

Reclaiming the Female Voice in Anita Diamant's *The Red Tent* as a Space of Resistance

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Abstract

This study explores how Anita Diamant's *The Red Tent* reclaims the female voice as a form of resistance against patriarchal oppression. By reimagining the biblical story of Dinah, Diamant shifts the focus to women's experiences, highlighting their strength, solidarity, and resilience in a male-dominated world. The novel challenges traditional gender roles and religious narratives, offering a feminist perspective on biblical women. Using Judith Butler's theory of gender performativity. Additionally, this paper explores how storytelling functions as a tool of empowerment within the novel, allowing women to reclaim their histories and reshape their identities. By centering female narratives that have been historically overlooked or silenced, *The Red Tent* not only reinterprets biblical traditions but also fosters dialogue on the significance of women's collective memory and oral traditions. Furthermore, the analysis considers how the novel's depiction of sisterhood and shared rituals subverts patriarchal structures, illustrating the power of female agency in redefining cultural and religious legacies. The paper examines how women in the novel navigate societal expectations while asserting their identities. Through themes of midwifery, female bonding, and religious conflict, *The Red Tent* creates a space where women's voices and stories are celebrated, challenging the marginalization of women in both historical and religious contexts.

Keywords: Biblical woman, Female voice, Gender identity, performativity

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ازپس‌گیری صدای زنانه در رمان خیمه‌ی سرخ اثر آنیتا دیامانت به‌عنوان فضایی برای مقاومت

این مقاله بررسی می‌کند که چگونه رمان خیمه‌ی سرخ اثر آنیتا دیامانت، صدای زنانه را به‌عنوان شکلی از مقاومت در برابر سرکوب مردسالارانه بازپس می‌گیرد. دیامانت با بازآفرینی داستان کتاب مقدس درباره دینه، تمرکز را بر تجربیات زنان قرار داده و بر قدرت، همبستگی و تاب‌آوری آنان در جهانی مردسالار تأکید می‌کند. این رمان نقش‌های جنسیتی سنتی و روایت‌های دینی را به چالش می‌کشد و دیدگاهی فمینیستی نسبت به زنان در کتاب مقدس ارائه می‌دهد. با استفاده از نظریه‌ی اجرایی‌بودن جنسیت جودیت باتلر، این مقاله همچنین بررسی می‌کند که چگونه داستان‌گویی به‌عنوان ابزاری برای توانمندسازی در این رمان عمل می‌کند و به زنان امکان می‌دهد تاریخ خود را بازپس بگیرند و هویتشان را بازتعریف کنند. با تمرکز بر روایت‌های

زنانه‌ای که به‌طور تاریخی نادیده گرفته شده یا به حاشیه رانده شده‌اند، خیمه‌ی سرخ نه تنها سنت‌های کتاب مقدس را بازتفسیر می‌کند، بلکه گفت‌وگویی درباره‌ی اهمیت حافظه‌ی جمعی زنان و سنت‌های شفاهی آنان شکل می‌دهد. علاوه بر این، تحلیل رمان نشان می‌دهد که چگونه به تصویر کشیدن خواهرانگی و آیین‌های مشترک در این اثر، ساختارهای مردسالارانه را تضعیف می‌کند و قدرت عاملیت زنان را در بازتعریف میراث فرهنگی و دینی به نمایش می‌گذارد. این مقاله بررسی می‌کند که زنان در این رمان چگونه انتظارات اجتماعی را مدیریت کرده و در عین حال هویت خود را تثبیت می‌کنند. خیمه‌ی سرخ با پرداختن به مضامینی چون مامایی، پیوندهای زنانه و تعارضات دینی، فضایی را خلق می‌کند که در آن صداها و روایت‌های زنان گرامی داشته می‌شوند و به حاشیه‌رانده‌شدن آنان در بسترهای تاریخی و دینی به چالش کشیده می‌شود.

واژگان کلیدی: زنان در کتاب مقدس، صدای زنانه، هویت جنسیتی، اجرایی‌بودن

Introduction

The Red Tent is a quick, fascinating read, offering its audience with unique insight into the historical basis of the stories found in the Old Testament. Diamant's careful attention to the historical reality of this early period in humanity's collective history enables the reader to view these biblical figures not as mythical entities but rather as autonomous individuals with their own unique cultures and traditions. While *The Red Tent* clearly falls within the category of historical fiction, it accomplishes much more, pushing the limits of the genre. Through the text, Diamant not only recreates a story from an earlier time but also simultaneously pushes the limits of Biblical scripture to bring its female figures – usually relegated to the margins of the Bible – to the forefront. The *Red Tent* tells the story of Dinah, a minor character in the Book of Genesis who appears in the story of Jacob and his sons. Drawing from historical fact and her own imagination, Diamant recreates the feminine world of ancient North Africa and the Middle East through the eyes of Jacob's only daughter. Set in the Middle Bronze Age, it explores the reality of women during the time of the Jewish Patriarchs.

