

SYMBOLISM IN *THE OUTSIDERS* BY SUSAN ELOISE HINTON

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Abstract : This work attempts to analyze some of the symbols found in the novel *The Outsiders* by Susan Eloise Hinton. In the first place, the observation of our study shows how relative symbols are. That is, they relate to a person or thing. Second, this same research makes us see and notice that symbols go beyond their connotative meanings.

Key words: Symbolism, Socials, Greasers and Outsiders

SYMBOLISME DANS *THE OUTSIDERS* PAR SUSAN ELOISE HINTON

Résumé : Ce travail tente d'analyser certains symboles se trouvant dans le roman *The Outsiders* by Susan Eloise Hinton. En premier lieu l'observation de notre étude montre combien les symboles sont relatifs. C'est-à-dire ils se rapportent à une personne ou à une chose. En deuxième lieu, cette même recherche nous fait voir et remarquer que les symboles vont au-delà de leurs significations connotatives.

Mots-clés : Symbolisme, Social, Greasers et Outsiders

Introduction

This research mainly tries to scrutinize some symbols found in the novel named *The Outsiders* by Susan Eloise Hinton. The paper has shown how symbols have deeper meanings than themselves. This symbol still can transcend the meaning of what really somebody or something is. It has also exclusively conveyed human, inhuman or other meaningful symbols that this novel contains.

These symbols are closely connected to human beings, objects, places etc.

It is worth noting that symbols are better understood taking into consideration the experience of the society where they are used because symbols show people's living day realities.

A symbol is, according to *Dictionary of Literary Terms* (1999: p9) a person, place, thing, or event that has meaning in itself and stands for something more than itself. It is a literary movement that originated in nineteenth century in France, in which writers rearranged the world of appearances in order to reveal a more truthful version of reality.

Oxford Advanced Learners Dictionary (2010:1511) asserts that a symbol is a person, an object, an event etc. That represents a more general quality or situation. Symbolism is, the use of symbols to represent ideas, especially in art and literature.

In addition, *Collegiate Dictionary 10th edition* (2001:1190) defines a symbol in five different ways: A symbol is, first of all, an authoritative summary of faith or doctrine. Secondly, something that stands for or suggests something else through the reason of relationship, association, convention or accidental resemblance; especially a visible sign of something invisible i.e. the lion is a symbol of courage. Thirdly, an arbitrary or conventional sign used in writing or printing relating to a particular field to represent operations, quantities, elements, relations or generalities. Fourthly, an object or act representing something in the unconscious mind that has been represented. And finally, a symbol is, an act, sound or object having cultural significance and the capacity to excite or objectify a response.

Equally important, *Longman Dictionary of Contemporary English 10th edition*; 2007:758) states that a symbol is on one hand, a picture, shape, letter etc. that has a particular meaning or represents a particular chemical, amount etc. i.e. Fe is the chemical symbol for iron. On the other hand, someone or something that represents a particular quality or idea.

In addition, *Wikipedia, the free Encyclopedia* retrieved on July 2022, argues that a symbol is an object representing another to give it an entire different meaning that is deeper and more significant. Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal senses. Sometimes, however, an action, event or a word spoken by someone may have a symbolic value. For instance, smile is a symbol of friendship. Similarly, the action of someone smiling at you may stand for a feeling of affection. It can also stand for hatred. But symbols do shift their meanings depending on the context they are used in i.e. "A chain" may stand for Union as well as imprisonment. This symbolic meaning affection or an object is understood by when, where and how it is used.

In our daily life, we can easily identify objects which can be taken as examples of symbols such as following:

A red rose or red colour stands for love or romance;

Black is a symbol that represents evil or death;

A ladder stands for a connection between the heaven and the earth;

A broken mirror symbolizes separation.

Griffith (1982:42) asserts that symbols are not metaphors. They are concrete objects with no clear referent and thus no fixed meanings. The metaphors in contrast are analogies that elucidate abstractions. For example, the metaphor from Shakespeare sonnet 116: Love.

