

The Outsiders

S. E. Hinton

Quotes	Technique	Effect
"I have light-brown, almost-red hair, and greenish-gray eyes" p. 1	Characterisation	Gives the reader a visual description of the protagonist, Ponyboy Curtis
"I love Soda more than I've ever loved anyone, even Mom and Dad. He's always happy-go-lucky and grinning, while Darry's hard and firm and rarely grins at all" - p. 2	Contrast	The contrast between Soda and Darry highlights how Darry is strict and often plays a parental figure, whereas Soda is someone that Ponyboy has a deeper friendship with.
"I was sweating something fierce, although I was cold. I could feel my palms getting clammy and the perspiration running down my back" - p. 5	Sensory language	The sensory language communicates how nervous and anxious Ponyboy is getting as a result of the 'Covair' pulling up.
"He had a madras shirt. I can still see it. Blue madras. One of them laughed, then cussed me out in a low voice. I couldn't think of anything to say. There just isn't a whole lot you can say while waiting to get mugged" - p. 5	Sarcastic tone, repetition, short syntax	The use of sarcastic tone, repetition and short syntax highlights the sense of dread Ponyboy has as the Socs pull up, seemingly 'ready for trouble'.
"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, and if you don't think that hurts, you're crazy. I could smell English Leather shaving lotion and I wondered foolishly if I would suffocate" - p. 6	Absolute language, imagery, sensory language	This allows for the reader to understand the challenging position in which Ponyboy is in as he attempts to fight off the Socs.
"Darry is six-feet two, and broad shouldered and muscular. He has a dark-brown hair that kicks out in front and a slight cowlick in the back- just like Dad's - but Darry's eyes are his own. He's got eyes that are like two pale blue-green ice" - p. 7 & 8	Simile, characterisation	The use of simile and characterisation paints a rich vivid picture of Darry and develops a further understanding of who is in Ponyboy's family.
Darry speaking to Ponyboy, "You're bleedin' like a stuck pig" - p. 8	Colloquialism, simile	The use of colloquialism and humorous simile reiterates the type of rough environment the boys grew up in.

<p>“Soda is one of a kind. He can get drunk in a drag race or dancing without ever getting near alcohol... He gets drunk on just plain living” - p. 9</p>	<p>Metaphor</p>	<p>This gives the reader an understanding of the vivacious and lively nature Sodapop has, and reaffirms his ‘care-free’ issue.</p>
<p>“I was starting to bawl. I knew I was as white as I felt and I was shaking like a leaf” - p. 9</p>	<p>Simile</p>	<p>This communicates how anxious and overwhelmed Ponyboy felt in this instance with the Socs.</p>
<p>Darry speaking to Ponyboy, “You must think at school, with all those good grades you bring home, and you’ve always got your nose in a book, but do you ever use your head for common sense? No siree, bub” - p. 16</p>	<p>Questioning, harsh tone</p>	<p>The use of questioning and harsh tone reveals how disappointed and harsh Darry can be on Ponyboy as he has high expectations of him.</p>
<p>“They were the only kinds of girls who would look at us, I thought. Who wore too much eye makeup and giggled and swore too much” - p. 18</p>	<p>Repetition</p>	<p>This is contrasted with the ‘Soc’ girls who are often seen as sophisticated. Here we see however, that Ponyboy knows that he is in the ‘rough crowd’ as reiterated by the description of the types of girls the ‘greasers’ would date.</p>
<p>“I realised then that Marcia and Cherry weren’t alike. Cherry had said she wouldn’t drink Dally’s coke if she was starving and she meant it. It was the principle of the thing. But Marcia saw no good reason to throw away a perfectly good, free Coke” - p. 38</p>	<p>Reflective tone</p>	<p>The use of reflective tone highlights how Ponyboy has acknowledged that Cherry is a ‘one of a kind’ girl and Ponyboy has taken an interest in her.</p>
<p>“Johnny’s face was cut up and bruised and swollen, and there was a wide gash from his temple to his cheek-bone. He would carry that scar all his life. His white t-shirt was splattered with blood... I thought he might be dead; surely nobody could be beaten like that and live” - p. 41</p>	<p>Imagery</p>	<p>The use of imagery reiterates how beaten up Johnny was, giving the reader an insight into the tumultuous home-life Johnny has.</p>
<p>Johnny speaking after he was beaten up, “A blue Mustang full... I got so scared...” - p. 41</p>	<p>Ellipsis</p>	<p>The use of ellipsis creates suspense and drama.</p>
<p>Ponyboy reflecting on the new Johnny after he was beaten up, “Nobody was ever going to beat him like that again. Not over his dead body...” - p. 43</p>	<p>Ellipsis, repetition</p>	<p>This reflects Johnny’s newfound strength and passion.</p>
<p>“I really couldn’t see what Socs would have to sweat about - good grades,</p>	<p>Reflective tone, repetition</p>	<p>The use of reflective tone reveals a change in Ponyboy’s perception of life and the</p>

