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Two-Lane Blacktop as a Model for the American Folktale: Narrative Humanism in the
Movie, through the Lens of Fairytale Decomposition

In Monte Hellman's *Two-Lane Blacktop*, both the genre conventions of a road film and a normal film are subverted. The movie diverges from the expectations of the original road film due to its monotony and familiarity of setting at the same time it diverges from standard movie conventions due to its meandering plot, lack of named characters, and apparent lack of progression. I compared the movie's focus to prior road films, specifically using *The Road to Morocco* as an emblem for both the *Road to...* franchise and the broader context of the road film as a colonial object. I also brought in theory on how folkloric narratives exist and what they focus on to compare it to the narrative telling in the film. I analysed where the 'growth' of the characters entered the film, and how that demonstrates a recentering of the focus of the film. I demonstrated that the movie's transgression of the genre conventions of the road film is both a reversal of the genre's colonial lens and a folkloric retelling of the genre. This case study has the broader effect of demonstrating how the subversion of genre conventions can be used in a work to present a point. This thesis is also useful in the broader context due to the study of the connection between pre and postmodern narrative mechanisms.