

This is the peer reviewed version of the following article:

Remixing Movies and Trailers Before and After the Digital Age / Dusi, Nicola Maria. - STAMPA. - (2014), pp. 154-165. [10.4324/9781315879994]

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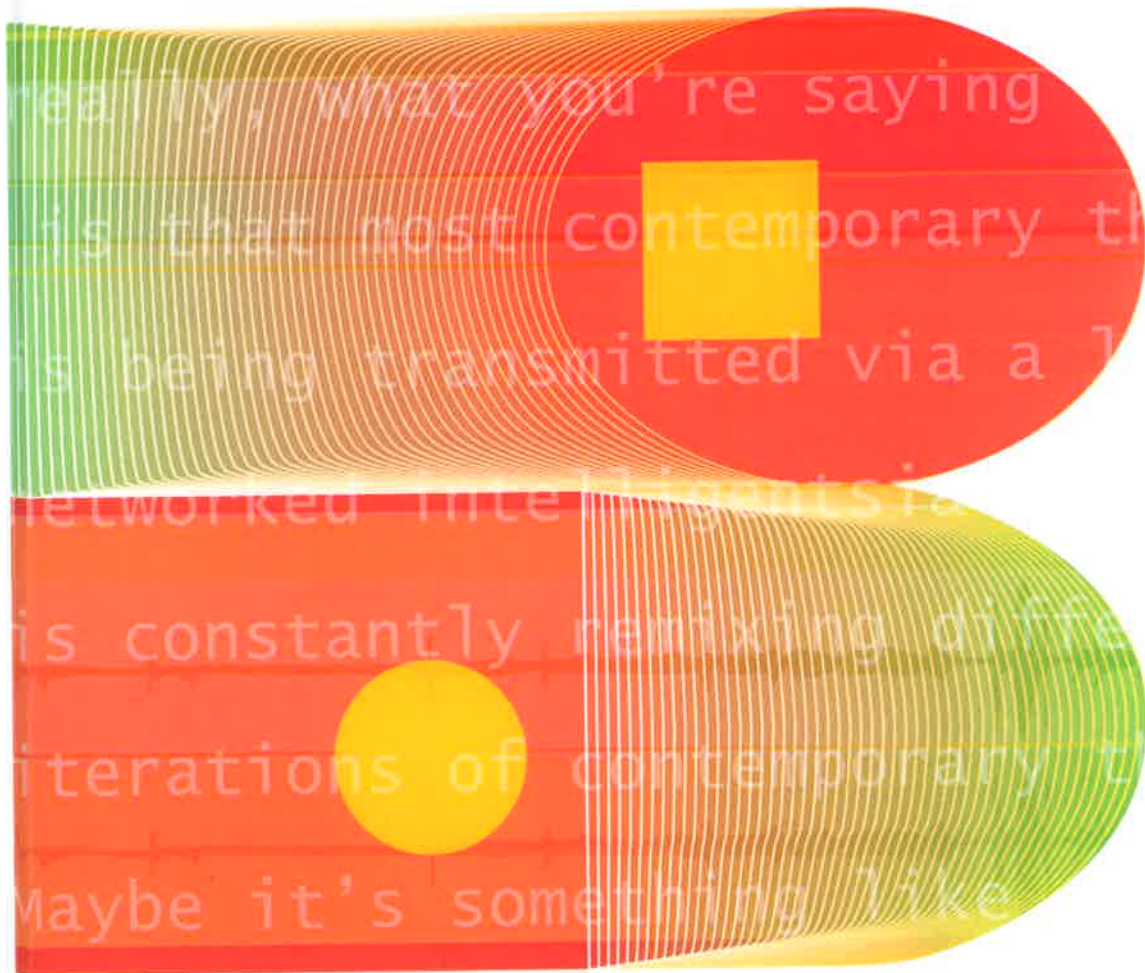
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17/04/2024 05:54

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The Routledge Companion to Remix Studies



Edited by Eduardo Navas, Owen Gallagher and xtine burrough

THE ROUTLEDGE
COMPANION TO REMIX
STUDIES

Edited by
Eduardo Navas, Owen Gallagher,
and xtine burrough

 **Routledge**
Taylor & Francis Group
NEW YORK AND LONDON

First published 2015
by Routledge

711 Third Avenue, New York, NY 10017

and by Routledge

2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

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Library of Congress Cataloging in Publication Data

The Routledge companion to remix studies/edited by Eduardo Navas, Owen Gallagher, and xtine Burrough

pages cm

Includes bibliographical references and index.

