


Patriarchal Resistance of Female Characters in *There's Still Tomorrow* (2023)

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ABSTRACT

Patriarchy continues to shape women's roles and limit their opportunities across social and economic structures. However, existing studies often focus on symbolic and institutional forms of resistance, overlooking the material conditions that sustain women's oppression. This study aims to analyze the representation of patriarchal power and women's resistance in *There's Still Tomorrow* (2023) using Silvia Federici's Marxist feminist framework. This research employs a qualitative descriptive method by examining selected scenes and dialogues related to domestic labor, economic control, bodily regulation, and resistance. The findings reveal that patriarchal power operates through economic dependency, control over women's bodies, and unequal access to resources. At the same time, women's resistance emerges as the dominant pattern through everyday survival strategies, such as emotional endurance, small acts of defiance, and attempts to gain autonomy within domestic life. However, such resistance remains constrained within the patriarchal-capitalist system. Therefore, the study concludes that resistance exists but functions primarily as a survival strategy rather than a structural transformation.

Keywords: *Patriarchy, Marxist Feminism, Female Resistance, Domestic Labor, Economic Control*

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INTRODUCTION

Patriarchy is a system of male-dominated power that appears regularly in many parts of society, from smaller to larger institutions (Ortner, 2022). This system shapes how people think and behave and influences expectations about gender roles, which become embedded in institutions such as laws, education, family structures, and economic participation. As a result, women often face limitations in education, careers, and personal freedom, as they are expected to remain in the domestic sphere, focus on household duties, and depend on men. These structural conditions not only maintain gender inequality but also give rise to conflicts that provoke various forms of negotiation and resistance. According to Maulina & Nurhidayat (2024), patriarchal structures consistently place men in dominant and superior positions over women, causing gender oppression to emerge through patterns of consumption, ways of thinking, and social perspectives, which are reflected in strict domestic expectations, limited mobility, and the devaluation of women's labor.

While patriarchy has commonly been discussed in relation to women's oppression, it is equally important to examine how women respond to and negotiate these conditions. Resistance can manifest not only through major political movements or protests but also through subtle actions and economic strategies within households. It arises as a response to patriarchal structures that impose rigid gender roles, placing men in dominant roles and associating women with passivity and emotionality. These unequal representations contribute to systemic injustice, which in turn encourages the development of various forms of women's movements and acts of resistance aimed at challenging such inequalities (Putri et al., 2024). These forms of resistance reveal that women are not only passive victims of patriarchal systems but also active agents who respond to and question the constraints imposed upon them.

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According to Saini, gender norms confine individuals to socially constructed roles that primarily serve the interests of the state, while allowing men in power to control rights, resources, and property that were previously shared with women. As Saini (2023) notes, such perspectives framed women primarily through reproductive functions, reinforcing the naturalization of gender hierarchy and inequality. This perspective reflects how patriarchal values are viewed as natural and essential, primarily positioning women as reproductive machines rather than individuals. This shows that patriarchy is not merely a social attitude, but is maintained through state laws, policies, and public discourse. By portraying women's roles as biologically necessary for the sustainability of the state, these ideas help normalize gender inequality as something natural and inevitable, allowing these values to persist from generation to generation.

According to Kamil et al. (2024) feminism can be understood as a critical framework that examines how gender inequality is produced and maintained across social, economic, and cultural structures. Rather than focusing on equal rights, it highlights how power relations and socially constructed norms shape women's subordinate positions in society. By challenging the assumption that gender roles are natural, feminist perspectives reveal their historical and cultural origins, while also emphasizing the need to transform structures that sustain discrimination and marginalization. Among its various approaches, Marxist feminism is particularly relevant to this study, as it foregrounds the material basis of women's oppression, especially through unpaid domestic and reproductive labor.

Although forms of patriarchy changed over time, the basic logic of male authority, female domestic roles, and the silencing of women's suffering continued to shape everyday life into the 20th century. This struggle is also shown in Paola Cortellesi's film *There's Still Tomorrow* (Prezioso, 2023). Paola Cortellesi is an Italian actress, writer, and director known for her works that combine humor with social messages. *There's Still Tomorrow* is her first film as a director and has been widely praised for its honest and emotional portrayal of women's lives in post-war Italy. The film is set in post-war Italy in 1946, a period of political transformation from monarchy to republic, yet it still experienced old patriarchal values. It tells the story of Delia, a housewife who experiences violence and inequality in her marriage yet slowly learns to resist and stand up for herself and her daughter. Through Delia's journey, Cortellesi explores how women's silence, pain, and small acts of resistance reflect larger feminist ideas about autonomy and empowerment. This film is significant because it reveals how patriarchal norms operate not only through explicit violence but also through socially normalized practices that occur in everyday life. By depicting both visible and indirect forms of oppression experienced by working-class women, the film offers a relevant context to analyze how gender inequality is materially sustained and how resistance emerges through everyday strategies.

