



The Destiny of Humanity in the Future Cities of Ray Bradbury

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Abstract

The current study is an attempt to show Ray Bradbury's (1920-2012) visions concerning the destiny of humanity in the future cities. To achieve this goal, the study uses psychobiography as the theory, to find evidence from his biography and link it to his literary creativity. In his fiction, Bradbury speculates a future where humanity is doomed either by successive wars and atomic bombs or by the excessive use of science and technology. Therefore, this study takes two of Bradbury's stories as instances to demonstrate his visions and predictions, which are: *There Will Come Soft Rains* (1950) and *The Pedestrian* (1951). Furthermore, it examines Bradbury's personal life to reveal why he wrote and speculated in such a way. Finally, the study ends with a conclusion in which the major findings will be summed up.

Keywords: Future, Humanity, War, Science, Technology.

1. Introduction

Ray Bradbury is the American novelist, essayist, poet, playwright, screenplay writer and the short story writer whose contribution goes beyond science to include fantasy and horror fiction, stretching to most of the domains of American literature. Regardless of the critiques concerning his style and subject of writing, Bradbury always maintained his literary position as one of the renowned figures in American literature and being "anthologized in over 300 different collections" (McNelly & Stupple, 1976, P. 167) till 1976 alone.

Born in Waukegan, Illinois on August 22, 1920, Bradbury is the son of Leonard Spaulding Bradbury, who was the lineman of power and telephone utilities. His mother Ester Moberg Bradbury was a Swedish immigrant (Weller, 2005, PP. 11,12). In his boyhood, when he was around twelve or thirteen year-old, Bradbury was influenced by his own reading in libraries and decided to be a writer. Though his early attempts were juvenile and hardly read today, they were vital to his literary career, because without them this Bradbury would not have existed. However, at fifteen he moved away from Waukegan but his early days there always stayed with him. His Green Town, as he called it, has shaped him forever (Weller, 2005, P. 13).

In the solar system and among nine planets, Mars is the most discussed planet by science fiction and fantasy writers. This is due to the humanity's vision of seeing Mars as a location for salvation from the wickedness of the earth. Throughout the history of mankind there have been scientists as well as writers who portrayed their pictures of Mars. These visions were based either on scientific discoveries or the writer's predictive imagination. Though influenced by the Italian astronomer Giovanni Virginio Schiaparelli (1835-1910) Bradbury's Mars is an imaginary representation. This left Bradbury to be criticized for years. Furthermore, he was criticized due to his lack of using scientific basis for speculating the future of humanity. However, he did not write "of the impediments of science, but of its effects upon man" (McNelly & Stupple, 1976, P. 169). Nevertheless, his Mars, as Johnson



claims, is “uniquely his own” (2001, P. 32). After the publication of a series of his stories, many critics realized – someone like Marvin E. Mengeling – that Bradbury had been underestimated (1971, P. 877). This is because they realized the power of Bradbury’s fictional writing, as he is among the first writers who combined “the concepts of science fiction with a sophisticated prose style” (Wilson, 1997, P. 229). Wilson continues to regard Bradbury as the writer who turned science fiction to a more respected literary genre (ibid.).

Early in his literary career, Bradbury faced difficulties in finding journals and publishing houses to release his stories. However, today he is known as the writer who found readers not only in pulp magazines but also in non-science fiction journals, such as *The American Mercury*, *Harper’s* and *McCall’s*, *Planet Stories*, *Thrilling Wonder Stories* and *The New Yorker* as a slick journal. In *New York Times*, Gerald Jonas writes, “by many estimations Mr. Bradbury was the writer most responsible for bringing modern science fiction into the literary mainstream” (2012). Despite his celebrity in the journals, Bradbury’s popularity lies in his published books which are still in print, especially *The Martian Chronicles* (1950). The book introduced Bradbury’s best stories to the reading public and established him as a visionary writer. In fact, this collection is not the first published book by the author, rather he released another collection *Dark Carnival* (1947) which failed to attract the attention of sf readers.

