For certain technical data. That's why my presence on the online space is not so obvious. Instead, I try to make up for it with my physical presence, with my work, which, I repeat again, I don't bother to work on thoroughly, because there are two kinds of writers. According to John Ruskin, he said There are writers who accumulate their literary glory in a very, very short time and there are writers who accumulate and accumulate over decades. But the important thing to remember is that those who amass their glory very, very quickly and are very present burn out very quickly, and those who attempt this satisfaction. This presents if you want to stretch over many years, to a longer period, then certainly the weight and weight of the works is an impressive one. Understand that your work so peak is yet to come, But writers constantly say that the most important book, their book, is yet to be written. And when writers are asked which of their books they think is the most important delineation, it's very complicated. It's like choosing among your children which is the most beautiful, which is the most intelligent. So this is for literary critics to do. That's why I, the prose writer, the writer in me is always doubled by the literary critic. It's very complicated to analyse your own work. It's much easier, so to speak, to analyse the works of your fellow writers, but I've always tried to strengthen myself, to focus my attention on writers who have passed on to the eternal life, and not because the works of our contemporaries are worthless. I have the impression that historical events, like literary works, need a certain period of time to pass for these works to mature. My professor in Bucharest, Eugen Simion, used to tell me that the popularity or lack of popularity of a writer during his lifetime says nothing, but absolutely nothing about the value of his work. Because, let's face it, there are potentates of the day who occupy certain positions, who, by virtue of a certain material situation, can promote their literary work more quickly and more ardently during their lifetime. There are writers who only once they have passed into the eternal world, their work is to be discovered. Moreover, there is something very important for a great writer to have this opportunity to be born at a time when a very important literary critic is also born, who will highlight, highlight, highlight the most important attributes, attributes of this creation.

Then, a writer in the full sense of the word does not have to be as you see me, after my model. In what sense? In the sense that he must be completely free of the cares of the day. So, when I refer to an aristocratic writer, in the noble sense of the word, I am referring to Vasile Alecsandri, who was a country squire, who had a lot of aristocrats who could really afford to create works of art that were not to be missed. But even this example is not relevant. We have the case of Eminescu, whose misery stimulated him to create truly fundamental works. But what is important is that the writer must also always keep his job, be at the writing table. From this point of view, I well remember Emile Zola, a titan of French literature, who, in order to create a lasting work, hid himself away from his family somewhere in the south of France, in a very small guesthouse, so that absolutely nobody knew, because there were no mobile phones, there was, of course, no Internet, and only on Sundays did someone come with a cup of tea and say to him Monsieur Zola, today is Sunday. So this self-forgetfulness, if you like, the writer resembles in this respect a monk who finds a hermitage, the hermitage being the work he has to create, and he divests himself of worldly things. It's harder in the Republic of Moldova to have a family, to have a career and to be a writer in the classical model. Likewise. George Calinescu So, he was categorically against his involvement in all kinds of councils and committees. He considered these things a waste of time, even though he was an academic, so he was a professor, and everybody wanted to have him on various honorary boards. He would hide in the attic of his house and he would not forget, most importantly, to pull the ladder behind him so that nobody could get to him, he would get to him. There are cases, there are famous cases, there are famous cases of writers, but in my opinion, at the beginning of the third millennium, in the 21st century and especially in the Republic of Moldova, being a writer also implies active civic participation. A writer, in my opinion, is like a star of the year. He has to get involved in everything that is going on in society, even if this, I repeat once again, brings some harm and even benefits are far away. Deal deal embrace. But this is the condition of the writer Modiano, a writer who no longer has a wedge, no longer has an inkwell. A writer.