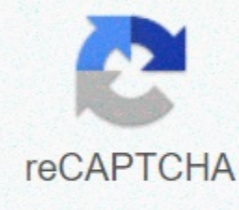




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Bruno, Smuel and other inmates have been told to stop inside the changing room and undress for a shower. They are crammed into a gas chamber where Bruno and Smuel hold each other's hands. Schutzstaffle soldiers pour zikron B pellets inside, and the prisoners panic, scream and start banging on the metal door. When Ralph realizes that gas is happening, he shouts his son's name, and Elsa and Gretel fall to their knees in despair to mourn Bruno. The film ends by showing the closed door of the now quiet gas chamber, indicating that all prisoners, including Bruno and Smuel, are dead. From the wiki I don't think it means anything, what it is, it's a poignant, remaining shot, silence allows viewers to be left together with their thoughts for a while and digest what happened, that horror, not just for Bruno's death, but for all those killed in such things. It is something that, beyond the cliché of fear of war, allows us to imagine something more that, at that time, even in the accepted wartime horrors, an even greater evil existed. I'll be generous and the creators of The Boy in Striped Pajamas assume that their film wasn't going to end up as pejorative award bait, but anyway, it was such a sacred and very important film that if you leave the theater feeling sad, you're just going to manipulate the audience into believing you must have seen the art. At the best of times, I think that approach is ironic and disingenuous, but this is not the best of times: this is making sentimental little Hallmark cards out of the Holocaust, especially the emotion-undes deserve fear of prestige painting, and it me off - I get more angry than I've been in the movies for a long time. I'm going to be free with spoilers, so if you're planning to watch a movie and want to know my opinion, it's best to have it and avoid reading any more. The film is based on a John Boyne novel that I haven't read, and in the early 1940s an eight-year-old German boy, Bruno (Asa Butterfield), was reallocated from Berlin to a post classified from Berlin, and the family lives in a large house in the middle of a 12-year-old forest with Bruno's mother, Bella Fahnig. As bored children do, Bruno sneaks out of the backyard one day, visits a farm visible through his bedroom window

