

**Chapter 1 : Confrontations with tyranny : six Baltic plays with introductory essays in SearchWorks catalog**

*CINDERELLAGAME BY PAUL-EERIK RUMMO AS COMPARED TO SONG GAMES Harri MÄ¼rk Estonians are ardent theatre-goers. The dozen professional thea-tre companies in a small country with population scarcely a mil-*

The king calls for the girl, shuts her in a tower room filled with straw and a spinning wheel , and demands she spin the straw into gold by morning or he will cut off her head other versions have the king threatening to lock her up in a dungeon forever. On the third day, when the girl has been taken to an even larger room filled with straw and told by the king that he will marry her if she can fill this room with gold or execute her if she cannot, the girl has nothing left with which to pay the strange creature. But when their first child is born, the imp returns to claim his payment: He finally consents to give up his claim to the child if she can guess his name within three days some versions have the imp limiting the number of daily guesses to three and hence the total number of guesses allowed to a maximum of nine. When the imp comes to the queen on the third day, after first feigning ignorance, she reveals his name, Rumpelstiltskin, and he loses his temper and their bargain. Versions vary about whether he accuses the devil or witches of having revealed his name to the queen. In the edition of the Brothers Grimm tales, Rumpelstiltskin then "ran away angrily, and never came back". The ending was revised in an edition to a more gruesome ending wherein Rumpelstiltskin "in his rage drove his right foot so far into the ground that it sank in up to his waist; then in a passion he seized the left foot with both hands and tore himself in two". Other versions have Rumpelstiltskin driving his right foot so far into the ground that he creates a chasm and falls into it, never to be seen again. In the oral version originally collected by the Brothers Grimm, Rumpelstiltskin flies out of the window on a cooking ladle. However, the three women who assist that girl do not demand her firstborn, but instead ask that she invite them to her wedding and say that they are relatives of hers. She complies, and when the three appear at the wedding, amazing the king with their ugliness, they tell the king that their various deformities an overgrown thumb in one, a pendulous lip in the second, an enormous foot in the third are the result of their years of spinning. The horrified king decrees that the bride will spin no more. In one Italian variant, the girl must discover their names, as with Rumpelstiltskin, but not for the same reason: Name origins[ edit ] Illustration by Walter Crane from Household Stories by the Brothers Grimm The name Rumpelstilzchen in German means literally "little rattle stilt", a stilt being a post or pole that provides support for a structure. A rumpelstilt or rumpelstilz was consequently the name of a type of goblin, also called a pophart or poppart, that makes noises by rattling posts and rapping on planks. The meaning is similar to rumpelgeist "rattle ghost" or poltergeist , a mischievous spirit that clatters and moves household objects. Other related concepts are mummarts or boggarts and hobs , which are mischievous household spirits that disguise themselves. The ending -chen is a German diminutive cognate to English -kin. For some languages, a name was chosen that comes close in sound to the German name: In other languages the name was translated in a poetic and approximate way. Likewise, in Danish and Norwegian , he is known as Rumleskaft literally "Rumble-shank". Italian has Tremotino which loosely means "Little Earthquake". In other translations an entirely different and generally meaningless name was selected, such as Barbichu, Broumpristoche, Grigrigredinmenufretin, Outroupistache or Perlimpinpin in various translations to French. Serbian , Bosnian and Croatian Cvildreta "Whine-screamer". Urdu versions of the tale used the name Tees Mar Khan for the imp. The main character turns out to be their only daughter, Hope. If Starks succeeds, he goes free. If he fails, Rumpelstiltskin will destroy, one by one, fifty-two of Dr. He is the counselor for the only Elementary School in Fairy Port Landing, and he feeds off the emotions of those around him the negative, the better, rage is his favorite. Apparently, in this version, Rumpel stores all the rage and hatred and releases it by exploding. He has abducted several children by luring princes in with promises of marriage to the children who can spin straw into gold; he is captured by the three heroines, but is subsequently killed by Roudette, the adult Little Red Riding Hood , now an efficient and deadly assassin, while being sent to Fairytown to answer for his crimes. The Croning by Laird Barron. Rumpel Stiltskin is the main character in J. Spinning Silver by Naomi Novik is a fantasy novel loosely based on Rumpelstiltskin. The Priest from the Dark Horse series The Goon is actually Rumpelstiltskin, having escaped from the hell he was cast into he