<p>good cars, good girls, madras and Mustangs and Corvairs - Man, I thought, if I had worries like that I'd consider myself lucky. I know better now" - p. 45</p>		<p>Socs.</p>
<p>"It seemed funny to me that the sunset she saw from her patio and the one I saw from the back steps was the same one. Maybe the two different worlds we lived in weren't so different. We saw the same sunset" - p. 50</p>	<p>Symbolism, absolute language, contrast (of patio and backsteps)</p>	<p>Ponyboy is realising that the Socs and Greasers are not that different and that the human experience is largely the same.</p>
<p>"They were Socs all right. One had on a white shirt and a madras ski jacket, and the other a light-yellow shirt and wine-coloured sweater. I looked at their clothes and realised for the first time that evening that all I had was a pair of jeans and Soda's old navy sweat shirt with the sleeves cut short" - p. 54</p>	<p>Contrast, absolute language, imagery</p>	<p>Highlights the difference between the Socs and the Greasers and reiterates the socio-economic difference.</p>
<p>"In the country... I loved the country. I wanted to be out of towns and away from excitement. I only wanted to lie on my back under a tree and read a book or draw a picture, and not worry about being jumped" - p. 59</p>	<p>Ellipsis, imagery</p>	<p>Reveals where Ponyboy feels most himself and how his home and personal life is often fraught with tension and danger.</p>
<p>"Darry wheeled around and slapped me so hard that it knocked me against the door. Suddenly it was deathly quiet. We had all frozen. Nobody in my family had ever hit me. Nobody. Soda was wide-eyed" - p. 62</p>	<p>Short syntax</p>	<p>The use of short syntax highlights how shocked and taken aback Sodapop is with Darry's tough response.</p>
<p>Ponyboy talking to Johnny about Darry, "I don't know... sometimes we get along okay, then all of a sudden he blows up on me or else is naggin' at me all the time. He didn't use to be like that... we used to get along okay... before Mom and Dad died" - p. 63</p>	<p>Ellipsis, reflective tone</p>	<p>Conveys the struggle and tension Ponyboy feels with Darry as a result of Darry taking on the parental figure.</p>
<p>"I was beginning to relax and wonder if running away was such a great idea. I was sleepy and freezing to death and I wanted to be home in bed, safe and warm under the covers with Soda's arm across me" - p. 64</p>	<p>Sensory imagery</p>	<p>The use of sensory imagery encapsulates Ponyboy's struggle.</p>

“Things gotta get better, I figured. They couldn’t get worse. I was wrong” - p. 64	Short syntax, absolute language	Conveys the impending doom that will be coming.
Johnny speaking, “They were drowning you, Pony. They might have killed you... they were gonna beat me up...” - p. 69	Ellipsis	Exasperation
“Money. Maybe a gun? A plan. Where in the world would we get these things?” - p. 70	Rhetorical question, short syntax	Rhetorical questioning coupled with the short syntax conveys the sense of breathlessness and panic that Ponyboy is experiencing as a result of his grand escape.
“If Dally was drunk and in a dangerous mood...” - p. 72	Ellipsis, symbolism	The use of ellipsis and symbolism
“The dawn was coming. It was lightening the sky in the east and a ray of gold touched the hills. The clouds were pink and meadows larks were singing. This is the country” - p. 77	Setting, imagery	Communicates the sense of peace Pony has felt amidst his adventure.
“I wish I was home, I thought absently, I wish I was home and still in bed. Maybe I am. Maybe I’m just dreaming...” - p. 79	Ellipsis, confused tone	Reveals how disorientated and overwhelmed Ponyboy has been.
“But this church gave me kind of a creepy feeling. What do you call it? Premonition?” - p. 82	Rhetorical question	Highlights how nervous and out of place the boys feel as they are out running the police.
Ponyboy talking about his hair, “It was my pride. It was long and silky, just like Soda’s, only a little redder. Our hair labeled us greasers, too - it was our trademark. The one thing we were proud of” - p. 87	Symbolism	The hair is symbolic of his sense of self and ‘marks’ his status.
“I was dying for a Pepsi. I’m what you might call a Pepsi addict. I drink them like a fiend, and going for five days without one was about to kill me” - p. 96	Hyperbole	The use of hyperbole not only communicates how hungry the boys are as they are on their ‘stake out’ but also reveals more of Ponyboys’ idiosyncrasies.
“I don’t know what it was about Johnny - maybe that lost-puppy look and those big scared eyes were what made everyone his big brother” - p. 108	Metaphor, imagery	Conveys how the boys feel ‘sorry’ for Johnny and have an endearing responsibility for him.
“But Dally was a different matter. If something beefed him, he didn’t keep	Absolute language	Reiterates Dally’s sense of power and sway he has over people.