While Diamant reproduces the tragic tale of Dinah's ill-fated marriage and her husband's bloody murder at the hands of her own brothers in *The Red Tent*, unlike in Genesis, her story does not end there. We follow the grief-stricken, pregnant widow as she flees Schechem and seeks sanctuary in Egypt, where she eventually makes a life for herself and lives out her days in relative peace. Dinah carries on the legacy of her mother through her midwifery – a practice highly esteemed within ancient Egyptian and Canaanite culture – a fitting tribute to her four mothers who had passed on to their only daughter the gift of life and collective memory through the treasured stories of her ancestors. The central role afforded to midwifery in Diamant's novel extends the female bonds originally established in the red tent, revealing yet another sphere of female solidarity strengthened by the ties of fertility and maternity. By carrying on in the footsteps of her aunt-mother Rachel, Dinah prolongs the legacy of the women in Jacob's family, whose story would live on through the lives of the countless children she helped to bring into the world.

Butlerian Performativity

This research focuses on Butler's notion of performative gender roles. Butler provides a post-structural understanding of the socio-historical origins of gender socialization for anyone concerned with the feminine and how it may affect the intimate lives of women and other disadvantaged communities. She has theories on various psychosocial problems women experience in our societies, including identity, self-esteem, and media communication, and offers helpful ideas for recognizing the socio-political context of many of the presenting concerns of the female population and how current society and prevailing rhetoric may influence them. Many

consider her ideas helpful and relevant in explaining how women and men are socialized in different cultures and how dominant social discourses about normal behavior and gender roles of women may influence their identity, picture, and self-conception (Kirby 26).

Butler's Notion of Female Identity

Judith Butler's conception of identity challenges traditional views by framing gender as a performative act rather than a fixed essence. She argues that gender is a socially constructed concept shaped by historical, cultural, and societal norms. According to Butler, gender is not something one inherently is but something one does through repeated actions and behaviors. She writes, "Gender is the real sense adopted by a sexed individual," influenced by societal expectations and norms that individuals internalize and reproduce over time (Butler, *Gender Trouble*, 39).

Butler emphasizes that gender identification is a process of "agentic accomplishment," where individuals perform gender roles to gain social acceptance and status. The repetition of these performances—through dress, behavior, and attitudes—reinforces societal norms and creates the illusion of a stable gender identity. As Moya Lloyd explains, "The recitation of gender roles is deemed important when an individual wants to continue as a respectable gendered subject in society" (Lloyd, 56). This performative view of identity contrasts with conventional theories that treat identity as a fixed, innate characteristic.

Butler further argues that gender is not a static identity but a dynamic process shaped by societal pressures. She states, "Performativity is the discursive practice that enacts or creates what it names," suggesting that gender is produced through repeated acts that conform to societal norms (Martinez, 218). This perspective challenges the idea that gender is biologically determined, instead highlighting its socially constructed nature.

However, Butler acknowledges that this process is not entirely voluntary. Individuals are often compelled to perform gender roles to avoid social ostracism or violence. Over time, these performances become internalized, leading individuals to unconsciously conform to societal expectations. This internalization can result in the repression of desires or behaviors that deviate from normative gender roles, a phenomenon Butler refers to as "heterosexual melancholy" (Lloyd, 59).

Butler's work in *Gender Trouble* critiques the binary division of male and female genders, arguing that these categories are socially constructed and maintained through power structures. She challenges biological determinism, asserting that gender distinctions are not rooted in biological differences but are instead shaped by cultural and historical contexts (Loizidou, 32). While some feminists argue that biology plays a role in gender identity, Butler contends that relying on biological explanations reinforces heteronormative systems and limits the possibilities for gender expression (Boucher, 129).

Gender as a Social Construct

Butler's theory of gender as a social construct emphasizes that gender roles and norms are not fixed but vary across cultures and historical periods. For example, the color pink, now associated with femininity, was traditionally considered a masculine color. Similarly, sports and activities once deemed gender-specific have shifted in their cultural associations over time (Keane, 71).

Butler critiques the distinction between sex and gender, arguing that both are socially constructed. She writes, "If sex and gender are radically distinct, then it does not follow that to be a given sex is to become a given gender; in other words, 'woman' need not be the cultural

construction of the female body, and man need not interpret male bodies" (Butler, *Gender as Performance*, 142). This challenges the assumption that biological sex determines gender identity.