Previous studies have discussed the oppression and resistance of women in film and literature using various feminist approaches. However, most of these studies emphasize emancipation in symbolic, legal, or ideological forms. For example, Prezioso (2023), in her analysis of *There's Still Tomorrow*, looks at Delia's emancipation from a historical and political perspective, particularly through women's participation in the 1946 Italian referendum as a form of liberation from patriarchy. A similar approach is seen in Kamila (2024) study of *The Basis of Sex*, which focuses on legal equality and professional success, highlighting the struggles of middle-class women within the context of liberal and radical feminism. Other studies, such as Jannah & Annisa (2023) existentialist analysis of *Gadis Kretek*, emphasize women's search for subjectivity and self-actualization. Meanwhile, Aprilyani et al. (2025) using Silvia Federici's Marxist feminist framework in their analysis of *Suffragette*, examine how misogyny and sexism function as mechanisms that sustain both patriarchy and capitalist exploitation in the lives of working-class women. In addition, the semiotic analysis conducted by Siani et al. (2022) interprets domestic roles as cultural symbols of patriarchal oppression of Kim Ji-young, Born 1982.

Despite their important contributions, these studies still lack discussion of patriarchy as a material and economic system, especially in the lives of working-class women. While prior

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studies offer valuable insights into symbolic and institutional dimensions of gender inequality, they risk overlooking patriarchy as a material structure sustained through unpaid domestic labor and class relations. By emphasizing political rights, symbolic recognition, or individual autonomy, previous studies often overlook domestic work, reproductive work, and everyday forms of resistance related to survival. This gap is significant because it ignores how patriarchy is maintained not only through ideology but also through women's unpaid labor in the workplace and domestic sphere. As a result, the exploitation of women's labor that is not commensurate with their wages and the material basis of patriarchy experienced by white working-class women remain under-explored.

Therefore, this study analyzes the depiction of gender oppression and resistance in Paola Cortellesi's *There's Still Tomorrow* (2023), focusing on the position of female characters as white working-class women whose lives are shaped by unpaid domestic work and economic dependence. Drawing on Silvia Federici's Marxist feminist perspective, this study argues that Delia's resistance is not expressed primarily through formal political participation but through everyday strategies of economic survival that challenge patriarchal control within the family and society. In relation to this, the study seeks to examine how Delia and Marcella resist patriarchal domination within their material and economic conditions, and how the film represents the patriarchal power structures that shape, constrain, and provoke their resistance. To address these questions, this study draws on a theoretical framework that emphasizes the material and economic dimensions of patriarchy.

This study employs Marxist Feminism, particularly the theoretical perspective developed by Silvia Federici, to analyze the representation of patriarchy in *There's Still Tomorrow* (2023). Marxist feminism extends classical Marxist analysis by examining how capitalism and patriarchy operate together to exploit women, particularly through unpaid domestic and reproductive labor. Federici (2021) criticizes traditional Marxism for prioritizing wage labor while neglecting reproductive labor, including housework, childcare, and emotional care, which are essential for sustaining labor power. One of Federici's central concepts is "patriarchy of the wage," which refers to a system in which men's access to wages grants them authority over women, who are confined to unpaid domestic labor. Federici (2021) argues that this structure emerged historically as capitalism reorganized family relations, positioning men as primary wage earners and women as dependent housewives. Thus, wages operate not only as economic resources but also as mechanisms of patriarchal control, reinforcing women's unpaid and invisible labor within the household.

Building on this framework, Federici conceptualizes domestic labor as reproductive labor that sustains and regenerates the workforce within capitalist systems. Activities such as cooking, cleaning, childcare, and emotional care enable workers to maintain productivity, yet remain unpaid and socially unrecognized. As a result, capitalism relies on this invisible labor to reduce the cost of labor reproduction, revealing that women's oppression is structurally embedded within capitalist expansion rather than incidental. Furthermore, patriarchy operates through the regulation of women's bodies, particularly in relation to reproduction and caregiving, as economic and demographic demands shape women's reproductive capacity. This perspective highlights how gender inequality is maintained not only through ideology but also through material and economic structures.

Previous studies on patriarchy and women's resistance in film and literature have used different feminist approaches. However, they often focus on symbolic, legal, and ideological aspects of emancipation. For example, researchers like Sylvia Walby and Simone de Beauvoir show how patriarchal power controls women's bodies, sexuality, and freedom of movement. They interpret resistance as achieved through education, independence, and participation in public life. A study by Fauziah et al. (2025) looks at patriarchy and women's resistance in *Poor Things* (2023). It shows how the female lead faces control over her body and sexuality, while she resists through gaining economic independence and participating in society.

Similarly, other studies, like those by Prasetyo & Suryaman (2022) and Sharma & Banoo (2024) highlight women's resistance through personal strategies. These strategies include bodily autonomy, education, and identity formation. Studies by Jannah & Annisa

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(2023), focus on women's subjectivity and self-actualization, while Siani et al. (2022) view domestic roles as cultural symbols of oppression. Even Marxist feminist studies, like those by Aprilyani et al. (2025), often discuss misogyny and sexism, but do not fully explore how women's unpaid domestic work is tied to capitalist production.