The Martian Chronicles contains Bradbury’s finest stories including *There Will Come Soft Rains*, it can be read as a novel, since the stories are related to one another and some characters happen to have recurrent roles in additional stories. It conveys a picture of earth during the war and after the war. Due to the devastated earth, humans look forward to live in Mars and find peace there, in order to start a new life there. That is to say, the stories begin with the author’s pessimistic views of the life on earth and end with optimism by finding a peaceful life in another world, another planet. In writing this collection, Bradbury was inspired by the world wars, cold war and the atomic bombardment of Hiroshima and Nagasaki. Based on the pictures of war, Bradbury speculated the human condition in the future and gave warning of the continuity of these wars. He was in a constant attempt to draw a sketch through words to warn his readers of the fatal destination that they may bring to their cities if they continue rather than stop. Apart from the impact of wars, Bradbury was also influenced by the sophisticated form of science and the advanced technology of the age. For him, machines weaken the humans’ activities and will eventually destroy them. Consequently, *The Martian Chronicles*, as Bradbury himself declared, are the stories to warn the readers and prevent the speculated future from happening (Hoskinson, 2001, P. 125). That is to say, these stories are not only written to depict the forthcoming future, rather this collection is a bunch of “morality tales set in a future that seemed just around the corner” (Jonas, 2012).

The Martian Chronicles was followed by other collections, including *The Illustrated Man* (1951), *Dandelion Wine* (1957), *A Medicine for Melancholy* (1959), *The Machineries of Joy* (1964), *I Sing the Body Electric* (1969) and *Long After Midnight* (1976). The gist of Bradbury’s writing is speculation, future cities and the fate of humanity. Based on the circumstances of his age, he predicted the future of earth and the human condition. Nevertheless, his speculation can be regarded as the critique of his time. Besides being a sf writer, Bradbury was “a social critic, and his work is pertinent to real problems on earth” (Dominianni, 1984, P. 49). For instance, he criticized those people who were extremely addicted to watching screens and cut their relationship with their surrounding environment in *The Pedestrian*.

Bradbury’s predictions of future were to prevent that future “by pointing out the failings of society” (Harlow, 2005, P. 311). Therefore, he preferred real people with recognizable landscapes. For Joe Patrouch, setting in sf is not a new place: rather it is the “old one in a new guise” (1988, P. 39). In fact, it is to let readers “see the present more clearly” (Patrouch, 1988, P. 45). For the death of Bradbury, David Pringle writes that he was concerned with social



issues and his Martians represent real people “while his Martian landscape is a heightened version of southern California” (2012). Despite the speculation, Bradbury absorbed other significant issues of post-world war II era, such as nuclear war, racism, technology, censorship, etc. His pieces of writing display “his struggle to reconcile his mixed feelings about modern life” (Jonas, 2012). Obviously, Bradbury is “dealing with American problems” (Grimsley, 1970, P. 1239). In brief, Bradbury, through writing about future, was a social critic who marked the significant issues of American society and attempted to provide a solution which was influenced by his own readings for those issues.

Despite chiefly writing in the genre of the short story, Bradbury penned novels as well. *Fahrenheit 451* (1953) and *Something Wicked This Way Comes* (1962) are his best novels and have been adapted to movies. The subjects of the novels are like those of the short stories. The former is an extended version of a short story, which is about a city where books are outlawed. The latter tells the story of a father who searches so badly to find a path so as to save his son from the mysterious forces of traveling carnival. After long years of writing short stories and novels, in 1970s, Bradbury turned to writing poetry and drama as well as scripts for Hollywood adaptations and television series in The Ray Bradbury Theatre (1985-1992). Furthermore, throughout his literary life, Bradbury was awarded many honors for his distinguished style, including the National Medal for Arts and The Pulitzer Prize Board (Gregersen, 2019).

It is worth mentioning that Bradbury married his beloved Marguerite McClure. With her, as declared by Eller, Bradbury “found a love of literature” (2011, P. 131) Though, in his writings, he conveyed the sense of uncertainty and insecurity, he was willing to give four daughters to this world who were the fruit of this marriage. Toward the end of his life, he became the grandfather of eight grandchildren. On the 5th of June 2012, Bradbury left this earth and his Martian world forever.

