

reality, which becomes more real rather than a forever-lost “external reality” by virtue of the virtual.

For example, the works of Sophie Calle, who invested much of her daily life in self-presenting her life’s experiences through a de-montage of various media, writing, images, films, and outcomes of unusual communications, signalled a future – which is the present now – of wild hybridism and all kinds of narratives, accomplished through mixing different genres. I propose a slight addition to the notion of montage in the case of these new kinds of narratives, and I refer to them as *montage-collage*, which integrates opposite principles of montage and de-montage. The indicative case, which already causes some serious theoretical pondering, is a re-enactment of autobiography, preferably in the form of a diary. One such case is quite a complex internet site, which presents the *Journal d’Ariane Grimm*, consisting of pictures of written pages, small films, blogs, fiction and “auto-fiction,” and links the *Journal* to reflections on these activities by Philippe Lejeune (a university expert in autobiography).⁷ The site contains a true-life drama because the writer of the journals, Ariane Grimm, died in a motorcycle accident in 1985 and now her journals and a number of ongoing activities around them are managed by Ariane’s mother, Gisèle Grimm. The case in point triggers an investigation into whether it is necessary to deal with some new literary form, perhaps another form of novel, a *montage-collage* that is named *Un roman de soi*? One might say that many Facebook users as well as users of some less popular internet-based social networks are already actually doing the same thing. The Facebook universe is a vast world of *montage-collage*, in which there is space for construction of diverse identities, for presenting real and totally invented stories of real or pretended “selves”, for unbridled narcissism, and for many other types of self-exposure. Dadaistic and *New sobriety* ideas of art joined to 21st Century daily life come true in an unexpected media – probably not exactly in accordance with the original Dada idea. Even a trace of epic form could be detected, the epic of leisure time incorporated in the system of vast exchanges of imaginary attributes of objects as pictures, small films, and more or less irrelevant statements. Nonetheless, such media proved to be a working tool in cases of the public unrest of the 2010s from Tunisia and Egypt to

7 See <http://www.arianegrimm.net/pages/sommaire.html> (Accessed: 13th October 2016). My claim that this internet phenomenon raises interesting theoretical questions is based on an oral presentation at the Nineteenth International Congress of Aesthetics in Krakow (22–27 July 2013) on 25 July 2013 by Okubo Miki: “The Actuality of Writing and the Mode of Self-Narrative.”