I'm far from embracing it. But this is the condition of the writer Modiano, a writer who no longer has a wedge, no longer has a quiver. A writer who sits in front of the gadget and who knows how to capture information and from this information he must outline a panorama of contemporary life. Or, if he sets out to wander, to travel through the halls, the recesses of history, he must know how to present some artefacts, some impressive cases for the society in which he lives and can write anytime and anywhere. If I were in between breaks from your lectures, between breaks from your meetings, unlike Calinescu, you have accepted to be a member of the Council. I can only be a member 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 in Romanian, for the television stations we are constantly recommending 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 charisma, this writer's stock. Even in the Audiovisual Coordinating Council, I try to infect all my colleagues with this artistic need to create, not to see the Coordinating Council strictly on the basis of this code, which is also a very technical one, one that concerns digitisation, frequencies and other issues inherent to this field. There's a circle in the Coordinating Council, there's a certain substance and a certain passion in the Coordinating Council to present certain things to them and to inoculate them, to tell my colleagues and all those who come to the Coordinating Council meetings that even this work, apparently a dry one, apparently a charmless one, can be touched in the good sense of the word artist ism can be touched by creation. So even in this board I try to contaminate something beautiful, something artistic and something unappetizing in this activity. There is probably a lot, a lot of responsibility. Have you been imposed or have certain situations happened to you where you would have 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, as we say, an impressive background in this respect. We have stormy discussions, heated discussions before we take a certain decision. 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's a creative situation, it's a very tense one, from which I learn a lot. What you say, that the modern writer has to create in breaks, when travelling, when moving anywhere. I mean, even when not writing, the writer creates anyway. 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 you can never know a situation, a certain event. The vast majority of the subjects in my novels are really inspired by reality. The thing to remember, however, is that the writer's mission is not to present the document or the story exactly as it happened. The writer analyzes, the writer dissociates, the writer is the one who adds, who separates and this amalgam, if you will. In the end, therefore, from reality, to which fiction is added, to which a great deal of passion is added, it ends up with the fruition of this product, to use the language of audiovisuals, a media product, if you like, a product, an artistic product. Gustave Flaubert in French literature, at one time, was 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 many times by various ladies who found themselves somewhat veiled in the situation of E-mail Bovary, as in the end in the trial. Asked Monsieur Bovary, and yet who is Emma Bovary, Gustave Flaubert bluntly said Madame Bovary MUA! So I am Madame Bovary. So, after all, do we want it or not? The writer overlaps with his own creation, Jack. In in Martin Idee didn't want to acknowledge the character who eventually ends up committing suicide. Certain qualities or certain definitions.