These studies frequently miss the material roots of patriarchy, particularly how women's unpaid domestic and reproductive labor fits into capitalist systems. By mainly focusing on symbolic, ideological, or institutional aspects of gender inequality, they overlook the economic factors that support women's subordination. These include wage dependency, the invisibility of labor, and the exploitation of reproductive work. As a result, the connection between patriarchy and capitalism in shaping women's daily lives is not thoroughly examined.

This study addresses this gap by employing Silvia Federici's Marxist feminist framework to analyze *There's Still Tomorrow* (2023), focusing on domestic labor, economic dependency, and bodily regulation as interconnected material structures. This study highlights how women's resistance is not only expressed through symbolic or formal actions, but also through everyday strategies shaped by material conditions and economic survival.

METHOD

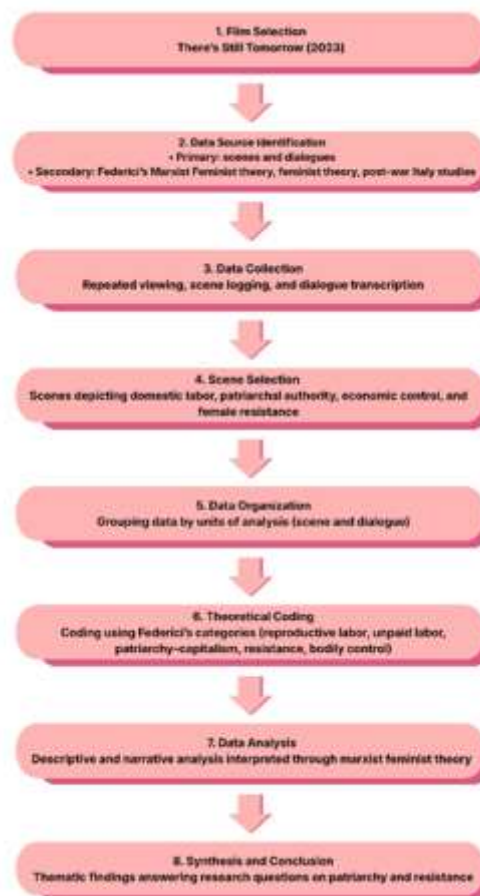


Figure 1. Flow Chart of The Research Method

This study employs a qualitative descriptive approach to analyze the representation of patriarchal power and female resistance in *There's Still Tomorrow* (2023), directed by Paola Cortellesi. This approach explores how meaning is constructed through narrative elements such as dialogue, character interaction, and visual representation. The study focuses on identifying how patriarchal structures operate and how female resistance emerges in response to these structures within the film.

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The primary data consist of selected scenes, dialogues, and visual elements from *There's Still Tomorrow (2023)* that represent domestic labor, economic control, bodily regulation, and female resistance. The film was selected because it portrays the everyday experiences of working-class women in post-war Italy, where patriarchal values strongly influence social and family relations. The secondary data include academic books and journal articles related to Marxist feminism, particularly the theoretical framework developed by Silvia Federici, as well as supporting studies on patriarchy, gender inequality, and social reproduction.

The main research instrument in this study is the researcher, who plays a central role in selecting, interpreting, and analyzing the data. To support the analysis, note-taking techniques and coding sheets are used. The coding system is based on key concepts from Federici's Marxist feminist framework, including Reproductive Labor (RL), Unpaid Labor (UL), Patriarchy-Capitalism Relations (PC), Female Resistance (FR), and Bodily Regulation (BR). These categories serve as analytical tools for classifying and interpreting the data systematically.

Data collection was conducted through several stages. First, the film was watched repeatedly to obtain a comprehensive understanding of its narrative structure, characters, and visual context. Second, relevant scenes and dialogues related to the research focus were identified and transcribed. Third, the selected data were organized into units of analysis based on thematic relevance. Fourth, each unit was documented along with its timestamp and contextual description to maintain analytical accuracy. Finally, all collected data were systematically compiled and prepared for the coding and analysis stage.

The data analysis was carried out in several systematic steps. First, all selected scenes and dialogues were organized by narrative context and chronological order. Second, the data were coded using categories derived from Silvia Federici's Marxist feminist framework, including RL, UL, PC, FR, and BR. Third, each coded unit was analyzed by examining how specific actions, dialogues, and visual representations reflect patriarchal power relations and forms of female resistance. This step involved interpretive analysis to connect empirical data to theoretical concepts. Fourth, narrative analysis was applied to understand the characters, their interactions, and the development of conflict within the story. Finally, the findings were interpreted within a broader socio-economic context, emphasizing how patriarchal and capitalist structures shape women's experiences and resistance strategies.