Butler further argues that sex, like gender, is a product of societal norms and power structures. She contends that the binary categories of male and female are not natural but are imposed by dominant cultural discourses. This perspective deconstructs the idea that gender roles are biologically determined, instead highlighting their socially constructed nature (Brickell, 39).

In patriarchal societies, gender roles are enforced through social norms and institutions, such as family, media, and education. These structures perpetuate the idea that men are the primary subjects while women are relegated to secondary roles. Butler describes this as the "masculine signifying economy," where men are associated with rationality and power, while women are seen as emotional and subordinate (Butler, *Gender Trouble*, 2002).

Binary Subjectivity

Butler's critique of binary subjectivity focuses on how societal norms create rigid categories of male and female, reinforcing power imbalances. She argues that these binary divisions are not natural but are constructed through socialization and cultural practices. The "heterosexual matrix," as Butler calls it, enforces the idea that gender and sexuality are inherently linked, with heterosexuality as the norm (Coole, 114).

This binary system privileges male subjects while marginalizing women and non-conforming individuals. Butler explains that gender roles are maintained through "normative violence," where individuals who deviate from societal norms face social ostracism or punishment (Ferguson, 18). For example, women who reject traditional gender roles may be stigmatized or excluded from social and economic opportunities.

Butler also critiques Freud's Oedipal Complex, arguing that it reinforces heteronormativity by framing heterosexual desire as natural and other forms of desire as deviant. She suggests that this framework leads to the repression of same-sex desires, resulting in what she calls the "melancholia of gender" (Pipher, 154). This repression can manifest as depression or anxiety, particularly in adolescence, when individuals are pressured to conform to gender norms (Lavitt, 215).

Gender Performativity

Gender performativity, a central concept in Butler's work, refers to the idea that gender is not something one is but something one does through repeated actions. Butler explains, "Gender is a stylized repetition of acts... that congeal over time to produce the appearance of substance, of a natural sort of being" (Butler, *Gender as Performance*, 43). This challenges the notion that gender is biologically determined, instead framing it as a social performance.

Butler argues that gender performativity is not a voluntary act but is shaped by societal norms and power structures. Individuals perform gender roles to gain social acceptance and avoid punishment. For example, women may conform to traditional femininity by adopting passive behaviors, wearing feminine clothing, or emphasizing their physical appearance (Mikkola, 117).

However, Butler also highlights the potential for resistance within performativity. When individuals perform gender in ways that deviate from societal norms—such as through drag or gender non-conformity—they expose the constructed nature of gender roles. This subversion challenges the idea that gender is a fixed, natural category (Butler, *Gender as Performance*, 168).

Acting the Gender

Butler's concept of "acting the gender" emphasizes that gender identity is not inherent but is produced through repeated performances. She writes, "The various acts of gender create the idea of gender, and without those acts, there would be no gender at all" (Butler, *Bodies That Matter*, 190). This challenges the notion that gender is a fixed identity, instead framing it as a dynamic process shaped by social interactions.

Gill Jagger elaborates on this idea, arguing that gender identity is constructed through the repetition of gendered actions. He states, "Gender has no innate characteristic; it is only through doing, or continuously doing actions, that one is able to establish her gender successfully" (Jagger, 70-73). This perspective highlights the role of social norms in shaping gender identity.

Elena Loizidou further explains that Butler's theory of performativity challenges traditional notions of identity by framing gender as a process rather than a fixed category. She writes, "Gender is not a noun, but neither is it a set of free-floating attributes, for we see that the substantive effect of gender is performatively produced and compelled by the regulatory practices of gender coherence" (Butler, *Bodies That Matter* 34). This underscores the idea that gender is a social construct shaped by power dynamics.

Literature Review

The title of the novel reflects the initial frame around which Dinah's story is structured. *The Red Tent* refers to the tent to which the women of the clan would retire while menstruating. Canaanite custom dictated that women separate themselves from the male members of the clan during this time in their monthly cycle, which Diamant implies occurred each month with the rise of the new moon (although this timing is not based on proven fact). In the narrative, the cycles of all of the women in Dinah's extended family – who lived together in a large settlement in the countryside of Canaan – were synchronized, such that they would all enter the red tent at the same time. This provided them with the cherished opportunity to confide in one another and enjoy moments of female solidarity in a traditionally male-dominated world. Certain scholars have called this aspect of *The Red Tent* biologically inaccurate since the concept of the natural synchronization of co-habiting women's monthly cycles is largely speculative and has yet to be proven by scientific studies. Scientifically accurate or not, this monthly experience of female bonding has an important function in the text, emphasizing the unity and solidarity amongst women within the clans of patriarchs like Jacob.