Is an ever fixed stable mark that looks on tempests and is never shaken. Here the abstract concept the tenor of love and the elucidating concrete object vehicle is the stable mark that tempts cannot budge.

Hawthorn (1985: 65) joins Raymond Firth (1973: 207) when he states that there are two kinds of symbols. Another set for public and private symbols are motivated and unmotivated symbols. It is hard to find completely public or completely private symbols. Writers occasionally create symbols that have the meanings and particular word. They use especially private symbols which have meanings solely in the world of the novel.

He goes on arguing that symbols can carry ideas, associations, and forms of

significance that in ordinary life they may not have in peoples' minds. A symbol does not only suggest one fixed thing, and it does not have a simple one-to-one relationship with what it stands for or suggests. Acknowledging a symbol in fictional work is not an easy task. It requires on the part of a literary critic to be broad-minded since not every image in a narrative or short story is a symbolic.

Only an image that has acquired symbolic resonance in the course of the narrative will be viewed as a symbol. A genuine symbol has an emotional and intellectual power beyond its literal importance. The story –teller or the narrator of ten gives it a particular emphasis.

It may supply a narrative with a title or it may be mentioned over and over again throughout the narrative, as it is the case of symbols which occur repeatedly in *The Outsiders*. The most crucial thing to recall about symbolism is to avoid symbol hunting. It consists of the readers' creation of symbols within the author's work. They are most cases of irrelevant meanings to those stated by an author in his/her work. Symbols used by an author are consistent. Consequently, we should avoid seeking symbols in every word, in every minor character. Kennedy and Diana (200:242) write:

In literature few symbols are hidden, most are out in the open. Don't hunt for symbols. As you read or reread a story, any real symbol will usually find you.

He finally mentioned that symbolism is generally related to individuals and their cultural background and the tradition of the users.

Hence, *Wikipedia, the free Encyclopedia* retrieved on May 2021, these symbols will be elucidated to let readers know that in realistic novel, characters exhibit both their positive and negative sides. That is, what they really are in their daily life without any hypocrisy.

1. Data Collection, Presentation and Interpretation

1.1. Data collection

To carry out this work, we resorted to some methods thanks to which we have happened to collect the data. So, the following methods were used: intrinsic approach, extrinsic, thematic and reader-response approaches.

1.2. Intrinsic approach

This approach is related to citation practice. That is, it handles the way quotations are mainly drawn from the work.

1.2.1. Paraphrasing as a technique to intrinsic approach

The present technique aims at expressing the same idea in different manner; but keeping the same meaning. That is why, this technique is worth being used in *The Outsiders*. Paraphrasing technique will help my readers understand concepts which would seem complex. i.e. they will be clearer and simpler for them to grasp the meaning. It has provided my paper with reliable quotations from the narrative.

To end with, intrinsic approach is given for a conversing proof from the piece of literary works. That is, quotations or pieces of evidence from the narrative.

1.3. Extrinsic approach

The extrinsic approach takes into account the quotations drawn from the other sources. It requires someone to take quotations from different sources. That is, the external sources rather than the internal ones. He/she finds evidence from the critics. These quotations establish the inexplicable link between the topic and the existing literature. It is also considered as the basis of this literary work.

1.3.1. Paraphrasing as a technique to extrinsic approach.

This technique is vital for the simple reason that it makes statements clearer from external sources. In so doing, it explains those ideas in a plain way. This is the reason why I resorted to it. All in all, this approach shows explicitly how a researcher happens to collect or quote data from other external sources related to this topic.

1.1. Thematic approach

In literature there are various techniques used to analyze works of art in order to capture the true and accurate meaning. Thematic approach is important to this paper in the sense that it leads to the analysis of a literary work for the purpose of finding out its main aspects. Through the thematic approach, I have discovered symbols imparted in the novel. This has occurred by the time I have analyzed characters in different ways within the narrative. It has also allowed me to identify character's actions, reactions, interactions and relationships in their daily surroundings.