1.1 *There Will Come Soft Rains*

Apocalyptic literature is a special type of narrative which “comprises prophetic or quasi-prophetic writings which tend to present doom-laden visions of the world and somber and minatory predictions of mankind’s destiny” (Cuddon, 2013, P. 47). In *There Will Come Soft Rains*, Bradbury presents a piece of apocalyptic fiction which is based on his speculation for the end of life on the earth. This type of narrative has a long history in English literature and its primary concern was the way life ends on this planet. In the twentieth century especially after world wars, there was an increasing tendency toward this type of writing, because writers felt the need of warning the people against the catastrophes and destructions which war may cause to life on earth. There was a common denominator among these works in which they blamed “man rather than God” (ibid.) for the cause of this devastation.

There Will Come Soft Rains belongs to this type of fiction: it is the story of mankind after the wars. Bradbury depicts a world where everything was ruined except one house. The house is standing alone in a deserted land with no people in sight anywhere. The heritage of war is everywhere, “the house stood alone in a city of rubble and ashes. This was the one house left standing. At night the ruined city gave off a radioactive glow which could be seen for miles” (Bradbury, 1979, P. 167). The story is about the future of humanity but, as explained by Wilson, it has the features of the author’s post world war II era (1997, P. 229).

A standard computerized voice opens the story, “tick-tock, seven o’clock, time to get up, time to get up, seven o’clock” (Bradbury, 1979, P. 166), but there is no body to get up. The house is programmed and repeats the time and date every day. Another voice in the kitchen announces the date and the place where the house was located, “today is August 4, 2026 ... in the city of Allendale, California” (Bradbury, 1979, PP. 166,167). The automated house prepares everything, for instance meals, cleaning the dishes and entertaining the supposed occupants of the house. That is to say, the opening scenes tell the reader that in



2026, intelligent machines replace human activity completely and are able to work naturally without human interference.

At twelve o'clock in the time zone of this story, a dog arrives. It seems to belong to the house. The dog seems to have been the pet animal of a family of four people, but through the spots at the west face of the house readers realize that they died of atomic bombs except the dog. "The entire west face of the house was black, save for five places" (Bradbury, 1979, P. 167). The dog survived but the impact of the war is apparent on its body, "the dog, once huge and fleshy, but now gone bone and covered with sores" (Bradbury, 1979, P. 168). The west face clarifies the direction of the bomb and the silhouettes with the returned dog who dies after wandering in the house and finding no one are the symbols of destructions of weapons in which man created by himself. Consequently, Bradbury sends warnings against the use of atomic weapons, implying that in the case of the ceaseless use (as he predicts), they cause the demise of humanity.

Obviously, the title of the story has been taken from Sara Teasdale's poem *There Will Come Soft Rains* (1918). A voice asks the family to choose a poem in order to be read. But when it hears no preference, it chooses Teasdale's poem at random. The poem also is about the earth after the end of civilizations, but its perspective is different from Bradbury's story. Teasdale's apocalyptic world is not as dark as Bradbury's, rather it is "singing", "shimmering", "shallows" and "whistling" (Bradbury, 1979, P. 170). Perhaps the use of the poem is purposeful and intentional to intriguing sense of optimism to the story. Though the world has become dark and silent due to the wars, lifeless and cold out of excessive use of technology but at the end soft rains will come and wash out all the ugliness and, eventually, a new dawn will rise up. However, Bradbury declares that he does not believe in optimism. Rather his faith anchors in optimal behaviors (Weller, 2005, P. 5). Though nature renews the earth in every spring and gives humans numerous opportunities but if humans are optimistic of these opportunities without working, the offspring will be disappointing, and the reverse can be true.

After the end of the poem, exactly at ten o'clock "the house began to die" (Bradbury, 1979, P. 170). A fire burns the house and the house resists to fall down and fights the fire, but the fire defeats the house and what remains is "smoke and silence" (Bradbury, 1979, P. 172). The fire and the house fights each other as if they were two people. This represents that "the fire also has human traits" (Dominianni, 1984, P. 50). That is to say, the house represents technology and the fire stands for the natural force. The victory of the fire over the house shows the supremacy of nature over technology.

Through an automated house which is left in a world after war, Bradbury reveals the coldness and the lifeless nature of advanced science and technology with its indifference toward its inhabitants. When the dog perishes, there is no sign for sorrow or sadness rather what is important for the house is to keep the house clean and throw the carrion of the dog to the burning machine of trashes. However, Bradbury "is opposed to letting the machine entre the human aspects of life" (Dominianni, 1984, P. 49). Nevertheless, he was not against the machines completely, rather he believed machines had to serve humanity but in *There Will Come Soft Rains* "the machine no longer serves ... there humanity is subservient to machinery" (ibid.).

