

The cone section

Literature



**ASSIGN
BUSTER**

In The Cone the narration is in third person. This gives the impression that the characters are almost detached from the story, they could die at any moment. In parts where Raut is tense, you go into his mind. The visits into Raut's mind are usually filled with questions: " Did the man mean to take the thing coolly? Did he after all know? How long had he been in the room? " This shows his confusion and fear. Raut sounds the same as wrought, this shows that H G Wells has designed Raut to be on edge- wrought nerves.

Much personification is made for the furnace, Horrock's pet: "[regarding the furnace] I've a particular fancy for HIM" This increases the idea that this thing could easily go out of control. If it were referred to without personification e. g. machine the reader would believe it was completely under control, with human description comes human cunning and in recent years around Europe, human betrayal and revolution.

Much of what is said inside the iron works is relating to death: " blood-red vapour as red and hot as sin... t is as white as death" This constant referral to death builds tension because the reader is unsure if Horrocks knows about the affair and, if so, what he will do as reprisal. A metaphor is made about ghosts on the molten iron eddies: "... an incessant succession of ghosts coming up from the black and red eddies... " This gives the impression that many people may have died in this place. When Horrocks in killing Raut he shouts " Boil! Boil! Boil! " this triple alliteration technique is a good way of emphasising and making something more dramatic, it is still used much by modern politicians in their speeches.

The excessive use of exclamation marks adds to the created emphasis and tension. The main colours used are reds and oranges and the night is described as hot: " The night was hot and overcast, the sky red... " This and Raut's eventual death makes the story line particularly Hellish, arousing the ever more potent science vs. religion debate. Onomatopoeic sounds are used inside the iron works; the constant crashing, clattering and banging make the reader feel even more stressful. The train line is dark and empty. The reader therefore feels threatened by the train.

It is dark, and therefore things can happen without others noticing. It is empty; an empty place usually is very unlikely to bear witnesses for the murder trial. The train, it seems, is the perfect murder weapon- and these things are springing up all over the country. Horrocks, similar to horror, is a pivotal character and the main character who, for all we know, survives. He is very aggressive towards Raut; he grips, clenches and twists many of Raut's limbs. Also is the incident on the train tracks, where Raut believes Horrocks is holding him on the line in front of the on coming train.

Horrocks, however, pulls him in at the last minute saying " I wouldn't have had you run over then for the world. " This then adds to ambiguity, entailing the possibility that Horrocks will get him later and keeping the reader guessing. Horrocks does repent after the momentary rush of blood in which he throws Raut into the furnace: " God have mercy upon me! " " O God! What have I done? " This could give the impression that, though industrialisation is victorious, it will regret the destruction of the country and the traditional, rural way of life.