In "Gyno-Topias of Power in Anita Diamant's *The Red Tent*," Anuja Jose argues that Anita Diamant is digging into stories about women from the past. She shows us a new way to think about the roles of women. Instead of treating famous women from the Bible as special, she's making them seem like regular people. She's also shining a light on other characters in the Bible who aren't usually in the spotlight. Diamant is pointing out that some powerful texts have been controlling how we see and treat women. Anuja also argues that the writer challenges these important texts and starts a conversation where literature about and by women can be more influential. She believes that in Anita Diamant's novel, the female characters can be seen as different spaces, kind of like special worlds.

In "Patriarchal Power and Feminist Reflection in Anita Diamant's *The Red Tent*", Ismail Hasan argues that society has often made women feel less important. This is similar to what is shown in *The Red Tent*, where women seem powerless. Women are considered 'different,' which makes them seem weaker and less powerful in our surroundings. The belief that men are stronger

and deserve more respect is why the patriarchal system continues in our society. According to Ismail Hasan, *The Red Tent* shows the kind of women who are more likely to face patriarchal treatment. It talks about how some women think that only men are in charge of the family's money, so women should just take care of the house. This belief is why men have more power in politics, moral positions, social advantages, and controlling the family.

In a similar study by Yavuz Çeşmeci, "Subverting the Hebrew Myth: Feminine Writing in Anita Diamant's *The Red Tent*", it is argued that Diamant's narrative deviates from the traditional Hebrew myth by placing emphasis on women's bodies, femininity, and sexual power, aiming to challenge hierarchical structures rooted in phallogocentrism. The study, influenced by post-structuralist feminist theory, explores how patriarchal ideology and discourse are confronted through the use of female language and feminine writing. Çeşmeci holds that feminine writing plays a role in liberating the female body and sexuality from the dominance of male-centered ideology. Furthermore, he believes that Diamant employs specific textual strategies to deconstruct the patriarchal order and to construct a female-centered myth, offering alternative perspectives on female identity.

Reimagining Femininity in a Patriarchal World

Midwifery and Female Legacy

In *The Red Tent*, midwifery is portrayed as a vital and empowering tradition for women, symbolizing their strength, resilience, and intergenerational connection. The protagonist, Dinah, finds pride and identity in her association with midwifery, seeing herself as an apprentice to Rachel and a granddaughter to Inna, both of whom are skilled midwives. This highlights the importance of female role models and mentorship in empowering women to embrace their identities and pursue their passions (Schantz, 11).

The novel emphasizes the communal nature of childbirth, where women—midwives, mothers, sisters, and friends—come together to support the woman giving birth. This network of care and knowledge reflects the idea that gender and identity are produced through collective acts and shared rituals. As the novel states:

"Why did I not know that childbirth is the pinnacle where women discover the courage to become mothers? Until you are the woman on the bricks, you have no idea how death stands in the corner, ready to play his part. Until you are the woman on the bricks, you do not know the power that rises from other women." (*Tent*, 157)

This quote reframes childbirth not as a mere biological necessity but as an act that affirms women's strength, resilience, and autonomy. The communal support of other women transforms childbirth into a collective and empowering experience, challenging the notion that women are weak or passive (Darshana, 14). This empowerment is reinforced by the shared rituals and knowledge passed down through generations, creating a legacy of female solidarity and strength (Polaski, 57).

The Red Tent as a Space of Female Solidarity

Anita Diamant's *The Red Tent* portrays women as skilled, resourceful, and wise, capable of managing childbirth, household affairs, and spiritual practices. The women in the novel challenge traditional gender roles by performing actions typically associated with men, such as engaging in commerce and assisting with childbirth. These acts demonstrate their ability to negotiate, compromise, and assert themselves in a patriarchal world (Skelton, 61).

Judith Butler's theory of performativity is evident in the novel, as gender roles and identities are shown to be constructed through repeated actions, behaviors, and interactions. Dinah, the protagonist, constantly performs her gender to fit into societal expectations, but she also challenges these norms by embracing both feminine and masculine qualities. For example, she learns midwifery, a traditionally feminine role, but also engages in activities like fighting and hunting, which are traditionally masculine. This fluidity in her identity supports Butler's argument that gender is not fixed but is constantly performed and redefined (Butler, *Gender Trouble*).

