

This paper proposes a survey of prose writer of Russian origin, Nina Berberova, watching the coverage of his biography opera aspect in which we used dual perspective approach to narratology and literary history.

Paradoxically, Nina Berberova prolific literary activity has not received the attention of specialists in the measure of success editorial triggered, indeed, very late and demonstrated by translating his work in over twenty languages. For Berberova wrote and published in his homeland three languages: Russian, French, English.

Berberova begins her literary activity in Russia in the various circles and groups and begins with poetry, in February 1922, in the "Uskuinski" Serapion Brothers group which pay homage to one year of existence. In the art world where she attends even as a teenager, meets many other Russian artists and writers Anna Akhmatova and Vladislav Hodasievici that will be for her the main spiritual mentors.

By leaving her native country, Berberova just wrote poetry she do not consider it worthy of being noted: "What could i present to them" (poets) "? My lyrics from childhood? Far away, in the North? Or poetry that waited just before the South: If you see it tomorrow. I thought the style was bombastic. [...] How bad does it sounds. "And yet, over many years, Nina Berberova will reconsider the lyrics written it once, gathering them in an anthology. **In the same year**, in July, Nina Berberova go along with the poet and literary critic Vladislav Hodasievici to France in exile in Russia, required in the context of those times. In Paris, Berberova continues her work as literary writing and prose, plays, biographies and essays in Chain, newspapers and magazines, Russian immigrant community. In 1950, starts the exile, for good, in the United States. **In 1990**, Nina Berberova gets one of the prestigious French literary prize, "Gutenberg" C'est moi qui for souligne autobiographical book, published in 1989, the same publishing house Actes Sud in Arles and considered by the jury the best writing-paper in that year.

In homage to the generation that was part the writer, one of the streets from the French town Arles was named "Nina Berberova".

Also in France, Bernard Pivot, having invited Berberova on her famous show *Apostrophe*, exclaims: "But you are a rock" in which she responds, "No, I'm a river." This self-referential account of focus in our opinion attributes the exceptional character of the writer, from toughness to clear the faults taking destiny.

This research supports the idea that the central vein of Nina Berberova's fictional writings is her own biography, an exceptional biography "witness of the twentieth century," especially by the outcome profoundly unequal struggle between two forces, history and individual. I thought exile a background theme and literary experience that gives power and depth of his work. Central topos, that of the exile is a kind of axis mundi, a space of convergence of existence. Writings that have as background experience of exile in literature fall guy testimony rapidly and debate a subject far from being exhausted, perhaps that maintains a special report with reality. This literature is neither a faithful rendering of reality, does not create any real impression, but is a "frontier" category. This type of writing does not use the invention as working, respect the reality, but subjective filtered. Critics who are particularly concerned about this type of writings, among which is P. Mesnard, F. Rastier and others, define specific literature-witness through a series of features such as: the principle of communicating truth, autobiographical substrate, coexistence of the real component (which generates documentary character) with fictional side. The difference between the quality of writing on the same invoice is in the fictional side, that secure each specific artistic works.

Nina Berberova was among those exiled Russian writers who finally managed to make their voices heard before ending by suicide, execution or alienation, as it happened to the others of her generation. After the writer is denied by the historic destiny, opportunity to achieve in Russia as a poet, came as a accepting from the destiny, leaving the "nest" family and replace it with "storm" of exile, which will define the most epic construction. Whatever form her chose to express this decision requires the writer to testify the presence of a large number of elements taken from reality, an approach as possible to the truth of the life of a generation. However, we are not witnessing a copy of reality, because, as always happens in literature, the data are selected and textualized reality through interpretation made by the creator of literature.

Exile means loss - separation from family, homeland and also means winning literary consecration. *Emphasis is mine*, is a disturbing picture of the twentieth century: written without passion, with much serenity in the face of so many injustices.

It has been said that is a literary novel involving most closely connected with the real world, and even that is ambitious, as in the case of Balzac, to present a "history" of reality. But the narration of "real" is participating in a process of aesthetic communication, through which the "real" universe is imagined and open the reader as "fiction".

