

Without the Fairy Godmother

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Abstract

Once upon a paradox . . . an opening more appropriate for the tale of Cinderella considering the difficult position she is in. Time and time again, Cinderella's transformational journey from maid to princess has been adapted to an ever-changing audience. In 1812, the Brothers Grimm published a collection of fairy tales, titled *Children's Household Tales*, for a nineteenth-century German audience. The story of *Aschenputtel* depicts a beautiful young woman as she magically fulfills her dream of becoming a princess. Erica Silverman put a Jewish twist on this classic in her 1999 picture book titled *Raisel's Riddle*. The similar stories of *Raisel* and *Aschenputtel* reinforce ideas of womanhood through their significant roles in the home and driving desire to marry a wealthy prince. At first, both must obey a strong female character and become responsible for running households on their own. Despite their pure hearts and beautiful faces, neither *Raisel* nor *Aschenputtel* can capture the love of a prince without magical intervention. Their domestic duties create an unattractiveness that leaves them only dreaming for marriage. Ironically, they must inhabit this stained social position to fulfill one area of womanhood: the domestic queen. However, this domestic work negates any efforts to fulfill the criteria for women to be beautiful and poised enough for marriage. All that is womanly remains tied to marriage for *Raisel* and *Aschenputtel*. They become undesirable through their physical labor as women but must leave their true identities behind to earn their happily ever afters.

"Never judge a book by its cover." This simple phrase encourages children to expand their views and opinions to see past their first impressions of the world. In the same way this phrase pushes people to keep an open mind, fairy tales help teach children about social expectations for behavior and contributions to the community that are based solely on gender. At first glance the story of Cinderella only follows a young housemaid who escapes the kitchen to attend a ball, meets a prince, and leaves behind a fateful slipper. After shaking off the impressions of a fairy tale, the dust falls off of the female mold that reinforces ideas of female obedience, appearance, morals, and conformity. Despite the roughly 200-year gap in their writing careers, the Brothers Grimm and Erica Silverman both take the story of Cinderella and use it as a vessel to establish ideas of womanhood. The differing cultures of nineteenth-century Germany and the medieval Jewish community of *Raisel's* story help create the paradox of what *Raisel* and *Aschenputtel* experience while trying to fulfill all the varying expectations of women.

The German version of Cinderella centers around a young woman named Aschenputtel. The 1812 publication of *Children's Household Tales* allowed the Brothers Grimm to release their adaptation of Cinderella. This variation follows a young girl through the death of her mother and the inheritance of an evil stepmother and two stepsisters. All of the women, except Aschenputtel, are seen as materialistic and self-centered. Aschenputtel honors her mother by remaining a good person and receives rewards when she finally takes control of her life. Aschenputtel's mother gives her a princess-worthy gown and the social status of a woman much higher than herself. These gifts from her mother allow her to attend the ball and win the prince's favor. After the ball, the prince uses her lost silver shoe to prove Aschenputtel as the true love of his life.¹

Published in 1999, Silverman puts a Jewish twist on this classic in her story *Raisel's Riddle*. Raisel experiences many hardships throughout the story after her grandfather dies in their medieval Jewish community. Before he died, her grandfather passed on his knowledge of the Torah and the importance of kindness. Raisel finds work in the house of a prominent rabbi, whose maid gives strict orders and watches her every move. The Purim play, a traditional play commemorating Queen Esther and how she saved the ancient Jews from persecution, gives Raisel the venue to conceal her true identity as a housemaid so she can finally speak freely to the rabbi's handsome and scholarly son.² With the help of an old beggar woman, Raisel takes the form of Queen Esther and tells her riddle to the prince. The rabbi's son falls in love with her beauty and brains. Raisel's riddle helps these two unlikely lovers reunite after the Purim play is over.³

By examining the relationship of characters and their social stations it becomes apparent how deceptively simple the world of literature is. Fairy tales meant for children suddenly emulate real-life contradictions. This paper examines the complicated position female characters hold as both homemakers and ambassadors of beauty. Looking at feminist readings of Cinderella, explorations of political and social stations of female characters, and research on the lives of real Jewish women help this paper explain the struggles faced by Raisel and Aschenputtel.