FINDINGS AND DISCUSSION

This chapter analyzes selected scenes from the movie *There's Still Tomorrow* to understand how patriarchy affects women's lives. Using Silvia Federici's Marxist Feminist perspective, the analysis focuses on issues such as domestic labor, economic control, bodily regulation, and social expectations. Each example is examined to show how these forms of power and inequality appear in daily life and how they connect to larger social and economic structures.

The table below provides an overview of the coding applied to selected scenes and dialogues, including timestamps, scene descriptions, applied codes, and justifications for each code. This visual representation facilitates understanding of how specific actions and interactions reflect different forms of patriarchal power within the film.

Table 1: Data Coding and Analysis of Patriarchal Power Structures in *There's Still Tomorrow (2023)*

No	Time Stamp	Scene Description	Code Applies	Justification	Patriarchal Structure Power
1	03:46 - 04:24	Marcella denied education while her male sibling is supported	FR	Gender determines access to education and opportunity, reinforcing long-term inequality.	Gendered access to education, reproduction of inequality
2	12:29 - 12:35	Delia corrects the employer about her wage	FR	Delia challenges the employer's authority in determining her	Economic control (male authority over wage determination)

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				wage, showing subtle resistance to the devaluation of women's labor.	
3	14:28 - 14:52	A male worker is paid more despite having less experience	PC/FR	Wage inequality is justified solely by gender ("he's a man"), showing patriarchy shaping capitalist labor value; Delia questions it.	Wage patriarchy; gender-based labor hierarchy
4	26:52 - 27:33	Delia receives a letter and hides it from Ivano	FR	Delia restricts Ivano's access to her personal information, resisting total male control over her private life.	Control over women's access to information/private sphere
5	31:17 - 31:36	Ivano interrupts and demands women's earnings	PC	Women's voices are dismissed while their labor is controlled and appropriated by male authority in the household.	Economic domination within the family; silencing of women
6	32:46 - 32:55	Ivano forbids Delia from going out and orders her to serve him	BR	Delia's movement and time are directly controlled, reinforcing domestic servitude and restriction.	Control over women's mobility and time
7	44:04 - 44:45	Delia secretly saves her earnings for her daughter	FR	Delia creates hidden economic autonomy, resisting full male control over her income.	Household economic control; male ownership over women's labor
8	01:16:53 - 01:17:54	Giulio controls Marcella's appearance and future work	BR	Marcella's body, appearance, and labor are regulated, showing ownership and domination.	Control over the female body, identity, and labor
9	01:20:45 - 01:21:53	Marriage is discussed as an economic strategy; Delia questions it; café explosion.	FR	Marriage is treated as an economic transaction; Delia first questions, then disrupts the system through direct action.	Marriage as an economic institution; exclusion of women from decision-making
10	01:47:06 - 01:49:02	Delia gives savings to Marcella for education	FR	Delia redirects economic resources to challenge patriarchal limitations on women's future (education vs marriage).	Control over resource allocation and women's future

From the coded scenes above, it becomes clear that patriarchal power is enacted both in the workplace and within the household. While Delia's unequal wage highlights the structural undervaluation of women's labor, Ivano's financial control demonstrates how men use wages to dominate women in domestic life. Together, these examples illustrate Federici's (2021) concept of the "patriarchy of the wage," showing how capitalism and patriarchy intersect to exploit women's labor and reinforce male authority.

Resistance Against Patriarchal Domination



Figure 2. Delia Corrects Her Employer's Wage Payment.

Timestamp: 12:29 - 12:35

Man: "Instead, give the woman her 20 lire."

Man: "Good morning."

Delia: "Good morning."

Delia: "Actually, it's 30."

Silvia Federici's Marxist feminist theory highlights that power dynamics in both the family and the workplace determine wages. In this context, Delia's employer sets her pay at "20 lire," illustrating "wage patriarchy," where men control the value of labor without including women in discussions. This scenario blurs the lines between "work" and "home," as Delia's injections are treated as informal extra work rather than professional duties with established pay. Women's labor is often undervalued due to their status in a patriarchal society. When Delia states, "Actually, it's 30," she is not just correcting him but also resisting male dominance. This scene exemplifies how women assert themselves within a capitalist patriarchal system, representing a form of Female Resistance (FR).

In Federici's view, Female Resistance includes women's acts of refusal and organized actions against unfair labor roles set by patriarchy and capitalism. This includes rejecting traditional domestic roles, fighting against bodily and economic control, and seeking independence through political or social action. For example, Delia works within the system by claiming the true value of her labor rather than openly confronting her boss. Federici argues that these everyday acts of resistance can be meaningful, even if they are not direct challenges. Her actions also show that the assumption that men have total control over women's labor value can be disrupted. However, this resistance remains limited since Delia can only negotiate her wage within the existing system, not challenge the root causes of its undervaluation of her labor. Overall, this scene illustrates that while women can show agency through small acts of resistance, these actions are still influenced and restricted by the larger patriarchal-capitalist system that keeps men in control of labor and its value.



Figure 3. Delia Receives a Letter Privately and Hides it From Ivano.

Timestamp: 26:52 - 27:33

Miss Ada: "Delia? There's mail."