1. Appropriation (Arts) 2. Remixes—History and criticism. I. Navas, Eduardo. II. Gallagher, Owen. III. Burrough, Xtine.

NX197.R38 Z015

700.9'04—dc23

2014022804

ISBN: 978-0-415-71625-3 (hbk)

ISBN: 978-1-315-87999-4 (ebk)

Typeset in Goudy

by Swales & Willis Ltd, Exeter, Devon, UK

Printed and bound in the United States of America by Publishers Graphics, LLC on sustainably sourced paper.

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10 REMIXING MOVIES AND TRAILERS BEFORE AND AFTER THE DIGITAL AGE

Nicola Maria Dusi

Trailers Before Digital Cinema

Trailers of modern and contemporary movies present pathways, previews of upcoming movies. These micronarrations disrupt the space-time order of the plot in a new (fictive) narrative track. This common deconstructing provides the film with an opportunistic reconstruction; and a consistent "trailer aesthetic" is often achieved through voice-over or music leitmotiv.¹ According to Genette,² the trailer belongs to the "paratext" (or better still the "public epitext" like press books or playbills),³ and lies in the blurred area not only of "transition," but also "transaction," a communication strategy and practice defined by the presence of the author's (or their financial sponsor's) intention and responsibility. The trailer is a strategic communication that creates hype for the film while drawing the attention of its future audiences. Besides promoting the upcoming movie, paratexts work as reading instructions: they provide potential audiences with an early understanding of the film's genre and theme, and open a cognitive and affective challenge linked to a viewer's curiosity about the film.

An effective trailer is always built from a consistent enunciative choice and a dominant "thematic isotopy."⁴ In semiotic terms, this is a guideline, a consistent semantic organization linking together the sequences of the audiovisual text from a discursive point of view. When watching the trailer, the audience acquires a specific "intertextual competence"⁵ and will expect to find in the movie some of the prevailing isotopies—more often affective constants—provided by the trailer.

The trailer, like the remake, is at first familiar due to its repetition and then understood as a result of its difference from the related movie. This is not a mere summary, but a targeted synthesis, which takes the new communication purpose into account in the reformulation of the source text for promotional reasons, in order to raise the curiosity and expectations in the audience. In order to interpret the movie in the right way, the trailer should present and outline only part of the narrative, with a focus on thematic, figurative isotopies deemed important for their persuasive elements. Furthermore,

trailers produce cognitive and affective attitudes, attraction, and interest for the movie being promoted in terms of, among other things, their expressive and stylistic construction, thus conveying perceptive-sensory experiences and stylistic features from the source text.

In this work I assume that a traditional trailer may be considered a type of *intratextual translation* of its source.⁶ A good trailer works like a translation in its attempt to raise in its audience effects of meaning similar to those expected by the movie in its specific text organization. Up to the late 1990s, the primary purpose of the trailer was to give audiences a taste of the pie (the film) in order to encourage them to view the complete feature in the theater. Is this still true for trailers made in the twenty-first century, during the time of the participatory Web? These days, short audiovisual forms have exploded in a myriad of clips for every possible genre and format, disseminated and reinvented innumerable times on video and social sharing websites.

I will discuss some examples of these new practices in movie consumption, exploring the so-called "sweded" short, self-made remakes and some typologies of "remix" trailers. To conclude, I will argue that these new digital trailers of the do-it-yourself (DIY) age deeply transform the meanings and forms of the source film through a *rewriting operation* that still remains an intratextual translation even if "opened" through a *composite and creative reformulation*.

The Explosion of Trailers in the Digital Era

In today's medial scenario, some scholars consider the trailer to be one of the winning short forms,⁷ which expand its visibility beyond previews in movie theaters and TV screens and invade the Web and new digital platforms. In this trend, the trailer as a paratext is weakened in favor of a new textual and aesthetic autonomy. What remains is the play on the audience's knowledge as they are called upon to fill in gaps or learn more about a film.

With those we could generally dub as *remix trailers* found on the Web, just the opposite is true. In these instances of creative—often amateur—reformulation, the source material is considered well known, and it is precisely on this shared knowledge that the individual variation of "participative audiences" comes about.⁸ Producing a remix trailer and posting it on the Web often means mocking the top-down production logics of the audiovisual system, but it also shows the remixer's ability to communicate with an already knowledgeable community of fans. Inevitably this also means increasing the value of the source cultural product.⁹

Prosumers in remix cultures¹⁰ or mashup cultures¹¹ reverse and expand the areas of value transmission, considering that nowadays the effort to convey values and emotions, topics, and narrative shapes moves from the producer to the audience.

