

# NAVIGATOR

Chapter	Plot outline	Key character references	Themes	Language	Structure
<b>Chapter 1</b>	Bruno returns home from school to discover that Maria the maid is packing his things. He is shocked and puzzled. He discovers through a short conversation with his mother that the family are leaving Berlin. His mother seems unhappy but resigned to the move. Bruno reflects on how much he has loved living in the house, because it is such a fun place to play.	Introduction to Bruno and his family: <ul style="list-style-type: none"> <li>Mother explains the reason for the move (pp.3–7)</li> <li>Bruno's reaction (pp.6–10)</li> </ul>	<ul style="list-style-type: none"> <li>Family relationships</li> <li>Change and upheaval</li> </ul>	<ul style="list-style-type: none"> <li>Third-person narrative by an invisible narrator</li> <li>Written from Bruno's point of view</li> <li>Child-like language emphasizes Bruno's nine-year-old perspective</li> <li>Use of repetition to create a sense of fable</li> </ul>	<b>Problem 1:</b> Bruno's family is suddenly moving house
<b>Chapter 2</b>	The family move their things into the new house, which is a long journey away and in a bleak countryside location. The house itself is smaller and less interesting to Bruno than the one in Berlin. He finds his new environment strange and cheerless, in the absence of all the familiar sights, bustle and sounds of Berlin. Bruno catches sight of one of his father's soldiers, and the view from his bedroom window.	<ul style="list-style-type: none"> <li>Bruno asks Mother to take him home (p.14)</li> <li>Bruno's reaction to his new house (pp.16–17 and pp.19–20)</li> <li>Brief introduction to Kotler (p.18)</li> </ul>	<ul style="list-style-type: none"> <li>Family relationships</li> <li>Change and upheaval</li> </ul>	<ul style="list-style-type: none"> <li>Structural patterning becomes clearer; key phrases and sentences repeated to emphasize the story as fable</li> <li>Child-like language used to show Bruno's lack of understanding of the situation</li> </ul>	<b>Problem 2:</b> Bruno hates the new house <b>Mini-climax and problem 3:</b> Mystery – what is Bruno seeing through the window? The beginning of a structural thread running through the story: Bruno's lack of understanding of the reason for the camp
<b>Chapter 3</b>	Bruno reflects upon his relationship with his sister, 'the hopeless case'. She is older than Bruno and teases him constantly, often making him feel very young and unwanted, particularly when she is with her friends. Bruno shows the view from his bedroom window to his sister.	<ul style="list-style-type: none"> <li>Introduction to Gretel, 'the hopeless case' (pp.21–23)</li> <li>Bruno tells Gretel of 'the other children' (pp.26)</li> <li>Gretel's fear and uncertainty (pp.28–29)</li> </ul>	<ul style="list-style-type: none"> <li>Family relationships</li> <li>Change and upheaval</li> <li>Questioning the unknown</li> </ul>	<ul style="list-style-type: none"> <li>Dialogue used to establish relationship between Bruno and Gretel</li> <li>Dolls used as symbol of Gretel's innocence</li> <li>Simple, child-like language used by both children to establish their naivety</li> <li>Sunshine used as ironic backdrop to the camp in the last paragraph</li> </ul>	<b>Problem 3</b> continues <b>Resolutions</b> suggested but foiled
<b>Chapter 4</b>	Both children stare in amazement at what can be seen through Bruno's new bedroom window. There is a camp of some kind, with hundreds of people, all dressed in the same clothes, grey-striped pyjamas. The people are being ordered around by soldiers. The children reflect on the nature of this place, wondering if this is what the 'countryside' looks like. Eventually, after discussing the various options for what the camp might be, they have to give up in puzzlement.	<ul style="list-style-type: none"> <li>The first sight from the window, 'They were everyone' (p.30)</li> <li>The children speculate about what they see (pp.33–35)</li> <li>Describing the people in the camp (pp.36–37)</li> <li>Bruno notices for the first time the striped pyjamas (p.38)</li> </ul>	<ul style="list-style-type: none"> <li>Family relationships</li> <li>Change and upheaval</li> <li>Questioning the unknown</li> </ul>	<ul style="list-style-type: none"> <li>Simile of the garden as a candle lighting a huge castle (p.31)</li> <li>Use of irony when Bruno feels like the 'king' of the view from his window (p.32)</li> <li>Simple, child-like language used by both children to emphasize their naivety</li> <li>Multi-clause sentence in final paragraph creates a 'layered' picture of the camp and people</li> </ul>	<b>Possible resolution to problem 3:</b> This is the countryside <b>Resolution foiled:</b> This is not the countryside