1.3.2. Interpretation as a technique to thematic approach

The present technique aims at showing how a critic reads and interprets a literary work. Thanks to this technique, I have read *The Outsiders* a number of times. Indeed, I have understood the conveyed message. I have also been capable of interpreting the narrative accurately. For so doing, I have intensively read the novel by analyzing various events, themes, conflicts...that it dramatizes with regard to the theories based on symbolism.

1.4. Reader response approach

The reader response is part of the affective or pragmatic orientation. More and more, critics have realized the role that the reader plays in the interpretation of text to acknowledge that a text is mute. It does not tell us what it means to say clearly, or what its writer's intention overtly is. It is the reader who works out meanings. It is he/she who makes the text speak for itself. Meanings do not exist ready-made in the text. The implied reader is hypothetical reader of a text, synonym for an ideal reader. So, a literary text is essentially addressed to such a reader, the implied reader, one who is prepared and therefore capable of penetrating the author's mind and making sense of his text. A person without a literary knowledge and understanding is literary illiterate to pretend to be an implied reader.

This approach is also taken as a fundamental tenet of that literature exists not as an artifact upon a printed page but as a transaction of between the physical text and mind

of the reader. It makes an attempt “to describe what happens in the reader’s mind while interpreting a text” and reflects that reading, like writing, is a creative process. According to reader response critics, literary texts do not contain a meaning; meanings derive only from the act of individual readings. Hence, two different readers may derive completely different interpretations of the same literary text; likewise, a reader who re-reads a work of years later may find the work shockingly different. Reader response approach, then, emphasizes on how “religious, cultural, and social values affect readings; it also overlaps with gender criticism in exploring how men and women, read the same text with different assumptions.” Though this appreciation rejects the notion that a single “correct” reading exists for a literary work, it does not consider all readings permissible: “Each text creates limit to its possible interpretations.” In short, reader response approach is important in the simple reason that it helps a reader understand the text in his or her own way.

2. Data Presentation and Interpretation on Symbolism

As said earlier, this paper intends to analyze the main symbols that are conveyed in the narrative. *The Outsiders* comprises a number of symbols. Indeed, they are used as equipment of transmission to convey meaning. In the same idea, symbolic discernment in my paper will be based on actions, events or incidents repeated in the narrative. In other words, it analyses recurring symbols imparted through characters, settings, etc.

The critical analysis of symbols in *The Outsiders* emphasizes on the change of the youth experience. It is a universal adolescent experience of youth children living in the United States of America, specifically in Tulsa. These living conditions show how Socs, Socials, neglect Greasers. This implies that *The Outsiders*, talks about life style of children. On one hand, Socs are always considered as children of the upper-class. That is, well off children. Greasers on the other hand, are considered as lower class children. This implies that, they are children from poor families.

On the whole, the research examines carefully symbols conveyed by characters and other symbols that are non-human. It is worthwhile mentioning that all the symbols in the narrative emanate from the two symbols, human and inhuman.

2.1. Symbolism through characters

Thanks to *The Outsiders*, the investigator has happened to arrange the main and subsidiary characters whose actions, reactions, sentiments, feelings, emotions ...made a basis of which the narrative depends upon.

2.1.1. Greasers and Socials symbolize hatred

Before scrutinizing hatred in this section of the section, it is worthwhile pointing out that each group is made of different characters in the narrative.

To start with Greasers, it has characters namely Ponyboy Curtis, Darry Curtis, Sodapop Curtis, Dallas Winston also called Dally, Johnny Cade, Two-Bit Mathews, Timothy Shepard and Steve Randle. On the other hand, Socials, Socs or the set jet,

group is made of Bob Sheldon, Randy Anderson, Cherry Valence and Marcia, The Mexican Hitchhiker etc.

