**STRUCTURAL ANALYSIS CHAPTERS V - XII**

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| **CHAPTER V (73-94)** | **CHAPTER VI (95-115)** | **CHAPTER VII (117-140)** | **CHAPTER VIII (141-165)** |
| The idea of **escape** through the black doors, anticipated in the previous chapters | The **new** **reality** migrants have to face | Idea of a **further new** reality which the protagonists have to approach | The situation in London becomes little by little uncomfortable 🡪 the city is no more lit  |
| Reference to funerals in different countries 🡪 how **death** can be ritualized  | Theme of **separation**, anticipated in Chapter 5 | Theme of **Illusion**: they arrive in a luxurious house, but then find out they are abusive and must leave it | Saaed and Nadia approach a large group of Nigerians 🡪 idea of a **different culture** 🡪 Saaed seems the less comfortable in the community🡪 |
| Overturning of gender’s behavior in front of a death 🡪 Saaed and his father cry  | “the passage was both like dying and like being reborn”🡪 idea of leaving their country all behind and discovering one other | Lots of migrants of all over the world pour out in the city 🡪 even the richest quartiers of Chelsea and Kensington are full of migrants 🡪 | Idea of **diversity** and **difficulty to integration** 🡪 themes of **nostalgia** and a forced **separation** from his birthplace |
| Nadia goes to live in Saaed’s house and she is considered a member of the family 🡪 idea of the Eastern **family**Separation with Saaed’s father | Idea of **hope** for the future that characterizes migrants 🡪 it will not be satisfied | **Overturning** of the expectations 🡪 London, seen as a Western international rich and **secure** city, must face conflicts between migrants and militants 🡪 external pressures which make the two protagonists’ relationship difficult | Conflicts continue to struck the city 🡪 Nativists vs millions of migrants 🡪 any place on the Earth is safe no more |
| Presence of an agent who organizes migrants’ departures 🡪 his identity is hidden 🡪 magic realism | “in the island everyone was foreign, so no one was” 🡪 crowds of migrants overcome the island and try to adapt themselves to the island’s conditions | Saaed and Nadia’s different points of view begin to emerge 🡪 that aspect will be recovered in the next chapters |  |

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| **CHAPTER IX** | **CHAPTER X (191-209)** | **CHAPTER XI (211-225)** | **CHAPTER XII (227-229)** |
| The situation in London stars to calm down 🡪 the first marks of integration in the labour camp organized by migrants 🡪illusion | Arrival in Marin, California 🡪 new reality 🡪 Saaed and Nadia have to take a spot high up as all the others below have been occupied | Idea of the **world** in **movement**, a changeable world with moving people 🡪 nothing is stable | Function is to cover a **temporal step** (50 years) to show the perspective reader how the situation has changed |
| Episode of the two men kissing each other 🡪 union of **diversity**, every one of us is diverse from the others | Scattered islands in the scenery 🡪 the image hint at all migrants, like Nadia and Saaed  | Saaed and Nadia’s relationship deteriorate (climax)  | They meet again e talk each other, despite their differences: “the conversation navigated two lives” |
| Saaed’s remorse and suffering for his father’s **death** 🡪 prayers to fill the **distance** and his **lack**Nadia’s recurring refusal to take part in the prayers  | Marin is a place with **no** nativists 🡪 everyone comes from a **foreign context** 🡪 society built-up as a ‘salad bowl’ 🡪 every one of us is a cultural product, a mixture of different cultures | Idea of Nadia as an independent, self-minded woman, she seems contradictory with the Eastern woman’s prototype 🡪 she turns out to be lesbian | The conclusion does not seem to satisfy the reader’s expectation of a ‘happy end’ of the novel |
| External **pressures** and **stress** push the two to leave London and try another escape through another door🡪 theme of **hope** which does not seem to abandon the two protagonists | Saaed’s prayers to remind his bond with his parents 🡪 theme of **religion** and commemoration of our beloved | Saaed draws closer to the preacher’s daughter, half of her blood belongs to Saaed’s culture 🡪 every human being feels comfortable with the people belonging to the same culture  |  |
|  | “*We are all migrants through time*” 🡪 an important step 🡪 it means that even if we don’t move, we see things and people around changing through the passing of time |  |  |