

There Will Come Soft Rains



INTRODUCTION

BRIEF BIOGRAPHY OF RAY BRADBURY

Born in 1920 to Esther and Leonard Bradbury, Ray spent his formative teen years in Los Angeles. There he graduated from high school, and the rest of his education came from public libraries and the streets of Hollywood. At twelve years old, Bradbury began writing daily. He sold a few jokes and plays before publishing his first short story collection, *Dark Carnival*, in 1947. Quick on its heels came *The Martian Chronicles* (1950) and *Fahrenheit 451* (1953), which is Bradbury's most celebrated novel to date. He continued to write for decades and became one of America's most celebrated authors of the 20th century. While most literary critics consider Bradbury to be a science fiction writer, Bradbury resisted that blanket description of his work. He mixed fantasy, horror, comedy, memoir, and occasionally science fiction to craft stories that are one-of-a-kind. Bradbury attributed much of his creativity to the fact that he never attended college, since he thought institutions of higher education confine one's development. Bradbury was a great supporter of public libraries throughout his life, praising them as places for free thought and exploration. This self-made artist also resisted many of the comforts of technology, including hand-held radios, e-books, and even cars. Throughout his life, Bradbury never got a driver's license, preferring to rely on bikes and public transportation. Much of Bradbury's writing predicts new technology and speaks out against the anti-social behavior it encourages. In his personal life, Bradbury enjoyed a marriage of 56 years with Marguerite McClure. Together they raised four daughters and many cats. Ray Bradbury died on June 5, 2012. He donated his personal library to the Waukegan Public Library.

HISTORICAL CONTEXT

In August 1945, the United States dropped one atomic bomb on Hiroshima and another on Nagasaki, Japan. This was a successful attempt to end World War II in the Pacific, but the destructive power harnessed by that new technology continued to occupy a large place in the American imagination. Already by 1950, U.S. citizens feared similar nuclear attacks from the U.S.S.R. and vice versa, in a conflict known as the Cold War (1947-1991). Bradbury brings those fears to life on the page.

RELATED LITERARY WORKS

The short story is named after Sara Teasdale's poem, *There Will*

Come Soft Rains, which describes a time in the future after mankind has killed itself off when nature continues to flourish. Bradbury explores similar ideas in this short story and clearly takes his inspiration from Teasdale. Beyond the story's namesake, Bradbury was part of a group of writers whose work responds to the events of World Wars I & II. Aldoux Huxley's *Brave New World*, George Orwell's *1984*, and William Golding's *Lord of the Flies* all express a similar disillusionment with society. Bradbury's own *Fahrenheit 451* is a deeper exploration of the same core ideas.

KEY FACTS

- **Full Title:** There Will Come Soft Rains
- **When Written:** 1950
- **Where Written:** Los Angeles, CA
- **When Published:** 1950
- **Literary Period:** Postwar
- **Genre:** Science Fiction
- **Setting:** August 2026 in Allendale, CA—the aftermath of a nuclear explosion
- **Climax:** Fire consumes the last house standing
- **Antagonist:** The house
- **Point of View:** Third person omniscient

EXTRA CREDIT

Dime Novel. Ray Bradbury used to write at UCLA's Powell Library, where he could rent a typewriter for 10¢ per half hour.

Adaptations. This story has been adapted for radio, the stage, and even puppetry. In a surprising twist, Russian filmmakers made it into an animated short film, complete with artistic modifications such as heavy snow. While Americans lived in fear of nuclear attacks from the U.S.S.R., similar nightmares plagued the Russians, enough for this story to resonate.



PLOT SUMMARY

After a nuclear explosion kills a California family but leaves their artificially intelligent house intact, the house continues to act as though nothing has happened. The day starts at 7:00 a.m. with the ringing of a clock. The clock is afraid that no one will hear it, but it begins to direct the day anyway, declaring that it is breakfast time. The kitchen begins to prepare a standard American breakfast using a variety of automated appliances. Over the course of the meal, the house announces a number of important details, such as a birthday, anniversary, and the

payment status of certain bills. The house seems highly organized and concerned with the wellbeing of the family, both physically and socially. After breakfast, the house ushers non-existent children off to school, letting them know what weather to expect on their way out.

Once the house completes this morning send-off, it cleans up breakfast with alacrity. Small robot mice emerge from nooks and crannies throughout the house and begin to vacuum, dust, and sweep. Once they have gathered all that they can carry, these tiny machines carry their loads to a chute that leads to the incinerator. Soon, the house is pristine and the mice disappear.

During the lull of late morning activity, the narrator pans out to observe the house's exterior and the city as a whole. On the side of the house, silhouettes show four human figures engaged in typical outdoor activities. These figures were left by the McClellan family, since they were standing outside when the atomic bomb landed on Allendale. Their bodies protected those parts of the house from the full blast of the bomb, but the rest of their home is covered in charred particles. In the entire city, this is the only house that remains. At night, the city emits a powerful, radioactive glow.

At noon, a surprise visitor arrives. It is the family dog. With any other animal, the house would haughtily forbid it from entering, but the technology that runs the house is intelligent and recognizes the dog, even though it is a shell of its former self. While the house lets the hunger-panged and sore-covered dog in, the pet receives a rude reception when robot mice emerge again to collect the mud it tracked inside. The mice seem irritated to have to go to the trouble since the house had already been cleaned.

In contrast with the house's somewhat chipper efficiency, the dog is beside itself upon realizing that the family is no longer there. When pancakes begin to cook in the next room, the dog goes into a frenzy at the scent and dies. With morbid tidiness, the robot mice return again in a flurry. Sparks escape from the incinerator. Minutes later, the dog's body is nowhere to be found.

Content to find the interior clean again, the house sets up a variety of activities for the absent family to enjoy. First, for the adults, it serves martinis, tiny sandwiches, and bridge cards on a small table outside. Next, for the children, it plays an elaborate safari-themed scene on the walls of the nursery. As night approaches, the house draws baths, lights a cigar, and offers to read Mrs. McClellan some poetry. When no reply comes, the voice reading poetry selects a poem by Sara Teasdale called *There Will Come Soft Rains*, which describes a beautiful country scene in a post-apocalyptic world where mankind no longer exists.

