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## The boy in the striped pajamas summary chapter 5

Bruno continues to feel upset about the family’s move to Auschwitz, because all of the adults around him only explain why they are there in vague terms. Though Bruno knows Father’s job is “important,” he has no idea that his father is in charge of the concentration camp he can see from his window. Thus Bruno, as a child, feels that being moved away from everything he knows and loves is a kind of punishment. Father indirectly tells Bruno that if he does not stop complaining, there will be consequences and potential punishments to his actions. The spoiled Bruno, however, is seemingly oblivious to this, and continues to focus only on his own grievances. Did you know you can highlight text to take a note? x Bruno decided to speak with Father. He recalled that Father had left Berlin a few days early, leaving the rest of the family to finish packing up the house. As they left the house for the last time, Mother had stood in the empty hallway, shaken her head, and said, “We should never have let the Fury come to dinner.” Maria had been standing behind Mother when she said this. When Mother noticed the maid there, she grew afraid and tried to explain herself. An official car drove Bruno, Gretel, and Mother to the train station, where they boarded a luxurious train car with only a few other passengers. Another train stood across the platform. It was heading in the same direction but had many passengers. Bruno wondered why some of the passengers didn’t board his train instead. Bruno hadn’t seen Father much since arriving at Out-With since Father was always busy and surrounded by soldiers. Another group of soldiers was just leaving as Bruno approached Father’s office. When Bruno entered, Father seemed glad to see him. He asked Bruno what he thought about the family’s new home. Bruno said he didn’t like it and wanted to go home. Father insisted that home was wherever one’s family lived. Despite Father’s attempts to convince him to give Out-With a chance, Bruno persisted in expressing his disapproval. He even asked if Father had done something wrong in his job and suggested that he could make things right by apologizing to the Fury. Father grew impatient and told Bruno once more to accept his new reality. Before leaving, Bruno asked Father who the people outside his window were. Father answered that those people were “not people at all” and that he needn’t worry about them. Bruno lifted his right arm in salute, said “Heil Hitler,” and left Father’s office. Summary: Chapter 6 Some days later, Bruno lay on his bed looking at the cracked paint on his bedroom ceiling. He was complaining aloud to himself about how much he hated the new house when Maria walked in with a pile of clean clothes. Bruno had known Maria since he was three years old, and she had always been kind, quiet, and a diligent worker. Lonely and with no one else to talk to, Bruno asked Maria if she hated Out-With as much as he did. Maria silently considered her response then told Bruno that she used to enjoy the garden at the Berlin house, where she would sit in the sun to eat her lunch. Bruno tried to confirm this meant she hated the new house. When Maria said it wasn’t important what she thought, Bruno insisted it did because she was part of the family, and if the whole family wanted to go home to Berlin, then Father might relent. Maria told Bruno that Father knew what was best and that she knew him to be a good man. She explained that Father had shown her great kindness in a time of trouble when she had needed a home, a job, and food. Maria’s mother had once worked as a seamstress for Father’s mother, accompanying her on concert tours. When Maria’s mother grew sick, Father paid for her medical expenses and hired Maria to work for him. When her mother died, he paid for the funeral. It was for these reasons, Maria told Bruno, that she would not say a bad word about Father. She told Bruno he should keep his feelings to himself and his head down until everything was over. Ch. 1 - REGULATORY ORGANIZATION - An overview of offices involved in compliance related functions within FDA. Ch. 2 - FDA AUTHORITY - Selected Amendments to the Federal Food, Drug, and Cosmetic Act and other laws of interest. Ch. 3 - COMMISSIONING AND WORK SHARING - Commissioning of Federal, State, and local officials, acceptance of a state’s commission, and work sharing initiatives. Ch. 4 - ADVISORY ACTIONS - Procedures for Warning Letters and Untitled Letters. 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Ch. 10 - OTHER PROCEDURES - Includes: Communications - District and Center Responsibilities; Prior Notice; Regulatory Meetings; Inspection of Food Records; Establishment Inspection Report (EIR) Conclusions and Decisions; Interstate Travel Program (ITP) Classifications and Administrative Actions; Reporting and Monitoring; Ad Hoc Committees; the Appeal Process; Expert Support for Cases; Testimony; Production and Certification of Records; and the Application Integrity Policy. Ch. 11 - GLOSSARY - Terms and Acronyms used in the RPM. APPENDIX A - RPM CHANGE REQUEST FORM. Adaptations of comic books are in a great place right now, with traditional superhero fare co-existing with unconventional, critically praised shows like The Umbrella Academy, Doom Patrol, and The Boys. Contents Bloody goodTeam playersA super villainPowered downMessaging rates The most risqué and gory of that trio — which is saying a lot — is Amazon Studios’ The Boys, based on Garth Ennis and Darick Robertson’s comic book series of the same name. Set in a world where corporate-controlled superheroes run wild, the show follows a group of vigilantes who make it their mission to police these larger-than-life threats. After a debut season devoted to introducing the show’s cast of colorful characters and getting inside their heads (sometimes literally), season 2 of The Boys dives deeper into the show’s morally challenged world with a tremendously satisfying story arc that offers plenty of narrative twists, compelling character development, and shocking moments. Bloody good It would have been easy for The Boys to coast into its second season on spectacle alone, as the first season of the series made it clear that vince-inducing scenes of ultra-violence are something it does very, very well. Few big- or small-screen projects have explored what happens when a super-speeding