<b>Chapter 5</b>	Bruno thinks back to his journey to the new house. He remembers in particular the start of the train journey, where he and his family were able to find seats on a spacious and comfortable train, but a huge group of people on a platform nearby were all crowded into a smaller train, apparently going the same way.  Bruno finally sees his father in the new house and immediately asks him to take the family back to Berlin. His father is very irritated at Bruno's request, but tries to be patient with him, emphasizing the importance of the family doing their duty. Bruno understands little of what this means.	<ul style="list-style-type: none"> <li>Mother's feelings about the move (p.40)</li> <li>Introduction to Father:  <ul style="list-style-type: none"> <li>His appearance (p.42)</li> <li>His power (p.43)</li> </ul> </li> <li>Bruno's relationship with his Father (pp.45–54); 'Accept the situation in which you find yourself and everything will be so much easier.' (p.53)</li> </ul>	<ul style="list-style-type: none"> <li>Family relationships</li> <li>Change and upheaval</li> <li>Power</li> <li>Questioning the unknown</li> </ul>	<ul style="list-style-type: none"> <li>Structural patterning on p.39 (things hidden at the back of the wardrobe)</li> <li>Layered subordinate clause (p.40) to emphasize Bruno's emotion</li> <li>Layered subordinate clause (p.41) to emphasize the chaos at the train station</li> <li>Use of ellipses to hint to the reader (p.43)</li> <li>Structural patterning (Bruno's mouth as an 'O', p.45)</li> <li>Contrast between Father's formal language avoiding harsh truths and Bruno's honest, child-like understanding</li> </ul>	<b>Narrative flashback:</b> Preparing for the journey on the train <b>Mini resolution to problem 1:</b> Father explains that they have moved because of his job, and must stay
<b>Chapter 6</b>	Bruno hates his new home. Through a conversation with Maria, the maid, he discovers a little about her background. Bruno's father has been kind to Maria, because her late mother was a theatrical dresser for his mother. When Maria's mother died, he took her in as an act of kindness and gave her a job as maid to his family. Maria is convinced that Bruno's father can be very kind because of this. She briefly comments that this is why she doesn't understand his involvement in the current situation, but Bruno is unclear what Maria means by this.	<ul style="list-style-type: none"> <li>Learning about Maria (pp.58–63); 'Because your Father is a good man... A very good man. He takes care of all of us.' (p.59); 'He has a lot of kindness in his soul, truly he does, which makes me wonder...' (p.62)</li> </ul>	<ul style="list-style-type: none"> <li>People and status</li> <li>Clothes and status</li> <li>Questioning the unknown</li> <li>Fear</li> </ul>	<ul style="list-style-type: none"> <li>Dialogue used to develop relationship between Bruno and Maria</li> <li>Narrative focuses on Bruno's thoughts, to support reader empathy</li> <li>Use of ellipses to hint at the truth of their new life</li> </ul>	<b>Further development of problem 3:</b> Maria is evasive about why they are really there <b>Complication:</b> Maria says Father has goodness in him

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<b>Chapter 7</b>	<p>Several weeks later, in the absence of his parents, Bruno decides to build a swing. As he needs an old tyre, he reluctantly asks for the help of Kotler, a young lieutenant who works for his father. Bruno has taken a huge dislike to the arrogant and boastful Kotler. Kotler commands Pavel, an older man from the 'camp', who comes each day to peel vegetables and wait on the family's table, to get a tyre for Bruno's swing.</p> <p>After playing for a short while, Bruno falls from his swing and cuts his leg. Pavel quickly comes out and helps him; carrying him back to the kitchen and dressing his wound. During their conversation, Bruno learns that Pavel used to be a doctor. When Bruno's mother returns home, she decides not to tell Father that Pavel helped Bruno when he fell. Bruno is puzzled by this secretive behaviour.