The central idea of the story, as Wilson explains, is "the fact that humans have been destroyed rather than saved by their own technology" (1997, P. 228). According to Bradbury, the end of humanity and the fall of the cities are in the hands of what humans once worshiped, resisted to give it up and developed it 'technology'. Consequently, *There Will Come Soft Rains* is the story of mankind's disappointment, since "robots become tragic symbols for man's dreams and hope gone awry" (Johnson, 2001, P. 36).



1.2 The Pedestrian

In the modern world, there are various tools for entertainment. Tools that people use in their free time to entertain themselves. On the contrary, in the days where people were living a rural life, reading was the source for entertaining. With the advent of televised transmission, the attention from the books transformed to the screens. For some people, television service was a crucial achievement of humanity, since the events and stories can be watched as visual programs rather than being read about in book form. While for others, someone like Bradbury, television turned people into lifeless creatures, since they do nothing except watching the idiot box. In *The Pedestrian*, Bradbury conveys his fears of avoiding books and excessive reliance of television.

As the title of the story represents, the story is about a man who is wandering at night in a city where everything is black, silent and cold. Mr. Mead, who is the main and only living character of the story, goes walking every night to breathe and see. Mr. Mead is alone, there is nobody else walking beside him, because they have no time for walking and they need to pay attention to what is broadcasting on the channels. Therefore, when he is walking alone to-night he is not surprised, because “in ten years of walking by night or day, for thousands of miles, he had never met another person walking, not one in all that time” (Bradbury, 1966, P. 17).

Through his wandering, Mr. Mead notices the way the people act inside their houses and soon he realizes how silent they are. Moreover, he utters his expectations of the channels they are watching. From his words, readers know that whatever they are watching is repetitive. Moreover, Mr. Mead likens the city to a graveyard “tomb-like building” (Bradbury, 1966, P. 16). The only feature which distinguishes the city is the stirring motion of the people inside their houses and their murmuring.

Mr. Mead’s city is part of the United States and the year is 2052. The city is “silent and long and empty” (Bradbury, 1966, P. 17). Mr. Mead too is not an alien, rather he is a real man. He is an American. Not only Mr. Mead, for Grimsley, “Bradbury’ characters are stereotypes of modern Americans” (1970, P. 1239). That is to say, Bradbury’s world in 2052 is a recognizable world of America marked by the highly utilized technology and its people are agonizingly addicted to it. Science has developed to an extent in which everything is knowable, therefore the average of crime decreased to zero and there is one police car for the entire city. Like his other stories, Bradbury criticizes his own time and society by writing about its probable future version. For him, in order to let literature, reflect its age, it “must depict man existing in an increasingly technological era, and the ability to fantasize thus becomes the ability to survive” (McNelly & Stupple, 1976, P. 168).

In this night, the police car catches a man whose only sin is walking. This man is Mr. Mead who is stopped by the police car before reaching his house. When the police car asks about his name, his profession and the reason he is walking outside, Mr. Mead feels the metallic voice of the car and he cannot see anybody in because of the bright lights of the car. The reasons for walking seem illogical for the police car, to see and breathe, because he has air in his house and TV to see. Consequently, Bradbury warns his readers of the excessive use of technology and expects a day when television is the only tool to see through. So, declared by Bradbury himself, he writes to prevent this version of the future from happening.

When Mr. Mead announces his profession which is “a writer” the police car does not recognize it. Because in this world reading, writing and books ceased to exist, having been replaced by watching screens. Furthermore, Bradbury shows his fears of moribund reading and literacy. However, *The Pedestrian*, for D. D’Amassa, is a rough commentary on modern culture, which discourages reading (2005, P. 53). According to Hoskinson, Bradbury for writing *Fahrenheit 451*, *The Pedestrian* and similar stories where books are the main subject was influenced by Hitler’s act of burning books (2001, P. 134). Though the impact of technology and politics are inevitable, the real act of seeing books burning left him



bewildered, especially for someone like Bradbury who spent his entire life among the shelves of libraries.