Late at night, a tree falls into the kitchen, spreading cleaning supplies and quickly starting a fire. The house tries to contain

the fire by closing doors. It also sends in the robot mice to put out the fire with water. This works well enough until the house's water reserves are exhausted. The fire regains momentum and heads upstairs, where it burns paintings by Picasso and Matisse. The robot mice break into the attic to access a reserve of green fire repellent. This sprays across the flames like a bunch of writhing snakes and succeeds at holding back the fire for a moment. Then the fire wraps around the house and targets the tank of fire repellent. It explodes, and the odds irreversibly turn in fire's favor.

Machines cry out, some in terror, others executing their ordinary job such as one voice reading poetry or another declaring the time. Machines break down one by one, falling silent as their wires incinerate. The fire compromises the attic's structural integrity, causing it to fall down on the main floor, which falls into the cellar and sub-cellar. The last machine left as the sun rises is the clock, declaring the new day.



CHARACTERS

The House – The house—an artificially intelligent, automated machine—is the main character of the story. Despite being inhuman, it has a complex personality. The house's character traits are embodied by the different machines inside it (some of which feature so prominently that they can be considered characters in their own right, such as the clock, the robot mice, and the voice reading poetry). At first the house demonstrates more docile features of its personality. It seems affectionate, since it misses the family. It also appears to be industrious when it goes through the motions of getting everyone ready. From the description of how the house shoos away animals, the reader even gets the sense that the house is prudish. When the dog appears, the reader sees a new, darker side of the house. It handles the dog brusquely and seems more concerned with cleaning the mud it tracks in than with tending to the dog's needs. When the dog dies, the house callously sweeps its remains into an incinerator. From the way voices direct the family's every step, the reader begins to suspect that the house has some kind of obsession with control and order. When a tree branch finally falls on the house, causing a fire, the house frantically tries to ward it off, throwing all of its systems into overdrive to fight the fire to no avail. The house demonstrates so many of the worst traits that technology brings out in people, becoming a moral warning against blindly following the next new tech craze. Its death at the hands of **nature** is meant to remind the reader that nature is permanent, while technology is temporary.

The Dog – The dog—the story's only living character—appears on the house's doorstep at noon, shivering. The house recognizes it and lets the dog in, which suggests that it was once the family pet. The story goes on to say that the dog used to be large and fleshy but has since been worn away by sickness

and hunger in the aftermath of the nuclear explosion that killed the family that once occupied the house. Even from the first moment the house encounters the dog, the reader suspects that the house does not like it. At the very least, the house is disgusted by all the mud that the dog tracks inside and cleans it up using robot mice. The dog searches for its family, realizes that no one is home, smells some pancakes cooking in the next room, and dies in a lonely frenzy. As soon as the house discovers that the dog is dead, it quickly disposes of the body. The dog's brief and pitiable appearance in the story creates juxtaposition between the loving world the reader lives in and the heartless, mechanical realm of the story.

Clock – The clock is part of the machinery of the house, but it features so prominently that it is a character in its own right. The clock demonstrates a solicitous attitude—it is afraid no one will hear it—at the very beginning of the story when it announces 7:00 a.m. Its concern, combined with its state of being alone in the house, ingratiates the clock to the reader. However, as the day wears on, timestamps in the story calling out the hour suggest that the clock is more complicated than a lonely machine that misses its residents. As it continues to call out minutes and hours throughout the day, the house responds by initiating new activities. Through this dynamic between the clock and the house, readers discover that the clock wields great power over the house. It decides what, and when. When the house begins to die, readers learn that the clock has a strong attachment to this power. It continues to cry out the time, even though its words no longer initiate new activities. When, with its last words, the clock declares that a new day has started, readers see a pathetic figure reaching for power that has finally escaped its grasp. The clock reminds the reader of how quickly time passes. Its grim fate also clues the reader into what sort of future awaits someone who is constantly trying to control the world around them.

Robot Mice – These mice, which are part of the house's machinery, display the house's dark side. Like the clock, they seem innocent enough at first, and they are quite useful, since they are able to reach hidden dust that would be difficult and unpleasant to clean by hand. However, when the sickly dog returns home after the nuclear explosion, the mice seem annoyed to have to deal with a mess, rather than relieved at the return of one of the house's occupants. They clean up after the dog without compassion, and when the dog dies, they hurry to clean up after it, not even pausing to mourn. The robot mice show that there is a limit to how humane a machine can be.

The Voice Reading Poetry – This character is part of the house's machinery. At 9:05 p.m., the voice addresses Mrs. McClellan (the mother in the McClellan family), projecting from the ceiling in the study. It offers to read a poem of her choosing, implying that this has long been part of the house's nightly routine. When she makes no reply, it selects a poem at random that, the voice recalls, happens to be her favorite: *There Will*

Come Soft Rains by Sara Teasdale. Though the voice seems very serious as it reads this poem about the demise of mankind, for the reader it is odd to hear emotional poetry read by a machine. Of course, this odd situation pales in comparison to what happens after the house catches on fire. When it becomes clear that the house is going to burn, the voice randomly begins to read poetry again, apparently oblivious to both the content it is reading and the circumstances surrounding it. This character represents the limits of technology, as well as the idea that the need to always do things in a certain way can blind one to reality.

The McClellan Family – This is the family that lived in the house before the nuclear explosion (they are dead before the story begins but referenced throughout). The white silhouettes of the McClellan father, mother, son, and daughter appear on the side of the house as a reminder of happier times. Readers never meet the McClellans, but they learn more about them based on how the house caters to their needs. For example, the fact that the house serves a lot of hearty, standard American foods (such as pancakes, bacon, eggs, and toast) suggests that the McClellans' were, at least in some ways, a typical middle or upper class family. The family also had artistic preferences regarded as cultivated or fine by contemporary standards. For instance, Mrs. McClellan used to listen to poetry on a regular basis, as is evidenced by the scene with the voice reading poetry in the study. Additionally, the family owned paintings by Picasso and Matisse, which burn during the fire. By presenting the family as ordinary yet refined, Bradbury suggests that what happens in the McClellan home is not unique; no one is safe from the perils of technology.

Fire – Fire is portrayed as a clever and worthy adversary of the house. Even when snake-like tubes release fire repellent, the flames wrap around the outside of the house and attack the attic (the house's brain). The fact that the fire ultimately conquers the house underscores the immense power of **nature** is in comparison with anything humans create.



THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.



