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The boy in the striped pajamas ending scene

Bruno, Shmuel and the other prisoners are stopped in a dressing room and are told to remove their clothes for a shower. They are packed in a gas chamber, where Bruno and Shmuel hold hands. A Schutzstaffel soldier pours some Zyklon B pellets inside, and the prisoners start panicking, screaming and banging on the metal door. When Ralf realizes that a gassing is taking place, he shouts out his son's name, and Elsa and Gretel fall to their knees in despair and mourn Bruno. The film ends by showing the closed door of the now silent gas chamber, indicating that all prisoners, including Bruno and Shmuel, are dead. of wiki I don't think it means anything, it is what it is, it is a poignant, sustained shot, the silence allows the viewer to be alone with their thoughts for a few moments and digest what has happened, the horror of it all, not only for Bruno's death, but for all those who were murdered in such a way. It is something that goes beyond the 'horror of war' clich  and allows us to imagine something more, that at that time, even under the accepted wartime horror, an even greater evil existed. The end of the novel comes quite quickly and feels rather rushed; But maybe that's part of the tragedy. It was often the fate of the Jews in the extermination camps like Auschwitz to be alive one moment and literally be dead the next. The end of John Boyne's The Boy in the Striped Pajamas is effective for a variety of reasons. First, how else can a story end with this setting? There is no indication that the prisoners are doing better; In fact, Schmue 's missing father is a huge harbinger that things are getting worse, despite the absence of the cruel Lieutenant Kotler. It's a horrible setting, so we shouldn't be surprised if horrible things happen. In fact, they are suitable for the story. Second, what better way for the author to emphasize the theme of his novel than to die two innocent boys. Their situation, of course, is not really different from what happened to thousands of other innocent Jews alone in this one camp. Bruno's and Schmue 's death is symbolic of all the other terrible and unjustified deaths during Hitler's reign of terror. Third, Bruno's father realizes what is happening and suffers as a result of it. It is human nature to seek revenge on those who have committed injustice, and we find Bruno's father's devastation satisfactory. Although we wish Bruno had lived, we are pleased to know that his father solves the mystery of his son's disappearance, is crushed by the realization, and then presumably punished by Allied soldiers taking over Auschwitz. A few months after that some other soldiers came to Out-With and Vader was ordered to go with them, and he went without complaint and he was happy to do that because he didn't really mind what they were doing to More. Without this kind of poetic justice, the ending would not have been effective or satisfying for most readers. We are not happy that two innocent boys have been needlessly killed; however, we are glad that someone is paying a price for it. To that extent, the end is appropriate and effective. Approved by eNotes Editorial Team Start your free 48-hour trial and unlock all the summaries, Q&A, and analytics you need now to get better grades. 30,000+ book summaries 20% study tools discount Ad-free content PDF downloads 300,000+ answers 5-star customer support Start your free 48-hour trial as a member? Sign in here, your teacher? Sign up now I'm going to be generous and assume that the creators of The Boy in the Striped Pajamas weren't meant to make their movie end up as despicable awards-bait, but it did it anyway, the kind of sanctimoniously bleak Very Important Motion Picture that shamelessly manipulates the audience to believe that if you leave the theater sad , then you must have just seen art. In the best of times, I find that approach cynical and irritating, but this isn't the best of times: this is making a sentimental little Hallmark card from the Holocaust, a horror particularly undeserving of prestige-image sentiment, and it leaves me angry - angrier than I've been on a movie in a long time, probably angrier than I've been on a movie all year. I'm going to make free with the spoilers, so if you're planning to see the movie and just wanted to know my opinion, you got it, and best to avoid continuing reading it. The film, based on a novel by John Boyne that I have not read and which is unlikely to be read in the future, tells the story of Bruno (Asa Butterfield), an eight-year-old German boy in the early 1940s whose father (David Thewlis) is transferred from Berlin to a secret post in the country, where the family, including Bruno's mother (Vera Farmiga) and twelve-year-old sister Greetje (Amber