Soon the police car asks Mr. Mead to enter the car without any disagreement because he is regarded abnormal since he is walking at night and he may cause danger to the society. Therefore, he has to be taken to the Psychiatric Center for Research on Regressive Tendencies to be cured and act like many others. When Mr. Mead enters the car he realizes there is no one inside it and the car is a programmed one. However, in a world where everything is controlled by technology and humanity was replaced by robots there is an attack. An attack not by atomic bombs but rather by technological bombs. That is to say, there is no physical destruction but, as Hoskinson explains, technology is “the engineer of intellectual destruction” (2001, P. 133).

2. Theory and Method: Psychobiography

As the term implies, which consists of two parts ‘psychology’ and ‘biography’, psychobiography is the psychological study of a figure’s life. This figure can be an artist, a writer, a musician, a politician, ... etc, anyone “who [has] attained some measure of accomplishment and/or fame in a given area of endeavor” (Elms, 2007, P.101). Moreover, to provide further explanation, a few more definitions would be necessary. *A Glossary of Literary Terms* (2009) defines the term, as it

Designates an account of the life of an author that focuses on the subject’s psychological development, relying for evidence both on external sources and on the author’s own writings. It stresses the role of unconscious and disguised motives in forming the author’s personality” (Abrahams & Horpham, P. 292).

Additionally, for Fouché and Niekerk, two practitioners and philosophers of the field in South Africa,

Psychobiographical study entails a systematic and descriptively-rich study of renowned, enigmatic, exceptional, or even contentious individuals in socio-historical contexts within a psychological frame of reference” (2010, PP. 495,496).

Furthermore, psychobiographers are not the only ones who have interest in telling life stories, there are biographers as well. These two share important elements. According to Ponterotto, biographers and psychobiographers have interest in intensive life study and both take a rigorous procedure to understand the individual’s life history (2015, P. 380). Nevertheless, they are different in their perspective of writing, since “biography is a more subjective and intuitive approach that emphasises the uniqueness of individual, rather than the commonalities amongst them” (Fouché & Niekerk, 2010, P. 496). Because most of the biographers are not trained psychologists, therefore their writings are more descriptive and lacks deep understanding of the individual’s inner life (Ponterotto, 2015, P. 380). On the other hand, psychobiographers “have embraced the historiographic research tools and vivid writing of the biographer and added layers of psychological knowledge to the historic profiles” (ibid.). However, they pay less attention to the factual details, that is to say – whens and wheres – rather they focus on what these details reveal about the subject’s inner motives, goals and techniques (Schultz & Lawrence, 2017, P. 434).

The chief objective of psychobiography is to gain a precise knowledge of the human mind, its function and self-awareness. The application of psychobiography can be viewed “as a practical realization of hermeneutical dialogue leading to the understanding of the human mind” (Kovary, 2011, P. 739). Studying the psychology of humans and their life stories can



also be very useful for the students of psychology. Since, as Kovary mentions, it is capable to enlarge the domain of their knowledge and intensify their ability to deal with patients and practice psychopathography (ibid.).

During the mid-twentieth century, a group of American writers including Henry Murray (1893-1988), who is himself a renowned figure in the field of psychobiography, established what is today known as 'political psychology'. The main concern of these writers is to study political leaders to understand their personality, in order to speculate their coming actions and deeds. As William Todd Schultz asserts, they "took the task of speculation seriously" (2005, P. 4). With their research they aided the US military during World War II. Adolf Hitler (1889-1945) was the first political leader to be the subject of an in-depth psychological study. With the aid of US military and the Head of the Office of Strategic Services (OSS) this group of writers conducted their first analysis of Hitler "with the goal of understanding his personality development and structure, and predicting his future behaviour" (Ponterotto, 2015, P. 382). The successfulness of Hitler's study gave inspiration and hope to US leaders to conduct more studies on the personalities whom they saw as a threat to US government. More came to be analyzed, such as Ho Chi Minh, Nikita Khrushchev, Fidel Castro, Moammar Qaddafi and Saddam Hussein. Their aim in studying these figures was to reverse their evil deeds "with the hope of promoting a peace psychology" (ibid.). That is to say, US government saw psychobiography as a tool and an assistance to accomplish peace in the world.