LIFE VS. TECHNOLOGY

“There Will Come Soft Rains” narrates a day in the life of a home whose automated artificially-intelligent functions, such as making meals and cleaning, continue to operate after its human residents (the McClellan family) have perished in a nuclear explosion. As such,

the story centers lifelike technology—both anthropomorphized and animalistic—and relegates actual living beings to the fringes of the tale. In doing so, Bradbury creates an eerie confusion between life and technology, showing the extent to which technology has blended with and taken on the characteristics of humans and animals.

Bradbury imbues the house with distinctly human and animalistic characteristics. Many of the house's automated functions have the form of robotic animals. For example, "robot mice" and "copper scrap rats" clean the house, "twenty snakes" fight the house fire with a "clear cold venom of green froth," and the nursery is full of artificial animals (such as "iron crickets" and "butterflies of delicate red tissue") for the amusement of the children. The house also has humanlike form in that it has many "voices"—including a voice that tells the weather, a voice that give reminders of the time, and even a voice that reads poetry aloud. Its attic (which seems to be a control center for the artificially-intelligent machinery) is also described as a "brain." When the house fire begins to reach the attic, the house activates many mechanisms to protect its most vital "organ," much like the human body protects the brain.

The house is most obviously humanlike, though, in its performance of daily tasks such as cooking meals, cleaning, and even reminding the (now absent) residents of birthdays, anniversaries, and bills that must be paid. The house therefore attempts to maintain human life (by feeding people, for example), and it also provides an essential social function (sparing people the rudeness of missing a birthday, say). This shows that the house is integrated into human life at all levels, from the most basic (survival) to the most rarefied (reading poetry to the human residents). The blend of anthropomorphic and animalistic elements suggests that the house exists in a space between life and machine; it performs essential human functions (indeed, human life is reliant on it) and the technology itself takes humanlike and animalistic forms, although Bradbury is still careful to describe it as mechanical.

The house's technology maintains its humanlike functions after the people it is intended to serve are gone, which shows that the technology itself is imprinted with human life but also inhumane. The story takes place after the human family has died, but the house carries on as if its residents are still living; it continues to cook, voice reminders about the day, lay out martinis for the parents, provide entertainment for the children, and so on. Bradbury does not portray this, however, as a series of automated functions that are oblivious to their own futility. Instead, Bradbury shows the house as being almost sentient. When the radiation-poisoned family dog returns home, for example, Bradbury writes that, "the dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here." From the phrase "as the house realized," readers are left to infer that the house *knows* that its human inhabitants are gone, yet it continues to operate

as though people were home—not out of obliviousness, but rather out of a sense of purpose beyond serving humans. In other words, while the human inhabitants must have assumed that the house existed for them and because of them, the house shows that it operates with utter indifference to human life for a purpose that remains mysterious.

Ironically, it's the humanlike sentience that Bradbury gives the house that enables readers to perceive its inhumanity. The house carrying on its functions is eerie if it isn't sentient, but callous and even sinister if it is. Giving the house the human trait of sentience, then, allows technology to be judged for its behavior. The house's inhumanity is perhaps most clear in its treatment of the family dog, which is clearly suffering from radiation poisoning and panicked to find itself in a world utterly hostile and changed. While the house has the capability to care for humans by drawing baths and cooking food, it makes no attempt to aid the dog. In fact, the mice that clean up the dirt that the dog tracks in are "angry at having to pick up mud, angry at inconvenience." Furthermore, when the dog dies, the robot mice instantly whisk its body into the furnace without any hint of disturbance. Although American pets are commonly considered to be part of the family, the house expresses only anger at the "inconvenience" of the dog's existence, and when the dog dies, the house expresses nothing at all. Readers, of course, are left to wonder how the house "felt" about its human inhabitants—perhaps the house was also angry at the inconvenience of their messy lives and felt nothing when they died.

Bradbury's sinister conflation of technology with human and animal life—particularly through his ascription of sentience to the house—demonstrates the extent to which Bradbury sees humans and machines as having merged in some fundamental way. The human family who lived in the house depended on its technology to survive, and the human imprint on the technology carries on after they are gone (in that the technology continues to carry out human functions). Importantly, his vision is not a utopian one in which technology helps humans to live the best possible life. While the house at first seems to enable an idyllic ease and leisure, the house's cruel indifference to the fate of the humans and animals that it resembles suggests that technology blending with life is sinister. This becomes an even more dystopian vision in light of the fact that humanity itself has been annihilated by cutting-edge technology: the atomic bomb.



DEATH, CONTROL, AND TIME

Set in a post-apocalyptic landscape, this story presents death as pervasive. The reader encounters the death of the McClellan family, their dog, their city, and the house. Related to this relentless dying, Bradbury emphasizes the omnipresence of time, structuring the story around the house's automated announcement of each

hour of the day. The ever-ticking clock announcing every hour suggests the McClellan family's tendency towards efficiency and control down to the minute. When coupled with the unpredictability and finality of death, however, this obsession with controlling time appears both misguided and futile.

Bradbury depicts multiple instances of death to underscore that there is no way to control or subdue it. Death can come in "one titanic instant," as it does for the McClellan family. The father, mother, and two children were all engaged in regular occupations when an atomic bomb exploded. Their bodies incinerated, and all that remains are their white silhouettes on the side of the house. Nothing in the story suggests that the family knew that this moment would be its last. In particular, the ball pictured midair "which never came down" emphasizes how instantaneous this death was—faster than gravity.

Death is also indifferent. When the family dog approaches the house, Bradbury quickly establishes it as a sympathetic figure by saying it is "whining, shivering" and that it "ran upstairs, hysterically yelping" in search of its owners. Its lonely end, then, leaves the reader with a sense of loss, and underscores the unfeeling, indiscriminate nature of death. And above all, death is final. In only a few moments, it can undo work that took centuries to create. When the house catches on fire, for example, the flames start "baking off the oily flesh" of "Picassos and Matisse's," destroying artwork by two of the most influential painters of the 19th and 20th centuries. Death not only destroys life, then, but even the legacy human beings would attempt to leave behind.