The red tent itself becomes a space where women can escape the constraints of patriarchal society and create their own rules. It is a place of female solidarity, where women perform rituals related to childbirth, menstruation, and storytelling, constructing their identities as women and mothers. These shared experiences highlight the performative nature of gender, as women collectively affirm and redefine their roles through repeated acts (Darshana, 14).

Dinah's relationships with other women, such as Tabea, further illustrate the performative nature of gender. Tabea's rejection of traditional gender roles—such as her desire to remain childless—challenges societal expectations and highlights the diversity of women's experiences. Dinah's initial shock at Tabea's ideas reflects her internalization of societal norms, but her willingness to listen and reflect on her own desires shows her growing awareness of the performative nature of gender:

"I did not understand her desires. Indeed, I did not fully understand her words, since I knew nothing about temples or the women who serve there. For my part, I told Tabea I hoped for ten strong children like those my mother had borne, though I wanted five girls at least. It was the first time I had said these things aloud and perhaps the first time I had even given them thought. But I spoke from my heart." (*Tent*, 182)

This exchange underscores the tension between societal expectations and individual desires, illustrating how gender roles are not fixed but are constantly negotiated and redefined.

Gender Roles and Societal Constraints

Despite the women's resilience and resourcefulness, the novel also highlights the deep-seated gender inequality and strict gender roles imposed by patriarchal society. Women are often excluded from important discussions and decision-making processes, and their voices are frequently silenced (Davis, 37). For example, when Rachel attempts to speak out, Leah immediately silences her:

"Rachel opened her mouth to speak, but Leah yanked her sister's arm and shot her a warning glance; not even Rachel's youth would excuse a girl speaking out when men were addressing one another." (*Tent*, 31)

This moment underscores the societal pressure on women to conform to traditional roles and the consequences of stepping out of line. It reveals the limited agency women have in a patriarchal society, where their opinions and voices are often considered irrelevant. The conformity imposed on women is further emphasized in the portrayal of the grandmother's female attendants, who are described as speaking in shy whispers and dressing in plain white tunics (Riswold, 145). The protagonist observes, "The Grandmother's women spoke in shy whispers and dressed in the same plain white tunic. They were uniformly kind but distant, and I quickly stopped trying to see them as individuals and began to think of them all as the Deborahs." (*Tent*, 201)

This uniformity highlights the lack of individuality and autonomy afforded to women in patriarchal societies, where they are expected to conform to specific standards of behavior and appearance. However, the novel also offers moments of resistance and subversion. For instance,

there is a rare occasion where men and women share responsibilities and celebrate each other's contributions:

"That was the first time I heard women's voices and men's voices raised in song together, and throughout the journey the boundaries between the men's lives and the women's relaxed. We joined the men in the work of watering the herd, they helped us unpack for the evening meal. We listened to them sing herding songs, addressed to the night sky and filled with tales of the constellations. They heard our spinning songs, which we sang as we walked and worked wool with small spindles. We applauded one another and laughed together. It was time out of life. It was like a dream." (*Tent*, 151-152)

This moment of shared labor and celebration challenges traditional gender roles and highlights the potential for equality and mutual respect between men and women.

The Intersection of Gender and Social Hierarchies

Dinah's Invisibility in a Patriarchal Society

One reason why Dinah is unobserved in *The Red Tent* is because of the gender roles and social expectations of her time. In ancient times, women were often downgraded to domestic tasks and were not allowed to participate in public life. This meant that they were often unseen and unheard in the larger society (Dimovska, 131). There are several instances where Dinah is not seen or noticed by the male figures in her life. One example can be found in Chapter 3, when Jacob arrives at the camp of his grandfather, Abraham, and is greeted by his uncle, Laban. Dinah is present but not acknowledged by her male relatives. The novel describes the scene as follows: "I watched from the edge of the encampment as my father and uncle greeted each other warmly. My brothers were with them, but I was invisible to them. I was accustomed to this; in my family, it was the way of things." (*Tent* 25). This passage illustrates how Dinah is excluded from the male-centered world of her family. Despite being present, she is not acknowledged or valued by the men in her life. This sense of invisibility highlights the ways in which women were often overlooked or disregarded in ancient societies. *The Red Tent*, in contrast, provides a space where women's experiences and perspectives are centered and valued (Blackford, 82).

Another reason why Dinah is unobserved in *The Red Tent* is because of the way that men in her family and society view women. Women were often seen as property or objects to be controlled by men, and their experiences and perspectives were not considered important. "Jacob smiled at Bilhah as though she were his child. She was the only one he touched, running his hand over her soft black hair whenever he passed. It was an act of familiarity that seemed to express his fondness, but also proved her powerlessness as the least of his wives. Bilhah said nothing but blushed deeply at these caresses. (*Tent* 157).