Representations of women's work in these two stories construct a stereotypical viewpoint of women being confined to the kitchen and home environments. Their superiors rely on housework to control the social lives of Aschenputtel and Raisel. Because Aschenputtel and Raisel become completely controlled by their superiors, they have limited access to opportunities for socializing. While studying the social lives of ancient Israelite women, Carol Meyers describes the daily tasks allotted to women as "maintenance activities."⁴ Surprisingly, the chores delegated to women in ancient Israel are similar to the tasks undertaken by nineteenth-century German women. Meyers' research explains how these activities intend to build and "maintain" a strong home and sense of community. Aschenputtel works a tedious and repetitive schedule of early waking, hauling water, chopping wood, preparing meals, and cleaning dishes, laundry, and floors for her unappreciative stepmother and stepsisters. Her own father does not acknowledge the *schwere Arbeit*, or hard work, that Aschenputtel contributes to making the home comfortable for everyone other than herself.⁵ Likewise, Raisel's activities revolve solely around creating a welcoming space for the rabbi's family and guests. Before she even acquires the job with the rabbi, Raisel begs, "I can cook and clean. Please, I am strong and capable. For a place to sleep and some bread, I will work very hard."⁶ Raisel must assert that she can accomplish the most basic female jobs of cooking and cleaning before she is given a job in the rabbi's home. Upon closer analysis, being able to run a household from behind the scenes becomes overshadowed by the socially constructed barrier between the roles of supervisor and worker. Supervisory roles given to male or masculine figures reinforce ideas of female work being inseparable from the home environment.

The grimy shadow created by chopping wood, hauling water, and scrubbing floors moves from the stepmother to Aschenputtel and from the rabbi's maid to Raisel. The physical nature of the work delegated to Aschenputtel and Raisel serves two purposes. The reassignment of work reaffirms the social divide between these women and their superiors. Because the stepmother and the maid take on roles of authority, they separate themselves from the stained associations that Aschenputtel and Raisel take on with their workload. On the other hand, by completing physically demanding chores, Aschenputtel and Raisel contest the idea of the "damsel in distress." Ideas about the internal strength of women gain support with every bucket of water or log that is hauled because Aschenputtel and Raisel show an unwillingness to fall into the categories created by society concerning gender and ability. Aschenputtel and Raisel later actively resist the social worlds they are expected to inhabit and conform to. All of the physically demanding tasks Aschenputtel and Raisel complete make the strength of these characters come through. As women, they must accept their low position, completing exhaustive work without complaint. Even when their superiors challenge them, Aschenputtel and Raisel remain true to their hearts by remaining kind and diligent. Nevertheless, the lowly status of these heroines prevents them from escaping the dirty work that women without material wealth must complete.

Interestingly, the subjugation of Aschenputtel and Raisel does not come from a male figure, but from strong female characters. Instead of the typical male figure running the domestic show, the authors place strong, masculine female characters in positions of power. These unusual authority figures put a spin on modern ideas associated with the domestic setting. Because Harlequin romance novels have entertained readers for more than 200 years, Jeanne Dubino's research centered on finding out why many women devour romance novels so consistently. While studying gender relationships in Harlequin romance novels, Dubino explored the division of power in homes. Dubino stated, "The family remains a primary arena where men exercise their patriarchal power over women's labor."⁷ By giving this role to masculine female characters, the reader clearly sees the strict way society follows gender roles of authority and work expectations within the home environment. Debby Koren examines this complicated relationship of patriarchal hierarchy in society, generally speaking, and in Jewish culture.⁸ Koren quotes Maimonides 21:10 to progress the idea of expected female subordination. "Any woman who declines to perform any of the labors that she is obligated to do is compelled to do so, even with the rod."⁹ The evil stepmother of Aschenputtel avoids any type of physical description; however, her harsh attitude and actions toward Aschenputtel do not put her in a very feminine light.

In comparison to the mostly absent stepmother, Susan Gaber provides a visual depiction of the rabbi's maid in her illustrations for *Raisel's Riddle*. Gaber draws the rabbi's maid as a large woman with a permanent scowl and an aggressive demeanor. Authoritative stances, such as having her hands on her hips or a raised hand, accompany her masculine features to strengthen the allusion to the maid's position as the dominant figure. Koren connects female subordination to men with a reference to the halakhah, or Jewish laws.¹⁰ "The halakhah is (still) patriarchal, and it is not difficult to find many disturbing legalities in Jewish law" with regard to the lowly status of women and the status of slaves.¹¹ The medieval setting of these two stories only adds strength to the masculine figures that control their lives. With this in mind, the confinement of women to a domestic environment should surprise no one. Even though the "compelling" figures in these tales actually are women, the use of domestic chores as a form of control and punishment speaks to the power dynamic of the home.

