Although I'm far from embracing it. But this is the condition of the modern writer. A writer who no longer has a wedge, no longer has a chimney, a writer who sits in front of the railway station and knows how to capture information and in this information must outline a panorama of contemporary life. Or, if he wants to wander, to wander through the jobs, through the nooks and crannies of history, he must know how to present some artefacts, some impressive cases for the society in which he lives. And who can write whenever and wherever he directs and between breaks from lectures, between breaks from your meetings. Unlike Calinescu, you accepted to be a member of the National Council. Let us be members of the Audiovisual Coordinating Council, but I want to tell you that my presence on this Council still belongs to a writer and an intellectual. I am responsible, unofficially, I am responsible for the correct expression of the Romanian language, for the television stations that we constantly recommend to have various cultural programmes. So my purpose and my presence in this council is one of cultural catalyst. So I have not given up this salad, this writer's mantle, even in the Broadcasting Coordinating Council. I try to imbue them, to infect all my colleagues with this artist's need to create, not to see the Coordinating Council strictly on the basis of this code, which is otherwise a very technical one, one that deals with digitization, frequencies and other issues inherent to this field. It's a circle, there is a certain substance and a certain passion imprinted in the Coordinating Council, to present certain things to them and to inoculate them, to include my colleagues and all those who come to the Coordinating Council meetings that even this activity, apparently a dry one, apparently a charmless one, can be touched in the good sense of the word artist. It can be touched by creation, so even in this council I try to infect them with something beautiful, something artistic and something unappetizing. And in this work there is probably a lot, a lot of responsibility. Have you been imposed or have you not had certain situations happen to you where you had to give up principles or go beyond certain principles of yours and how did you overcome them specifically in this position? I want, I want to assure you that, even if positions are divided, especially some representatives of civil society try to accuse us of being politically subordinated, ideologically subordinated and so on. I want to tell you that all nine members of the Broadcasting Coordinating Council, first and foremost, are multilateral personalities who, before coming to this position, have done their job to the best of their ability in their previous capacities. So, there are people who have a degree, as we say, impressive in this respect. We have stormy discussions, heated discussions before a certain decision is taken. Often votes are taken by a narrow margin, five to four or vice versa. From this point of view, there is no point in abandoning certain principles or giving way to certain situations of conjuncture or moment. It is a situation marked by creation. I am very tense, from which I learn a lot. What you say, that the modern writer has to create in breaks, when travelling, when moving. Where I want to tell you, even when you don't write writers how they create. Because I always have a notebook in my pocket, I try to attach it to my shirt pocket and I always make certain observations, because I can never know a situation, a certain event. The vast majority of the subjects in my novels are really inspired by reality. What must be remembered, however, is that the writer's mission is not to present the document or the story exactly as it happened. The writer analyses, the writer dissociates, the writer is the one who adds, who separates and this amalgam, if you like, eventually and from reality, to which fiction is added, to which a great deal of passion is added, the fruition of this product is completed, to refer to it in the language of audiovisual, a media product, if you like, eventually a product, an artistic product. Gustaf Nobel in French literature, at one time, had been accused of his novel Madame Bovary being perverse. It's a novel that touches on the far too naked intimacies of French society, that it talks about certain things that society at that time was not ready to receive. She was sued a lot by various ladies who found themselves somewhat veiled in Emma Bovary's situation, as they eventually did in the trial. Being asked Monsieur Bovary, and yet who is he, me Bovary? Gustave Flaubert said without a murmur Madame Bovary MUA. So I am Madame Bovary. So, in the end, like it or not, the writer is overlaid with his own creation. Londoner Martin Hyde didn't want to admit that the character who eventually ends up committing suicide. Certain qualities or certain definitions.