| Romanticism | Realism |
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| 1. Dominance of plot (intrigue) (Characters serve plot, dramatic events) | 1. Dominance of character (plot serves characterization; events reveal character) |
| 2. Story is largely "told." | 2. Story is largely "shown." |
| 3. Representation by metaphoric means (comparison between unlike levels) | 3. Representation by metonymic means (by contiguity) |
| 4. Metaphoric significance (triumph of good over evil) | 4. Pragmatic significance (good guys get ahead) |
| 5. Idealization | 5. No idealization (life as it is) |
| 6. Hyperbolization (exaggeration to depict ideal) | 6. Objectivity (show it as it is) |
| 7. Story material from supernatural and/or phenomenal world | 7. Story material only from phenomenal world |
| 8. Events range from impossible to probable (mysterious causes to some events) | 8. Events range from possible to probable(all events "naturally" motivated) |
| 9. Disturbed chronology (events reordered to exploit suspense) | 9. Normal chronology (events presented in order of occurrence insofar as possible) |
| 10. Limited disclosure (some information denied to reader) | 10. Full disclosure of facts (all facts revealed to reader) |
| 11. Heterogeneous narrational means (variety of "voices") | 11. Homogenous narrational means (one "voice" neutral exposition) |
| 12. Intrusive author (=narrator) Addresses to reader, digressions, apostrophes to personages. | 12. Absence of author as narrator. No author-reader play; author remains invisible to enhance illusion of reality. |
| 13. Capricious author (play with reader. Romantic irony in Tieck's definition -- deliberate destruction of illusion of reality) | 13. Disciplined author (no author-reader play; author remains invisible to enhance illusion of reality) |
| 14. Unusual personages (bandits, homicides, gypsies, avengers, devils) | 14. Ordinary personages (typical people in mundane situations; daily routine, marriage) |
| 15. Personages arbitrary and static (dominatedby single passions; limited attitudes, no or un- motivated changes) | 15. Personages motivated, evolving (complex personalities, events change personages, inconsistent behavior is motivated) |
| 16. Personages' speech is stylized(enhances predetermined types and passions: vengeful artist, offended officer, heroic bandit, etc.) | 16. Personages' speech individualized (language of their class, gender, education, emotions, profession, etc., is reflected) |
| 17. Personages' psychic states are revealed through tirades, confessions, harangues | 17. Personages' psychic states revealed through dialogue, inner monologue, dreams. |
| 18. Personages' names metaphoric ("tag names reveal basic inner quality) | 18. Personages' names motivated by "real" life customs |
| 19. Personages have special physical properties (unusually ugly | 19. Personages are like everyone else (mousey -looking, ordinary) |

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| or handsome; magnetic eyes, incredible strength) | |
| 20. Settings are exotic (distant lands, Transylvania, Caucasus, South Seas, fairy land, hell, Venus) | 20. Settings prosaic (Petersburg, an estate, Moscow) |
| 21. Local color used for exotic effect (gypsy dress, food, songs, Indian customs) | 21. Local color to enhance verisimilitude (to make personages credible) |
| 22. Description of the unusual for effect | 22. Description of the typical for verisimilitude |
| 23. Choice of detail for effect (this aspect of setting creates atmosphere, suspense) | 23. Choice of detail for illusion of reality (dirty window, stained teeth, smells) |
| 24. No "inessential" details (all details serve story line, plot) | 24. Peripheral, apparently inessential detail (walk-on characters, the nitty-gritty in the environment, etc.) to give impression of fullness & variety of life |
| 25. Temporal setting: past, present, or future, but usually the first or last are used to enhance exoticism | 25. Usually contemporary setting |
| 26. Setting is at the service of plot (exotic people in exotic settings, doing strange things) | 26. Setting is at the service of characterization (typical people in typical situations |
| 27. (In some Russian historical tales the setting became dominant: plot and personages are simply justifications for creating detailed setting: Medieval Reval, for instance) | |
| 28. Framed tale very common (shows how storycame about & justifies its telling; removes author from position of responsibility, author only reports what he heard) | 28. Framed tale uncommon |