The dominant female characters abuse the system of authority already in place for the home. The stepmother and maid both place themselves into positions of power in order to hand over the most difficult, demanding, and time-consuming chores to

Aschenputtel and Raisel. These masculine women hand down the process of actually completing the work while simultaneously passing on the lowered social status connected with laborious chores. Dubino examines the male-female experience with housework as it relates to the patriarchal nature of the home.¹² “To men, domesticity means leisure; to women, labor. Time spent on housework ‘can be fruitfully used as a measure of power relations within the home.’”¹³ In these contexts, the delegation of these tasks frees the stepmother and maid from associations of low status while also placing them in an elevated station of control. After her marriage to Aschenputtel’s wealthy father, the evil stepmother’s only form of work is ordering Aschenputtel around. Meyers explains that “a woman’s social world was not static but would have varied according to her social class and age.”¹⁴ Being the daughter of a wealthy man meant nothing after her father marries her new stepmother. Aschenputtel must trade her beautiful dress for a worn out gray dress and wooden shoes.¹⁵ Now, Aschenputtel outwardly shows her low status and cannot easily escape the connections to feminine spaces like the kitchen and home. The change in Aschenputtel’s clothes also displays the prevailing strength of the masculine authority figure. After her wardrobe change, Aschenputtel’s best traits and confidence recede to the background.

Interestingly, the rabbi’s maid also avoids depiction of doing any work herself even though she is a maid. It appears that her role as a maid only involves ordering Raisel to complete the work she does not want to do. The maid takes a special interest in making sure Raisel understands the hierarchy of the home and her inferior position on the social ladder. The maid reaffirms her position as the dominant figure in the domestic arena by threatening Raisel’s employment and safety throughout the story. “You might be capable, rag girl, but that doesn’t mean you can push your way into my home and steal my job!”¹⁶ Obviously, the home belongs to the rabbi, but Raisel does not contest the maid’s assertion because of the maid’s dominant behavior. Later on, the maid sees Raisel speaking to the rabbi’s son and confronts her. “I saw you talking sweetly to the rabbi’s son, trying to win favor in the household. From now on, keep to yourself or things will go badly for you!”¹⁷ This is the only example of the maid being concerned about the intervention of the rabbi, a male and therefore more powerful figure. The threat of male intervention makes the maid feel as if she needs to reassert her power. Threatening Raisel assures that Raisel knows her place at all times and realizes the nonexistent chance of her marrying the rabbi’s son. Day after day, Aschenputtel and Raisel each “held her tongue, hid her tears, and did what she was told,” until the opportunity to break through social barriers of gender and status unveiled itself.¹⁸

The rising action in both of these tales centers around a major social event for Aschenputtel and Raisel’s communities. These gatherings more generally take on the term of *festivals*, which carries a greater social responsibility and criteria for dress, behavior, and class distinction. Meyers defines festivals as “social events with pageantry, feasting and merry-making, with household members joining kin with other members of the wider community.”¹⁹ Since these festivals take place within the home, women receive the brunt of the responsibility for preparing and facilitating festivals. Furthermore, Meyers explains that the “preparing and serving of food for religious events or as part of traditional hospitality to visitors” fell to women.²⁰ Aschenputtel and Raisel each experience an increase in their workloads to prepare for the festivals. The increase in work is intended to prevent both characters from fully participating in their respective community-centered events. Aschenputtel’s evil stepmother creates extra work by throwing bowls of lentils into the ashes. The stepmother sets a wager for Aschenputtel to pick all of the kernels out of the ashes in under an hour. If she can complete this useless task then Aschenputtel will be allowed to attend the ball. With the help of birds sent by her mother’s spirit, Aschenputtel accomplishes this dirty deal but

is still not allowed to attend the ball. The stepmother squashes Aschenputtel's desire to be a part of her community. Aschenputtel's appearance at the ball would show the entire community that the stepmother associates and acts kindly to low-class people. The stepmother exercises control over the situation to increase her own daughters' chance of a successful marriage to the prince. As a maid, Aschenputtel carries social connotations of filth, dirt, and questionable morals that would derail the hopes of her stepmother because of their "close relation." The lentil wager conveniently left Aschenputtel with no time to properly prepare for the ball. Here, the significance of feminine beauty truly matters as an indicator of social status. Fancy dresses and dazzling jewels show the distance of a woman from the physical labor that consumes the lives of low-class women. "You cannot come, because you have no dress and cannot dance. You will embarrass us."²¹ Meaningless work from the stepmother also alludes to the significance of Aschenputtel's transformation later in the story. When the stepmother exercises her complete control over Aschenputtel's private time and social life she confirms the power hierarchy in the home and the importance of appearing at the festival.