quiet about it, and if you rubbed him the wrong way - look out. Not even Darry wanted to tangle with him. He was dangerous” - p. 109		
“And I suddenly thought of Dally... in jail at the age of ten... Dally growing up in the streets...” - p. 110	Ellipsis, reflective tone	Communicates how he suddenly understands Dally is actually quite weak and vulnerable and he no longer sees him as an unapproachable, strong figure.
Ponyboy thinking about the blazing fire in the church, “All I could think was: We started it. We started it. We started it!” - p. 112	Repetition, exclamatory	Conveys how they felt guilty and worried that they had caused such a massive disaster.
“The cinders and embers began falling on us, stinging and smarting like ants. Suddenly in the red glo and the haze, I remembered wondering what it was like in a burning ember and I thought: Now I know, it’s a red hell. Why aren’t I scared?” - p. 113	Rhetorical question, metaphor, simile	Reveals how Ponyboy suddenly has a rush of adrenaline.
“I had taken the long way around, but I was finally home. To stay” - p. 121	Short syntax, symbolism	Conveys his final decision after his wild adventure.
“Soda was really getting a kick out of all this... I swear, sometimes he reminds me of a colt. A long-legged palomino colt that has to get his nose into everything” - p. 123	Zoomorphism	By employing zoomorphism, this communicates Soda’s eccentric and free-spirited nature.
“Johnny crippled for life? I’m dreaming, I thought in panic, I’m dreaming” - p. 125	Repetition	The use of repetition reveals the utter disbelief Ponyboy has to Johnny being hospitalised.
“On the front page of the second section was the headline: JUVENILE DELINQUENTS TURN HEROES” - p. 130	Derogatory language	The use of ‘delinquents’ communicates how greasers are seen as troubled and out of controlled members of society.
“I remembered Cherry’s voice: <i>Things are rough all over</i> . I knew then what she meant” - p. 143	Motif, symbolism	The use of motif reiterates the symbolic message that many young people go through pain and suffering and reveals the deeper meaning that life is complex regardless of where individuals are from.
“Socs were just guys after all. Things were rough all over, but it was better that way. That way you could tell the other guy was human too” - p. 144	Symbolism	This is symbolic of how Ponyboy is realising that many people have their own struggles and difficulties regardless of where they live. This communicates that

		this understanding of the world is widening.
“The truth of the last statement hit me. We couldn’t get along without him. We needed Johnny as much as he needed the gang. And for the same reason” -p. 147	Reflective tone and symbolism	Conveying how rattled the boys are at the thought of Johnny’s death.
“Sixteen years on the streets and you can learn a lot. But all the wrong things, not the things you want to learn. Sixteen years on the streets and you see a lot. But all the wrong sights, not the sights you want to see” - p. 148	Repetition	The use of repetition communicates how despondent and harsh Ponyboy finds living on the street.
Ponyboy speaking to Cherry, “Don’t you ever try to give us handouts and then feel high and mighty about it” - p. 158	Harsh, blunt tone	Reveals how Ponyboy is angry at Cherry for telling him what to do, particularly as she hasn’t had to struggle like he has.
“Tim was a lean, catlike eighteen-year-old who looked like the model JD you see in movies and magazines. He had the right curly black hair, smoldering dark eyes and a long scar from temple to chin... He had a tough, hard look to him and his nose had been broken twice. Like Dally’s his smile was grim and bitter” - p. 167	Zoomorphism, characterisation and vivid imagery	The use of zoomorphism referring to Tim as ‘catlike’ gives a rich picture of the ‘Soc’, whilst the characterization and vivid imagery gives an understanding of the character.
“He was looking at Darry with an expression I couldn’t quite place, but disliked. Contempt? Pity? Hate? All three? Why? Because Darry was standing there representing all of us, and maybe Paul felt only contempt and pity and hate for greasers?” - p. 173	Rhetorical question	The rhetorical question builds suspense and drama within the book and allows the reader to consider the point that Ponyboy is trying to make.
“The silence grew heavier, and I could hear the harsh heavy breathing of the boys around me... Still Darry and the Soc walked slowly in a circle. I could feel their hatred” - p. 173	Ellipsis, sensory imagery, hyperbole	The use of sensory imagery coupled with ellipsis heightens the tension. The use of hyperbole of “I could feel their hatred” is reflective of how tangible the disdain and competition between the two social groups was.
“They shouldn’t hate each other... I don’t hate the Socs any more... they shouldn’t hate...”	Ellipsis,	Shows moment of growth and maturity - new perspective
“You’d better wise up, Pony... you get tough like me and you don’t get hurt. You look out for yourself and nothin’	Ellipsis, absolute language	These techniques reveal how Ponyboy is in a ‘pivotal moment’ as he is learning how to act and carry himself in an extremely