before his mother closes, and when he gets there, he finds another boy his age, Schuel (Jacques Scanlon), who has shaved his head and is dressed in tattered stripes. The two boys bond and Bruno's mother becomes increasingly upset. Living near the Auschwitz-Birkenau concentration camp - it is not specifically named in the film, but it is a farm, and Bruno's new tutor (Jim Norton) teaches him and his sister about being good Germans, including very important details about how to hate Jews. Bruno is confused: Schuel is Jewish and he is lovely, but his father calls such people not actually human and the tutor tells him that they are greedy and incompetent - what does a wide-eye boy do? Infiltrate the camp and hide in a set of spare pajamas. But oops! is the very day Smuel's hut is scheduled for the gas chamber, so Bruno dies horribly with a new friend, tastefully off-camera (inside the gas chamber is an ugly place in a PG-13 movie), and his mother and father cry in the slow-motion rain. The difference between this is bad and this is horrible is mainly the difference between killing a child as your emotional climax. Killing a child is not something you can do - it needs to be earned and the boy in striped pajamas doesn't come within a country mile of winning it. The film begins with the compelling premise of watching the Holocaust through the eyes of a child too young to understand what it means. Why not? After all, even as adults, the Holocaust is an erstwhile evil event, and in a way we are all children facing it, trying to understand something beyond meaning or reason. But at every stage of the way, execution betrays that notion. Somewhere along the line, the film turned into a routine period drama. Probably around the point where Mark Herman (of Brass Off and Little Voices) was tapped for writing and directing. It's one of the things that subvert expectations against the Nazis in English-language cinema by inging every member of the cast with a Tony British accent (including American actress Fermiga), but everything about the film, from acting to production design to benoit delhom's lovely filming, calls for a particularly financial BBC literary adaptation in mind. It is very classy and keeps the depravity almost completely off-screen - the worst sign of human degradation we've ever seen is the dreaded dental instruments scanlons wear to regenerate the steel. Perhaps we've reached a new point in Holocaust cinema, so everyone knows how terrible it was, so let's focus instead on the supremely bland Bruno, played out of distinction by a child actor cast solely for his ability to keep everything safe and tidy and instead open his bright blue eyes so wide. the closest a movie has actually been to working on that happens after a midpoint where the film's focus shifts: instead of strictly following Bruno's POV, time is divided between him and his mother, slowly noting the terrible secrets of Auschwitz, apparently guarded from her as a matter of national secrecy. Just the only really good moment in the film was when she confronted her husband about the military necessity of a factory designed to kill Jews, and we can tell that she stuck her head in her knowledge of what separates good from evil because of her desire to be a respectable German and a supportive wife. It's a refreshingly sobering moment in an otherwise naive and drenched film - Bruno has no vague idea of what's going on once and for all in the film, as if he really stands for the real reason that the son of a high-end SS officer may not have been raised since he was born to despise the Jewish race. Now, if I was interested in playing objectively, this is where I point out the great production design and filming of the film, and the great performance that Firmiga and Thuris give, but evaluating the film is not just a numbers game - this is an art form, art has a completely human element, from its naive worldview and British setting, until its greedy manipulative ending. The Holocaust deserves much more than the treatment of this Prim Masterpiece Theatre. Here .com Klipd, we are a team of avid movie lovers who share one of our favorite past times, watch movie scenes and be with viewers. Have you ever found yourself watching a movie? Read more We hope you .com your experience on the Klipd screen. Check back carefully for new scenes. We appreciate the feedback you provide to improve our site. I think one of the most effective scenes to email us and mirror the Holocaust was where Bruno, Smuel, and others flocked to the gas chamber. The panic captured by the scene was very real when people were taken inside and the doors closed. Gas rooms were one of the most efficient ways in which the Nazis killed prisoners. One detail the film captures was how there was a set of panicked minutes between the lock of the door and the distribution of pellets that cause a deadly gas-releasing reaction. The way the film captured that sad moment was very much a reflection of the holocaust period. Kotler, who abuses Pavel and Smuel, are two scenes that reflect the cruelty of the Nazis during the Holocaust. Pavel is an old man and Schumuel is a child. But Kotler doesn't miss the opportunity to abuse them physically and emotionally. The barbarity he shows is effective in re-reproducing the horrors that were the Holocaust. Both And while Schumuel did nothing wrong, they were the acceptors of atrocities, a really many experienced in the Holocaust. Stemuel's small hands are shown in unliinded detail. This reflects how many of the Nazi victims were starving. A small finger reflects his whimsical body, something that illuminates the thinness of the victim. When allied forces liberated the camp, the sight of Gantbody made them think they were witnessing the walking dead, which the little finger-toting scene of Stemuel very well conveys. From the real-life Nazi side, the conversation between Kotler and Bruno's father's dinner scene shows how the Nazis compartmentalized what they were doing. The conversations that take place do not acknowledge the moral or ethical meaning behind being the architect of millions of deaths. Rather, their conversations are very prohibited. It's an everyday conversation about their own lives, and it seems to go against the idea that mass death and suffering is happening outside. There was compartmentalization in many Nazis. What they did at work never came home. Despite spending their days working atrocities against husbands, wives and parents, they were model husbands, wives and parents at home. The fence that divided Bruno and Smuel is another effective scene. Barbed wire was something many survivors of the Holocaust will never forget. The world outside that fence is much happier and much better than what was in it. The simple change in placement associated with that fence is very much changed and the fact that Bruno is on one side while Samuel is on the other very well conveys that. Herr Ritz's teachings were another historically valid element of cinema. The Nazis used education as propaganda and indifed millions of German children to accept antisemitism and Germany's perceived greatness. The use of this propaganda helped ensure obedience and conformity that facilitated the deaths of millions within the Holocaust. Finally, smoke from the chimney alerts Bruno's mother of what is happening at Auschwitz. This is historically accurate because massive deaths were transmitted through the smoke of the crematorium. Ellie Wiesel, a Holocaust survivor who first saw Auschwitz, wrote: I will never forget that smoke. This tells how intensely dominant the smoke, the smoke, was as much as speaking to her husband with condemnation and shame at the role Bruno's mother plays in one of the saddest chapters in history. Approval by the eNotes editorial team Start a 48-hour free trial and unlock all summaries, Q&A, and analytics to do the analysis you need to get better results now. 30,000+ Book Overview 20% Learning Tools Discount ad-Free Content PDF Download 300,000+ Answers 5 Star Customer Support Start Are you already a member of the free trial? Are you a teacher?

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