Not to be upstaged by the prince's ball, Silverman uses Purim as a way to incorporate Jewish tradition and to present Raisel with a social gathering worth dreaming about. The Jewish holiday of Purim involves all the aspects of festivals—"pageantry, feasting, and merry-making."²² To create a welcoming home for the rabbi's family and guests, "Raisel worked harder than ever. There were costumes to make ready, a feast to prepare."²³ After the feast at the rabbi's home, the guests pack up and begin heading to the Purim play to show off their costumes and to enjoy each other's company. Raisel wishes to go but the maid intervenes before Raisel can leave. "In your costume of rags? Take your dinner from what is left over. Then get to work."²⁴ After her orders, the maid "pointed at the piles of plates and pots and pans waiting to be washed" and Gaber illustrates the maid pushing Raisel back into the kitchen.²⁵ Again, clothes and appearance become the first reason for denial. Then comes domestic work as a punishment for not being of a high enough status and for wanting to transcend the social expectations of behavior. Raisel presumably spends the entire evening washing dishes and cleaning the kitchen after the feast. In reality Raisel, like Aschenputtel, takes the opportunity to participate in the communal festival and actually finds a husband. To secure the hearts of their future husbands, both women conceal their true identities to appear as socially acceptable marriage partners.

These women take control of their fates by attending the festivals against the orders of their superiors. By breaking through the barriers of society, Aschenputtel and Raisel progress the concept Pauline Kollantai addresses in her essay. Women, ideally, "combine submission with some assertiveness."²⁶ Even though these women never directly confront the dominant figures in their lives, they take control of their fates by leaving the domestic space they have occupied for so long. By taking on the disguises of royal women, Raisel and Aschenputtel rebel against both their immediate superiors and the social class system on a larger scale. Neither Aschenputtel nor Raisel completes this task alone, but the drive for freedom stems from the same place. When they are denied the opportunity to participate with their community, Aschenputtel and Raisel take matters into their own hands. After her mother dies, Aschenputtel honors her by planting a tree on her grave and watering it with tears shed over the injustices she experiences with the evil stepmother. On her deathbed Aschenputtel's mother asked that her daughter remain "*fromm und gut*," or pious and good-hearted.²⁷ Because Aschenputtel remains kind, obedient, and compassionate to others, her mother's spirit sends her aid and the disguise that helps her capture the heart of her future husband. These virtues of piety not only connect Aschenputtel to her beloved mother,

they also embody characteristics of traditional views of femininity. Therefore, when Aschenputtel begs “*Bäumchen, rüttel dich und schüttel dich, wirf Gold und Silber über mich,*” or “Little tree, rustle and shake, and let gold and silver rain over me,” her mother rewards Aschenputtel for her piety and kindness.²⁸ However, the adorned gown and silver shoes Aschenputtel receives perpetuate the conceptions of class separation based on appearance and female virtues. The rewards for her piety help Aschenputtel leave the kitchen only to assume the role of a princess. After she finally fits the part of a glamorous wife, Aschenputtel catches the eye of the prince.

Similarly, Raisel asserts herself after the Purim feast when the maid orders her to clean the kitchen alone. After Raisel gives her own “meager meal” to an old beggar woman, she receives a beautiful costume of Queen Esther because of the compassion she showed the old woman.²⁹ “Because of your kind heart, I grant you three wishes.”³⁰ Raisel wishes for a Purim costume, a horse-drawn carriage, and a spotless kitchen. Again, female virtues of caring for others and preparing and serving food help the main character receive the means to conceal her identity. Hiding her identity also allows Raisel an opportunity to exchange her apron for a gown in her search for a husband. Similar to Aschenputtel, Raisel does not achieve her dream of being with the rabbi’s son until after her appearance changes to that of a princess. The dualistic nature of feminine identity makes itself known here. By being obedient homemakers these women, hypothetically, fulfill the expectations that come with being a woman and should live a full and happy life. Their desire, and eventual reality, of having a wealthy marriage and materialistic life shows the emphasis society places on female dependence on males. Neither Aschenputtel, Raisel, nor any other character in either book models a woman who stands completely on her own two feet. This dualism forces Aschenputtel and Raisel to disguise their normal looks to leave the grueling work behind them and to fulfill their social expectations for marriage.