Delia: "Give it to Ivano, I get muddled."

Miss Ada: "Best not to."

Miss Ada: "It's not for Ivano, it's for you."

Delia: "For me?"

Miss Ada: "Yes... It's a letter."

Delia: "It can't be."

Miss Ada: "Your name's on it."

Delia: "Mis Ada!"

Delia: "Don't say anything to Ivano."

Delia: "You know what he's like."

Miss Ada: "I mind my business."

Delia's surprised reaction when receiving the letter and immediately saying, "Don't say anything to Ivano" and "You know what he's like," shows a fear of male authority within the household. This shows that even something as personal as receiving a letter addressed to her is not entirely under her control. From a Marxist-feminist perspective, this situation can be linked to broader forms of control over women's social lives. Delia's fear does not appear suddenly; it stems from a situation in which Ivano has control over her, prompting her to consider how he will react before making decisions. Thus, control is not always present directly but can be internalized into daily behaviour. Delia's actions can be understood through the lens of Female Resistance (FR). According to Silvia Federici, Female Resistance refers to how women refuse, disrupt, or organize against the exploitative reproductive and unwaged labor roles imposed by patriarchal-capitalist structures. While Delia does not openly confront Ivano, she takes steps to maintain control over her own information. By hiding the letter, Delia indirectly denies Ivano full access to her private life. This demonstrates that her resistance manifests in subtle, everyday actions aimed at restricting male control, even without confrontation. Nevertheless, this resistance remains confined within the restriction set by Ivano's authority over her. Thus, this scene highlights that while women's resistance can take on nuanced forms, it is still limited by the overarching patriarchal system that governs their actions and access to personal space.



Figure 4. Delia Is Secretly Hiding Her Earnings from Ivano.

Timestamp: 44:04 - 44:45

Delia: "I gotta tell you something nobody knows."

Marisa: "What did you do?"

Delia: "For months, I've been stealing a little money from my jobs."

Marisa: "Stealing? It's your money."

Delia: "Well, I don't give it to Ivano, I put it away."

Delia: "Almost 8,000 lire."

Marisa: "That's a barrel!"

Delia: "It's for Marcella's wedding dress."

Delia: "Ivano wants her to wear my old one."

Delia: "It was a rag even back then."

Silvia Federici's framework in Marxist feminism illustrates how patriarchal control manifests through economic domination in the household. When Delia calls her earnings "stealing," it reflects her belief that her income is not truly hers. This highlights that economic control extends beyond who holds the money to how women perceive their labor. The capitalist-patriarchal system positions men as primary controllers of resources, as seen with Ivano, who decides how money is spent, impacting broader family decisions, such as forcing his daughter to wear an old dress. Delia's act of secretly saving money can be classified as Female Resistance (FR). Within Silvia Federici's framework, Female Resistance refers to women's acts of refusal, disruption, or organized opposition against the exploitative roles of reproductive and unwaged labor imposed by patriarchal-capitalist structures. Instead of open forms of resistance, Delia opts for a more subtle strategy by withholding part of her income from Ivano. This approach allows her to resist complete male control over the earnings from her work and to create an economic resource that remains beyond his authority. Her resistance manifests in her discreet management of resources, aiming for limited autonomy rather than directly challenging the system. The money she saves is not only an effort to gain independence but also a strategy to secure her daughter's future. In this light, resistance takes shape as a survival strategy that quietly undermines patriarchal dominance within the domestic sphere. Thus, this scene illustrates how women's resistance can serve as a means of survival within the patriarchal-capitalist system. However, it remains constrained, as it does not fully confront the structural forces that sustain their economic dependence.



Figure 5. Delia Resists Marcella's Patriarchal Marriage by Sabotaging Her Fiancé's Café.

Timestamp: 01:20:45 - 01:21:53

Ivano: "For the dress, there's Delia's."

Delia: "Yes."

Don Ottorino: "You fixed it up, right? It's gotta look new."

Delia: "Think they love each other, really?"

Ivano: "What kind of question's that?"

Don Ottorino: "Opens her mouth, words fall out."

Don Ottorino: "Maybe you don't get the picture. We gotta get Marcella set up and us too."

Don Ottorino: "Think it sucks your daughter's becoming a lady? Eh, Delia?"

Don Ottorino: "But with those scrubbed-up yokels... If it was up to me,"

Don Ottorino: "But so long as they got the café, this marriage does us all good."

(The café exploded)

The conversation between Ivano and Don Ottorino highlights that Marcella's marriage is viewed as a "profitable" arrangement, primarily due to the café's ownership. In this context, Marcella is seen as a tool for the family's economic gain, illustrating Marxist feminist perspectives on how marriage functions within patriarchy, as Silvia Federici argues. While Marcella and Giulio's relationship seems based on feelings, Giulio's control over Marcella, dictating her clothing and forbidding her to work post-marriage, signals an unequal dynamic resembling Delia's situation. Delia challenges this norm by questioning whether true love exists between the couple. However, her voice is quickly dismissed, reflecting how women are marginalized and silenced in patriarchal structures.