The contemporary digital mediascape—most notably social media websites—offers a great many cases of derived texts that reuse a source text to produce something modified and unexpected. Movie trailers, as stated above, are short audiovisual promotional texts linked to the source material (the film) in an expected way that mixes reformulation and reinterpretation in unexpected ways. Movies and trailers on the Web become a free archive of cultural products to be selected and reopened by users and fans, transformed and reused through a creative DIY or *bricolage*, to develop something new with old materials. According to Jenkins:

A new aesthetic based on remixing and repurposing media content has flowed across the culture—from work done by media professionals in Hollywood or artists working in top museums to teenagers mashing up their favorite anime series on their home computers or hip hop DJs mixing and matching musical elements across different genres.¹²

"Remix" trailers differ from "mashup" trailers: the former use materials from a unique source, or at least a coherent one, such as a movie or a trailer,¹³ while the latter use several diverse source texts and involve selecting and reassembling footage taken from films belonging to different genres, very distant in terms of style and form.¹⁴

Both forms of trailers could become a way of subverting the values and the narrative logics of a well-known blockbuster film. They may even create a source text that does not exist, as can be seen in the new trend of fake trailers. For example, on YouTube you can easily find several music videos that remix the credits of *Transpotting*¹⁵ in order to promote a new song and musician, or one that reuses footage from Fellini's *8½* to promote the rapper Eminem in *8½ Mile* citing the biopic film *8 Mile*.¹⁶

In my view, the most interesting case studies are fake trailers that YouTube users have created for movies like Fellini's *Il viaggio di Mastorna* (*Mastorna's Journey*), which was never actually made, as well as sequels of movies with a tragic ending, such as *Titanic 17* in which the main character lives a new life in contemporary New York. In *Titanic Two: the Surface* (Figure 10.1),¹⁸ after being found frozen in the deep ocean and resurrected through modern technology, Jack Dawson searches for his love Rose, discovering on TV news that she has just died at the age of 102. This fake trailer, a "reflexive" mashup,¹⁹ cuts and pastes with clever editing some selected scenes of Di Caprio in *Catch Me If You Can*,²⁰ *Romeo + Juliet*,²¹ and *Titanic*. According to Jenkins, these rewriting practices should be analyzed in the light of the social interaction of fans in online fan communities. According



Figure 10.1 Screen shots from Robert Blankenheim's "Titanic Two: the Surface" (courtesy of Robert Blankenheim—<http://robertblankenheim.com>)

to Tryon,²² these manipulation practices are fueled by the urgency to extend the pleasure of the original cinematic experience. Peverini²³ states that on the Web, many fan communities operate on the closed filmic text by inserting into it a large quantity of fictional tales, discourses and fragments. These expressive forms are linked to the original text but at the same time they demonstrate a certain degree of semiotic autonomy: "the film consequently explodes in a multitude of texts, different for format, genre and editing style. These new texts are interconnected and can trigger debates that involve their own authors and interpretative communities."²⁴

In some cases, the pleasure associated with the making and consuming of self-produced texts is indeed triggered by the creative process of reopening the film's sign process. It is something I have tried to define with my co-author Spaziante in 2006, at the very beginning of these phenomena, considering the emerging trend linked to the reiterated pleasure to deconstruct texts, shared by communities and networks, as a widening of the original intertextual connections. In this way these connections can be intended as a big collective game of reinterpretation and enhancement of the "mythopoietic processes."²⁵

Sweded Trailers

Anyone who has seen the movie *Be Kind Rewind*²⁶ will remember the "sweded films," that is, the short "self-remakes" of blockbuster films. They are self-made short movies, low-fi and low budget forms of remix. I consider them as an experimental form of the future remix trailers, namely a first step to better understand the explosion of prosumer trailers self-published on the Web. *Be Kind Rewind* provides some clear examples of the practice of "sweding," something immediately promoted on the film by its director Michel Gondry. Anybody could create a digital short film and post it, and, indeed, many fans of the movie created sweded short features that appear on the film's website.²⁷ These remakes were ludic reinterpretations, pastiches, and parodies. An example of a home-made remake is the sweded film *The Shining* (2008).²⁸ In just a few minutes, the clip summarizes the most important moments of Kubrick's 1980 original, using a linear narrative approach. The remix is comically low-fi and its formal solutions are amateurish.

An example is the famous close-up of John's face (Jack Nicholson) glimpsed through the gashes made by his hatchet on the door, when he tries to get to his wife barricaded in the hotel pantry (Figure 10.2). Here, the door and the face shot are recalled through a thin piece of wood torn in two pieces and held with both hands by the protagonist. Another feature of this revisited in an amateur style is the original sound track totally sung (as a cover) by the hoarse voice of the actor. The sweded version of *The Shining* patches together at least three sources: Kubrick's original film, its official trailer composed of short scenes edited in a nonlinear fashion, as well as the under-two-minute-long teaser trailer, considered by critics and fans one of the best horror trailers in the history of cinema, with its fixed frame of a door inside the hotel, which is suddenly flooded in blood. In the end of the sweded *Shining*, a cardboard model of the hotel doors is washed out with a red liquid by the narrator/protagonist who is nonchalantly humming.