can touch you..." - p. 179		testing society.
Johnny's final words before his death, "Stay gold, Ponyboy. Stay gold..." - p. 181	Ellipsis, symbolism	Johnny is trying to encourage Ponyboy to keep his innocence and vibrance for life.
"Johnny just looked dead. Like a candle with a flame gone" - p. 181	Absolute language, simile	Through the coupled absolute language and simile, the audience is able to understand how Johnny is nearly at the end of his life.
"Johnny... he's dead" - p. 184	Ellipsis, reflective tone	Employs both techniques to convey the sense of dread and shell shock the boys experience.
"Nothing we can do... not for Dally or Johnny or Tim Shepard or any of us... My stomach gave a violent start and turned into a hunk of ice. The world was spinning around me, and blobs of faces and visions of things past were dancing in the red mist that covered the lot" - p. 187 & 188	Hyperbole, metaphor, ellipsis	
"I quit eating. I used to eat like a horse, but all of a sudden I wasn't hungry. Everything tasted like baloney" - p. 204	Simile, short syntax	The use of simile and short syntax ultimately conveys how Ponyboy feels so nervous and anxious after the tumultuous time he has been through.
"You don't just stop living because you lose someone. I thought you knew that by now. You don't quit!" - p. 210	Exclamatory, harsh tone	Conveys the frustration Darry faces as he tries to 'parent' Ponyboy.
"When Sandy went to Florida... it wasn't Soda, Ponyboy. He told me he loved her, but I guess she didn't love him like he thought she did, because it wasn't him" - p. 211	Ellipsis, sombre tone	Reveals why Soda has acted the way he has as a result of Sandy not being in love with him.
Sodapop speaking, "I don't know. It's just... I can't stand to hear y'all fight. Sometimes... I just have to get out or... it's like I'm the middleman in a tug o' war and I'm being split in half. You dig?" - p. 212	Questioning, ellipsis, simile	Reveals how torn and the struggle that Sodapop feels being torn between his two brothers.
Sodapop speaking, "Golly, you two, it's bad enough having to listen to it, but when you start trying to get me to take sides..." - p. 213	Ellipsis	The use of ellipsis highlights the sense of tension and anticipation Soda creates amidst the tension.

<p>“It was a real nice night. The air was clear and cold and so clean it almost sparkled. The moon wasn’t out but the stars lit up everything. It was quiet except for the sound of our feet on the cement and the dry, scraping sound of leaves blowing across the street. It was a real nice night” - p. 214</p>	<p>Repetition, sensory language, imagery, symbolism</p>	<p>Real nice night repeated not just because of environment but also because of how the night was a night of reconciliation</p>
<p>“Suddenly it wasn’t only a personal thing to me. I could picture hundreds and hundreds of boys living on the wrong side of cities, boys with black eyes who jumped at their own shadows. Hundreds of boys who may be watched sunsets and looked at stars and ached for something better” - p. 217</p>	<p>Imagery</p>	<p>The use of imagery provides an image of many young people in America being on the streets. Further, this conveys how Ponyboy wants to encourage them to not fight and get into trouble but rather become better versions of themselves.</p>
<p>“When I stepped out into that bright sunlight from the darkness of the new movie house, I had only two things on my mind: Paul Newman and a ride home...” - p. 218</p>	<p>Ellipsis, symbolism</p>	<p>The novel’s ending is symbolic of how Ponyboy has changed his perception of the world and understands that there are many young people in America struggling and thus he wants to make a difference. The ellipsis causes the reader to reflect on this profound and meaningful point.</p>