Once their true identities are safely hidden under yards of jewel-encrusted fabric, hair styles, and princess-like personas, Aschenputtel and Raisel finally climb to the social status of the men they eventually marry. Ayala Fader helps by explaining the importance of class associations in the search for a spouse.³¹ Fader’s research on religion, Jewish people, urban populations, and children has made her an expert in the area of family interaction. “In matchmaking, families can be qualified as fancy or not, which indicates their social class as well as their lifestyle choices, especially in displaying their wealth.”³² Aschenputtel exchanges *fromm* for fancy in her pursuit of the prince. Her wishes completely transform her, so much so that her father does not recognize her. “*Sollte es Aschenputtel gewesen sein?*” or “Could that be Aschenputtel?”³³ The ashes of her former housemaid identity remain swept under the rug, or skirt, for the entire ball. Aschenputtel uses her short amount of time to win the heart of the prince, but also to leave behind her infamous slipper. After Aschenputtel reappears as herself, the prince can only find her by using this silver slipper. Materialistic class identifiers reunite this fateful couple and promote the idea that class orientation limits the field of potential spouses.

Similarly, Raisel’s transformation takes her from a plain, but beautiful, girl whose intelligence, kind heart, and capability in domestic work make her an ideal wife for any man, in theory. In practice, Raisel’s position as a maid for a maid and lack of material possessions make it impossible for her to capture and hold the attention of the rabbi’s son. During the first interaction between Raisel and the rabbi’s son, they accidentally bump into one another while the rabbi’s son attempts to read and walk at the same time. Raisel dropped the logs she was hauling and the prince “helped her gather the wood and carry them to the kitchen. Then he walked on, his nose back in his book.”³⁴ Thanks to the old beggar woman Raisel exchanges her raggedy dress for the appearance of

the influential and notoriously beautiful Queen Esther. Fader explains why Queen Esther holds such a substantial place in Jewish tradition during the holiday of Purim: “She has royalty running through her veins rather than royal coverings for her body. Esther’s modesty, her obedience, and simplicity are her virtues.”³⁵ As expected, Raisel immediately catches the attention of the rabbi’s son at the Purim play and comfortably chats with him.³⁶ When the rabbi’s son compliments Raisel’s newfound beauty by calling Raisel the “loveliest Queen Esther” at the play, Raisel’s modesty and embodiment of the teachings of the Talmud guide her response. “It is only a costume. As it is written, ‘Look not at the flask, but at what it contains.’”³⁷ As a reader, Raisel’s response supports the claim that Raisel, and by extension Aschenputtel, remain true to their hearts despite their changes in appearance.

Aschenputtel and Raisel embody stereotypically feminine virtues like beauty, obedience, and the ability to create a strong home. When given the opportunity to have three wishes granted, the choices of both characters reflect a desire to transcend the class associations they must ascribe to based solely on their gender. Both Aschenputtel and Raisel wish for, and receive, fancy disguises that temporarily elevate their status from housemaid to princess. By jumping the staggering gap between rag-wearing housemaid and pampered princess, these women simultaneously reject their former expectations for behavior and dress while assuming a new identity. However, the brief glimpse these two characters have into the world of the wealthy has no effect on their morals, even with the alteration of their physical appearance. Aschenputtel and Raisel experience life as a princess but still remain true to their identities as women. Immediately following their magical evenings, Aschenputtel and Raisel reassume their stations as lower-class women in the home. Raisel even wishes for a spotless kitchen with her final wish.³⁸ Remaining *fromm und gut* allows these women to effortlessly move between the extremes of feminine identity because of their self-awareness.³⁹ Both characters hold onto their inner beauty, while enhancing their outer beauty, to feel more secure in a society where masculine figures construct social criteria for successful women. These women also continue to work within the home to ascribe to another domain controlled by men. All of the work done by Raisel and Aschenputtel does little to make their own lives easier.