Beat) , lives in a large house in the middle of the forest. As bored children will do, Bruno sneaks out of the backyard one day to visit the farm that he could see from his bedroom window before his mother nailed it close, and when he gets there, he finds another boy his age named Shmuel (Jack Scanlon), with shaved head and ragged striped clothes, behind a barbed wire fence. The two boys bond, while Bruno's mother grows increasingly agitated about life so close to the Auschwitz-Birkenau concentration camp - because that's the farm, but it's never specifically mentioned in the film, and Bruno's new tutor (Jim Norton) teaches him and his sister about being good Germans, including the very important detail about how that hating the Jews. Bruno is confused: Shmuel is a Jew, and he is nice, but his father does not call such people really human, and the tutor tells him that they are avaricious and and - What should a big-eyed boy do? The answer, it turns out, is to sneak into the camp and hide by dressing in a spare set of pajamas, the day before his mother planned to take him back to Germany, far from the terrible shadow of the extermination camp. But oops! That's the day Shmuel's cabin is scheduled for the gas chamber, so completely by accident, Bruno ends up dying terribly with his new friend, tastefully off-camera (the inside of a gas chamber is such an ugly place for a PG-13 movie, after all), and his mother and father cry in the slow-motion rain. The difference between this is bad and this is terrible is especially the difference between killing a child when you have emotional climax. Killing kids isn't something you just do - it has to be earned, and The Boy in the Striped Pajamas doesn't come within a country mile of earning it. The film begins with a compelling starting point: looking at the Holocaust through the eyes of a child too young to understand what it means. Why not? After all, even for an adult, the Holocaust is an event of incomprehensible evil, and in a sense we are all children in the face of it, trying to understand something completely beyond sense or reason. But every step of the way, execution betrays that concept. Somewhere along the line, the film turned into a routine drama; probably right around the point that Mark Herman (of Brassed Off and Little Voice) was tapped to write and direct. It's one thing for the film to undermine our expectations about the Nazis in English-language films by letting every member of the cast speak in a tony British accent (including the American actress Farmiga), but everything about the film, from the acting to the production design to the beautiful cinematography by Beno t Delhomme, calls for a particularly well-funded BBC literary adaptation. It's so fucking tasteful, keeping the depravity almost completely off-screen – the worst sign of human degradation we've ever seen is the horrible dental device Scanlon wears to play Shmuel. Perhaps we've reached a new point in Holocaust cinema, where everyone knows how terrible it was, so let's keep everything safe and tidy and focus instead on the extremely boring Bruno, indiscriminately played by a child actor who was seemingly cast only for his ability to open his bright blue eyes very broadly. The closest the film comes to actually addressing that thing that was going on comes after the centerpiece, when the film shifts its focus: instead of strictly following Bruno's POV, time is divided between him and his mother, who is slowly becoming aware of the terrible secret of Auschwitz, held of her as an issue state secret, apparently. Just about the only really good moment in the film is when she confronts her husband about the military necessity of a factory designed to kill Jews, and we can tell that her desire to be an upright German and and woman has just hit headlong into her knowledge of what separates good from evil. It's a refreshingly sober moment in a film otherwise steeped in naivety - Bruno has never once in the whole film had more than a vague idea of what the hell is going on, as if it really makes sense that the son of a high-ranking SS officer may not have been raised from birth to despise the Jewish race. Now, if I was interested in playing objectively, this is where I would point to the film's fine production design and cinematography, and the fine performances that Farmiga and Thewlis give, relative to the script that they have to work with, but evaluating movies is not just a numbers game – this is an art form, and art has a human component to it, and as a human being I am thoroughly disgusted by The Boy in the Striped Pjamas, all of his naive worldview and Britishy attitude to its greedily manipulative end. The Holocaust deserves much more than this prim Masterpiece Theater treatment. 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