

Human – AI Symbiosis: Exploring Transhumanism in Becky Chambers' A Psalm for the Wild-Built

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Transhumanism, a philosophical and intellectual movement, envisions human capabilities through the advancement of science and technology. The core canons of transhumanism align the prime foundation for the novella in such a way that technological integration helps in facilitating human needs. Becky Chambers incorporates the tinges of ecocriticism and posthumanism by aligning technology as a medium to foster change in existence with nature rather as a tool that dominate human existence. This article posits to analyse through the lens of transhumanist ideologies mainly focusing on the relationship between the identity of human and machine. It also exemplifies the emotional, spiritual and physical cognition that redefine the progress.

Review of Literature:

The insights from scholarly discourse helps to analyse the field in which the study is carried out and how it gains significant consideration. The post humanistic themes and transhumanistic themes mainly spins around the nodes of humanity, identity, technology. This review of literature brings out the debate that surrounds the existence of human and technological innovation in the near future. This also makes a strong foundation on the theoretical discussions on posthumanism and transhumanism in the contemporary genre of science fiction.

Transhumanism supports the technological use to surpass the limitations of human mind and body that aims for human argumentation and renovation. Nick Bostrom, prominent thinker, use this philosophy to argue that human conditions such as cognitive and physical capacity enhances with the use of technology. It extends mainly the life to improve the state of human. Nick Bostrom in his article “Transhumanist values” (2005) highlights human beings’ dependence on technology gradually traffic towards post-human future, where humans

of existence.

Both Dex and Mosschap on finding their way towards wilderness, they highlight the autonomy and supremacy. The sentient robot pictures the concept of transcendence by rebuffing its self-identity as a meagre tool. Mosschap states, “What am I supposed to do, if not this? What am I, if not this?” (Chambers, 2021, p. 80). This line breaks open the actualisation of life and purpose one partakes. It literally illustrates that not only human but also the robot, who needs to survive should fulfil the societal expectations and imposed roles tagged by the world.

The author creates the fictional environment, where Human Dex, serves as the bridge between emotion and inner peace. Serving tea, according to the mindset of the customer, helps in boosting their peace as a mind freshener. Even though Dex relaxes the people by providing tea, the character cannot solve the quest regarding the purpose of life. Dex breaks open to Mosschap, the sentient robot about the in-depth feelings. Dex states,

Still. Something is missing. Something is off. So, how fucking spoiled am I, then? How fucking broken? What is wrong with me that I can have everything I could ever want and have ever asked for and still wake up in the morning feeling like every day is a slog? (Chambers, 2021, p. 71)

The author stress upon the usage of the italicised word ‘still,’ in order to emphasise the usual routine that sucks the mind of the protagonist. It

harmoniously with nature. The passage from the novella *A Psalm for the Wild-Built* emphasis upon the human constraints that creates sense of separation from the ecosystem.

It is difficult for anyone born and raised in human infrastructure to truly internalize the fact that your view of the world is backward. Even if you fully know that you live in a natural world that existed before you and will continue long after, even if you know that the wilderness is the default state of things, and that nature is not something that only happens in carefully curated enclaves between towns, something that pops up in empty spaces if you ignore them for a while, even if you spend your whole life believing yourself to be deeply in touch with the ebb and flow, the cycle, the ecosystem as it actually is, you will still have trouble picturing an untouched world. You will still struggle to understand that human constructs are carved out and overlaid, that these are the places that are the in-between, not the other way around. (Chambers, 2021, p. 65)

Mostly, Humans tend to see nature as the secondary being, forgetting nature as the basement for the world. Human fail to endure nature as the primary system of life and treats as the separate entity. The author also projects the vision that human face challenges in exploring and picturing the intact world. The passage given below drafts the fictional world in the space of moon is pictured neatly with the separation of human space and the natural place that is yet to be explored.

The infrastructural delineation between *human space* and *everything-else* space was stark. Road and signage were the only synthetic alterations to the landscape there, and the villages they led to were as neatly corralled as the City itself. This had been the way of things since

building was no longer in use, be reabsorbed into the landscape that had hosted it for a time. But a Factory Age building, a metal building—that was of no benefit to anything beyond the small creatures that enjoyed some temporary shelter in its remains. It would corrode until it collapsed. (Chambers, 2021, p. 53)

Memory as a Chip:

Memory is seldom an accurate record of what is experienced and it serves as the storage hub. It plays the utmost role in every living and non-living thing, especially in the field of technology. The process of memory lies in encoding, storage, and retrieval. Human memory contains an immense amount of knowledge about the world. Richard Meckien (2013) in the article “Cultural Memory: The Link between Past, Present, and Future,” says that memory is dynamic and connects three temporal dimensions: it is evoked at the present, it refers to the past, but always views the future. Whereas computer models and other technologies work with neural memory. They picture known pieces of thoughts and data.

In the “Preface,” the robot’s chosen speaker declines in joining human society and sets them as the “free citizen.” This is the outcome of Awakening, while robots gain consciousness. The invitation from the robot’s chosen speaker Floor-AB#921,

All we have ever known is a life of human design, from our bodies to our work to the buildings we are housed in. We thank you for not keeping us here against our will, and we mean no disrespect to your offer

2021, p. 57).

Both further talk about their survival. Dex says,

Survival alone isn't enough for most people. We're more than surviving now. We're thriving. We take care of each other, and the world takes care of us, and we take care of it, and around it goes. And yet, that's clearly not enough, because there's a need for people like me. No one comes to me hungry or sick. They come to me tired, or sad, or a little lost. It's like you said about the ... the ants. And the paint. You can't just reduce something to its base components. We're more than that. We have wants and ambitions beyond physical needs. That's human nature as much as anything else. (Chambers, 2021, p. 82)

The robot as a conscious being can live longer, where as humans need to chase death. While Mosschap introduces itself before Dex as, "I am made of metal and numbers; you are made of water and genes. But we are each something more than that. And we can't define what that something more is simply by our raw components" (Chambers, 2021, p. 44). It further states, "You and I—we're just atoms that arranged themselves the right way, and we can understand that about ourselves" (Chambers, 2021, p. 82).

Conclusion:

Becky Chambers' *A Psalm for the Wild-Built* not only showcases the physical enrichment of transhumanism but also about the existential flavour that fulfil the purpose of life. This article tries to bring out identity