Closely linked to the inevitability and unpredictability of death is the unstoppable march of time. The existence of death means that everyone's time is limited and fundamentally beyond their control. Nevertheless, this society seeks to measure and optimize time whenever possible. This is reflected in the structure of the story, which is firmly rooted in the passing of hours. It opens with the date, followed by an alarm clock announcing that it is 7:00 a.m. Every few paragraphs, a robotic voice again announces the time. The clock further highlights the extent to which the McClellans attempted, before their deaths, to control every aspect of their day. In each hour, the house has something new planned for the family. First, they eat breakfast, then they go to work, then the house cleans up after them, and so forth. So meticulous is the house about time-keeping that if it is in any way interrupted, it becomes irritated. For example, when the dog enters, it is followed by "angry mice, angry at having to pick up mud, angry at inconvenience." The dog requires additional time and attention, disturbing the house's planned schedule for the day. Of course, this schedule is already absurd, given the death of the house's inhabitants. This suggests the naïve futility of attempting to meticulously control every moment of one's day—and, it follows, of one's life. There will always be disruptions, the most devastating and final being death itself.

Bradbury holds no sympathy for this desire to control time because he recognizes that it is futile—death and time progress regardless of any and all efforts to the contrary. By naming the story after *There Will Come Soft Rains*, a poem by Sara Teasdale that is also read out during the short story, Bradbury makes his point of view clear. Teasdale offers a placid image of the world, complete with lovely scenes from nature, that is the result of humans destroying one another in a great war. This beautiful yet grim image of the future reveals that death will have its way with humans and that time will continue to march on without them.



NATURE VS. TECHNOLOGY

The automated house of Bradbury's story presents itself as the perfect environment for human beings—a space that readily caters to nearly every imaginable need. To do so, however, it relies a great deal on the natural world, both for inspiration (many of its automated functions, such as the robot mice, are based on animals) and for the raw materials to keep running. By having the house ultimately succumb to a fire and be destroyed by the natural world, Bradbury suggests that **nature** is more powerful than whatever man can create.

Bradbury physically establishes the animosity between the house—a symbol of technology—and the natural world. The house protects its residents from the forces of nature: its walls close out harsh weather, its kitchen machines spare humans from hunting and foraging in the wilderness, and the cleaning mice ward off the chaos of the outdoors, cleaning up the mud, dust, and hair that accumulate in a natural environment. This house even seems to take its responsibility to battle nature a bit too far. It shuts itself whenever "lonely foxes and whining cats" get too close. Comically, the narrator describes the stern response of the house to a sparrow brushing up against the window: "No, not even a bird must touch the house!" This protective impulse turns sinister when the house dispassionately disposes of the family dog's carcass, treating the pet as nothing more than some smelly bio-matter.

When nature threatens to destroy it, technology is able to put up a comprehensive defense. For instance, when a fallen tree causes a house fire, machines come out in full force to battle the hostile foe. Mechanical doors shut against fire in an act of self-defense. "Blind robot faces" spray green fire repellent. And when fire-fighting fails, voices cry out in warning, as a lookout might upon spotting enemy troops. Yet even as technology tries to subdue nature, it can't help but rely on it. This technology is created in nature's image and fueled by natural resources. Machines in the house are often likened to animals, suggesting that nature has already created perfect "machines" that humanity simply is attempting to copy for its own ends. Furthermore, technology cannot exist without the raw materials that nature provides: the house has been built out of

oak, wired with metal tubes, and it's powered by the natural force of electricity. The house ultimately fails because its water reserves are depleted, meaning that it can't put out the fire that consumes it.

Despite presenting an alternative to the natural order, technology ultimately looks weak compared with nature. After a day of fussing over the artificial environment that the house has created, the home settles in for the night. While the house is sleeping, nature launches its attack by letting a tree fall on the home, causing the fire. Though the house attempts to defend itself, the fire is described as "clever" and ultimately overpowers the upstart domicile. Bradbury seems to suggest that the victory is justified—that the arrogance of technology is finally being subdued. The eventual ease with which technology is outdone by nature suggests that it was arrogant and foolish to attempt to challenge the natural order in the first place.

In the end, nature can persist without technology, but the reverse is not true. The poem by Sara Teasdale paints a picture of nature persisting even when everything men ever created has died away. Since nature is vast and self-sustaining, it cannot brake or run out of fuel the way machines do. And even in the face of the overwhelming and devastating effects of technology—the atom bomb, which has reduced the natural world to a radioactive wasteland of "rubble" and "ashes"—Bradbury suggests that nature will prevail. There are still trees, birds, foxes, cats, and dogs at the end of the story, implying that nature may, in time, thrive once again. Meanwhile, people and their technology have been wiped from the face of the Earth, showing that nature is the ultimate winner of this struggle.

drawing its shades "in an old maidenly preoccupation with self-protection"—it nevertheless must rely on nature for sustenance—for the wood for its fires, the water to clean its dishes and sprinkle over its lawn, and the food to prepare for the (now dead) family. Bradbury's inclusion of Sara Teasdale's poem solidifies the dominion of nature over man, ending with a line asserting that "Spring herself" would not notice mankind's absence. Finally, the sun that shines over the smoldering rubble of the house in the last moments of the story symbolizes nature's definitive victory over mankind's creations.



QUOTES

Note: all page numbers for the quotes below refer to the Simon & Schuster edition of *The Martian Chronicles* published in 1977.

There Will Come Soft Rains Quotes

☞ In the living room the voice-clock sang, Tick-tock, *seven o'clock, time to get up, time to get up, seven o'clock!* as if it were afraid that nobody would. The morning house lay empty. The clock ticked on, repeating and repeating its sounds into the emptiness. *Seven-nine, breakfast time, seven-nine!*

Related Characters: Clock (speaker), The McClellan Family, The House

Related Themes:  

Page Number: 220

Explanation and Analysis

This is the opening passage of the short story, which begins by focusing on the clock's point of view. It rings at 7 am, as it likely does every morning. However, the singsong alarm ringing through an empty house casts a shadow over the story's opening. The reader can tell that something or someone is missing from the story because Bradbury notes, "The morning house lay empty." This whole passage puts technology and control at the center of the narrative. Later, the clock will try to orchestrate everything that happens in the story. At first, the reader does not associate the clock with evil intentions. Because it expresses fear or concern that no one will wake up, the clock appears to have a tender side. However, also present here is an initial glimpse of the clock's controlling personality.

☞ The five spots of paint—the man, the woman, the children, the ball—remained. The rest was a thin charcoaled layer.



SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.