These sweded short remakes exemplify three practices:²⁹ first, the home-made movie as a form of self-expression; second, the reuse of some key scenes which is the intertextual translation of some *topoi* of the source film; third, the *pastiche* content form of the re-creation. These short remakes reinterpret the dominant guidelines (isotopies) of the source films, alongside a simplification. They are a form of special reworking, holding

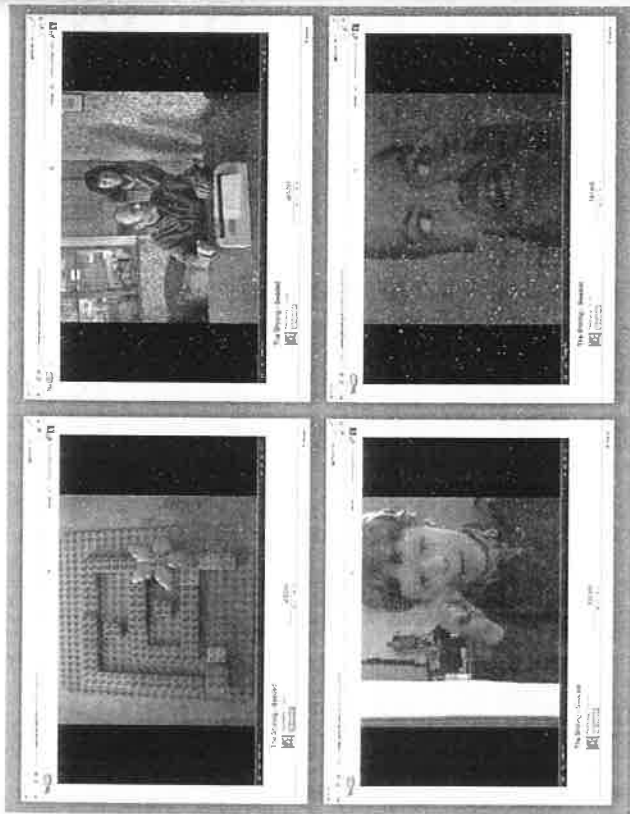


Figure 10.2 Screen shots from “The Shining—Sweded” by Paul Hurley (courtesy of Paul Hurley; <https://www.youtube.com/watch?v=I2unsGNFDts>)

together several sources all from the same movie, thus belonging to the remix family. With their urgency to reprocess the source film rigorously they share, however, the logics of film remake, at least in the rule of maintaining the “affective tonality” of the source film.³⁰

Typologies of Remixed Trailers

It is not by chance that I chose the example of the sweded movie, for it is precisely *The Shining* cult movie which was remixed in one of the most famous fake trailers, *The Shining (Spoof Trailer)*—a viral video aired in 2005 in the video sharing websites, and rapidly after that on YouTube.³¹ This fake trailer of *The Shining*³² reprocesses the sound track thus creating a romantic subtext with Peter Gabriel’s song “Solsbury Hill.” It also recuts the scenes where the characters meet, thus presenting a new narrative plot, all developed in a comedic style. In particular, the exchanges between father and son, before and during their stay in the Overlook Hotel, outline the transformation of their relationship from their distance to a newly found union. The fake trailer stresses the distance between producers and consumers, fans and filmmakers through the use of parody. According to Tryon, it is not only the movie but the trailer itself that is the object of parody, and “the uncanny disjunction between Kubrick’s horror film and Ryang’s remix enabled the video to find an audience very quickly while spawning a

number of imitations and video responses, as others experimented with the fake trailer format.”³³

Tryon’s work, from which I quote, presents a systematization of the changing and complex phenomenon of video sharing and movie remixing in the Web. According to Tryon, the participatory culture of digital video makers in the area of DIY is based on the new competences assigned to film audiences starting from the introduction of bonus content in DVDs, as well as on the huge quantity of movies now made available in the digital era. The contemporary redefinition of cinematic text also explodes in the Web 2.0, expanding the possible worlds of films into new transmedia narrative universes,³⁴ and adds value to the short formats, like the different clips taking pieces from films, through appropriations, sampling and quotations, remixes and mashups.³⁵ An example of this is the practice of manipulating the source film, like the reediting mentioned by Peverini,³⁶ in which sequences belonging to the same film are simply taken from the original text and reedited in another order. Or the different operations of fan fictions

that germinates from the narrative and stylistic construction of the original film and can be connected to it using various strategies and logics: fan-made stories can design a new frame around the original narration, or tell prologues and epilogues, or fill blank spaces in the plot.³⁷

The explosion of the trailer format we are talking about in this chapter thus falls within the framework of a larger phenomenon which has brought about a series of new practices in movie consumption, from video-on-demand of pay TV to the downloading of peer-to-peer systems and the Web sharing of personal videos with wide and flexible communities. As Jenkins has stated,³⁸ this is not the reason why audiences have stopped following festivals or going to the cinema, as instead this has rather multiplied the ways in which they can find access to wanted content.

