All the more the springs are flowing and filling this well with more water, in the sense that if a writer has accumulated certain emotions, certain life situations, a psychology, and therefore, this information does not let him to sleep, does not allow him to find, to find respite and peace, he is obliged to put these lines 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 left its flock.

Is that the way you wanted it, or is that the way life turned out?

I generally detest, it's a very harsh word, but I do detest the generational criteria of dividing writers according to certain literary trends, according to certain generations, and I want to give you some very eloquent examples of this.

In Romanian literature, writers who today we consider sacred monks, famous writers, they made their debut very late, and when I say this, I remember Tudor Arghezi, who made his debut at the age of forty-seven, but with a memorable volume: "Appropriate words".

How could we classify Tudor Arghezi, who made his debut around the same time as Nicolae Labiș, give or take a few years, although they are therefore about fifty years apart in age?

So, even from this point of view, I think that the regimentation of writers from a generational point of view, from the point of view of literary movements, of literary directions, is not a positive one.

For me the most important thing is that literature answers the following question, it must generate emotions, it must generate powerful feelings and, more than that, a literature must be memorised like a song, because you come from this sphere, like a song that if you can't hum it, I think that song has not achieved its purpose.

Of course, there are various experiments, there have been various literary currents that have tried to experiment with all sorts of things, but the most important thing is that literature should look at a person from the top down.

To reflect his mind first, and then to reflect his heart and soul, and only afterwards, what some unfortunately do, some of the fellow writers who reflect literature, look at man from the bottom up, and unfortunately, apart from certain obscenities, apart from certain vulgarities, so that practically the human soul is not left, it is unfortunately lost.

So this, from my point of view, is very important, that literature reflects the soul of these people and, more than that, the ground we walk on day after day.

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, your student age, you also ran away from classes.

Are you taking this into consideration when dealing with your students, this age of rebellion, or...?

You spoke very nicely about a certain rebelliousness, so the rebellious spirit has never left me, moreover, I would like to open up to you, to make a certain confession, so by entering the student classroom, the university classroom, every day, I also keep a certain youthfulness, a youthfulness that belongs to the students with whom I communicate.

Moreover, I will never stop repeating that my students enrich me a lot.

Volens nolens, with advancing age there is a certain break-in, a certain if not ankylosing, then at least a cyclical repetition of certain ideas, a certain ballast, a certain dross, and of course with the help of my students I try to get rid of this dross, I try to exchange experiences, this feedback is extraordinarily positive, it is invigorating, it gives me hope that the coming generation is one that will save us, after all.

You asked me if I had skipped classes.

When I was a student at the University of Bucharest, there was a famous saying that circulated among the students, that if you don't have a resit, you don't have prestige, in the sense that if you don't have at least one resit, then your status is certainly inferior.

I did skip classes, but I want to make a point for my boy, who I'm sure is listening now and watching us, for my students, that I only skipped classes to go to the library and buy a book, I only skipped classes to visit an exhibition hall, a play, if the classes were in the afternoon and of course on the condition that I had to catch up on those assignments and that my lack of physical presence at that time did not have a negative impact.

On the studies or-

Of course.

On the accumulation of knowledge.

That's right.

You also admit to learning from your mistakes.

Is that what you're encouraging your students to do?

Yes.

I learn from mistakes, unfortunately, I learn from my own mistakes.

I learn from my mistakes because the experience of any personality is not so tangible.

Do you find...