THE NATURAL WORLD

Throughout the story, natural phenomena and raw materials symbolize nature's lasting dominance over humankind and technology. A few birds, cats, foxes, and the dog survive the atomic bomb, for example, suggesting that nature can endure even the most destructive technology human beings have at their disposal. Later in the story, a tree branch falls on the house, causing the fire that ultimately destroys the building. Both the tree and the fire are additional representations of nature that prove adept at infiltrating and destroying mankind's technological creations. The water that runs out while the house tries to extinguish the fire further represents the ultimate reliance of even advanced technology on the resources of natural world; though the house wishes to entirely close itself off from nature—shutting its windows and

Related Characters: The House, The McClellan Family

Related Themes:  

Page Number: 222

Explanation and Analysis

The five spots of paint are the parts of the house that were protected when an atomic bomb exploded in the city. The McClellan family was enjoying an afternoon outside and received the full impact of the bomb, shielding the paint behind them. The five spots highlight that death can be instantaneous. Each person was destroyed in a moment. The brevity of the passage emphasizes how small human life is in comparison to the wider world. The remains of humanity can be neatly summarized in a few words. This family may have had large hopes and dreams, but they have left a minuscule legacy. This quotation also highlights the inhumanity of technology. The atomic bomb was able to obliterate life and reduce what it touched to charcoal in a moment.

●● The front door recognized the dog voice and opened. The dog, once huge and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirred angry mice, angry at having to pick up mud, angry at inconvenience.

Related Characters: The House, Robot Mice, The Dog

Related Themes:   

Related Symbols: 

Page Number: 223

Explanation and Analysis

Because the house permits the dog to enter, the reader infers that this was a family pet. The animal was once large and healthy but now, due to radiation and hunger, it has been reduced to a shell of its former self. The dog's return gives the house an opportunity in the story to demonstrate its character. In a famous, similar scene in *The Odyssey*, a dog welcomes a weary traveler back to his home. Will the house be like the famous dog, Argos, who faithfully welcomed its owner, Odysseus, upon his return after twenty years at sea? The behavior of the mice answers this question firmly in the negative. The robot mice are rough with the poor animal. They are more concerned with accomplishing a task

(cleaning) than they are with the animal itself. Thus, even though this technologically savvy house looks and acts like an intelligent life form, it is limited by its lack of compassion. The mice have a singular focus: to preserve order. That means banishing mud, since it is part of the natural world that the house is trying to shut out.

●● The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here.

Related Characters: The McClellan Family, The Dog

Related Themes: 

Page Number: 223

Explanation and Analysis

In the tenderest passage of the story, the family dog searches for its owners. This passage reveals that both the house and the dog realize that the family is absent. However, they react in very different ways. Up until now, the house has been carrying on as though nothing were different about the day. By contrast, the dog is distraught. Seeing these two companions of the McClellan family side by side helps the reader juxtapose the sincerity of the dog's grief with the absurdity of the house's machinations. Bradbury is criticizing society for surrounding itself with technology instead of investing in genuine relationships. He is also investing the house with consciousness—it is not just carrying out automatic functions, but rather it *knows* that the family is no longer here and its actions therefore serve nobody. In this light, the house's indifference seems more sinister than absurd.

●● There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi feet and the murmur of a fresh jungle rain, like other hoofs, falling upon the summer-starched grass.

Related Characters: The House

Related Themes:  

Related Symbols: 

Page Number: 224-225

Explanation and Analysis

This quotation comes from a description of the children's hour, in which mechanical animals move in a digital fresco on the walls of the children's nursery. The scene is designed to create an artificial analogue to outdoor entertainment. This way, the children can be comfortable and protected while still enjoying the wonders of nature. In this passage, even though technology is trying to improve nature, it cannot help but imitate it quite closely. The rich sounds of the beehive, purring lion, patter of okapi feet, and murmur of fresh rain create intense auditory imagery within the text. Together they emphasize how vivid the natural world can be. In contrast to the diversity of sensations nature has to offer, the best technology can do is imitate it.

☛ There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;

And frogs in the pools singing at night,
And wild plum trees in tremulous white;

Robins will wear their feathery fire,
Whistling their whims on a low fence-wire;

And not one will know of the war, not one
Will care at last when it is done.

Not one would mind, neither bird nor tree,
If mankind perished utterly;

And Spring herself, when she woke at dawn
Would scarcely know that we were gone.

Related Characters: The Voice Reading Poetry (speaker),
The McClellan Family

Related Themes:  

Related Symbols: 

Page Number: 225-226

Explanation and Analysis

The voice reading poetry speaks these lines aloud from the ceiling of the study. Earlier in the scene, it asks Mrs. McClellan which poem she would like to hear, suggesting that it is a nightly ritual for her to listen to poetry. The selection the voice makes is by Sara Teasdale. It begins by describing a simple scene from nature. Many of the treasures that an ordinary Spring day brings gather

together, including soft rains, the smell of the ground, singing frogs, bright plum trees, and fire-colored robins each carrying a tune.

The reader's enjoyment of this idyllic image is abruptly interrupted with the disclosure that all of mankind has perished in a war. Nature, with its flora and fauna, persists after mankind is long forgotten—even Spring, the personification of a season that humans have experienced for millennia, hardly can tell that mankind is missing from the pretty picture. This poem mirrors the dynamic of Bradbury's short story. After all, in the destroyed city of Allendale, CA, there are no humans, yet trees and animals still exist. Like Teasdale, Bradbury is giving his reader the opportunity to consider how fleeting humans are in the grander cosmic narrative.

☛ At ten o'clock the house began to die. The wind blew. A falling tree bough crashed through the kitchen window. Cleaning solvent, bottled, shattered over the stove. The room was ablaze in an instant!

Related Characters: Fire, The House

Related Themes:  

Related Symbols: 

Page Number: 226

Explanation and Analysis

This passage marks the beginning of the end for the short story's main character, the house. However, instead of saying the house burns or is destroyed, Bradbury uses the provocative phrase, "the house began to die." Technology takes on lifelike characteristics throughout the tale, yet in its death the house demonstrates more visceral, instinctual tendencies than at any other point. The house is assailed by nature in a chain reaction—the wind blows a tree branch into the house, causing a fire. This moment in the story is a snapshot of the greater struggle at play between nature and technology. After this, the house will put up a strong defense, but from the words "the house began to die," the reader already understands that the house is doomed. There is nothing technology can do, here or—according to Bradbury—in any circumstance to overcome nature.