According to Tryon, while digital cinema is changing the previous forms and practices of watching, as well as of distributing, exhibiting, and promoting movies, it should also be considered that viewings on computer screens, smartphones or tablets are mostly a “means for watching short videos such as trailers or teasers rather than viewing an entire film on a three-inch screen.”³⁹ Marketing strategies in the entertainment industry have come to comprise not only the major media corporations, but also new distribution practices of DIY independent filmmakers, and move in the direction of using the fan practices of digital cinema to expand the consumption of Hollywood films in general, involving at times audiences in the production process of studios,⁴⁰ besides tempting audiences to see the upcoming new movie. In the chapter “Hollywood Remixed,” Tryon explores amateur activities like the self-production of movie remixes or movie mashups, by fans using the cult movies to reinterpret them, and suggests that, were we to analyze remixed movies and trailers in their entirety, we would find a sort of canon created by fans and film geeks to express their “cinematic sensibilities.”⁴¹ Tryon also explains something very interesting for the purposes of our discussion: “The videos constitute not only complex reinterpretations of the remixed films and genres but also of trailers themselves. By exposing the conventions of movie trailers and other promotional shorts, the remixes have the effect of mocking these marketing conventions.”⁴²

In his exploration of the movie remix and mashup complexity, Tryon suggests focusing on two relevant categories: the *genre remix* and the *compilation video*. In the first, “trailers are recut, often with sound cues from outside the original film, to create the illusion that

a film is of a different genre.⁴³ In this way Stanley Kubrick's *The Shining* becomes a family comedy. But trailers may also be replayed in terms of the relationship between genre and gender, as in *Brokeback Trailers*. According to Tryon, after the trailer for Lee's *Brokeback Mountain*⁴⁴ many remix trailers recut the film to create the illusion that the movie features a homosexual romance.⁴⁵ The case of *compilation videos* is different, as with the "Five-Second Movies" series in which a film is condensed in a few seconds in a mostly parodistic way.⁴⁶

All types of practices and new textualities on the Web are forcibly temporary. What is of interest in Tryon's argument is the effort to reason on transformations in contemporary film culture that are brought to light in remix trailers. The fake trailers, like many parodies of Hollywood film sequences, enable audiences to critically reinterpret genres and their mechanisms intertextually, triggering at times debates and criticism about marketing strategies of Hollywood films and contributing to an increased awareness of popular culture. Political satire has always been one of the reasons for movie remixes, a semiotic way of turning these videos "into a self-conscious form of pop-political commentary."⁴⁷ In any case, even criticism ends up by belonging to a much wider promotional culture producing added value, even indirectly.⁴⁸

Peverini⁴⁹ presents a map in *progress* of audiovisual changes of movies on the Web based on the case study of a single film in the Batman saga: *The Dark Knight*,⁵⁰ and the transmedia proliferation of many short forms of remixes. *The Dark Knight* is a successful movie, living in the intertextuality with other languages such as comics and many adaptations, remakes, and videogames. Peverini⁵¹ defines movie remixes as "reworking practices" of intertextual deformation and reprocessing. For example, it happens that social knowledge around the film condenses on a single iconic trait: the smile of the Joker, the antagonist of the superhero, played in this film by Heath Ledger. Fans use this detail as a synecdoche of the entire film and its symbolic apparatus in order to create many rearguments or impressions: short videos in which we may find a reinterpretation of the Joker's monologue by individual performers in front of their webcam. These give proof of acting prowess yet fall within the boundaries of the context, inside a community sharing knowledge and taste for a given film. Peverini argues that it is possible to juxtapose reworking practices, which are instead based on a radical manipulation of the original text, other forms based on an "interpretive effort."⁵² In such cases, technical expertise (in particular editing techniques) are used to analyze the semiotic strategies of the work and to suggest a close and critical reading in order to highlight the director's choices, editing solutions, actors' performances, and open a debate that involves fans, critics, and scholars. To the practices of genre remix analyzed by Tryon⁵³ we could add the peculiar form of cinematic mashup dubbed by Peverini "slipshot movies." A working mashup "linking two films on a narrative level, juxtaposing two scenes and using some fictional elements or props to build an intertextual bridge."⁵⁴ In this way, for example, a character can call on the phone another character, answering from another scene in another film with surreal and comic effects, breaking the coherence of a narrative world and sparking off a rereading game. This is a simple and effective technique to build intertextual narrations. It is widely used on the Web in the Shipper's Videos through which fans of the new American TV series hybridize together different TV series. Fans recut characters' actions (for example from *House* and *CSI*) in common narrative contexts as if they were a single narration, thus building a (false) aesthetic of continuity.⁵⁵