In Silvia Federici's framework, Female Resistance (FR) encompasses the acts of refusal, disruption, or organized opposition by women against the exploitative roles of reproductive and unwaged labor imposed by patriarchal-capitalist structures. A notable shift in Delia's response is highlighted by her decision to blow up the café, an act that can be categorized as Female Resistance (FR). Unlike her previous attempts, which were limited to questions and failed to bring about change, Delia chose an action that directly disrupted the plan. The café, which served as the source of "profit" in the men's conversation, lost its function, thereby indirectly disrupting the marriage plan based on material interests. Delia's resistance transitions from symbolic verbal intervention to a more actual disruption, directly challenging the economic foundation of the decision. However, this form of resistance suggests that change is realized through disruption rather than a transformation of the underlying structure. Consequently, the scene illustrates that while women's resistance can intensify, it remains within a system in which men predominantly hold power and decision-making.

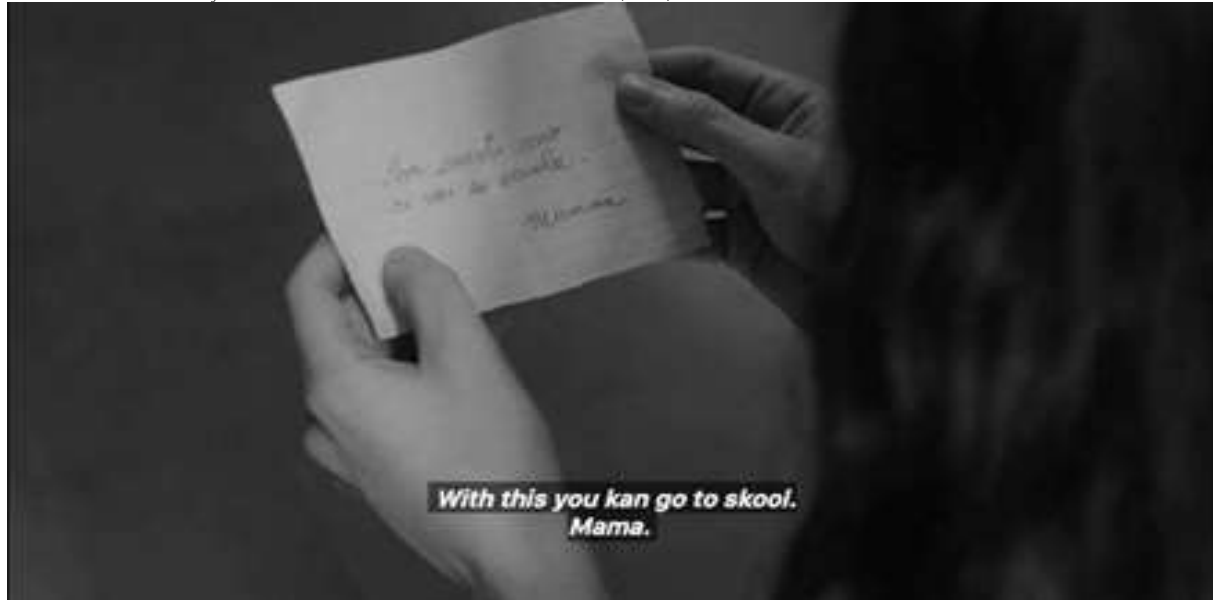


Figure 6. Delia Writes a Letter Emphasizing the Importance of Marcella's Education.
Timestamp: 01:47:06 - 01:49:02

Letter (from Delia to Marcella): With this you can go to skool. Mama.

Delia's decision to give her wedding savings to Marcella, as noted in her letter, "With this, you can go to school," signifies a major shift in her priorities. She is now focusing on her child's education instead of adhering to traditional expectations. By secretly reallocating her funds, Delia asserts control over her earnings and opens up new opportunities for Marcella. This decision highlights that education is something to be fought for, rather than automatically accessible. Reflecting on Silvia Federici's concepts within Marxist feminism, this scene can be classified as an instance of Female Resistance (FR). In Federici's framework, Female Resistance refers to women's acts of refusal, disruption, or organized opposition to the exploitative reproductive and unwaged labor roles imposed by patriarchal-capitalist structures. Delia uses the resources available to her to create alternatives for her child, simultaneously challenging the traditional decision-making dynamics within the family. This illustrates how resistance manifests through the reallocation of resources, as Delia redefines the meaning and purpose of her labor beyond patriarchal expectations. However, this resistance remains subtle and operates within existing constraints, as it does not directly demolish the structural foundations that gave rise to those initial expectations. Therefore, this scene underscores that women's resistance can arise through everyday economic decisions, yet it is still influenced and constrained by the patriarchal system.

Patriarchal Power Structures Provoking Female Resistance



Figure 7. Delia Questions Unequal Pay in a Male-Dominated Workplace

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Timestamp: 14:28 - 14:52

Young Man: "I gotta learn. If I knew the trade I wouldn't be getting 40 lire."