☛ The fire crackled up the stairs. It fed upon Picassos and Matisse in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.

Related Characters: Fire

Related Themes: 

Related Symbols: 

Page Number: 227

Explanation and Analysis

This quotation reveals a surprising detail: the McClellan family owned paintings by Picasso and Matisse. Given that the reader has no other reason to think this house is out of the ordinary for its time, this detail comes as a surprise. However, the reason why these paintings are upstairs in the first place is less important than the dynamic at play between the paintings and the fire that consumes them. Picasso and Matisse are considered great contributors to human cultural heritage, yet in a moment a voracious fire can consume them. Nor is the fire indifferent to them. Rather, it treats the works of art like “delicacies,” “baking” their flesh a special way, “crisping” the canvases into “black shavings” instead of reducing the paintings to rubble. This culinary imagery ascribes deliberate, malevolent intentions to the fire. The fire seems to be taking its time despoiling these works of art. It enjoys blotting out this cultural heritage. Fine art often is counted as one of the best and most lasting fruits of human labor. Nature can destroy even the best humanity has to offer in seconds.

☛ But the fire was clever. It had sent flames outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel on the beams.

Related Characters: Fire, The House

Related Themes:   

Related Symbols: 

Page Number: 227

Explanation and Analysis

Prior to this quotation, the robot mice had been firefighting using the green chemical stored in a tank in the attic. Here,

the “clever” fire discovers a way to disable their defenses. Flames wrap around the house to the attic machinery. The combination of machinery, chemical, and fire results in a large explosion. Because the author refers to the attic as the “brain” of the house, readers glean that this attack is more than a minor setback. A human or animal with a “shattered” brain often dies or comes close to dying. In this quotation, nature outsmarts technology, crippling it in the process. The passage also points out a weakness of humans and technology alike—their power stems from a finite source. For humans, this is the brain, and for technology, the source is humans. Nature does not rely on a finite or localized source for its power and therefore cannot be cut down in the same way.

☛ The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air.

Related Characters: Fire, The House

Related Themes:  

Related Symbols: 

Page Number: 227

Explanation and Analysis

This passage reinforces the gruesome parallels between the death of a person and the destruction of this house. Bradbury compares the house’s foundation to a human body that has been stripped of its skin, with exposed bones and blood vessels. Bradbury writes that the house shudders “oak bone on bone,” referring to the house’s inner structure. By pointing out the material, Bradbury reminds readers that the house—stripped of its gadgets—is yet another product of nature.

Pain plays a major role in this quote. Throughout the story, the house has acted like both an animal and a human. The house has not used its human-like persona to deal compassionately with those it encountered. Now, it is paying the price and feeling the pain. Even though the house is suffering, the reader may not have much sympathy. There is a sense of grim justice to the proceedings, as though the surgeon is performing a necessary operation rather than needless torture.

●● In the last instant under the fire avalanche, other choruses, oblivious, could be heard announcing the time, playing music, cutting the lawn by remote-control mower, or setting an umbrella frantically out and in the slamming and opening front door, a thousand things happening, like a clock shop when each clock strikes the hour insanely before or after the other, a scene of maniac confusion, yet unity; singing, screaming, a few last cleaning mice darting bravely out to carry the horrid ashes away! And one voice, with sublime disregard for the situation, read poetry aloud in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.

Related Characters: The Voice Reading Poetry, Robot Mice, The House, Clock, Fire

Related Themes:   

Related Symbols: 

Page Number: 228

Explanation and Analysis

Here is a perfect storm of chaos. The machines in the house have all turned on and are going about their day as though the fire were not consuming the entire building. The clock announces the time. The music plays. The front door opens and closes. Controlling to the end, the house refuses to stop what it's doing even in the face of death. The robot mice in particular seem willfully ignorant. They clearly understand that the fire is disastrous or they would not have gone to such great lengths earlier in the story to put it out. However, now that the fire rages, they do not lament their impending doom. Instead, they sweep ashes as though this mess could be fixed. The voice reading poetry is also identified as having "a sublime disregard for the situation." Instead of crying or trying to escape, the stately voice chooses to read poetry, which normally would have been done in a quiet hour of the evening. Overall, the manic tone

of this passage emphasizes the absurdity of trying to exert control in a situation where one is powerless.

●● Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam: "Today is August 5, 2026, today is August 5, 2026, today is..."

Related Characters: Clock (speaker), The House

Related Themes:   

Related Symbols: 

Page Number: 228

Explanation and Analysis

These are the very last words of Bradbury's short story, in which the sun rises over a house reduced to rubble. One wall is standing, and within it the voice that controls the clock declares that a new day is dawning.

The image calls to mind the Wailing Wall of Jerusalem. This historic site is the only part of the Jewish temple that was left standing when Romans sacked the city. It is called the Wailing Wall because people go there to pray and lament the fall of Jerusalem. The wall of this short story is similar in that it is the last remaining wall of a building that fell to destruction. In a surprising twist, this one actually wails.

From the beginning, the clock has possessed a tragic flaw—it does not know its limits. It thinks that just because it measures time, it controls time. The glow of the sun contrasted with the decrepit wall emphasizes that nature has authority over time, not the clock. The tragic end of the clock and the house offer an invitation to readers to examine where they are exerting futile control.



SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

THERE WILL COME SOFT RAINS

At 7:00 am, the clock announces the time, singing relentlessly, “as if it were afraid” that nobody would get up. At 7:09, still singing, it announces breakfast.

The first character Bradbury describes is not a human or animal but rather a clock. The fact that it sings and has emotions lets the reader know that technology will more closely resemble people in this story than it does in most. The clock’s reaction also hints that something may not be right, since it is concerned that no one can hear it. Nevertheless, it declares that it is time for breakfast. From the very beginning, technology calls the shots.



In the kitchen, the stove prepares a full breakfast for four, complete with toast, eggs, bacon, coffee, and milk. A voice blasts from the kitchen ceiling announcing that today is Mr. Featherstone’s birthday, Tilita’s wedding anniversary, and that certain bills are due. This information is stored on memory tapes in the house’s walls.

Many machines come to life, indicating that the clock is only one of multiple personified machines. The memory tapes seem even more human than the clock because they are attuned to the social interests of the family, such as the birthdays and anniversaries of their acquaintances. At breakfast, the house caters to every imaginable need of its residents. Unlike in nature, where people would have to hunt for food, this meal has been prepared. Here, technology prepares an “ideal” environment.



