By the early 20th century Fairy Tale themes could be found in drama, poetry, ballet, music and opera. Zipes claims The Magic Flute as an example of this. He mentions the extreme politicisation of the Fairy Tales under the Nazis (but gives no references). “In the first film all the fairy-tale characters from the Grimms’ tales up through the Disney films are banished to Shrek’s swamp. There they are happy and find refuge from the brutal puritanical force of Lord Farquaad, who resembles Michael Eisner, the former head of the Disney Corporation [...] Colloquially, a “fairy tale” or “fairy story” can also mean any far-fetched story. … They take place “once upon a time” rather than in actual times [8]. For those fairy tales there is evidence that the tales now told in English, originally existed in Irish and belong to the Celtic culture.

I have found following characteristics of fairy tales: - kings and queens. The early modern animal tales such as Black Beauty show sympathy with animals, but their psychology is human. In Seton Thompson’s Krag, which is a masterpiece, the interest centers about the personality and the mentality of the animal and his purely physical characteristics.