</p>	<ul style="list-style-type: none"> <li>Mother explains German resentment over the Great War (p.68)</li> <li>Description of Kotler (pp.71–72)</li> <li>Kotler's anti-semitism (pp.75–76)</li> <li>Pavel's kindness (pp.79–81)</li> <li>Pavel's background (pp.82–84): 'I certainly am a doctor. Just because a man glances up at the sky at night does not make him an astronomer, you know.' (p.82)</li> <li>Description of Pavel (p.83)</li> <li>Mother thanks Pavel but hides his kindness (p.85)</li> </ul>	<ul style="list-style-type: none"> <li>People and status</li> <li>Human kindness</li> <li>Human cruelty</li> <li>Prejudice</li> </ul>	<ul style="list-style-type: none"> <li>Use of simile in describing Kotler's hair (p.71)</li> <li>Flirtatious and more grown-up language used by Gretel emphasizes her movement emotionally away from Bruno's naivety</li> <li>Pavel's guarded language reveals his wisdom in contrast to Bruno's misunderstandings</li> <li>Pavel uses the metaphor of the 'astronomer' (p.82)</li> <li>Noun phrases used to describe Pavel (p.83)</li> </ul>	<p><b>Deliberation:</b> Bruno decides to make a swing</p> <p><b>Problem 4:</b> Kotler</p> <p><b>Further development of problem 3:</b> Kotler's inexplicably cruel treatment of Pavel</p> <p><b>Complication:</b> Gretel's flirtation with Kotler</p> <p><b>Mini climax:</b> Bruno's fall</p> <p><b>Revelation:</b> Pavel was a doctor</p> <p><b>Revelation:</b> Mother hides Pavel's kindness</p>
<b>Chapter 8</b>	<p>The narrative moves back in time to Bruno's life in Berlin. He thinks about his grandparents, whom he is missing very much. He loves his grandmother in particular, because of the fun they would have singing and dressing up and performing plays. Bruno remembers one evening when his grandmother stormed out from her son the Commandant's Christmas party. She is clearly unhappy about the direction of her son's career, and thinks his smart uniform is merely 'dressing up'. She clearly does not approve of the Fury. Eventually, after a short argument, in which other members of the family try to placate her, and after the children are sent hurriedly to bed, grandmother storms out. Back at the new house, Bruno decides to write her a letter.</p>	<ul style="list-style-type: none"> <li>Description of Grandfather (pp.86–87)</li> <li>Description of Grandmother (pp.87–88)</li> <li>Father's new uniform and status (p.90)</li> <li>Grandmother's scorn for Father's new uniform and status (p.90)</li> <li>The quarrel (p.91–93): 'Dressing up and doing the terrible, terrible things you do. It makes me ashamed.' (p.92); 'The people you have to dinner in this house. Why, it makes me sick. And to see you in that uniform makes me want to tear the eyes from my head!' (p.93)</li> <li>Bruno pours out his feelings to his grandmother in a letter (p.94)</li> </ul>	<ul style="list-style-type: none"> <li>Family relationships</li> <li>Prejudice</li> </ul>	<ul style="list-style-type: none"> <li>Affectionate and descriptive language used to reveal Bruno's feelings for his grandmother</li> <li>Grandmother uses the simile of 'a puppet on a string' in relation to her son (p.90)</li> <li>Pacey dialogue drives the quarrel scene and contributes to the development of tension; exclamation marks emphasize emotion</li> </ul>	<p><b>Narrative flashback</b> to Christmas scene in Berlin</p> <p><b>Problem 4:</b> The quarrel with Grandmother has caused a rift in the family</p> <p><b>Mini climax:</b> Grandmother walks out</p> <p><b>Deliberation:</b> Bruno writes to Grandmother</p>