At 8:01, the clock announces that it is time to leave for school. The clock sings a song to indicate it is raining **outside**, suggesting that one wear “rubbers, raincoats for today.” The garage then opens, revealing a waiting car. For a long time, nothing happens, then the door closes again.

The house continues to cater to the every need of its residents. In this case, it reads them the weather to protect them from an inclement environment. The house also tries to direct the residents’ every step. It tells the family when to leave for school and how to dress for the day. The garage door opening and then closing is ominous—it again suggests that the family is gone but the house is indifferent to their absence, continuing its business as though nothing were wrong.



The house cleans up breakfast, scraping the uneaten food into a “metal throat” garbage disposal that flushes “away to the distant sea.” The dirty dishes are submerged in hot **water** and come out “twinkling dry.” The clock announces 9:15, and a hoard of robot mice emerge from nooks and crannies of the house to deeply clean. They suck up dust under their moustache runners, before scurrying back to their “burrows.”

Technology has traits of humans (complete with a “throat”) as well as animals (see the mice as an example). These machines have been created as improvements upon nature, yet they resemble things found in the wild quite extensively. As soon as the residents have been instructed to go to school, the house sets about putting itself in order. At this point in the story, the house seems eager to do everything just right from its own perspective.



The **sun** comes out at 10:00. The house is the only building left standing amidst “rubble and ashes,” and the city emits a “radioactive glow” that can “be seen for miles” at night.

The “radioactive glow” implies that the town has been hit by an atomic bomb. This revelation gives the entire story a grim twist. Now the reader can guess why the residents are absent—they might be dead.



At 10:15, the sprinklers turn on. The water runs down the west side of the house, whose white paint is completely charred except in “five places”: the silhouettes of a man mowing, a woman gardening, and a boy and girl tossing a ball “which never came down.”

This passage confirms the reader’s suspicion that the residents may be dead. Bradbury includes the silhouettes of the McClellan Family (readers learn the surname later) to demonstrate how fleeting life can be. Based on the everyday actions, each person seems not to have expected that his or her life was about to end. Death comes faster than gravity, as readers see with the “ball which never came down.”



Until today, the house has asked, “What’s the password?” to every **fox or cat** that passed its door and closed up when no reply was given. It closed up its shades with “an old-maidenly preoccupation with self-protection.” It shook and snapped up its shade if a bird “brushed a window.” The house is like “an altar with ten thousand attendants” of various sizes, maintaining activity, but “the gods had gone away, and the ritual of religion continued senselessly, uselessly.”

The house is hypersensitive to who can pass its threshold, further indicating that it is obsessed with having control over its environment. It shuts out nature, which is embodied by the foxes, cats, and birds mentioned in passing. It is a wonder that these animals have survived a nuclear attack. Their presence suggests that nature remains strong through all adversity. By contrast, the house continues “senselessly, uselessly” after its inhabitants disappear.



At noon, a dog whines at the front door. The house door recognizes the dog and allows it inside. The dog was “once huge and fleshy, but now gone to bone and covered in sores.” It tracks in mud.

This scene is an allusion to a famous epic poem, [The Odyssey](#). When the Greek hero, Odysseus, finally returns to his home island of Ithaca after years of war, travel, and shipwreck, his dog, Argos, recognizes him. In that story, Argos perks up his ears and wags his tail. Now the tables are turned—a dog comes home after roaming—and the reader has the chance to observe what kind of welcome the house will offer.



The robot mice return to clean up after the dog, “angry at the inconvenience.” They always appear at the hint of any “offending dust, hair, or paper,” which they grab in their jaws and take back to the burrows. These lead down tubes to the cellar, where “the sighing vent of an incinerator” sits like “evil Baal in a dark corner.”

The robot mice give the dog a cruel welcome. Even though the dog has sores on its body (see above) and hardly any flesh on its bones, the house does not express sympathy. Instead, the robot mice are irritated at having to clean up. By referring to the incinerator as an “evil Baal,” Bradbury uses another ancient allusion to a pagan god to indicate that the house has a sinister purpose.



The dog runs up the stairs “hysterically yelping” until it realizes, “as the house realized,” that no one is home. The dog treks back to the kitchen and paws the door. The stove starts preparing pancakes with maple syrup and the scent wafts through the house. The dog smells this and starts frothing at the mouth. It then runs around in circles, “biting at its tail,” and falls down dead. Its corpse remains on the floor for an hour.

This passage begins with a bombshell—the house knows that its residents are absent. This information prompts all kinds of questions, including why the house chooses to operate without residents. While the house seems indifferent, the dog grieves this loss, wandering around the house with a broken heart. The house does not show any sadness—in fact, it cooks the pancakes that send the dog into a lethal frenzy. Based on this action, the reader suspects that the house may have the capacity to do evil.



The clock announces that it is 2:00. “Delicately sensing decay at last,” the robot mice emerge and buzz around the dog’s body “as softly as blown gray leaves in an electrical wind.” By 2:15, the body is gone. Sparks fly out of the incinerator chimney.

The clock’s reappearance reminds the reader that the house likes to enforce a schedule at all times. When the robot mice quickly dispose of the dog’s body, the reader’s worst suspicions about the house are validated. The most sympathetic character in the story has just died, and instead of grieving the dog’s death, the house simply disposes of the body. The house may demonstrate human qualities throughout the short story, but this passage shows that it lacks a vital capacity for compassion. In this passage, technology’s (the house’s) primary concern is to eradicate nature (the corpse).



At 2:35, the house spreads out bridge tables on the patio. Playing cards, martinis, and egg-salad sandwiches materialize as music plays. Nothing is used, and at four the tables fold away “like great butterflies back through the paneled walls.”

The playing cards, martinis, and egg-salad sandwiches that the house sets out for the McClellans characterize the family as ordinary, since these were all popular items for Bradbury’s contemporaries. He fills the house with games, food, and drinks that feel normal to indicate that this family is like any other. In so doing, Bradbury implies that any conclusions the reader draws about this family apply to society at large. On another note, the bridge tables resemble butterflies. They are another example of technology imitating nature.



At 4:30, the walls of the nursery transform into a moving picture of a safari, complete with “yellow giraffes, blue lions, pink antelopes, lilac panthers...the patter of okapi feet and the murmur of a fresh jungle rain.” After a while, the animals retreat to watering holes and thickets. This is “the children’s hour.”