“Look not at the flask, but at what it contains.”⁴⁰ Aschenputtel and Raisel model the teachings of the Talmud throughout their lives between the covers of their fairy tales. Their worlds, at first, seem simple to readers but slowly unveil their critiques of the larger society. Aschenputtel and Raisel model that redeeming qualities lie within a person, not outside, and that initial judgments based on class, status, and gender may lead to missed opportunities. On the other hand, these women provide a peek into the world of women as homemakers and the more unpleasant parts of marriage. Dualistic female roles still ring true today. The characters of Aschenputtel and Raisel provide strong examples of women successfully managing the confusing world of women with grace and power.

Notes

1. *Mein Erstes Märchenbuch: Die Schönste Märchen der Brüder Grimm* (Würtzburg: Arena-Verlag 2011), 41–52.
2. Celebrated on the 14th day of Adar, or usually March, the Jewish holiday of Purim is celebrated joyously. Purim is observed by dressing in costume, reading from the book of Esther, giving gifts, feasting, performing plays, and drinking.
3. Both *Raisel's Riddle* and Ayala Fader, later referenced, depict interpretations of Purim through plays. *Raisel's Riddle* shows how important concealment and disguise are to the holiday of Purim. Esther hid her identity as a Jewess and her royal blood in order to not stand out to the Gentile king. Unlike the other maidens that were brought to the king, Esther alone remained pious and refused to ask for any material goods. Fader uses her observations from a first grade class to fully understand how Esther's efforts to hide her identity influence women to this day. Today, a Purim play works to retell the story of Esther, the king, Queen Vashti, and Mordecai. Queen Vashti is originally married to the king but is killed after her beauty turns on her. Her materialism and Gentile ways make her grow a tail and pimples. The king calls for all the eligible women to be gathered and brought to him. Esther is taken to his palace against her will, but her uncle, Mordecai, tells her to be compliant. She does not ask for anything during her year at the palace and tries to hide her specialness. Her beauty and modesty shine through and the king chooses Esther as his new queen.
4. Carol Meyers, "In the Household and Beyond," *Studia Theologica* 63, no. 1 (2009): 19–41.
5. *Mein Erstes Märchenbuch*, 41–52.
6. Erica Silverman, *Raisel's Riddle* (Canada: Douglas & McIntyre Ltd., 1999).
7. Jeanne Dubino, "The Cinderella Complex: Romance Fiction, Patriarchy and Capitalism," *Journal of Popular Culture* 27, no. 3 (1993): 103–18.
8. Debby Koren, "Dybbuks and Jewish Women in Social History, Mysticism and Folklore," *Women in Judaism* 6, no. 1 (2009): 1–6.
9. *Ibid.*
10. The halakhah refers to Jewish laws that connect everyday acts to religion. The halakhah lays down guidelines for piety in all areas of one's life.
11. Debby Koren, "Dybbuks and Jewish Women in Social History, Mysticism and Folklore," *Women in Judaism* 6, no. 1 (2009): 1–6.
12. Dubino, "The Cinderella Complex," 103–18.
13. *Ibid.*, 106.
14. Meyers, "In the Household," 22.
15. *Mein Erstes Märchenbuch*, 41.
16. Silverman, *Raisel's Riddle*.
17. *Ibid.*
18. *Ibid.*
19. Meyers, "In the Household," 28.
20. *Ibid.*
21. *Mein Erstes Märchenbuch*, 45.
22. Meyers, "In the Household," 28.
23. Silverman, *Raisel's Riddle* (Canada: Douglas & McIntyre, 1999).
24. *Ibid.*
25. *Ibid.*
26. Pauline Kollontai, "Women as Leaders: Contemporary Perspectives on the Roles of Women in Messianic Judaism," *Women in Judaism* 6, no. 1 (2009): 112–36.
27. *Mein Erstes Märchenbuch*, 41.
28. *Ibid.*, 45.
29. Silverman, *Raisel's Riddle*.
30. *Ibid.*
31. Ayala Fader, "Reflections on Queen Esther: The Politics of Jewish Ethnography," *Contemporary Jewry* 27, no. 1 (2007): 112–36.
32. *Ibid.*, 120.
33. *Mein Erstes Märchenbuch*, 45.
34. Silverman, *Raisel's Riddle*.

35. Fader, "Reflections on Queen Esther," 121.
36. Silverman, *Raisel's Riddle*.
37. Ibid.
38. Ibid.
39. *Mein Erstes Märchenbuch*, 41.
40. Silverman, *Raisel's Riddle*.

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