Last but not least, the ethics of writing a psychobiographical study is significant as well. Revealing lots of information and data about someone who is a well-known name among many has its own limits. To keep straightforward, accurate and ethical, a psychobiographer should depend on the reliable sources. It is the ethic of writing a psychobiography and even a biography to avoid rumors, gossip, disagreements and controversies, because they may create ambiguities and be a distorted document for the subject. Therefore, it is better to avoid "reliance on one piece of data in offering interpretations" (Schultz, 2005, P. 10), instead use various sources to discover the truth. As Manis declares, studying lives "is the search for truth" (1994, P. 386). J. W. Anderson suggests two particular limitations, that psychobiographers should keep in mind. First, a psychobiographer should know that his/her study does not diminish other explanations about the person that s/he is writing about. Second, s/he should admit that his/her analysis is only a speculation not a final decision, because "no psychological explanation is ever unquestionably true" (1981, P. 460,461). That is to say, psychobiography is about giving more to the subject's life. It neither eliminates additional explanations nor does it judge the subject.

3. Findings and Discussion

3.1 World Wars and Atomic Bombardment

During the wartime, citizens are forced to serve in the army and go to the battle fields. They either die there or return wounded. This is the fate of combatants, what about those who stay at home and never have an opportunity to see a real war? Are they happy and safe? Perhaps those who never go to war are suffering more than those who lead their way into the battle field. Because they witness the death of the ones whom they cared for, they see the devastation of cities and seeing people dying out of starving. Perhaps they do not get a physical torment but they psychologically break down. Weller explains the night when Bradbury had a dream, after awaking he knew this dream was a vision and it was prophesying world war II. He did not know when or where but he knew war was on the way and he could not escape it. In world war I, Bradbury lost his uncle who desired to be a great writer but he could not fulfil his dream because he had to attend the army and died there. Like his uncle, Bradbury had desires to be a writer, therefore he did not want to go to the war and die there. Bradbury to Weller, "I was scared that I would never get the chance to live for my country ...



people don't ever talk about that. I wanted to live so I could contribute" (2005, P. 78). Due to some problems in his eyes, Bradbury was not able to participate in the war. He was lucky of not seeing world war I but he witnessed the destruction of world war II and the use of chemical bombs. In *Becoming Ray Bradbury* (2011), Jonathan R. Eller adds,

Bradbury had been born and had grown to maturity during the interwar years, and he had a firsthand experience with the dislocation and constant uneasiness that working-class Americans knew perhaps better than those who commented on it (P. 166).

War changes people as it happened to the Americans. The years following world war II saw the transformation of Americans from optimistic and confident citizens to a pessimistic and insecure type of people. Hoskinson presents three reasons behind this transformation. A series of many significant events, including American's suspicion of the relationship between Joseph Stalin and Roosevelt, the subsequent attaining of nuclear weapons by the Soviet Union and the public accusation of Senator Joseph McCarthy of communist activity "planted seeds of paranoia and subversion in the American culture that would blossom into fear and irrationality throughout the 1950s" (2001, P. 126). Furthermore, Bradbury transformed the fear and anxieties of his generation through creating a world which was familiar and unfamiliar at the same time. It was familiar because it absorbed the subjects of his current time and unfamiliar because it was an imaginary form or a fictional version of his time. In *There Will Come Soft Rains*, he conveys the fear of Americans in the case of continuing use of nuclear weapons. The continuation will produce a world where humanity diminished and no one will be left to witness this catastrophe.

Abandoning the legacy of wars was impossible and it left Bradbury bewildered to write about it. True enough, Bradbury wrote his best-known stories during these years and most of his publications were in this time. However, Hoskinson regards the author's publications of this period "cold war fiction", especially *The Martian Chronicles*, because there Bradbury, more than the other books, was influenced by the aftermath of world war II and the circumstances war brought to the society. Because during this time there was a policy of military supremacy and abandoning peace. In this book, Bradbury deliberately dealt "with subjects and issues that were shaped by the political climate of the United States" (2001, P. 126). That is to say, he used *The Martian Chronicles* "to expose the 'meanness' of the cold war years" (ibid.).

