For certain technical data. That's why my presence on an online space is not so obvious. Instead, I try to compensate by my physical presence, by my work, which, I repeat once again, I do not bother to work on thoroughly, because there are two types of writers. According to Jean Rossini, he said There are writers who accumulate their glory, literary glory in a very, very short time and there are writers who accumulate and accumulate it over decades. But the important thing to remember is that those who accumulate their glory very, very quickly and are very present are consumed very quickly, and those who attempt this satisfaction. This presidium, if you want to stretch over many years, over a longer period, then certainly and weight and weight of works is an impressive one. Let's understand that your work so cutting edge is still to come, but writers constantly say that the most important book all 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 to take an analyst, to analyse the works of your fellow writers by the horns. But I've always tried to strengthen myself, to focus my attention on writers who have passed away, and not because the works of our contemporaries are worthless. I have the impression that historical events, like literary works, have to pass a certain period of time 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. And there are writers who only once they have passed on to the eternal life, their work is to be discovered. Moreover, there is something very important for a great writer to have this opportunity to be born in a period in which a very important literary critic is also born, who will highlight, highlight, highlight the most important attributes, the 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 this sense, in the sense that he must be completely free of the worries of today. 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 and who could really afford to create works that were not worth the trouble. But even this example is not relevant. We have the case of Eminescu, whom the stakes stimulated 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 Emil 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 no one would know, because there were no mobile phones, there was, of course, no Internet, and only on Sundays would someone come with a cup of tea and say to him Mr 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 Călinescu 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, even though he was a professor and everybody wanted to have him in various honorary councils, he would hide in the attic of his house and not forget, most importantly, to pull the ladder behind him so that nobody could 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, either writers involve active civic participation. A writer, in my view, is like a common man. He has to get involved in everything that is happening in society, even if this, I repeat once again, brings a certain prejudice and even benefits are far away. Hill Hill 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 like.