2.1.1.1. Greasers symbolize hatred

As it can be observed, Johnny, he really symbolizes hatred. Characters have that very strong feeling of dislike for somebody or something. This is observed on the part of Johnny when he undergoes an attack of Socials. This happens while going to watch the movie. Along the road an impediment occurs. Socs, specifically Bob and Randy Anderson, manage how to catch him in a cunning way. In fact, Johnny is seriously beaten up. As matter of fact, he becomes unconscious. In other words, he is a daze. He cannot think properly. Both Bob and Randy Anderson happen to beat Johnny because he did not like to be part of their group. The narrative elucidates his hatred as follows:

"Johnny-his face all cut up and bruised, and remembered how he had cried when we found him half conscious, in the corner lot. They had me down in a second. They had my arms and legs pinned down and one of them was sitting on my chest with his knees on my elbows...there were shouts and pounding of feet...I lay there and wondered what in the world was happening... Such a pain pushed me to hate them in my life" (T.O, PP., 7-8)

An additional symbol expressing how Johnny symbolizes hatred to Socials, Bob, is observed when he happens to carry a scar caused by Bob. This is the result of hatred. He has this after he has been seriously wounded. The narrator comments:

"And there I, Johnny, was a wide gash from his temple to his cheekbone. He would carry that scar all his life...Now here I am wounded..." (T.O, P., 31)

Another example of how Johnny symbolizes hatred to Bob, Cherry, Marcia, Randy Anderson the socy boys, is shown in the strategy that Johnny Cade takes. He starts living in insecurity. Every time he thinks of being these socy boys who beat him. He hopes that at any time he can be caught and seriously beaten by them. When he recognizes his weaknesses, this is the reason why he has taken a decision. It focuses on to protect oneself against the attacks of the socy boys. To materialize detestation, he resorts to knife. He becomes a friend of that knife. That is to say, wherever he goes, whatever he does, he is to make sure that he has his knife. The narrator evidences in the lines below:

"But after the fight of beating, Johnny was jumpier than ever. I didn't think he'd ever get over it. Johnny never walked by himself after that. And Johnny carried in his pocket a six-inch switchblade. He'd use it, too, if he ever got jumped again. They had scared him much." (T.O, PP., 32-33)

Besides, Johnny stands for hatred. A person can even show hatred towards people who are close to him when he avoids talking to them. This is observed on the part of Johnny when he is admitted in the hospital. Johnny's mother wants to see her son. But Johnny refuses not to be seen by his mother. His refusal is justified for the simple reason that his mother never takes care of him. Because of that, he remains static to it. The nurse tries to persuade him but in vain. The narrator elucidates:

"A nurse appeared in the doorway. "Johnny" she said quietly, "your mother's here to see you." "I don't want to see her," he said firmly. I am what I am today because of her. Since I was born, she's never shown a sign of love to me. I hate her". (T.O, P., 107)

Another instance that manifests the hatred of Johnny towards Bob, the socy boy, is observed at the park. Johnny knows that Bob is the boy who always attacks him. To

prove his feeling of dislike, he attacks Bob retorting to his knife. Incidentally, Johnny happens to kill Bob Sheldon at the park. The following sentences it clearer:

*"I have killed him" Johnny said slowly. "I killed that boy." Bob, the handsome soc..."
They ran when I stabbed him. They all ran..." (T.O, P., 51-52)*

2.1.2. Socials symbolize hatred

As it has been said earlier, Socials, Socs, is a group of people composed of Bob Sheldon, Cherry valence, Marcia and Randy Anderson. Indeed, these characters embody hatred towards Ponyboy, Two-bit, Sodapop Curtis and Johnny the socy boys.