<b>Chapter 9</b>	<p>Bruno settles into life at the new house, and is given a tutor, Herr Liszt, who emphasizes to him the importance of learning about his country's history. Herr Liszt seems very angry about historical events in Germany. Bruno dislikes his teacher, preferring to learn reading and art.</p> <p>Bruno is still very curious about the people who wear pyjamas in the camp next to the house, so he decides that it is time to explore the area. He discovers the plaque on the bench outside the house. Then against his parents' strictest orders, he sets off walking along the long fence which surrounds the camp.</p>	<ul style="list-style-type: none"> <li>Introduction to Herr Liszt (pp.96–98)</li> <li>Bruno reflects on the significance of clothes (p.100)</li> </ul>	<ul style="list-style-type: none"> <li>Prejudice</li> <li>Indoctrination</li> <li>Exploration</li> </ul>	<ul style="list-style-type: none"> <li>Co-ordinated sentences emphasize activity in the house and passage of time (p.96)</li> <li>Dialogue used to develop relationship between Bruno and Herr Liszt</li> <li>Further structural patterning used to echo Bruno's thoughts about his old home (p.99)</li> <li>In sharing Bruno's thoughts, the narrative asks the questions he poses</li> </ul>	<p><b>Partial resolution to problem 2:</b> Bruno is getting used to the house</p> <p><b>Problem 3 continues:</b> Bruno still doesn't understand the reason for the camp</p> <p><b>Mini climax:</b> Bruno sets off on his adventure</p>
<b>Chapter 10</b>	<p>After walking for what seems like miles, Bruno sees a small speck in the distance, which eventually turns out to be a small boy. Bruno discovers that the boy is called Shmuel, and that they were born on the same day in the same year. Shmuel is thin and sickly looking and tells Bruno how horrible life is at the camp. Bruno, still puzzled by the reason for the camp, tries to compare it to his house at Berlin. Through talking to Shmuel, Bruno discovers that he is in Poland. Bruno asks Shmuel what all the people are doing in the camp.</p>	<ul style="list-style-type: none"> <li>Bruno meets Shmuel (p.106)</li> <li>The boys discover they were born on the same day (p.109)</li> <li>The boys discuss geography (pp.112–113)</li> <li>Bruno asks Shmuel what everyone is doing on the other side of the fence (p.115)</li> </ul>	<ul style="list-style-type: none"> <li>Friendship</li> <li>Questioning the unknown</li> </ul>	<ul style="list-style-type: none"> <li>Use of structural patterning in the title, '... that became... that became...' (p.104)</li> <li>Single, short sentence used for impact (p.105)</li> <li>Children's language used to draw sympathy of reader</li> <li>Questions used to emphasize Bruno's lack of understanding in the last line</li> </ul>	<p><b>Mini climax:</b> Bruno meets Shmuel</p> <p><b>Problem 3 continues:</b> Bruno is no wiser about the reason for the camp</p>
<b>Chapter 11</b>	<p>The narrative goes back in time to Berlin, with Bruno's memory of the evening when the Fury and the beautiful blonde came to dinner. Father is excited and nervous at the visit, hoping that it will mean promotion for him. He urges the children to be on their best behaviour. When the guests arrive, Bruno finds the woman kind and beautiful, but the man arrogant and domineering. At the end of the evening, Bruno overhears his parents discussing their father's new job, which Mother seems very unhappy about, as it will affect her children. Again, Bruno is unclear as to what this means.</p>	<ul style="list-style-type: none"> <li>Father explains the importance of the Fury's visit (pp.119–120)</li> <li>Introduction to the Fury and the beautiful blonde (p.121)</li> <li>The domineering arrogance of the Fury (pp.121–123): 'What a horrible man, thought Bruno.' (p.124)</li> </ul>	<ul style="list-style-type: none"> <li>People and status</li> <li>Fear</li> <li>Prejudice</li> <li>Family relationships</li> </ul>	<ul style="list-style-type: none"> <li>Use of title 'the Fury' shows Bruno's childish understanding</li> <li>Dialogue establishes characters of the Fury and the beautiful blonde</li> <li>Humourless laughter shows the potential danger of the Fury's personality</li> <li>Ellipsis used in dialogue between Father and Mother emphasizes Bruno's incomplete knowledge of their situation</li> <li>Structural patterning in the final line to remind the reader where the story began</li> </ul>	<p><b>Narrative flashback:</b> The visit of the Fury and The beautiful blonde</p>