What terrified Bradbury much was the fear of nuclear wars. After the atomic bomb attack of Hiroshima and Nagasaki, people around the world began to condemn this weapon because what other wars could achieve in years it could make it real in few hours. The invention of these bombs more than any other technological development, as mentioned by Hoskinson, made humans think about the end of the world more seriously (2001, P. 130). Hoskinson continues to say, "perhaps there was a belief that Hiroshima and Nagasaki had brought us a big lesson in themselves about nuclear cataclysm that we as humans would rise above our destructive tendencies and live more harmoniously" (2001, P. 134). Bradbury's fear produced *There Will Come Soft Rains* in which the world was destroyed by the chemical weapons. Leaving nothing standing except the house and silhouette of the family in the west face of the house are the clues.

In brief, Bradbury aims to tell his readers that the end of humanity in the future and the ruining of the cities are caused by what humans created by themselves 'weapons'. This indicates that, humanity caused its own demise. In Johnson's speech, "Bradbury sees much of man's history as continuing cycles of building, then destroying to build again" (2001, P. 37).



3.2 Science and the Age of Advanced Technology

The invention of machines was the precursor to humanity, because they were able to soften the burdens upon their shoulders. Machines were carrying out the daily activities faster and were regarded as the lifeless slaves of humanity. Soon this belief disappeared, when a number of intellectuals realized the replacement of human activity by the machines. They believed the majority of people were dependent on technology and they did not rely on their abilities. Furthermore, as time went on technology and science were in a constant growth and those who were not advocating this growth started to expect the worst of them. Science fiction writers were the major contributors and the master of this form, Bradbury, was biased to these discoveries and inventions. Not only writers, in fact, “the advent of the atomic bomb in 1945 left many Americans deeply ambivalent toward science” (Jonas, 2012).

In his personal life, Bradbury attempted to have the least involvement of technology, though he had “no simplistic anti-machine phobia” (McNelly & Stuppel, 1976, P. 168) but because he believed the replacement of technology will weaken the human relationship with each other and nature. Weller tells us that

He never learned to drive a car; he didn't fly on an airplane until the age of sixty-two; he owned a computer for only a short time later in life but never bothered to learn how to use it. When his stories began appearing on television in the early 1950s, the Bradbury family didn't even own a television upon which they could watch the adaptations of his grand creations. Ray always felt there were more imaginative ways in which a family could spend its time (2005, PP. 180-181).

He was the advocator of natural sources. For him, technological life is cold and lifeless. Mr. Mead in *The Pedestrian* reflects Bradbury's sense of coldness in machines, through his depiction of a city where humans were controlled by the watching screens and a police car which is supposed to be a reasonable man is replaced by an irrational and metallic robot. When he enters the police car, he explains the environment and his feeling to be inside a machine. “It smelled of riveted steel. It smelled of harsh antiseptic; it smelled too clean and hard and metallic. There was nothing soft there” (Bradbury, 1966, P. 20).

In *There Will Come Soft Rains*, the house does everything by itself without the interference of humans. It seems, they (machines) serves the inhabitants of the house through preparing meals, cleaning the house and reading poems for them. But there is no one to enjoy the supposedly luxurious life which the house has presented. This implies, no matter how advanced they are, machines are irrational and not reasonable. What Bradbury sought to deliver is that, the life which is ruled by the technology is cold, emotionless and irrational. Moreover, nature is the supreme source of power not machines. The last scene of the story, the battle between the fire and the house supports this view. Nevertheless, what Bradbury was concerned about was the life of humans on the earth not the death of machines. As McNelly and Stuppel claims, “Bradbury's art ... is deeply dependent upon life” (1976, P. 169), and humans “must be the master of the machine, not its slave or robot” (ibid.).

Reading not watching is another motif in which Bradbury sought to convey through his tales. Bradbury's prediction for the future of books is fatal. In the modern world, people are so much obsessed with technologies, especially watching screens, that they have no time for reading. Books are left untouched on the shelves. Bradbury speculates that in a near future writing books will not be a profession because they find no readers. Since the police car cannot recognize Mr. Mead's profession who is a writer. The poem in *There Will Come Soft Rains* will be heard but not read. However, Bradbury raised his voice, as explained by McNelly and Stuppel, “against the mechanization of mankind” (1976, P. 174). Theoretically,



he never announced his complete dislike of technology but “he always remained wary of where science may lead mankind in the future” (Eller, 2011, P. 173).