Dinah's unobserved status in *The Red Tent* can also be seen as a metaphor for the way that women's stories and experiences have been overlooked or forgotten throughout history. By telling Dinah's story from her perspective and highlighting the importance of women's connections and experiences, the novel challenges traditional patriarchal narratives and gives voice to the often-unseen stories of women (Sitar, 489). The best example occurs at the end of the novel. "There was silence from the ground where Joseph lay. 'He said nothing of you. Dinah is forgotten in the house of Jacob.'" (*Tent* 403) This passage is a reflection on the way that Dinah is ignored and forgotten by her male family members, even in moments of great significance.

The Masculine Domination

The importance of male sex is a recurring theme throughout the novel. The male characters, particularly the sons of Jacob, are portrayed as powerful and influential figures, with their worth being largely determined by their ability to produce children and expand their family's influence. The male characters are also the ones who hold positions of power and authority in their community, while the female characters are often relegated to domestic roles. This emphasis on male importance is also evident in the way that the women in the novel interact with one another. There is often competition and jealousy among the women, particularly over the attention and affection of the male characters. This reflects the societal pressure on women to compete for the attention of men and highlights the way that male dominance can create tensions and conflicts among women (Yavuz, 813).

The male figures are primarily represented as patriarchal and dominant figures, whose power and authority are derived from their roles as fathers, husbands, and leaders of their communities. However, the most prominent aspect of the male attitude towards women is expressed by a stranger whose wife has died during childbirth. He addresses Inna, 'A woman alone is a danger,' he screamed into the faces of Inna's neighbors" (Tent 150). This suggests that in the context of the novel, women are seen as threats when they are not under the control or protection of a man. This statement implies that a woman without a male companion or family member to provide her with protection and guidance is vulnerable to danger, and can even pose a threat to others around her.

The importance of male sex in the novel reflects the patriarchal nature of the society in which the story is set. It highlights the way that gender roles and expectations are deeply ingrained in this society, with men being seen as more valuable and powerful than women. The novel also shows how this emphasis on male importance can lead to tensions and conflicts among women, as they compete for the attention and approval of men (Gale, 43). However, women wanted to have daughters: "But the reason women wanted daughters was to keep their memories alive. Sons did not hear their mothers' stories after weaning. So, I was the one. My mother and my mother-aunties told me endless stories about themselves. No matter what their hands were doing—holding babies, cooking, spinning, weaving—they filled my ears" (Tent 23).

The theme of female insignificance is a recurring one throughout the novel in the relationship between men and women. The female characters are often relegated to domestic roles and are expected to fulfill traditional gender roles such as being wives, mothers, and homemakers. Their worth is often tied to their ability to produce male offspring, as sons are seen as more valuable than daughters (Lemaaizi, 26). The grandfather's hatred of his own daughter is clearly described in the following: "He clenched his fists and beetled his brow and turned his full attention to Rachel, the daughter he had never once hit, the daughter whom he rarely looked at full in the face. She had frightened him from her birth—a tearing, violent entry that had killed her mother. When the baby finally emerged, the women were shocked to see that it was such a small one—a girl at that—who had caused so many days of trouble, costing her mother so much blood and finally her life" (Tent 28).

The quotation highlights the insignificance of the female sex in the novel. The father's reaction to his daughter Rachel is characterized by anger and frustration, and he rarely looks at her in the face. The fact that Rachel is a girl is also seen as a disappointment by the father, as he had hoped for a son. Furthermore, the quotation also highlights the dangerous and violent nature of childbirth, which is traditionally seen as a female experience. The fact that Rachel's birth resulted

in the death of her mother reinforces the idea that women are often seen as disposable in this society, with their worth being tied solely to their ability to bear children.

This sense of indifference and lack of sympathy for women is seen somewhere else when Ruti is dead, and her sons bury her with no human feelings. “They threw a blanket over their mother’s face without so much as a sigh. Beor threw the little bundle that was Ruti over his shoulders as if he were carrying a stray kid. I followed him alone. Kemuel paid no attention to his poor dead mother and hunted a rabbit on the way back. ‘Ha ha!’ he shouted when his arrow found its mark” (Tent 139). The sense of being devalued is something that women always carry with them. Even women themselves sometimes wonder at the widespread abomination they receive from the world around them. Dinah is surprised at the lowness of Ruti and how she is mistreated by others:

“She had been a woman just as my mother was a woman, and yet she was a creature totally unlike my mother. I did not understand Leah’s kindness to Ruti. In my heart, I shared her sons’ disdain for her. Why did she submit to Laban? Why did she not demand her sons’ respect? How could she find the courage to kill herself when she had no courage for life? I was ashamed of my heart’s coldness, for I knew that Bilhah would have cried to see Ruti lying here and that Leah would pour ashes on her own hair when she learned what had happened. (Tent 139)