attempts the wrestle control of the town away from The Goon. Music[ edit ] Spin: Narrated by Jim Dale and featuring a full cast, Spin is the first musical written for the audiobook genre. Rumpelstiltskin Grinder is a thrash band from Pennsylvania signed to Relapse Records. Stiltskin is a Scottish rock band , notable for the fact that one of its band members, Ray Wilson , was temporarily a lead vocalist of progressive rock band Genesis. The industrial metal band Megahertz released a song named " I. Rumpelstilzchen " on their album Herzwerk II , which quotes the original German fairy tale. The ballet "Rumpelstiltskin" by the British composer David Sawer is based on the tale. Eminem mentions Rumpelstiltskin in "The Monster" stating "Turn nothing into something, still can make that, straw into gold, chump. I will spin Rumpelstiltskin in a haystack. Gold and Detective Weaver is played by Robert Carlyle and is one of the central characters, and is shown as a malevolent trickster who can spin straw into gold and enjoys making deals with those he comes across. Throughout the first seasons he concentrates on searching for his son, Baelfire. An expert on black magic and the dark arts known as the Dark One , this man has wizardly powers to make him a fair match for anyone in the land, even the Evil Queen. In the season three episode Think Lovely Thoughts , he is revealed to be the son of a man named Malcolm, who became Peter Pan. Eventually, Belle banishes him from Storybrooke when his own nature turns against him, prompting him to ally with various other villains to try and ensure their own happy endings. He is briefly purified of his darkness when it is revealed that he is dying of the dark magic in his heart, but despite Emma attempting to help him become a hero while she takes on the Dark One role, he eventually reclaims his powers, and he goes way too far from being a beast. In the same season, he has a son with Belle named Gideon. In season 7 he is on a quest to find the Guardian to rid him of his dark powers so he can be reunited with Belle. He gains the help of Alice. In the final episode, Rumpelstiltskin sacrifices himself to defeat his evil Wish Realm counterpart and save Hook who had a cursed heart by giving Hook his heart, causing his Wish Realm counterpart to die too. Afterwards, Rumpelstiltskin is reunited with Belle in the afterlife. Rumpelstiltskin appears in Happily Ever After: In an episode of the TV show Star Trek: She comes out shortly afterward to inform her father that Rumpelstiltskin is in the room with her. At the end of the episode it is revealed that Rumpelstiltskin along with various other manifestations are in fact aliens that were studying imagination. He also tries to take over Burg Falkenstein by blackmailing the owner with a fire. Rumpelstiltskin was played by Robert Stadlober. According to the film makers: Their Rumpelstiltskin has a desire, namely, to have a man around. The character "Rumpledkiltskin" appears in the animated series Courage The Cowardly Dog as the title character. Rumpledkiltskin tricks Muriel and Courage into traveling to Scotland, where he reveals himself and forces Muriel to weave 5, quilts. At the end of the episode, his real name is revealed and he gains a change of heart. Rumpelstiltskin is, according to both Selina and Daphne, the most cunning, most stubborn, and most brilliant dwarf. He lives in the Legendarium World. He is also very tricky but follows the agreements he makes with others. Due to being exposed in Alfea, he had learnt powerful enchantments when he lived there. In season 3 of the U. As a result, the squad refers to him as Rumpelstiltskin throughout the episode. The story of the fairy tale itself is referenced several times. In the Happy Tree Friends episode, entitled "Dunce Upon a Time", Petunia was spinning straw into gold within a castle, bearing a strong resemblance, while the rest of the episode bore a strong resemblance to the fairytale, Jack and the Beanstalk. Rumpelstiltskin appears in a sketch on Studio C which aired in

**Chapter 2 : CiteSeerX " CINDERELLAGAME BY PAUL-EERIK RUMMO AS COMPARED TO SONG**

*A significant exception hereby is Paul-Eerik Rummo's play Cinderellagame (Tuhkatriinumäng, ). The play is interesting because its structure is based on the only extant element of original drama found in Estonian native culture.*

Watcha gonna put on the coal pit? Gonna put a pot. Watcha gonna put in the pot? Gonna put some water. Watcha gonna do with the water? Gonna pluck the hens and roosters. What did the hens and roosters do? In the forest, making a fence. And your wife and kids? They were handing me the pickets. How long was this fence? From here to there. Up to the sky. Like the blade of an axe. How tightly spaced were the pickets? Like a horsehair sieve. Upon this threat the mother hen demands to know which of her chicks the hawk is going to eat up. The first chick behind the mother extends her leg out from behind its mother for the hawk to look at. The hawk rejects this one. This is repeated down the row with each chick in turn showing her leg and the hawk rejecting her until the very last chick shows her leg. This is the one that the hawk wants and he tries to catch her. Meanwhile the other chicks and their mother, without letting go of one another must prevent the hawk from catching the chick. Once the hawk has caught the chick or she has managed to escape, one round of the game is finished. It can be repeated with new players or some other game will be played. In this game the three parts are quite distinctive. The song with its vivid description of the hawk sets a certain atmosphere but otherwise has no relevant part in the conflict or its resolution. The dialogue reveals the relationship between the hawk and the chickens and justifies the aggression of the hawk against the chickens. Finally, the chase scene attempts to somehow resolve the original conflict. In various song-games, all these parts do not necessarily need to be as clearly developed as they are in this game, nonetheless the general features are usually always present. These song games ceased being popular forms of entertainment at the end of the 19th century. However, the Estonian intelligentsia in the late s must have been aware of their existence despite the fact that they were no longer performed. Most Estonians were familiar with this collection. We can assume that Rummo knew about the song games. All of the component parts of the game are present, also the fact that the title of the play suggests its affinity to the song-games is no coincidence. After nine years of marriage, the Prince begins to have doubts about the Cinderella. The Prince, however, secretly leaves his entourage and arrives before others early in the morning only to discover that there is another Cinderella in the kitchen. The Prince also encounters two step-sisters who both in their own way try to lure the Prince. All of the Cinderellas in turn are merely the agents of the Mistress. The Mistress cannot even remember which of the Cinderellas that she has sent out as a consort to some Prince may have been the original Cinderella. This adds an additional layer to an already outstanding play. The three structural elements of the song-game are clearly distinctive in the structure of the play. Let us discuss these below. The song element is subtly included in the opening scene of the play in what is in fact an inner monologue of the Prince. It is a rambling monologue interspersed with snatches of song sung by the Kitchen Cinderella. It has no real connection with the rest of the play which could easily exist on its own. But it does add a certain atmosphere to the play with its description of February and the bleakness. The Prince has just been let in the kitchen by a Cinderella. It is only five a. He looks at his pocket watch and begins to ponder on the season: Hungry wolves watch and wait beside the road Exactly nine years ago it was February, too. Exactly nine years from now it will be February, too. Then at least let it be into the wind! First it whips from here, then from there. It lashes against one cheek, then under the other side of your coat, then it coils your body like a vine. Wolves scent you; Observation pause. The wolves stalk after you, and you stalk after hope, hoping that the storm will cover the old tracks. The thaw, the thaw. Where can it be? It has to come. Let the year be what it will, February is always the same. You can taste its rage. It taste of hope. Just walk and breathe; you can taste that soon all this will crack apart, that soon all these roads now cloaked with snow Observation pause. You run around as if drunk. How everything drips with joy! Quite tired by now. How everything oozes and drips and splashes and sloshes Nodding off to sleep Talking in his sleep She leans back in order to see better, falls on her backside. The short passages at the very beginning of the play are of a totally different nature from the main body of the play. Moreover, nothing in these lines adds anything to the movement of the play itself. The song ends when the Prince abruptly wakes up

