



## Political meaning of the imaginary of genre cinema in two “banlieue” films

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Author: Pettersen (David)

Abstract: This article analyzes the use of transnational genres, mainly gangster cinema, in two “banlieue” films, *Dheepan* (Jacques Audiard, 2015) and *Divines* (Houda Benyamina, 2016). While several critics, notably in the *Cahiers du cinéma*, severely criticized the two directors for the political meaninglessness caused by their use of genres, this article rather shows how these films seek to remap the social imaginary of the projects through the imaginary of genre cinemas.

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