**GENERIC TRANSFORMATION IN THE SUPERHERO FILM GENRE**

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**INTRODUCTION:**
According to film genre theorist, John G. Cawelti, there are four modes at which a film genre can undergo generic transformation. Cawelti states these modes are “humorous burlesque, evocation of nostalgia, demythologization of generic myth, and the affirmation of myth as myth” (Cawelti 295). Despite it being a relatively new film genre, the superhero genre has already had a multitude of films to already fit these four modes declared by Cawelti. However, no other films express these four modes as greatly as Tim Miller’s *Deadpool* (2016), Patty Jenkin’s *Wonder Woman* (2017), James Mangold’s *Logan* (2017), and Joe and Anthony Russo’s *Captain America: The Winter Soldier* (2014), respectively.

**DEFINITION OF TERMS:**
- **Humorous Burlesque:** tropes used in the genre are situated in a way to invoke laughter and are satirized
- **Evocation of Nostalgia:** uses genre conventions to recreate aura of the past while establishing a relationship to the present
- **Demythologization:** invokes the traditional genre conventions and demonstrates them as inadequate and destructive
- **Reaffirmation of Myth:** questions genre conventions and ultimately reaffirmed at least partially

**Reaffirmation of Myth:**
- Questions the traditional heroic values of the genre
- Reaffirms traditional heroic values as being true
- Enforces the idea of interconnection (i.e. the MCU)

**Humorous Burlesque:**
- Pokes fun at the overused tropes of the genre
- Lighter, comedic tone
- Graphic violence as comedy
- Non-heroic protagonist
- Satirizes interconnected superhero films

**Evocation of Nostalgia:**
- Repisodic nostalgia based around pop culture
- Traditional, heroic protagonist with unwavering beliefs
- Thematic mending of past and present societal issues

**Demythologization:**
- More realistic tone
- Reference to myth as being inadequate and false
- Disillusioned protagonist
- Shows the violence of super heroic actions
- Darker promotional material