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Incomeless Mothers and Domestic Slavery: The Specter of Female Silence in Cinema

In an antagonistic society, everything conflicts with one another, and every class is in eternal conflict with another class. My article tries to argue the historical process of women's silence in society and specifically in cinema both as a mother and as a woman. This article tries to connect the phenomenon of femininity and motherhood in cinema with the phenomenon of silence and discusses the materialistic and historical signs of silence in cinema. To advance this article, two films *Part-Time Work of a Domestic Slave*, and *Jeanne Dielman, 23 Commerce Quay, 1080 Brussels*, have helped to analyze the silence of women in classed society.

Emeer Hassanpour is a graduate student at the University of Southern California. He is studying Cinema Studies and works on both practical and theoretical projects. He also participates in several short and feature projects as a director, and producer. He also occasionally provides cinematic reviews and analyses for magazines like *Prisma* and *Flux Magazine*. He is the founder and chief editor of *Cine Bizarre Magazine*, and former president of Chicago Experimental Film Society. He mostly research on the Marxist cinematic aesthetics, patriarchy, memory and silence in cinema.