The most common forms of filmic reworking and interpretive effort have been selected by Peverini⁵⁶ based on the kind of operations made on the source film, from the

simple selecting and sharing of scenes to the more challenging mashup. The results of these textual manipulations offer some interesting insights. Some operations redefine the content, with parodistic intention, while others completely change the form (the expression plane) without really transforming the content, as in re-enacting and nonparodistic remakes. Peverini⁵⁷ recalls the importance of considering the levels of professional and technical competence required by the remix operations, for example in so-called "kinetic typography," where graphics totally substitute images.

The example of kinetic typography remix trailers is particularly interesting: This is a computer-aided animation technique with complex 2D and 3D movements of type letters, initially used for film credits and Web home pages. In the remixed trailer of *The Dark Knight*, for example, the sound track (music, dialog, sounds) is left untouched by "replacing the video track with sequences of words and sentences showing the narrative plane of the original text in an alternative fashion."⁵⁸ Taking another example, in the kinetic typography version of the *Transporting* trailer, innovative rhythmic effects are created together with a sort of visual poetry animated by the contrast between the moving writing and the voice of the protagonist reciting his initial litany.

Manovich considers the moving graphic applied to typography as a sort of a new "metalanguage" that defines the new contemporary medial aesthetic.⁵⁹ The complex textual hybrids promoted by this aesthetic present contents and techniques that mutually collide and transform their practices and meanings. For Manovich this is not merely a remixing but a more general "deep remixability," which is still uncommon now in the videos posted on the Web by amateurs, as it belongs to the supposed professionals of digital media creation. Thanks to postproduction software, digital composition, and computer graphics (like Flash, Adobe After Effects, Final Cut, Softimage XSI, Nuke), techniques that were once separate, like animation and 3D graphics, and music, are now reassembled in films and trailers in a global remix which transforms the textuality of these new cultural products both in terms of content as well as technically and stylistically.⁶⁰

Conclusion

Swedded movies, launched by Gondry's *Be Kind Rewind*, prompt fans to remix film content so as to represent them in a near-caricatural way, showing the power of "bottom-up practices" of reinterpretation.⁶¹ In their low-fi way and with an almost anonymous circulation, swedded films fall within the contemporary aesthetic of postproduction.⁶²

With regard to the new forms of remix and mashup of movies and trailers we have briefly outlined, can we still regard them as intrasemiotic translations? If we consider that they open up to the signification of source films (at the content level) with expansions but also with reversals and elisions, we could answer the question affirmatively.

If instead we consider that, at the expression level,⁶³ they do not just retrieve materials from a single film but mix or remix many different ones, hybridizing and turning them into something new, then we shift to the logics of remix and mashup. Logics which, in semiotic terms, are not exclusively associated with translation and interpretation, aiming to create variants and variations, but also introduce alternatives and "invariants" linked to structural elements.⁶⁴ If I change the sound track and the editing of a trailer in order to transform its dominant genre features, I will also be manipulating the overall meaning and textual taste perceived by the film spectator in sensory, affective, stylistic, and discursive terms. I will therefore change something that was an invariant, an essential component for the interpretation of the *intertextio operis*⁶⁵ of the film or the trailer, and

change it into a possible local variant. In other words, I'm building new invariants and deeply transforming meanings through a rewriting operation linked to a new (although short-lived) *intentional lectors*.⁶⁶

It would be more appropriate to think of these remixes and mashup trailers, and even fake trailers, in terms of reformulations or rewritings⁶⁷ of the source texts. By hybridizing and transforming the dominant meanings of the latter, they use the logic of recognizability (repetition of the same) typical of remake and intrasemiotic translation as a means of supporting a logic of transformative and innovative reinterpretation; a reinterpretation which, by working on the forms (connections) and the materials of film expression, but also by replacing them and inventing new ones, creates alternative meanings and tells other stories, with pragmatic purposes different from those of the traditional trailer. It transforms radically the semiotic status of the target text, the movie remix or the trailer remix with respect to films and trailers created by the entertainment industry.