character accidentally runs into the average human, for example, but it was that sort of incident — and its messy aftermath — that the series premiere used to welcome audiences into the world of The Boys. That lopsided power dynamic between the “supes” and average humans becomes an even wider, grislier divide in season 2, with the series’ effects team leveling-up the blood-splattering, bone-crunching carnage that peppers the show’s second story arc. Season 1 was messy, and in season 2, the flesh and viscera fly a little farther and the entrails squelch a little louder — but fortunately, The Boys never slips into becoming a one-trick gorefest. Team players Where the first season focused on star-crossed lovers Hughie Campbell (Jack Quaid) and Annie January (Erin Moriarty), as well as Superman-like sociopath Homelander (Antony Starr) and the revenge-obsessed Billy Butcher (Karl Urban), season 2 pivots toward the show’s supporting cast. The time spent with these characters is rewarding, as they rarely align with the sort of well-worn archetypes that define some of the show’s more prominent characters. And because of that difference, their backstories feel fresher and more fascinating. Frenchie and Kimiko, The Boys’ munitions expert and silent secret weapon played by Tomer Capon and Karen Fukuhara, respectively, finally receive the attention their characters deserve in the season’s eight-episode arc. The same can also be said of The Boys’ remaining member, Mother’s Milk (Laz Alonso), whose screen time is increased significantly. Putting the spotlight on these characters is a smart move, because weaving their narrative threads into the tapestry of the show ultimately makes it feel more grounded and resonant — something that’s particularly important for a show otherwise filled super-powered chaos. A super villain The show’s “supes” also get plenty of time to shine — and do a long list of terrible things — in the show’s second season, but it’s Antony Starr who steals the show (again) as Homelander. Given everything that happened in season 1 of The Boys, it’s reasonable to wonder how Starr and series showrunner Eric Kripke can top Homelander’s first-season power trip. And yet, it shouldn’t come as much of a spoiler to reveal that the leader of The Seven still has plenty of depravity to bring to the show. In his performance as Homelander, Starr oozes narcissistic privilege and sadistic cruelty, blending the two traits into a villain you can’t take your eyes off anytime he’s on the screen, and his performance hits a new, terrifying high mark in season 2. The series also welcomes newcomer Aya Cash to the cast in the second season, portraying the snarky, self-aware superhero Stormfront, who becomes the latest addition to The Seven. Best known for her starring role in the dark-comedy series You’re The Worst, Cash flexes some new muscles in The Boys (literally and figuratively), but she’s at her best when the role makes use of her talent for snide humor and sharp dialogue. Without diving into spoiler territory, her character brings a new dimension to the show that makes it feel fuller and more representative of the technology- and image-obsessed world we live in, and more timely in some unfortunate ways. To her credit, Cash handles her character’s arc in season 1 with the nuance and commitment it demands, and makes it clear why it was such a brilliant move to cast her in the role. Powered down Sadly, as much as the show gets right about casting Cash into the role she plays, it falls short in its use of Breaking Bad actor Giancarlo Esposito. The accomplished actor joins season 2 of The Boys as Stan Edgar, the CEO of Vought International, the multinational corporation directing the actions — and public image — of The Seven. Esposito’s talents and presence are woefully underused in the season, and despite plenty of opportunities to establish Edgar as a human character every bit as powerful as Homelander, he never transcends the predictable “evil CEO” archetype. Outside of Homelander and Annie January (a.k.a. Starlight), the rest of The Seven are relegated to relatively inconsequential, supporting roles in the season, although Queen Maeve (Dominique McElligott) and The Deep (Chace Crawford) are at the center of some plot threads likely to pay off in future seasons. That’s particularly good news for McElligott’s Wonder Woman-like character, who has plenty of potential and a few good scenes peppered throughout the series, but feels underutilized overall. Messaging rates The Boys flies highest when it’s leaning into its deconstruction of the superhero genre and capitalism run amuck, and that holds as true in the second season as it did in the first. Kripke and the series’ writing team use The Boys as a way to hold modern society’s flaws up to a mirror, and the show’s dark satire has become a good vehicle for blowing up (or rather super-sizing?) real-world issues in a way that makes them too hard to ignore. The threat posed by corporate influence over global policy was a major theme of season 1, and the second season of The Boys continues to address that while also tackling the rise of white supremacy and xenophobia, LGBTQ and racial tokenism, and a long list of other issues. The series’ approach to handling these complicated issues ranges from blunt, on-the-nose simplicity (in the case of creeping fascism) to significantly more nuanced messaging. It’s hard to argue with its ambition in this regard, but in practice, it occasionally feels like The Boys is spreading itself a little too thin and trying to put out a few too many fires. Fortunately, the stumbles are few and far between in the show’s second season, which ups the ante considerably for its entire cast of characters and the world they inhabit. Season 2 of The Boys does a wonderful job of keeping its audience guessing right up until the season’s very last moments, but it also manages to deliver a sense of satisfaction at the story arc’s conclusion that the first season lacked. As anyone who’s read the series’ source material can attest, The Boys is a special kind of superhero story. The first season of the series defied expectations in all the right ways, and season 2 proves that the show still has plenty of surprises to offer — as long as you don’t mind the mess. Season 2 of The Boys premieres September 4 on Amazon Prime Video. Editors’ Recommendations





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