2.1.2.1. Socials symbolize hatred

To begin with Bob Sheldon, he stands for hatred vis-à-vis Ponyboy, the greasy boy. This is observed when Cherry is walking with Ponyboy, Johnny, Two-Bit and Sodapop. Bob prohibits Cherry Valence, socy girl, from going with them. He shows how Johnny, Pony and Two-Bit, greasy members, do not like all the socy boys. That is, socy boys dislike greasy boys and vice versa. For this reason, Bob tries to persuade Cherry not be going together with them. The narrator imparts in the terms below:

And even if you are mad at us, that's no reason to go walking the streets with these bums. Wherever greasy boys see us, they want to show how much they hate and this is for reciprocal. Never do it again. And I mean it. (T.O, PP., 41-42)

Also, Bob Sheldon symbolizes hatred vis-à-vis Ponyboy, the greasy boy. In fact, Bob is good at fighting. He catches Ponyboy when he is going to the cinema. He really shows how he does detest socy boys. The narrator makes the point clearer:

"...he was sitting on my chest with his knees on my elbows...then there were shouts and pounding of feet. I, Ponyboy, cannot tell that pain. I must beat you for the reason you know. I hate you all." (T.O, P., 8)

In brief, *The Outsiders*, conveys a number of characters that really stand for hatred. This hateful sign is repeatedly observed through socy and greasy boys.

2.1.3. Socials and Greasers symbolize sadism

To put further, to symbols of hatred, *The Outsiders* develops another symbol of sadism through characters. Characters in the narrative get pleasure from watching and making somebody suffer. In other terms, people are happy when they see others suffering, especially from the physical pain.

2.1.3.1. Socials symbolize sadism

Randy Anderson and Bob Sheldon symbolize hatred towards Johnny and Ponyboy. They manifest their strong feeling of dislike when they meet with them. Whenever they meet each of them, one should be capable of defending himself. This has an implication that their meeting is the synonym of making other suffer. The narrator comments:

"When we, specifically Bob and Randy Anderson, you must get ready. "One of them kept saying that, "shut him up...shut him up...I enjoy people who suffer in my presence." (T.O, P., 50)

2.1.3.2. Greasers symbolize sadism

Dally embody sadism close to children. This case is shown when Dally does not want to rescue children from the burning church. He even has started even to entice Johnny and Ponyboy not to rescue those children. Here below the narrator proves Dally's sadism:

"For Pete's sake, get outa there! That roof's gonna cave in any minute. Forget those blasted kids." (T.O, P., 82)

In sum, Greasers, Dally and Socials, Bob Sheldon represent sadism in different circumstances. Therefore, they get enjoyment from making other people feel sad or pain.

2.1.4. Greasers and Socials symbolize violence

Apart from symbols mentioned above, Greasers and Socials typify violence. In the narrative, characters have the bad behavior that is intended to cause destruction, pain, or suffering to somebody. Indeed, it generates a physical and emotional pain to someone. This means that violence creates always a very strong and intense shock to people's hearts.

2.1.4.1. Greasers symbolize violence

To start with Johnny, indeed he represents violence towards Socials. This aggression is observed when Johnny finds Bob and Randy Anderson walking together. When he saw them, Johnny immediately started fighting against Bob Sheldon and Randy Anderson. Thanks to his knife, happens to win all of them. He calls both of them to fight against him. Then, he intensively and aggressively attacks them. The narrator comments here below:

"I can see you guys and make sure that you are caught in the net already. My switchblade is gonna to reshape you all. I am Johnny. "we are also Socy guys, Bob Sheldon and Randy Anderson." Bring me wherever you like. Now, there is no way to escape from me, a greasy boy." (T.O, P., 65-66)

Furthermore, Johnny symbolizes violence close to Robert Anderson, a socy boy. He has made the present violence when they, Johnny and Ponyboy, have been caught by Socials specifically Robert and Randy Anderson. This capture has pushed Johnny to violently fight against Robert Anderson. Consequently, he has finished him thanks to his knife. The narrator states:

"What do they want? This is our territory. What are Socs doing this far East?" "I killed him" he said slowly" "I killed that boy" Bob, the handsome Soc;..."(T.O, P., 52)

