideology that society adheres to. The film reflects the current circumstance, which is how people are pondering whether AI can control human beings while now in fact people rely more and more on it. Besides showing what happens within a society, a spectacle is also proof of an accumulation of capital, thus the capitalist can decide what the audience can watch.

Audience Reception

To answer the second research question, audience receptions were analyzed to decide where their positions are, by implementing the concept of Encoding – Decoding from Hall (1993 in Durham & Kellner, 2006, pp. 171 - 173). The responses were analyzed by scrutinizing keywords showing either dominant, negotiated, or oppositional positions. The followings are the analysis result which shows that all audience are in the dominant hegemonic

position by giving approval and admiration to the actions and the star.

Table 2. Reception Position

Response	Statement	Elements of A Spectacle
R1	This looks awesome!	Spectacle (<i>détournement</i>)
R2	Respect (to the main role for his effort to perform spectacular acts)	Star
R3	On behalf of the fandom, we greatly respect, love and admire you and your work. Keep at it. (to the main role for his effort to perform spectacular acts)	Star
R4	This movie is an absolute blast, start to finish	Spectacle (<i>détournement</i>)
R5	This movie is worth every penny!	Spectacle (<i>détournement</i>)
R6	this dude (the star) is the driving force in just making awesome movies and maintaining what they are meant to be and that is an entertaining escape from reality	Star

R7	I love how Mr. Cruise created a franchise that is so similar to James Bond but so unique that it stands out on its own and has grown into a masterpiece. Way to go, Tom!	<i>Détournement</i>
R8	What an experience! The action sequences were fantastic	Spectacle (<i>détournement</i>)
R9	Mission Impossible, wow! This movie was absolutely mind-blowing!	Spectacle (<i>détournement</i>)
R10	Nobody works harder to entertain their fans than Tom. Massive respect	Star

The responses show 6 (six) audience (R1, R4, R5, R7, R8, R9) appreciated the actions or spectacle in the film, reflecting the use of détournement. 4 (four) audience (R2, R3, R6, R10) admired the work of the star to prepare for the spectacles in the movie. Meanwhile, R7 admired the spectacle, and their comment fully demonstrated the successful adoption of détournement in the film, which s/he said similar to another popular film; James Bond. The other result of the analysis shows all the responses agree with the producers' intention of creating a spectacle that gives utmost entertainment to the audience; all of them enjoyed the film very

much. Thus, all of the responses are in the dominant-hegemonic position.

The following table shows the analysis result of the elements of a spectacle and the audiences' positions:

Table 3. Recapitulation of the Analysis

	Elements of Spectacle			Reception		
	<i>Détournement</i>	The Star	Cinematography	Dominant	Negotiated	Oppositional
R1	X			X		
R2		X		X		
R3		X		X		
R4	X			X		
R5	√		X	X		
R6		X		X		
R7	X	X		X		
R8	X			X		
R9	X		√	X		
R10		X		X		

Note:

X : emphasizing

√ : only mentioning

Conclusion

Film industry that has been a major income for countries and the people involved in it relies on various factors and elements to keep attracting audiences. Various strategies and efforts have been implemented and will always be explored to achieve the goal. Utilization of the latest technology and highly-skilled and spectacular actions are not new factors that can allure audience to go to movies to have wonderful experience of watching a spectacle. The attraction factor of The Star who plays the main role is inevitable, and therefore s/he must perform their utmost to be considered successful

in their role, meanwhile, another equally important for the success of a film is the application of *détournement*; re-iterating a successful fragment by adding some newness in it. The familiarity factor serves almost as a guarantee to get the favor from audiences. It may seem to offer something new, while in fact it is not. A repetition can be boring and uninteresting, but if there is some creativity, the repetition is in fact an attractive facet that is very significant for a successful spectacle. Besides that, element of timeliness is proven to be very crucial in making a film a box office as *Mission Impossible* movie has demonstrated; by raising an AI issue and using a case of submarine sabotage, which is a frequent occurrence especially in a proxy war. The enemy in the film is a sentient AI, so *The Star* is trying to chase a very powerful “ghost”. As Debord said that spectacles are reflection of the society, currently in the global world the powerful enemy is something intangible, such as AI and fake news, all due to advanced digital technology.

Thus, it is a mission possible to create a new and successful spectacle by relying on some “old stuff” but concealed with new packages. As long as a spectacle is considered as a worth-to-watch movie, it will be received happily and enthusiastically by audiences thus positioning them in a dominant-hegemonic perspective toward the film.

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