again. The central conflict is revealed through the ensuing dialogues between the Prince and the other characters of the tale. I do not need to comment on this middle section since in its very nature it is the parallel of the dialogue in the song-games. It provides the dramatic body of both the games as well as the play. Through the dialogues the Prince learns that all threads seem to lead to the Mistress. The Prince decides to confront her. In the song-games the initial song and dialogue tend to be static, not imbued with any frantic movement or activity, the actual chase provides an unexpected and radical change. If up to this point the action and emotional pitch has been relatively subdued, from this point on there is a marked change in the atmosphere of the dramatic confrontation scene between the Prince and the Mistress; the stage opens up and the Prince earnestly begins to chase the Mistress in her wheelchair around the stage. The one-dimensional body of the play which matches the line-up of participants in the song-games; the chickens in a line in front of the hawk for example, all of a sudden becomes three-dimensional: I must find out I must at least hear what you have to say. I am not going anywhere. I am just moving around a bit. The MISTRESS rides in an illogical, unfounded pattern with unexpected turns and stops about the stage, which acquires for the first time during the play its third dimension So far, all props have been placed in one line, fairly far downstage, and there the action has also been carried out lineally. Exaggerating slightly, one could say that up to this point the stage has been one-dimensional, because also the height of the stage has been unlit and unused and all scenery and props have been, at most, no higher than the actors. From time to time some pipe will drop between them unexpectedly like a barrier. After a while he learns to react more quickly to her sudden turns. In the interest of more natural play, the movement of the pipes could be different at each performance, unexpected for the actors. To further differentiate the chase scene from the rest of the play, the dialogue in this scene is in blank verse. The rest of the play is in regular prose. In the following chase scene, the Mistress reveals that the world is an absurd totalitarian place, where everyone is merely one of her puppets. She makes up the rules and can change them at will. But there no Fairy Godmother appears. There is no real truth. Only the arrival of others signalling that it is time for the Prince to go now prevents him from punishing the Kitchen Cinderella any further.

### Chapter 3 : Rumpelstiltskin - Wikipedia

*Download Citation on ResearchGate | Cinderellagame by Paul-Eerik Rummo as Compared to Song Games | Estonians are ardent theatre-goers. The dozen professional theatre companies in a small country.*

### Chapter 4 : CINDERELLAGAME BY PAUL-EERIK RUMMO AS COMPARED TO SONG GAMES

*Saatja aadress ja teised luuletused by Paul-Eerik Rummo (Book) 7 editions published between and in 4 languages and held by 27 WorldCat member libraries worldwide.*

### Chapter 5 : Adolf Hitler - IMDb

*Enter your mobile number or email address below and we'll send you a link to download the free Kindle App. Then you can start reading Kindle books on your smartphone, tablet, or computer - no Kindle device required.*

### Chapter 6 : Paul-Eerik Rummo - Wikipedia

*Paul-Eerik Rummo (born January 19, ) is an Estonian poet and politician who was the former Estonian Minister of Culture and Education, as well as the former Estonian Minister of Population Affairs.*

### Chapter 7 : Paul-Eric Rummo (Author of Cinderellagame)

*Lauluragin Dirigent Karin Kuulpak. Our new desktop experience was built to be your music destination. Listen to official*

**DOWNLOAD PDF RUMMO, P-E. CINDERELLAGAME.**

*albums & more.*