Another example that demonstrates how greasy boys stand for violence close to socials is observed when they are fighting along the street. Greasers namely Dally, Darry, Two-Bit Mathews, Timothy Shapard, and Steve are the holders of this fight. Dally catches and hits the man who would like to beat Ponyboy and Timothy Sherdard. He kicks him very seriously by using his hammer. Besides, before fighting against someone it is required to have an opponent of somebody's age. Conversely, Ponyboy does not find someone to fight against. But, he has fought anyway. The narrator makes clearer:

"I couldn't find a soc of my size, so I took the next-best size and jumped on him. Dally was still having a hard time because his left arm was still in bad shape....He caught that guy by the shoulder and half lifted him up before knocking him three feet with a sledge-hammer bow." (T.O, PP., 125-126)

2.1.4.2. Socials symbolize violence towards Greasers

Randy Anderson stands for violence close to Ponyboy, the greasy boy. This has been the result of the fight that opposes Randy Anderson, Bob Sheldon, Sheldon,...against Pony and Johnny. To manifest his aggression, Bob puts him in the chair that they use to ill-treat others. It is worthwhile pointing out that, Bob does not only put Pony in the chair but he also makes him undergo the drowning. The narrative makes the point clearer:

"...they put me in the electric chair for killing people. Also, I have been victim of drowning at the park." (T.O, P., 51)

Moreover, Randy Anderson, and some other socy boys, show violence vis-à-vis Ponyboy, Two-Bit Mathews and Timothy Shepard. For Timothy happens to fight against two socy boys at a time. Indeed, he has been beaten. As a result, Timothy has his nose and ribs broken for the second time. The narrator highlights the point:

"Tim Shepard who was fighting two at once, somebody kicked me hard at the ribs...And I jumped right back on the Soc, trying my best to strangle him. His nose was broken again. Randy Anderson and socy boys have severely beaten me." (T.O, P., 127)

On the whole, greasy and socy boys represent violence. These two different groups commit almost the reciprocal crimes wherever they meet.

2.1.5. Ponyboy and Johnny symbolize bravery towards children

In addition to symbols already analyzed, the narrative examines the symbol of bravery observed from other characters. Pony and Johnny stand for bravery. In fact, *The Outsiders* has characters that have the very great courage vis-à-vis other characters. This bravery is seen on the part of Ponyboy and Johnny when they have been courageous to rescue the children from the burning. It is the place where both Ponyboy and Johnny have met with Jerry, the lady who was looking for the lost children. They have been lost since long. Jerry makes all her effort so as to know where children can be found but in vain. She does what she can but without success. And yet, children have been simply at the mountain that leads to the abandoned church they have entered. Meanwhile, the church starts burning. They cannot know how to get out of the church. Consequently, they undergo the burning. To materialize their bravery, Pony and Johnny have willingly and courageously rescued those children from burning. The narrator states in the following lines:

"The church was on fire! Jerry, some kids are missing for at least a half an hour. They were climbing the hill ... I looked around, startled. I hadn't realized Johnny had been behind me. The cinders and embers began falling on us... we pushed to open the door to the back...found four or five little kids, about eight years old younger... and tossed out the nearest kid. I picked up a kid ... and I dropped him as greatly as I could... I snatched up another,...we dropped the last of the kids out..." (T.O, PP., 31-32)

2.1.6. Prison symbolizes suffering

Prison stands for suffering. This implies that it is a place that re-adjusts people who do things against the established value in a given community.

Dally symbolizes prison. He has been imprisoned. It is worthwhile showing that when Dally has been living in New York, people have happened to put him in the prison. This situation is justified in the sense that he behaved badly. Besides, he suffers a lot in the prison. Almost everybody has been beating him. The narrative states:

"It was true Dally had jumped people in New York. For this reason he was jailed. I am now ridiculous here in this jail. Before eating I must struggle to have access to food. I am getting thinner and thinner. I learn what a jail is about. I think this will learn how to behave..." (T.O, PP., 118-119)

2.1.7. *The abandoned church symbolizes accommodation and ill-treatment*

In addition to other symbols already examined, *The Outsiders* has typified the abandoned church. On the one hand, the abandoned church stands for accommodation. On the other hand, the abandoned church symbolizes ill-treatment.