His love for books goes back to his long working in the libraries. After graduating from high school, Bradbury did not enter any college and never attained university degree until the end of his life (Eller, 2011, P. 106). Instead of going to college, he made a commitment to educate himself at the public library” (Weller, 2005, P. 90). That was how he educated himself by reading books. Therefore, he remained the advocator of books throughout his life.

4. Conclusions

To conclude, for writing his fictional works, Bradbury was influenced by his personal life and his surrounding environment. First, experiencing the years of world war II and witnessing the great devastations of the atomic bomb attack against Hiroshima and Nagasaki left Bradbury willing to write about the future of humanity in case these weapons continued to grow. His aims were to warn his readers and to prevent this future from happening. That is why his works have a serious tone of voice. Second, being biased against advanced science and technology made him speculate the worst of them. His intentions of the technological modern world reflected in his writings and has become a repetitive theme throughout his stories. He appealed for the supremacy of nature and Mankind over the handmade machines and technology.

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مصير الإنسانية في المدن المستقبلية لبرادبرى

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ملخص

الدراسة الحالية هي محاولة لعرض وجهات نظر راي برادبرى (1920-2012) حيال مصير الإنسانية في المدن المستقبلية. للوصول الى هذا الهدف، تستخدم الدراسة منهج السيرة النفسية (سايكوبايوكرافى) كنظرية لايجاد الدليل بالإستناد الى سيرته الذاتية و ربطها مع ابداعه الأدبى. في قصصه، يتوقع برادبرى مستقبل انساني مدمر، اما بسبب الحروب المتعاقبة والقنابل الذرية، وإما بسبب الإفراط في استخدام العلم و التكنولوجيا. ولهذا السبب تتخذ هذه الدراسة قصتين من قصص برادبرى كمثال لتوضيح آرائه و توقعاته، وهما: سوف يأتى مطراً ناعماً (1950) الماشى راجلاً (1951). و إلى جانب ذلك، فإن هذه الدراسة تحلل الحياة الذاتية لبرادبرى لمعرفة سبب توجهاته الإبداعية. و بالنهاية، الدراسة يتم تلخيصها بالنتائج التي تم استنتاجها من هذا البحث.

الكلمات المفتاحية: المستقبل، الإنسانية، الحرب، العلم، التكنولوجيا

چاره نووسى مرقاياه تى له شاره كانى داهاتووى رهى برادبرى

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كۆلتىزى زمان- به شى زمانى ئىنگلىزى/ زانكۆى سه لاهه ددين- هه ولير

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پوخته

ئەم تووژىنه وهه، هه وئىكه بو پيشاندانى ديدو بوچوونى رهى برادبرى (1920-2012) له بارهى چاره نووسى مرقاياه تى له شاره كانى داهاتوودا. هه تاوه كو ئەم تامانجه به دهست بچ، ئەم تووژىنه وهه، سايكوبايوكرافى وهك تيور بهكاردههينيت، بو دۆزىنه وهى به لگه له ژياننامهى (بايوگرافى) برادبرى و به يه كه وه به ستانى ئەم به لگانه به داهيتانه ئەدهيبه كانى. له چيروكه كانى دا، برادبرى پيشبىنى داهاتويك دهكات كه تيبدا مرقاياه تى توشى فهوتان دهبيت، به هوى: (شهره يهك له دواى يه كه كان و بومى ئەتومى) يان (زور بهكارهينانى زانست و تهكنالوژيا). له بهرئيه وهه كه ئەم تووژىنه وهه دوو چيروك وهك نمونه له خۆده گريت هه تاوه كو ديدو بوچون و پيشبىنيه كانى برادبرى پيشان بدات، كه ئەمانه ن: بارايتىكى نهرم ديت (1950) رپيواره كه (1951). هه ره ها ئەم تووژىنه وهه ژيانى نايه تى برادبرى و بيروبوچونه كانى شيد هكاته وه، كه بوچى به م شيوه به نووسيوه تى و پيشبىنى كردوو. له كۆتايدا، ئەم تووژىنه وهه به چه ند دۆزراويكى گرينگ كورته كرپته وهه به كۆتا ديت.

وشه كليبيه كان: داهاتوو، مرقاياتى، شهر، زانست، تهكنالوژيا