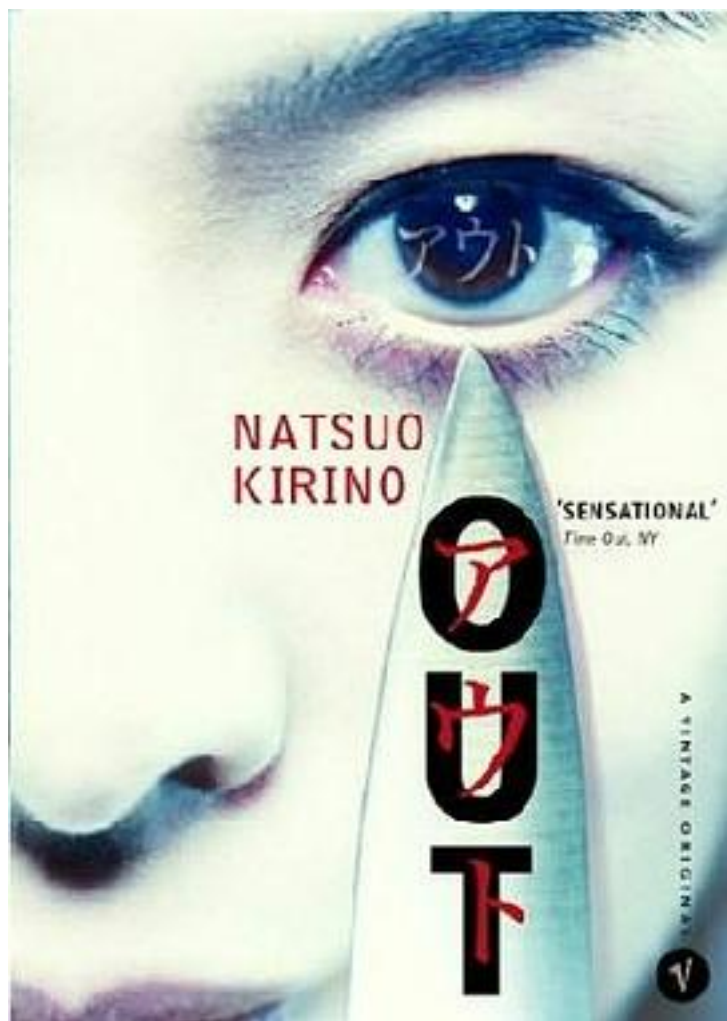


Out



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著者:Kirino, Natsuo

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From Publishers Weekly

Four women who work the night shift in a Tokyo factory that produces boxed lunches find their lives twisted beyond repair in this grimly compelling crime novel, which won Japan's top mystery award, the Grand Prix, for its already heralded author, now making her first appearance in English. Despite the female bonding, this dark, violent novel is more evocative of Gogol or Dostoyevsky than *Thelma and Louise*. When Yayoi, the youngest and prettiest of the women, strangles her philandering gambler husband with his own belt in an explosion of rage, she turns instinctively for help to her co-worker Masako, an older and wiser woman whose own family life has fallen apart in less dramatic fashion. To help her cut up and get rid of the dead body, Masako recruits Yoshie and Kuniko, two fellow factory workers caught up in other kinds of domestic traps. In Snyder's smoothly unobtrusive translation, all of Kirino's characters are touching and believable. And even when the action stretches to include a slick loan shark from Masako's previous life and a pathetically lost and lonely man of mixed Japanese and Brazilian parentage, the gritty realism of everyday existence in the underbelly of Japan's consumer society comes across with pungent force. FYI: This novel has been made into a Japanese motion picture.

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From Booklist

A suburban Tokyo woman fed up with her loutish husband kills him in a fit of anger, then confesses her crime to a coworker on the night shift at the boxed-lunch factory. The coworker enlists the help of two other women at the factory to dismember and dispose of the body. Readers beware--Kirino's first mystery to be published in English (it was a best-seller in Japan) involves no madcap female bonding. The tenuous friendship between the four women, all with problems of their own even before becoming accessories to murder, begins to unravel almost immediately. Money changes hands. The body parts are discovered. The police begin asking questions, and a very bad man falsely accused of the crime is determined to find out who really deserves the punishment. The gritty neighborhoods, factories, and warehouses of Tokyo provide a perfect backdrop for this bleak tale of women who are victims of circumstance and intent on self-preservation at all costs. Carrie Bissey

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作者介绍:

NATSUO KIRINO was born in Japan in 1951. Her career as a writer began with comics and pulp fiction, but as soon as her serious mystery novels started to appear, they attracted a huge readership. These by now have won her all the top mystery awards in her country, and two have been turned into full-scale movies. *OUT* is her first to appear in English.