To start with accommodation, characters go to this church and live in. in other terms, the abandoned church is the place where people stay in. This is the case of Johnny and Ponyboy. They judge to live in the abandoned church. Thanks to Dally Winston, both Johnny and Ponyboy have happened to know where the abandoned church is located. The narrator makes clearer the sentences below:

"Hop the three-fifteen freight to Windrixville," there is a jettisoned old church on the top of Jay Mountain. I think you can abide in it." (T.O, P., 56)

To end with the abandoned church, it represents ill-treatment in the narrative. It can happen that somebody is ill-treated because of the lack of information concerning something. This is the typical example of Ponyboy and Johnny. Dally tells Ponyboy and Johnny to go to stay in the abandoned church. Yet, he knows that it is a dangerous building. Its danger is that of having devils, demons, witches who live in it. And those demons often haunt and ill-treat people. The narrative clarifies the idea in the line here below:

"Oh glory!" he whispered... Now I know, this is not a house to dwell on. I, Dally, know that I have sent those them to the hell full of ghost. They are going to friend of bad spirits from the red hell." (T.O, PP., 80-81)

2.1.8. *Song symbolizes lament*

An additional symbol that the narrative conveys is the song. As everybody knows about the song, almost all people can agree with me that a song may impart on a message. Thus far, through a given song one can guess the message which is addressed to a specific group of people.

With regards to the song, it symbolizes lament on the part of the greasy boys. This is the short piece of music with words that one sings in order to please people. Thanks to it, Steve Randle has happened to express his feelings and ideas. By resorting to it, he shows how greasers are neglected and disdained by their surroundings, socy boys. How greasers do not have special rights or advantages that most people do have. He goes on singing how they are called bad and immoral children and yet they are all

children. Any equality can be observed between Socials and Greasers. Socials cannot think that Greasy boys are also children like them. The narrator comments:

"Greasers...Greasers...Greasers..." Steve singsong. "O' victim of environment, underprivileged, rotten, no-count hood!" "Juvenile delinquent, you're no good!" (T.O, P., 119)

2.1.9. Cars symbolize richness

Cars symbolize or typify richness. It is worth mentioning that Socials are children from rich families. Car is the vehicle with an engine and four wheels that can carry a number of passengers. Also it always appears that somebody who buys a car has a lot of money. This is the case of socy boys in *The Outsiders*. Their parents easily buy for them very good cars in order to increase the jet set's mobility. Because of richness, socials call themselves West side, children living in town. The narrator proves:

"Jet set it's the abbreviation for the Socials. We are West side, rich kids. Our fathers afford us with pretty and expensive cars. The Blue Mustang." (T.O, P., 6)

2.1.10. Ring symbolizes protection

The final symbol that the narrative scrutinizes is the ring. This is the example of Bob Sheldon, the socy boy. He is the owner of precious rings. He always wears them in order to protect himself against his adversaries, greasy boys. The rings stand for the physical power and protection. He uses rings as combative weapon while fighting. Johnny is the true victim of these rings of Bob Sheldon, the Socy boy. He has been severely injured. In this context, the ring embodies or is the synonym of security. The narrator explains plainly the point:

"They had caught him and one of them had a lot of rings on his hand that's what had cut Johnny up so badly. It wasn't just that they had beaten him half to death-he could take that." (T.O, P., 32)

Conclusion

The research paper has been conducted on symbolism in *The Outsiders* by Susan Eloise Hinton. It has shown how symbols have deeper meanings than themselves. It has also exclusively conveyed human, inhuman or other meaningful symbols that this paper contains. That is, the symbols found in the narrative transcend even the meaning of people and even things which they represent or embody in the work of art.

In addition, the present key word (symbolism) found in the narrative puts much stress on the two rival group of gangs, greasers (badly off, ill off or poor children) and socials (well off children)

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