

### ABSTRACT

#### “HOMO CRISPR AND THE UNCANNY ART OF SELF-REPRODUCTION”

Taking recent biotechnology of the 21<sup>st</sup> century as a cue, this paper examines the interrelations of literature and science with regard to the relationality of real and fictional posthumans. I will look at a selection of literary precursors, namely the art of self-construction in four major texts from the 19<sup>th</sup> and 20<sup>th</sup> century and trace the allegorical trajectory from externalized self-creation (the artificial other) to the recovery of dormant material and mental parts of the self. I read the art of self-reproduction in E.T.A. Hoffmann's dark literary tale *The Sandman* (1816), Mary Shelley's gothic proto-science fiction *Frankenstein* (1818), Villier de L'Isle-Adam's fin de siècle *Tomorrow's Eve* (1886), and Angela Carter's carnivalesque *The Passion of New Eve* (1977) as essentially autoerotic, poetic/scientific self-fertilizations and imaginative precursors of the genetically changed, self-replicating, and sexually reproductive *Homo Crispr*. The spectre of *Homo Crispr*, I argue, is the material result of literary imaginings of an improved human.

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