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<b>Chapter 12</b>	The narrative resumes at the first meeting of Bruno and Shmuel, who tries to answer Bruno's question about the camp. He explains how he and his family were happily living in Cracow, when life changed. First, they were expected to wear special symbols on their clothes to mark them out from others. Then they were forced to leave their home and live in a special ghetto, away from the other citizens. Then they were eventually forced by soldiers to come and live at Out-With. Bruno still does not understand the reason for the camp, and invites Shmuel to dinner with his family. Shmuel is not sure that this would be a good idea. Bruno suggests they meet again in the same place and decides to keep his new friend a secret.	<ul style="list-style-type: none"> <li>Shmuel explains how he got to Out-With (pp.126–130): 'Shmuel looked very sad when he told this story and Bruno didn't know why...' (p.130)</li> <li>The hunger of Shmuel (p.131)</li> <li>Bruno decides to keep his new friend a secret (p.133)</li> </ul>	<ul style="list-style-type: none"> <li>Clothes and status</li> <li>Prejudice and anti-semitism</li> <li>Fear</li> <li>Secrets</li> <li>Questioning the unknown</li> </ul>	<ul style="list-style-type: none"> <li>Dialogue used to develop the relationship between Bruno and Shmuel</li> <li>Symbols (Star of David and Swastika) used as the children compare their backgrounds</li> </ul>	<p><b>Revelation:</b> Shmuel tells of forced removal to Out-With</p> <p><b>Deliberation:</b> The boys decide to be friends</p> <p><b>Problem 5:</b> They cannot meet as normal friends</p> <p><b>Resolution foiled:</b> Bruno suggests that Shmuel comes to dinner, but Shmuel refuses</p> <p><b>Mini resolution:</b> The boys decide to meet again in the same place</p>
<b>Chapter 13</b>	Bruno is still puzzling over the camp, and asks Maria how Pavel the waiter could also have been a doctor. Maria admits that he was a doctor 'in another life', but is now a waiter. She tells Bruno a little about Pavel's background, but this is not disclosed to the reader. Bruno then asks Shmuel about Pavel, but Shmuel doesn't seem to know him. When the boys briefly also discuss Kotler, Shmuel seems very afraid.  Later the same evening, Kotler joins the family for dinner. A short conversation about Kotler's father reveals that the young man is afraid that the Commandant will find out that his father did not support the Fury and has left Germany. Later in the meal, the increasingly weak Pavel spills wine on Kotler. It is implied that Kotler's reaction to the accident is extremely violent.	<ul style="list-style-type: none"> <li>Bruno learns more about Pavel from Maria (pp.135–137)</li> <li>Shmuel tries to explain a little of life in the camp: 'I don't think you realize just how many people live on this side of the fence... There are thousands of us.' (p.138)</li> <li>The boys discuss Bruno's father (pp.139–140)</li> <li>Shmuel shows his fear of Kotler (p.141)</li> <li>Pavel grows increasingly sick (p.142)</li> <li>Kotler tries to hide the truth about his father (pp.144–148)</li> <li>Kotler's cruelty to Pavel (pp.148–149)</li> </ul>	<ul style="list-style-type: none"> <li>Questioning the unknown</li> <li>Prejudice and anti-semitism</li> <li>Fear</li> <li>Secrets</li> <li>Violence</li> </ul>	<ul style="list-style-type: none"> <li>Dialogue used to develop the relationship between Bruno and Maria</li> <li>Gap in the narrative used to create mystery around Maria's information about Pavel</li> <li>Much of the narrative deals with Bruno's thoughts, and leaves much scope for inference and deduction: 'He wondered...', 'He noticed...', 'He thought...'</li> <li>Dialogue at dinner drives the development of tension and the theme of fear</li> <li>Understatement used for Kotler's violence towards Pavel</li> </ul>	<p><b>Problem 3 continues:</b> Bruno still doesn't understand the reason for the camp</p> <p><b>Problem 4 continues:</b> Shmuel's fear of Kotler and Kotler's cruel treatment of Pavel</p> <p><b>Revelation:</b> Kotler's father is not loyal to the government</p> <p><b>Climax:</b> The violent scene with Kotler and Pavel</p>