The universal disgrace of women is also reflected in other parts of the story for other women. “Uttu went to the east, where the sun rises, but found the men had stolen the women’s tongues and they could not answer for themselves” (*Tent* 116). This suggests that the universal oppression and silencing of women extends beyond the specific characters in the novel and is a broader societal issue that affects women across different communities and time periods (Klemenich, 49). The fact that Uttu finds that women have had their tongues stolen by men emphasizes the idea that women’s voices and perspectives have been suppressed and silenced by patriarchal social norms and expectations.

This is the destiny all the women envisage for themselves to be forgotten or to be beaten by men, as is echoed in the words of Ruti begging Leah to give her something to miscarry the baby she has. “Ruti says to Rachel: Lady, I beg you. Give me the herbs to cast out the baby I carry,’ she whispered in a cold, flat hiss. ‘I would rather die than give him another son, and if it is a girl, I will drown her before she is old enough to suffer at his hands” (Tent 97).

Female Resilience

If we were to pick a single word to describe the sum of Dinah’s life, it would be resilient. Despite the challenges she faces throughout her life, Dinah never gives up or loses hope. She finds ways to heal from her pain and continue on, even when it seems impossible. In terms of how Dinah would describe her own life experience, we can say she would describe it as a journey. She experiences many different paths and experiences throughout her life, from the safety of her childhood home to the dangers of foreign lands. Through it all, she remains focused on her own growth and learning, seeing each experience as an opportunity to gain wisdom and understanding (Goosen, 94).

Dinah’s relationship with each of her mothers in *The Red Tent* is unique, with differences and similarities that reflect the individual personalities and experiences of each woman. Leah, Dinah’s birth mother, is a hardworking and practical woman who values family above all else. Dinah respects and admires her mother’s strength and determination, but often feels overshadowed by her many siblings (Birkhimer, 39). However, as Dinah grows older, she comes to appreciate

the wisdom and support that Leah provides: “I had four mothers, each of them scolding, teaching, and cherishing something different about me, giving me different gifts, cursing me with different fears. Leah gave me birth and her splendid arrogance. Rachel showed me where to place the midwife’s bricks and how to fix my hair. Zilpah made me think. Bilhah listened. No two of my mothers seasoned her stew the same way (*Tent* 22).

Throughout her life, Dinah learns a number of important lessons. One of the most significant is the importance of connection and community. From the women of her own family and the people she meets in her travels, Dinah learns that she is never truly alone in the world. She also learns the value of forgiveness, as she is forced to confront the pain of her past and find a way to move forward. Near the end of the novel, she addresses her son and begs for his forgiveness because of her unintentionally bringing misfortune to her son just because of her gender: “I do not ask you to forgive my brothers. I never did. I never will. I ask only that you forgive me for the bad luck of being their sister” (*Tent* 381).

Religious Oppression and Disempowerment

Anita Diamant’s novel *The Red Tent* is a gripping tale of love, betrayal, and sisterhood set against the backdrop of ancient biblical times. The book tells the story of Dinah, the only daughter of Jacob and Leah, and her life as a woman in a patriarchal society. What makes *The Red Tent* such a powerful and captivating book is the way it portrays the lives of women in biblical times. Diamant paints a vivid picture of a world in which women had little power or agency and were often treated as little more than property.

Feminist Retelling of Biblical Narratives

Anita Diamant’s *The Red Tent* reimagines the lives of biblical women, offering a feminist perspective on their stories. The novel centers on Dinah, the only daughter of Jacob and Leah, and portrays her life within a patriarchal society where women have little power or agency. Diamant’s narrative challenges traditional biblical interpretations by placing women at the forefront, highlighting their struggles and resilience in a male-dominated world. This feminist retelling aligns with modern discursive traditions while remaining rooted in a religious worldview (Tumanov, 48).

A significant theme in the novel is the tension between patriarchal monotheism and the older, goddess-centered traditions practiced by Dinah’s mothers. The conflict over the teraphim (household idols) symbolizes the loss of female-centered spirituality and the imposition of patriarchal control. As Çeşmeci (2023) argues, Diamant critiques the appropriation of religious stories by Christian audiences, emphasizing the need to appreciate these narratives on their own terms rather than reframing them within Christian theological frameworks (Çeşmeci, 21).