Notes

- 1 See Nicola Dusi, "Le forme del trailer come manipolazione intrasemiotica," in *Trailer, Spot, Clip, Siti, Banner: Le forme brevi della comunicazione audiovisiva*, ed. Isabella Pezzini (Rome: Meltemi, 2002), 36–41. See Lisa Kerman, *Coming Attractions: Reading American Movie Trailers* (Austin, TX: University of Texas Press, 2004), 6–8.
- 2 Gérard Genette, *Palinestheses: La littérature au second degré* (Paris: Seuil, 1982).
- 3 Robert Stam, Robert Burgoyne, and Sandy Flitterman-Lewis, *New Vocubularies in Film Semiotics: Structuralism, Post-Structuralism and Beyond* (London: Routledge, 1992), 209–210.
- 4 Algridas Julien Gretmas and Joseph Courtés, eds., *Sémiotique: Dictionnaire raisonné de la théorie du langage* (Paris: Hachette, 1979), 187–188.
- 5 Umberto Eco, *The Role of the Reader: Exploration in the Semiotics of Texts* (Bloomington, IN: Indiana University Press, 1979), 20–21.
- 6 The "intra-linguistic" translation process uses the same "matters" of the expression of the source text to create different forms of discourse and textual organization. See Roman Jakobson, "On linguistic aspects of translation," in *On Translation*, ed. Robert A. Brower (Cambridge, MA: Harvard University Press, 1959), 232. *Louis Hjelmslev, Prolegomena to a Theory of Language* (Madison, WI: University of Wisconsin Press, 1961), 52–53.
- 7 See Isabella Pezzini, "Forme brevi, a intelligenza del resto," in *Trailer, Spot, Clip, Siti, Banner: Le forme brevi della comunicazione audiovisiva*, ed. Isabella Pezzini (Rome: Meltemi, 2002), 9–10. Chuck Tryon, *Reinventing Cinema: Movies in the Age of Media Convergence* (New Brunswick, NJ: Rutgers University Press, 2009), 149–154.
- 8 Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* (New York: New York University Press, 2006), 1–24.
- 9 Tryon, *Reinventing Cinema*, 155.
- 10 Lev Manovich, "What Comes After Remix?" (<http://manovich.net>, 2007). Lawrence Lessig, *Remix: Making Art and Commerce Thrive in the Hybrid Economy* (New York: Penguin, 2008), 68–76.
- 11 Stefan Sonvilla-Weiss, ed., *Mashup Cultures* (Wien: Springer, 2010), 8–10.
- 12 Henry Jenkins, "Multiculturalism, Appropriation, and the New Media Literacies: Remixing Moby Dick," in *Mashup Cultures*, ed. Stefan Sonvilla-Weiss (Wien: Springer, 2010), 107.
- 13 Manovich, "What Comes After Remix?" 3–4.
- 14 See Paolo Peverini, "Dal bastard pop al mash-up: Mutazioni in corso," *E/C* 1 (2007): 115–116. Eduardo Weiss (Wien: Springer, 2010), 157.
- 15 By Danny Boyle (UK, 1996).
- 16 By Curtis Hanson (USA, 2002).
- 17 By James Cameron (USA, 1997).
- 18 By Robert Blankenheim (2010), <https://robertblanckenheim.com> (accessed April, 2014).
- 19 Navas defines as "reflexive" the mashup that claims autonomy and "challenges the 'spectacular aura' of the original." See Navas, "Regressive and Reflexive Mashups," 159.