Delia: "What? 40 lire?"

Delia: "Sir, may I have a word?"

Delia: "I've worked here three years, even during bombings."

Delia: "Why's he get more than me?"

Boss: "The kid's a man, eh!"

Through Silvia Federici's Marxist feminism, this scene exemplifies Patriarchy-Capitalism Relations (PC), highlighting that the wage gap is often based on gender rather than experience or ability. Delia, with three years of experience, earns less than a new male worker who receives a higher wage just because "the kid's a man." This disparity shows that the labor system undervalues women's contributions, illustrating the intersection of economic systems and patriarchy in determining labor value. This scene can also be classified as an instance of Female Resistance (FR) through Delia's response. In Silvia Federici's framework, Female Resistance refers to women's acts of refusal, disruption, or organized opposition to the exploitative reproductive and unwaged labor roles enforced by patriarchal-capitalist structures. When Delia asks, "Why does he get more than me?", she directly confronts the injustice. This question not only highlights the underlying inequality but also calls into question the idea that such disparities are acceptable. By raising this concern, Delia seeks her employer's authorization to set wages unfairly. Even though her question suggests that the system is still functioning as intended, her actions reveal a powerful form of resistance. She is no longer keeping quiet; instead, she speaks out against the injustices she endures. Consequently, this scene illustrates that while patriarchal-capitalist structures persist in dictating wage inequality, women's resistance is manifested through moments of questioning that disrupt the acceptance of that inequality.



Figure 8. Ivano Asserts Financial Control Over Delia and Marcella.

Timestamp: 31:17 - 31:36

Delia: "Me and Marcella want to say..."

Ivano: "The ironing shop paid you?"

(Marcella silents)

Ivano: "You too, out with the pittance."

Ivano: "Two hundred eighty lire? They giving alms?"

Ivano: "Won't even pay the lights."

The interaction among Ivano, Delia, and Marcella reveals that the family's focus is more on economic considerations than the women's personal interests. When Delia and Marcella began discussing their engagement plans, Ivano interrupted to ask about their wages, suggesting that their voices were not prioritized. He further demands their money and insults them for the amount, highlighting that women's labor is controlled by men, who hold

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authority in the household. This illustrates that women lack power over the value and use of their labor. From Silvia Federici's Marxist feminist viewpoint, this situation illustrates how both the economy and patriarchy influence family relationships. This scenario can be classified as Patriarchy-Capitalism Relations (PC). Patriarchy-Capitalism Relations (PC) refers to the interconnected nature of patriarchy and capitalism, where financial control within the home is utilized to uphold male authority and further women's economic reliance. In this instance, Ivano's management of finances and his disregard for the women's conversation demonstrate that economic power serves as a mechanism of control over familial decision-making. This suggests that women's lack of agency is not random but is systematically generated through the connection between economic power and patriarchal dominance. Thus, the scene highlights that, within a patriarchal-capitalist framework, financial influence dictates not only economic interactions but also who has the power to be acknowledged and to make decisions within the household.



Figure 9. Ivano Restricts Delia's Mobility by Controlling Her Actions and Decisions.

Timestamp: 32:46 - 32:55

Delia: "I'll be off to Marisa's to make jam..."

Ivano: "You're going nowhere. Get me a shirt, I'm going out."

Marcella: "Where to?"

Ivano: "None of your business."

Silvia Federici's concept of Marxist feminism highlights how patriarchal control restricts women's daily activities. When Ivano tells Delia not to go to Marisa's house, he gives no reason. Instead, he asks her to prepare his clothes, demonstrating a double standard where men have freedom while women are restricted. This scenario reflects women's subordinate position, serving men's needs both at home and socially. Ultimately, it underscores how women's bodies and activities are subject to broader patriarchal control. This scene can be classified as Bodily Regulation (BR), as it illustrates how men directly control women's actions and movements. Ivano not only confines Delia's activities but also controls her role back toward domestic responsibilities, thus reinforcing that her body and time are under male control. Within Federici's framework, Bodily Regulation (BR) refers to the social, economic, and political regulation of women's bodies, time, and activities within patriarchal-capitalist systems, in which women's mobility and behavior are managed to maintain domestic and social order. In this case, Ivano not only restricts Delia's movement but also redirects her back to household tasks, thereby reinforcing his dominance over her time and actions. This suggests that control can emerge not just through outright prohibition, but also through the continuous downgrading of women to domestic roles that limit their independence. Consequently, this scene highlights how bodily regulation functions as a tool of patriarchal power that influences women's daily freedom of movement and time.



Figure 10. Giulio Controls Marcella's Appearance, Work, and Autonomy through Possessive Patriarchal Behavior.

Timestamp: 01:16:53 - 01:17:54

Giulio: "You're so beautiful."

Giulio: "Why the make-up?"

Marcella: "What's this new thing?"

Marcella: "Don't you like me like this?"

