The more the springs flow and fill this well with more water, in the sense that, if certain emotions, certain life situations or psychology have accumulated for a writer and therefore this information does not allow him to sleep, it allows him to find, to find respite and peace. He is obliged to put these lines down on paper and, of course, to give them that order, to give them that structure that he considers most appropriate. You also say of yourself that you do not belong to a literary generation and that you are like a bird that has flocked. Is that the way you wanted it or is that the way I arranged it? In general, I detest a very harsh word, but I detest criteria. Generation is to compartmentalize writers according to certain literary trends, according to certain generations. I want to give you some very, very eloquent examples of this in Romanian literature, writers who today we consider sacred monsters. Famous writers made their debut very late. When I say this, I am reminded of Tudor Arghezi, who made his debut at the age of 47, but with a memorable volume, Appropriate Words. How could we classify Tudor Arghezi, who made his debut around the same time as Nicolae Labiș, plus minus a few years, so in terms of age they are about fifty years apart. So, even from this point of view, I think that the inflationary grouping of writers, from the point of view of currents, of literary directions, is not positive. For me, the most important thing is that literature answers the following question: it must generate emotions, it must generate stormy moods. And, more than that, all literature must be remembered as a song, because you come from this sphere, as a song that if you can't hum it. I think that song did not achieve its intended purpose. Of course there are various experiments, there have been various literary currents which have tried to experiment with all sorts of things, but the most important thing is that literature should look at man from top to bottom, initially reflect his mind, then reflect his heart and soul, and it is only afterwards that what some, unfortunately fellow writers who reflect literature do, look at man from bottom to top and, unfortunately, apart from certain obscenities, apart from certain vulgarities. So, basically there remains. The soul of man is somewhere at a loss, it is lost, unfortunately. So this, in my view, is very important that literature reflects the soul of this people and, more than that, the land you walk on.

Because you also touched on your work as a university professor. From what I understand, you are a very, very demanding professor, but you admitted in an interview that at your age, at student age, you also ran away from classes. Consider this also with regard to your students, this rebellion of age. You spoke very nicely of a certain rebelliousness, so the rebellious spirit has never left me. Even more so. I would like to make a certain confession. So, by entering the student hall, the university hall, every day, I also preserve a certain youth, the youth of the students with whom I communicate. Moreover, I will never stop repeating that my students enrich me a lot. Volens nolens, with advancing age comes a certain, a certain, a certain break-in. If not ankylosis, then at least a cyclical repetition of certain ideas, a certain ballast, a certain dross. And, of course, with the help of students, I try to get rid of this dross. I'm trying to exchange experiences. This hid back is an extraordinarily positive one, it's one that invigorates me, it's one that gives me hope that the coming generation is one that will save us. After all, you asked me if I had skipped when we were students at the University of Bucharest. There was even a famous saying that circulated among students that if you don't have a backlog, you don't have prestige, in the sense that if you don't have at least one backlog, then your status is certainly inferior. I skipped, but I want to make it clear to my boy, who I'm sure is now listening and watching us for my students, that I skipped just to go to the library and buy a book. I only skipped just to watch, visit an exhibition hall, a show, if the classes were in the afternoon. And of course, on the condition that I was necessarily catching up on those assignments and in no way did the negative impact on my not being physically present at that time, studying or gaining knowledge. Do you still admit to learning from mistakes? That's what you encourage your students to learn from their mistakes. Unfortunately, you will not learn from your own mistakes, because the experience of any personality is not so tangible. They appear to you.