<b>Chapter 14</b>	Bruno continues to see his friend Shmuel, and one day asks him why everyone on his side of the fence wears the striped pyjamas. Shmuel explains that they have no choice. Bruno is secretly jealous of Shmuel's pyjamas, as they seem more comfortable than his more formal clothes.  Bruno awakes to discover that floods of rain during the night mean that he cannot visit his friend Shmuel. He then accidentally reveals in a conversation with Gretel that he has a secret friend. He manages, however, to convince her that his friend is imaginary. He worries that Shmuel will think he is no longer his friend because he has not visited him on that day. He remembers that Shmuel told him that his grandfather has disappeared inside the camp.	<ul style="list-style-type: none"> <li>Bruno and Shmuel discuss the wearing of the striped pyjamas (p.151): 'They took away our other clothes.' (p.151)</li> <li>Bruno tells his sister of his 'imaginary' friend (pp.155–158)</li> </ul>	<ul style="list-style-type: none"> <li>Fear</li> <li>Prejudice</li> <li>Anti-semitism</li> <li>Secrets</li> <li>Questioning the unknown</li> </ul>	<ul style="list-style-type: none"> <li>Dialogue used to develop the relationship between Bruno and Shmuel</li> <li>Inference used to suggest violence in the camp</li> <li>Irony used on pp.151–152 in relation to Bruno's jealousy at Shmuel's pyjamas</li> <li>Structural patterning and repetition used on p.156 to emphasize the sense of fable</li> <li>Language of horror used on p.158 for the disappearance of Shmuel's grandfather</li> </ul>	<p><b>Problem 3 continues:</b> Bruno still doesn't understand the reason for the camp</p> <p><b>Crisis:</b> Shmuel's grandfather has disappeared</p> <p><b>Problem 5 continues:</b> They cannot meet as normal friends</p> <p><b>Complication:</b> The rain makes problem 5 worse</p> <p><b>Mini-climax:</b> Bruno tells Gretel of his imaginary friend</p>
<b>Chapter 15</b>	The rain continues to affect Bruno's ability to visit Shmuel. One day however, Bruno is surprised to walk into the kitchen to find Shmuel there polishing glasses. Bruno notices that Shmuel is even paler and thinner than ever. He offers him some chicken, which the boy fearfully takes, but the children are caught by Kotler, who questions Bruno about his kindness to the other boy. Bruno, in fear, denies that he even knows Shmuel, who is told by Kotler that he will be punished for stealing. Bruno spends a guilty few days worrying about the incident.  When he sees Shmuel again, the boy has a bruised face. Bruno makes a heartfelt apology, which Shmuel kindly accepts. For the first time, the boys touch by holding hands through the fence.	<ul style="list-style-type: none"> <li>Kotler becomes closer to Mother (pp.162–163)</li> <li>Bruno realizes how thin his friend has become (p.167)</li> <li>Bruno reflects again on the nonsensical situation of the people in the striped pyjamas (p.168)</li> <li>Kotler catches the boys talking and questions them (pp.170–173)</li> <li>Bruno denies knowing Shmuel (p.172)</li> <li>Bruno feels guilty (p.174)</li> <li>Bruno apologizes and the boys touch hands (p.175)</li> </ul>	<ul style="list-style-type: none"> <li>Friendship</li> <li>Fear</li> <li>Anti-semitism</li> <li>Violence</li> <li>Forgiveness</li> </ul>	<ul style="list-style-type: none"> <li>Inference used on pp.161 and 167 to communicate Shmuel's failing health</li> <li>Inference used on pp.162–166 to communicate Mother's relationship with Kotler</li> <li>Descriptive language used for Shmuel's hand, p.167</li> <li>Language of fear used extensively, particularly when Kotler catches the boys (p.173)</li> <li>Simple innocence in final line of chapter (p.175); short sentence placed in a paragraph alone for effect</li> </ul>	<p><b>Problem 3 continues:</b> Bruno still doesn't understand the reason for the camp</p> <p><b>Problem 5 continues:</b> They cannot meet as normal friends</p> <p><b>Complication:</b> Shmuel is becoming thinner and sicker</p> <p><b>Problem 4 continues:</b> Kotler discovers the boys talking and intends to punish Shmuel</p> <p><b>Problem 6 and mini climax:</b> Bruno denies that Shmuel is his friend</p> <p><b>Problem 6 resolved:</b> Shmuel forgives Bruno</p>

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<b>Chapter 16</b>	<p>Bruno's grandmother dies, and the family return briefly to Berlin for the funeral. Bruno notices that the house doesn't seem the same, and is almost glad to return to Out-With, especially as Kotler has been transferred elsewhere. Bruno and Shmuel wish that they could play properly together.</p> <p>Bruno asks Gretel about the reason for the fence, and she explains that the Jews must be kept separate from the 'Opposite.' When Bruno asks why, she says that the Opposite do not like the Jews. It is discovered also that the children have lice in their hair, and Bruno has to have his head shaved. He and Shmuel later agree that this makes them look more alike.