Giulio: "Yeah, a lot. Why did you go so decked out?"

Marcella: "To work."

Giulio: "It's not okay."

Marcella: "No?"

Giulio: "You wear makeup just for me."

Marcella: "But I got made up to be pretty for you"

Giulio: "Sure?"

Marcella: "Yes."

(Giulio strongly grabs Marcella's face)

Marcella: "You're hurting me!"

Giulio: "Just for me."

Marcella: "Just for you."

Giulio: "If it's just for me, from now on you go to work natural."

Giulio: "Anyway, when we're married you'll quit working."

Marcella: "Who says so?"

Giulio: "Me."

Giulio: "You're mine."

Giulio: "Okay? Just mine."

Marcella: "Just yours."

Silvia Federici's lens of Marxist feminism highlights how patriarchal control operates through women's bodies and identities. The conversation between Giulio and Marcella shows that women's bodies are viewed as controllable by men after marriage. Giulio's insistence that Marcella can wear makeup only for him and must stop working after marriage demonstrates restrictive ownership. By declaring, "You're mine," Giulio emphasizes a relationship marked by patriarchal dominance, where Marcella is subordinate and under his control. This scene can be identified as Bodily Regulation (BR) because it illustrates a man exerting control over a woman's body, looks, and actions. Giulio's act of forcefully gripping Marcella's face further emphasizes that this dominance is both verbal and physical. This scene exemplifies Bodily Regulation (BR), a term conceived by Silvia Federici that describes the societal and political control of women's bodies under capitalism and patriarchy. Giulio's interference with Marcella's makeup and his attempt to prevent her from working demonstrate this control, limiting her public image and financial independence. His forceful grip on her face signifies that such regulation involves both verbal and physical dominance. Overall, the scene reveals

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how patriarchal power asserts itself through direct influence over women's bodily autonomy and societal roles.



Figure 11. Ivano Limits Marcella's Education and Reduces Her Role to Earning Money and Serving the Family.

Timestamp: 03:46 - 04:24

Marcella: "Hurry, I'll be late for work."

Sergio: "Oh, wait a sec!"

Marcella: "Finished your homework?"

Marcella: "Too bad, you'll get the stick! You dunces."

Franchino: "What did I do?"

Sergio: "If I went to middle school, I'd be good."

Ivano: "Sergio's going, he's a boy. Besides it costs 2,000 lire."

Marcella: "You got 2,000 lire?"

Ivano: "Then you can't go."

Ivano: "Lucky I allowed you some training and now you've got a trade."

Ivano: "Just bring in money and help your useless ma."

Marcella: "I bring in money and I always help Mama."

Ivano: "Good. Doing your duty."

In this scene, Ivano highlights the inequality between boys and girls regarding education. Sergio receives support at school because he is a boy, while Marcella is denied help due to financial constraints, underscoring that opportunities depend on family priorities. Girls are expected to contribute to the family immediately, whereas boys can focus on education. From a Marxist-feminist perspective, this illustrates how patriarchy and capitalism limit women's choices. Marcella is forced to become the family's provider, reducing her value to an economic function and suggesting her worth is tied to her ability to earn money. This scene illustrates the relationship between patriarchy and capitalism (PC), highlighting how they rely on each other. Capitalism benefits from the unpaid domestic work women perform, while the wage system keeps women financially dependent on men. The concept of the "patriarchy of the wage" shows that women's domestic roles are often overlooked, reinforcing male authority and deepening gender inequality. Men are typically directed toward education and career advancement, while women's opportunities are limited to immediate work and home responsibilities. The analysis identifies Female Resistance (FR) as a key theme, reflecting women's subtle attempts to resist patriarchal control, as described by Silvia Federici. FR includes everyday acts like negotiating pay and managing resources. However, these efforts often occur within the constraints of the same systems that limit women's independence. Thus, while resistance is present, it tends to surface in limited ways, reflecting ongoing power imbalances between men and women.

CONCLUSIONS

This study concludes that *There's Still Tomorrow* represents patriarchy as a material system maintained through everyday economic and social practices that reinforce women's

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subordination within the domestic sphere. Through Silvia Federici's Marxist feminist framework, the findings demonstrate that patriarchal power operates through economic dependency, bodily regulation, and unequal labor distribution, while women's resistance emerges through subtle daily strategies aimed at survival and limited autonomy. Although these forms of resistance highlight women's agency, they remain constrained within the patriarchal-capitalist structure and rarely lead to broader structural transformation. The study therefore emphasizes that resistance and oppression coexist within the same social system, particularly in the experiences of working-class women. In addition, this research contributes to feminist film studies by showing that resistance can be identified not only in public political actions but also in ordinary domestic practices shaped by material conditions. Nevertheless, this study is limited to a single film and one theoretical perspective. Therefore, future researchers are encouraged to examine representations of patriarchy and women's resistance in different cultural contexts, genres, or media using broader feminist approaches, comparative analyses, or audience reception studies to provide more comprehensive insights into gender oppression and resistance in contemporary society.

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