The novel’s exploration of religious and cultural transformation is particularly evident in the struggle between Jacob’s monotheism and the polytheistic traditions of his wives. The teraphim, which Rachel claims as her inheritance, represents the older matriarchal traditions that are being overtaken by the emerging patriarchal order. This conflict underscores the broader themes of gender, power, and resistance in the novel, illustrating how the transition to monotheism was not only a spiritual change but also a cultural and gendered one with profound consequences for women (Leidenfrost, 19).

Diamant’s portrayal of Dinah challenges traditional biblical interpretations that depict her as a passive victim. Instead, Dinah is presented as a strong, independent woman who forms deep connections with the women in her life. Through Dinah’s voice and the narratives of her mothers,

Diamant offers a feminist re-reading of her story, emphasizing the importance of female relationships and the resilience of women in patriarchal societies (De Angelis-Soriano, 35).

Gender, Power, and Religious Conflict

The religious conflict in *The Red Tent* reflects broader themes of gender and power. Jacob's monotheism, associated with authority and order, contrasts sharply with the goddess-centered spirituality of his wives, which is tied to the cycles of nature and the mysteries of birth and death. This divide highlights the cultural and existential differences between men and women, as well as the ways in which patriarchal religion seeks to control and dominate women's lives (Hasan, 23).

The red tent itself becomes a symbol of women's resilience and resistance. It is a space where women can maintain their spiritual autonomy and support one another, even in the face of patriarchal oppression. The novel portrays the transition from polytheism to monotheism as a violent and traumatic process, particularly for women, who lose a vital connection to the divine feminine (Finding, 11).

Jacob's relationship with his wives further illustrates the power dynamics at play. While he is depicted as a loving father to Dinah and her brothers, he is often distant and neglectful toward his wives. His adherence to patriarchal religious traditions contrasts with the more nurturing and communal spirituality of his wives. For example, Rachel's reassurance to Jacob—"I told him that had he not followed his mother's bidding, he would never have found me, and surely the god of Isaac who loved Rebecca smiled upon the love of Jacob for Rachel" (*Tent*, 54)—demonstrates how women use their influence to shape spiritual and familial outcomes, even within a patriarchal framework.

Zilpah's critique of Jacob's God further underscores the novel's exploration of religious oppression. When Zilpah hears Jacob describe his God as merciful, she responds, "What kind of mercy is that, to scare the spit dry in poor Isaac's mouth? Your father's god may be great, but he is cruel" (*Tent*, 96). This exchange reflects the contrasting perspectives of men and women within the patriarchal religious system. While Jacob views his God as just and protective, Zilpah highlights the harshness and fear that accompany this deity's actions, revealing the darker side of a male-dominated religious tradition (Loose, 91).

The novel also raises important questions about the portrayal of women in the Bible and the ways in which their stories have been marginalized. By intertwining Dinah's story with that of her brother Joseph, Diamant sheds new light on the impact of Joseph's betrayal on his relationships with the women in his family, particularly his mother, Rachel. This feminist perspective challenges traditional interpretations of biblical narratives and prompts readers to reconsider the significance of women's stories (Jain, 2020).

Conclusion

Anita Diamant's *The Red Tent* offers a transformative perspective on the lives of women in biblical times, reclaiming their voices and experiences from the margins of history. By reimagining the story of Dinah, a minor character in the Book of Genesis, Diamant shifts the narrative focus to the struggles, resilience, and solidarity of women in a deeply patriarchal society. The novel not only challenges traditional biblical interpretations but also critiques the rigid gender roles and religious structures that have historically silenced women. Through themes such as midwifery, female bonding, and the red tent as a sacred space, Diamant emphasizes the strength and agency of women, portraying them as active participants in their own lives rather than passive victims.

The novel's exploration of female relationships and rituals, such as childbirth and storytelling, highlights the importance of community and intergenerational knowledge among women. These shared experiences create a sense of solidarity and empowerment, allowing women to resist the constraints imposed by a male-dominated world. Judith Butler's theory of gender performativity further illuminates how the women in the novel navigate and sometimes subvert societal expectations, demonstrating that gender roles are not fixed but are constantly negotiated and redefined.

Moreover, *The Red Tent* critiques the transition from polytheistic, goddess-centered traditions to patriarchal monotheism, illustrating how this shift marginalized women's spiritual and social roles. By placing women at the center of the narrative, Diamant not only reclaims their stories but also challenges readers to reconsider the ways in which history and religion have often overlooked or misrepresented women's contributions. In doing so, the novel becomes a powerful act of resistance, celebrating the resilience and agency of women while offering a feminist reimagining of biblical history. Ultimately, *The Red Tent* serves as a testament to the enduring strength of women and the importance of telling their stories, both past and present.

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