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标签

评论

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书评

此书主要讲几个在盒饭工厂打工的家庭主妇，某日其中一人不幸误杀了自己的丈夫，其他几位好友齐心协力帮助毁尸灭迹。由此开始了专门帮黑社会碎尸赚钱贴补家用的行当。最后和黑社会起了纠纷，两败俱伤。当然作者的着眼点是惨剧发生的社会原因，以及为何平凡的主妇能够变成碎尸专...

这本小说差点没把我和圆圈都吓死，一般来说我是不会看这么重口味的小说，可是一不小心开了头，就硬着头皮看完了。
因为当中关于分尸等血腥部分的描写我基本都是大段大段地略过，所以没有很领略到小说的精髓，只能就我看到的部分，发一点儿感叹吧。桐野夏生真是一个很...

良惠。
始终被钱所操控着，本来年龄已经够大，却还要做如此劳累的工作，家里又有身体瘫痪的婆婆，熬夜做完工还要回去受婆婆的气，为什么自己所做的没人理解呢。自己的女儿不能够理解自己，婆婆不能够理解自己，谁都不能理解自己，本想做的优秀，但是残酷的社会一直压迫着。自己...

...將極端控制欲壓抑以到無以復加的故事，真是絕望比死更冷，桐野夏生從事寫作之前，一定是個滿懷怒氣的負能量滿槽大嬸，無論是隱忍，爆發，狂暴，性，虐待，死....她的筆鋒比大藪春彥，西村壽行之類更加彪悍凜冽，也更加黑暗狂亂，只不過這一切又包裹在女人特有的溫婉中...

这是一本没有推理的推理小说，也没有悬念和恍然大悟。
作者笔触冷硬，分尸写得像装盒饭一样细致而冷冰冰。就像主角雅子，大胆，谨慎，理智，还有孤独。她的越界，绝不是为了什么主妇闺蜜的友情，也不是为了钱，她只是无所谓的就偏离了，因为她找不到不偏离的理由，找不到心之所...

我看的第一本桐野夏生的书是杀心，那时候图书馆刚进了几套崭新的她的书，在日本架上格外耀眼，里面有异常，有杀心，有女神记。
我很喜欢杀心和异常，对于女神记始终感到有点儿恶心。
图书馆里没有越界，大概因为内容比较敏感。现在我才看了这本书，感觉和以上任何一本都不一样...

故事梗概：故事以杀人碎尸案为中心展开，主人公是在东京市郊一家盒饭工厂做计时工的四个家庭主妇。因夫妻打架，弥生失手勒死了游手好闲、寻花问柳的丈夫，其工友雅子劝说工友良惠、城之内邦子替他将尸体肢解并处理掉。后因乌鸦在公园垃圾箱觅食，使碎尸案东窗事发，东京警视厅...

重口味的漫画看的不多（大逃杀漫画版《生存游戏》应该算吧，台版都没出完宣布紧急回收，最后几本在网上找原文扫描版硬是一页页啃光），倒是被黑暗女王的文字吓了一跳：说实话分尸教程什么的都算还好，OUT之后的主妇们的前路，看的是一愣一愣的。果然我是相信文字力量的人啊...

期待已久的再版却是拖了一年多才开始阅读。本作虽然荣获日本推理作家协会奖，其实并没有多少推理成分，甚至缺少传统的“侦探”角色：不但警察的侦破方向陷入歧路，且在完成“逮捕再释放佐竹”的任务后便消失无踪（尤其是那位颇为敏锐的今井也一并消声匿迹，实在是很不自然）， ...

n年前买过《异常》，看了三遍实在是太喜欢了，当时就知道这本《out》，感觉肯定也非常好看，就一直舍不得看，最近突然想起来就买了一本。
网上有的版本炒得很贵，看到这本是上海文艺出的觉得应该不会差，到手后确实不错，书挺厚但是异常的轻，可能是节约成本问题吧，纸质可能...

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