</p>	<ul style="list-style-type: none"> <li>Father is sad at not resolving the quarrel with Grandmother before her death (p.177)</li> <li>Bruno is still curious about the unexplained reason for the fence (p.179)</li> <li>Gretel shows interest in the progress of the war (p.180)</li> <li>Gretel explains the fence to Bruno (pp.181–183): "Well, why don't we like them?" he asked. "Because they're Jews" said Gretel.' (p.183)</li> <li>Bruno and Shmuel agree that now Bruno's head is shaved, they look alike (p.185)</li> </ul>	<ul style="list-style-type: none"> <li>Family relationships</li> <li>Anti-semitism</li> <li>Questioning the unknown</li> </ul>	<ul style="list-style-type: none"> <li>Inference used concerning Kotler on p.178</li> <li>Language of Gretel when she is explaining about the Jews and the Opposite reveals her more emotionally mature perspective (p.181)</li> </ul>	<p><b>Problem 2 resolved:</b> Bruno now prefers the house at Out-With</p> <p><b>Problem 4 resolved:</b> Kotler is transferred elsewhere</p> <p><b>Problem 3 partially resolved:</b> Gretel explains the reason for the camp</p> <p><b>Problem 5 continues:</b> They cannot meet as normal friends</p> <p><b>Mini climax:</b> Bruno has his head shaved</p>
<b>Chapter 17</b>	<p>Following an argument with Mother, Father speaks to the children about their life at Out-With. He seems to consider for the first time that the place is having a negative impact on them. When Bruno expresses an interest in the children he has seen through his bedroom window, Father makes up his mind that they and their mother must return to Berlin. Bruno dreads telling Shmuel.</p>	<ul style="list-style-type: none"> <li>Father and Mother quarrel over the life at Out-With (p.187)</li> <li>Father questions the children about their life at Out-With (pp.189–191): 'What do you mean there are hundreds of children over there?... What do you know of what goes on over there?' (p.191)</li> <li>Bruno dreads telling Shmuel that he is leaving (p.192)</li> </ul>	<ul style="list-style-type: none"> <li>Friendship</li> <li>Family relationships</li> <li>Fear</li> </ul>	<ul style="list-style-type: none"> <li>Dialogue between Father, Bruno and Gretel used to drive the narrative which brings Father to his decision about the return to Berlin</li> </ul>	<p><b>Revelation:</b> Mother, Bruno and Gretel are to return to Berlin</p> <p><b>Problem 7:</b> Bruno dreads telling Shmuel</p>
<b>Chapter 18</b>	<p>Shmuel does not meet his friend for some days, and when he does eventually come, he is very worried and upset because Papa has disappeared. Bruno tells Shmuel that he is soon returning to Berlin and they decide that they must play together once before he goes. They agree that they will have an adventure, with Bruno squeezing under the gap in the fence and spending the day with Shmuel, helping him to find Papa. Shmuel agrees to bring a pair of the pyjamas for Bruno to wear on their 'final adventure'.</p>	<ul style="list-style-type: none"> <li>Shmuel is terrified because Papa has disappeared (pp.194–195)</li> <li>Shmuel finds it hard to believe that Bruno is the son of the Commandant (p.196)</li> <li>The boys agree on their 'final adventure' (pp.197–199): 'All in all, it seemed like a very sensible plan and a good way to say goodbye.' (p.199)</li> </ul>	<ul style="list-style-type: none"> <li>Friendship</li> <li>Fear</li> <li>Anti-semitism</li> <li>Exploration</li> </ul>	<ul style="list-style-type: none"> <li>Structural patterning on p.193 again emphasizes the story as fable</li> <li>Pathos used in relation to Papa's disappearance: 'I don't know what we're supposed to do without him.' (p.195)</li> <li>Structural patterning (p.197) used again to remind reader of the Bruno-sized hole in the fence</li> <li>Sense of foreboding and inevitable tragedy created with reference to the 'final adventure.' (p.198)</li> </ul>	<p><b>Revelation, mini climax and problem 8:</b> Papa has disappeared</p> <p><b>Resolution to problem 7:</b> Bruno tells Shmuel</p> <p><b>Possible resolution to problem 5:</b> The boys decide to have an adventure together</p>