Nina Berberova prose fiction is made up of small narrative construction, which ensures full syntactic tension and depth. Agreeing calling them microromane, written like "a breath" and one given confessions her memoirs, which focuses on the compositional level, the sequence of small units, narrative sequences, and the larger units parts and chapters. Predominant component Nina Berberova's fictional work is the novel not only small, but also the stories in the world of Russian exile who did her part appears transfigured. Both short stories and novels are organized around a classical scheme of fairy (Baseline + magic agent, leaving, moving, recognition, doing evil, fight, canceling evil done, reward balance), which does not affect the depth and character narrated each memorable event.

As forms of discursivity, Nina Berberova writing, trails through the confession, report daily events, anecdotes, description (nature, interiors, portraits) to essays and scientific exposure with powerful imaging inserts. Time and space are merged into specific chronotope, are closely related to the issue of exile - chronotope salon intersecting road or through different elements - departure from Russia, in exile, having a fundamental role.

Writings like companion of cane outraged, black disease, happiness book, The Resurrection of Mozart, Roquenal - chronicle of an old castle are just a few examples built on this pattern narrative. Sometimes, elements of the scheme overlap or intertwine: the emphasis is mine, the balance is recognized (victory literary narrator Nina Berberova) in *Zoia Andreevna Sovereignty*, civil crazy or great city, the story stops before canceling the evil done and balance not be restored.

Figure prevailing berberovian articulation using contrast intensified opposition forces, but resort to analogy as logical operators and poetics. Performs the same function in the presence of the dominant discourse of "outside voices". A discourse which pervades the entire body of work leitmotif writer, conversations with friends, letters, eyewitness news brought rumors gleaned anonymous, distant or close history, no less books read, are sources of events (quoted or paraphrased) , singled out on the basis of the unusual.

Nina Berberova prose determine the presence delicate miracle. If the miracle is really a work of divinity, an expression of the sovereign freedom to transcend the laws of nature to give finality to a certain revelation, then release felt through art and self-reliance is its charm: "Life has taught me that when seemingly nothing happens, this is not the place. The world is constantly changing, we vainly to remember the same state no matter what, even within us. Between dawn and dusk, people never cease to evolve. Mysterious processes are set in motion when that new mutations and novel circuits ".

In her work, Nina Berberova grows therefore simple constructions such as story or novel, and novels do not exceed, often a hundred pages, without risk to dilute this depth. Narrative laws are based on classical elements as balance, harmony, symmetry, circularity, prose writer, proving that modernity when classical principle of chronology is changed to that of involuntary memory (affective) parallelism technique epic, the simultaneity of discontinuity , a collage, a counterpoint, a flash-back etc. Her work is at the "border" between "fictional" and "non-fictional", drawing in its own way the two possibilities in the modern literary forms of breathing: stories, essays, novels, stories, biographies, etc.

In all texts the writer Nina Berberova perceive the decision to communicate the truth of her experience, responsibility to witness a century, as we are shown not only in memoirs, but in. Kravchenko business. Here, the abundance of data, the absence of any elements of expression, Nina Berberova shows the thread carrying the famous trial, in which she took part as a journalist at a hebdomadal Russian diaspora in Paris. It records the facts as they occurred, claiming the preface: "The report presents the reader that the author is not a transcript of the trial. It was actually written during the course of twenty-five sessions. The report is a little over one hundred pages, while the transcript the same twenty-five meetings more than

two thousand pages. This is why the author asks to be forgiven, if the work gives the impression that it is complete. Notes taken directly transcripts can not compete with, but to the last one advantage: trying to grasp the essentials, the author tries to give life, to make them authentic.

Fiction or non-fiction issue in literary work is on the one hand, the narrator, and on the other side of the reader, the literary text having meaning outside pole reception. The novelty of perception proposed in this paper is the approach from the point of view of Russian fairy tale, with kaleidoscopic projection of self in the way of building berberovian character. Characters in fiction are mostly exiled Russian berberovian portraits which, kaleidoscopic, one can identify the features, especially the aspirations of the writers and artists of her generation. Their construction starts from an "I" incomplete and stops again with a new image, a possible facet of the self in which the search was always Berberova.

Therefore designed in characters, the destiny and exile of the author reveals new meanings that develop as "possibilities" and fictitious narrative structures as a poetic coherence and an impressive opening to the "super-personal" and "typical human".

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