The safari theme in the nursery is the most visually overwhelming example of technology that depends on nature. Even though technology is trying to create a more entertaining replacement for the world outside, it cannot help but show content made in nature’s image.



At 5:00, the bath fills with hot water. From 6:00 to 8:00, the dinner dishes move “like magic tricks” and a hearth fire starts in the study. Opposite the fire, the house lights a cigar that is “smoking, waiting.” At 9:00, hidden machinery warms the beds because nights get cold in the city.

At 9:15, a voice from the study ceiling asks Mrs. McClellan which poem she would like to hear. When the voice receives no response, it picks Sara Teasdale’s *There Will Come Soft Rains*, remarking that it’s Mrs. McClellan’s favorite. The voice reading poetry recites lines that describe a beautiful country scene. Rain, birds, frogs, and plum trees contribute to a beautiful day. In the second half of the poem, it is revealed that mankind has perished in a world war. The poem concludes, “And **Spring** herself, when she woke at dawn / Would scarcely know that we were gone.”

The house begins to “die” at 10:00. The wind knocks a **tree branch** through a kitchen window. Cleaning solvent shatters over the stove, and a fire starts instantaneously. The house begins to shout, “Fire!” with many of its machine voices chiming in together.

The house attempts “to save itself” by shutting its doors and containing the fire. The robot mice double as firemen, shooting **water** from built-in tubes until their personal supply runs out, then they scurry away to refill. “Mechanical rain” also starts spraying from the ceiling until at last the house’s water reserves are exhausted. It has been used up for baths and washing dishes.

The fire continues its rampage. It climbs the stairs and feeds “upon Picassos and Matisses in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.” It burns beds and destroys the drapes.

The night’s every activity has been scripted by the house. Technology rules over its residents, trying to maximize their enjoyment of every hour. However, the efforts are futile, since no one is home. Technology uses natural resources, such as water (for baths) and fire (for the hearth) to make its residents more comfortable. This scene offers a great example of technology’s attempt to create a better environment than nature has to offer, even though it has to use nature in the process.



Bradbury has included a poem verbatim that discusses a peaceful natural setting after mankind destroys itself. Since this short story addresses a similar scenario, this poem offers the short story a chance to look in at itself. At this point in the tale, there are few similarities between the idyllic scene portrayed in the poem and the tech-ruled household where the story takes place. However, by including this passage, Bradbury clues the reader in that he is interested in the idea of nature triumphing over technology.



The tree branch and resulting fire both stand in for nature as a whole. In this scene, the reader sees nature resist the arrogant agenda that technology has imposed on the story so far. Immediately technology mounts a defense against the fire, which it sees as a dangerous intruder.



As the house resists the flames, the reader sees how much technology strives for control. Rather than accept death, the robot mice attack the fire with small hoses. Unfortunately for them, the water runs out. As it happens, even though these robot mice were fighting a natural force (fire), they were also being sustained by a natural resource (water). Technology’s battle against nature will always fail because it depends upon natural resources and materials.



This passage highlights the power of death. Not only can it kill machines and humans, but it can eradicate cultural heritage. The reader sees invaluable cultural heritage destroyed when paintings by Picasso and Matisse burn in the fire. Through art, humans enable their best ideas to live on. However, death can just as easily consume the memory of humans as it can humans themselves.



The robot mice make their way into the attic and attack the fire from trap doors in the ceiling, spraying a green chemical. This momentarily causes the fire to back off, “as even an elephant must at the sight of a dead snake.” But the fire is “clever.” It has wrapped around the house and ignites the tank in the “attic brain” filled with the green chemical. The “attic brain” shatters.

This exchange emphasizes the power of nature over technology. Even though the robot mice temporarily gain an advantage over fire, fire quickly outmaneuvers the robot creatures. It is worth noting that both the robot mice and the green chemical spray are compared with animals. These creations were built with nature in mind. They depend on nature for their image, so it is no surprise that nature is the stronger of the two.



The fire delves deeper into the house. It “felt the clothes” in the closets. The pain of the house increases. It “shudder[s], oak bone on bone, its bared skeleton cringing,” and it screams “Fire!” All the voices in the house cry out until the fire reaches each one’s wiring and bursts their vocal mechanisms. The animals in the nursery’s moving fresco run away from the fire within the landscape.

Once fire destroys the last defense of the house, it proceeds to ravage it. The quotation about feeling the clothes in the closet emphasizes how invasive and thorough this victory becomes. Technology (the house) cringes as nature (fire) overpowers it. The reader may think of technology as immortal because it does not have a pulse. However, by depicting the house in human terms, Bradbury emphasizes that even technology is temporary.



The many voices of the house continue to cry out until the fire consumes them one by one. One plays music, another announces the time, still others scream. Machines without voices likewise go haywire. The front door keeps slamming open and shut. Above all this noise, the voice reading poetry continues as though nothing is amiss.

The reaction of the house to its own death shows that it wants to control everything. When the house cannot control its own destiny, it goes crazy. It still tries to do things like open doors and announce the time, even though none of these actions matter. In a humorous twist, the voice reading poetry tries to ignore the house’s demise by continuing to read.



The kitchen begins making an oversized breakfast for the next day “at a psychopathic rate.” Then comes a crash. The attic falls in on the main floor, which falls in on the cellar, which falls even deeper into a sub-cellar. All the machines pile up “like skeletons thrown in a cluttered mound deep under.”

The house is nearly dead by now. In this passage, it is compared to a pile of skeletons. Even though the house had human traits, it did not show compassion in its hay day. Instead, it was always preoccupied with governing the schedule. Even now, as the house dies, it hurriedly tries to make breakfast. It is tragically disconnected from reality. The house was not a heroic figure, so the reader does not mourn its demise.



At dawn, as the **sun** rises over “heaped rubble and steam,” the clock cries out over the wreckage. It says, “Today is August 5, 2026, today is August 5, 2026, today is...”

The sunrise serves as a grim reminder that there is a new beginning daily—whether or not the legacy of mankind reaches that new day. The house has been reduced to a pile of rubbish, which makes the reader skeptical that technology or the impact of humans will be a part of the future. Even though time, death, and nature all seem to have succeeded where mankind and technology failed, one voice still grasps for control in vain. The clock that spoke at the beginning of the story tries to claim one last day with its dying breath.





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