<b>Chapter 19</b>	<p>Bruno almost doesn't go to meet Shmuel because of heavy rain. On arriving he puts on the pyjamas and squeezes under the fence. On seeing Bruno in the pyjamas, Shmuel reflects that everyone is the same really. The boys spend a few hours looking for Papa and Bruno realizes that his idea of the camp was completely wrong. There are no cosy huts with families spending time together, just misery and boredom.</p> <p>On failing to find Papa, Bruno decides to go home. At this point however, the boys are grouped together with others and forced into what Shmuel calls a 'march.' They quickly find themselves in a warm room. The boys seem to sense the danger however, and huddle together holding hands. When the door is slammed loudly, they continue to cling to each other as the room goes into darkness.</p>	<ul style="list-style-type: none"> <li>Bruno puts on the striped pyjamas (pp.203–204)</li> <li>The boys consider the effect of Bruno's change of clothes (pp.204–205): 'It was almost (Shmuel thought) as if they were all exactly the same really.' (p.204)</li> <li>Bruno reacts to his first sight of the inside of the camp (p.207)</li> <li>Bruno sees the cruelty of the soldiers (p.208)</li> <li>Bruno fails to understand what is happening on the 'march' (p.210)</li> <li>The boys' friendship is sealed with the holding of hands as the darkness closes around them (p.212–213)</li> </ul>	<ul style="list-style-type: none"> <li>Friendship</li> <li>Clothes and status</li> <li>Exploration</li> <li>Anti-semitism</li> <li>Violence</li> <li>Death</li> </ul>	<ul style="list-style-type: none"> <li>Use of metaphor (p.200) to show the inevitable outcome of the day: 'the clock was ticking'</li> <li>Use of metaphor (p.201) to show the terrible danger Bruno is in: 'With every step he seemed to face the danger of toppling over and falling down...'</li> <li>Sense of inevitable tragedy created when Bruno almost doesn't go on the adventure (p.202)</li> <li>Use of italics to further reinforce the theme of clothes as a symbol of status (p.205)</li> <li>Comparison between Bruno's imagined picture of the camp (p.207) and the reality (p.208)</li> <li>Use of pathetic fallacy to reinforce the inevitable doom (p.211): '...the sky seemed to grow even darker...'</li> <li>Pathos used with hand-holding on pp. 212–213</li> </ul>	<p><b>Deliberation:</b> Bruno almost doesn't go on the adventure</p> <p><b>Mini climax:</b> Bruno wears the striped pyjamas</p> <p><b>Resolution to problem 5:</b> The boys finally meet properly on the same side of the fence</p> <p><b>Partial resolution to problem 3:</b> Bruno sees the inside of the camp although he still doesn't understand the reason for its existence</p> <p><b>Resolution to problem 8 foiled:</b> Papa cannot be found</p> <p><b>Climax:</b> The boys are driven into the gas chamber with the other Jews and exterminated</p> <p><b>Problem 3 remains unresolved:</b> Bruno never understood the reason for the camp</p>

Chapter	Plot outline	Key character references	Themes	Language	Structure
Chapter 20	Nothing more is heard of Bruno. He can be found nowhere. In distress, Mother returns to Berlin in hope of finding him there. Gretel returns with her mother, heartbroken at the disappearance of her brother. Father stays at the camp for another year, and eventually follows his son's journey along the fence, and seeing the gap there, works out what must have happened to his son. A few months later, Father, heartbroken and uncaring about his job, is removed from the leadership of the camp.	<ul style="list-style-type: none"> <li>Mother's reaction to Bruno's disappearance (p.214)</li> <li>Gretel's reaction (p.215)</li> <li>Father's reaction as he realizes the truth (p.215–216)</li> </ul>	<ul style="list-style-type: none"> <li>Fear</li> <li>Guilt</li> <li>Death</li> </ul>	<ul style="list-style-type: none"> <li>In the absence of Bruno, the narrative further moves away from the characters, viewing them more objectively</li> <li>Structural patterning used when Father finds the boy-sized hole in the fence; this acts as an echo of Bruno's life and fate</li> <li>Irony used when Father sits down in the same place as Bruno sat</li> <li>Short sentence used for impact as the final sentence hammers out the moral message</li> </ul>	<p><b>Revelation:</b> Mother's and Gretel's reactions</p> <p><b>Revelation:</b> Father's reaction</p> <p><b>Problem 3 continues:</b> Bruno's lack of understanding impacts emotionally upon the reader and the characters. The ending suggests that Bruno was right: the existence of the camp does not make sense</p>