- 20 By Steven Spielberg (USA, 2002).
- 21 By Baz Luhrmann (USA, 1996).
- 22 Tryon, *Reinventing Cinema*, 149–150.
- 23 Paolo Peverini, "La manipolazione filmica come consumo creativo. Soggetti, pratiche, testi," in *Open Cinema. Scenari di visione cinematografica negli anni '10*, eds. Emiliana De Blasio and Paolo Peverini (Rome: Fondazione Ente dello Spettacolo, 2010), 31.
- 24 Peverini, "La manipolazione filmica come consumo creativo," 32. Translated from the Italian by myself in collaboration with the author.
- 25 Nicola Dusi and Lucio Spaziante, eds., *Remix-Remake: pratiche di replicabilità* (Rome: Meltemi, 2006), 11.
- 26 By Michel Gondry (USA, 2008).
- 27 It is still possible to watch many swedish movies on: <http://swedefilms.com/films.html> (accessed October, 2013).
- 28 "The Shining—Sweded" <http://www.youtube.com/watch?v=LzunsCNFDs> (accessed April, 2014).
- 29 See Nicola Dusi, "Remaking as a Practice: Some Problems of Transmediality," *Cinéma & Cie* XI, no. 18 (2012): 124.
- 30 See Augusto Sainati, "Tati's Jour de Fête, il colore progressivo: per una teoria del remake," in *Remix-Remake: pratiche di replicabilità*, eds. Nicola Dusi and Lucio Spaziante (Rome: Meltemi, 2006), 197–200.
- 31 Tryon, *Reinventing Cinema*, 150.
- 32 *The Shining (Spoof Trailer)* by Robert Ryang (2005), <http://www.youtube.com/watch?v=ca7IHRdy7u4> (accessed April, 2014).
- 33 Tryon, *Reinventing Cinema*, 150.
- 34 Jenkins, *Convergence Culture*, 93–168.
- 35 Manovich, "What Comes After Remix?" 3–4.
- 36 Peverini, "La manipolazione filmica come consumo creativo," 34.
- 37 *Ibid.*, 35.
- 38 Jenkins, *Convergence Culture*, 1–24.
- 39 Tryon, *Reinventing Cinema*, 7.
- 40 As in the case of HBO and the online remix *Seven Minutes Sopranos*, used to attract new audiences (Tryon, *Reinventing Cinema*, 160).
- 41 Tryon, *Reinventing Cinema*, 151–152.
- 42 *Ibid.*, 152.
- 43 *Ibid.*, 156.
- 44 Ang Lee (USA, 2005).
- 45 Tryon, *Reinventing Cinema*, 156.
- 46 Tryon states that "a high-concept film or film series is boiled down to (approximately) five seconds, thus exposing and playfully mocking the formulaic nature of many Hollywood films" (*Reinventing Cinema*, 156). "Compilation videos," recalls Tryon, could also present the best and worst movie scenes, and encompass a number of different approaches, that can even "include related scenes from multiple films and have been used to parody film culture in some way" (*ibid.*)
- 47 Tryon, *Reinventing Cinema*, 157. On the meta-discursive awareness of movie remix see Darren Tofts and Christian McCrea, "What Now? The Imprecise and Disagreeable Aesthetics of Remix," *The Fibreculture Journal* 15 (2009): 1–2.
- 48 According to Tryon (*Reinventing Cinema*, 155): "whether that value comes from the advertising revenue accumulated by video sharing sites such as YouTube or from the attention directed toward the media texts featured in the parodies."
- 49 Peverini, "La manipolazione filmica come consumo creativo," 39–71.
- 50 By Christopher Nolan (USA, 2008).
- 51 Peverini, "La manipolazione filmica come consumo creativo," 36.
- 52 *Ibid.*, 36–37.
- 53 Tryon, *Reinventing Cinema*, 155–156.
- 54 Peverini, "La manipolazione filmica come consumo creativo," 66.
- 55 Lev Manovich, *The Language of New Media* (Cambridge MA: MIT Press, 2001), 134–135.
- 56 Peverini, "La manipolazione filmica come consumo creativo," 34.
- 57 *Ibid.*
- 58 *Ibid.*, 52.
- 59 Lev Manovich, *Software Takes Command* (London: Bloomsbury Academic, 2013), 254–266.

- 60 According to Manovich (*Software Takes Command*, 267–276) this is a “stylized” aesthetic, that would previously have been identified as cartoonish, which can be seen in movies such as *The Matrix* trilogy by Wachowsky brothers (USA, 1999–2003); *Sm City* by Robert Rodriguez (USA, 2005); 300 by Zack Snyder (USA, 2006).
- 61 Michel de Certeau, *L'invention du quotidien. I Arts de faire* (Paris: Gallimard, 1990), 63–84. Or, rather, it is a case of “overinterpretation,” according to Umberto Eco, *Interpretation and Overinterpretation* (Cambridge: Cambridge University Press, 1992), 45–66.
- 62 Nicolas Bourriaud, *Postproduction: Culture as Screenplay—How Art Reprograms the World* (New York: Lukas & Sternberg, 2002), 7–16.
- 63 “Matters of expression,” “matters of content,” and the idea of a dynamic “textual strategy” are terms of film semiotics. See Christian Metz, *Language and Cinema* (The Hague: Mouton de Gruyter, 1974), 208–211. Stam et al., *New Vocabularies*, 51.
- 64 The difference between invariants and variants in languages derives from structural linguistics (Hjelmslev, *Prolegomena to a Theory of Language*, 66): invariants are made by “commutation” (if changing an element of one of the two language planes changes the general meaning, then that is an invariant), while variants are made by the “replacing” of elements without variations in meaning.
- 65 Umberto Eco, *The Limits of Interpretation* (Bloomington, IN: Indiana University Press, 1990), 44–63.
- 66 *Ibid.*, 45.
- 67 Roland Barthes, *S/Z* (New York: Hill & Wang, 1974), 3–11.

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