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Female Bonding in Natusu Kirino's *Out*

A Thesis

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By

Laxmi Bhusal

Central Department of English

Kirtipur, Kathmandu

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Tribhuvan University
Central Department of English
Kirtipur, Kathmandu

Letter of Recommendation

Ms. Laxmi Bhusal has completed her thesis on “Female Bonding in Natsuo Kirino’s *Out*” under my supervision. She carried out her research from August to December 2014. I hereby recommend her thesis to be submitted for viva voce.

.....

Mr. Jiva Nath Lamsal

Supervisor

Date:

Tribhuvan University
Central Department of English
Kirtipur, Kathmandu

Letter of Approval

This Thesis entitled “Female Bonding in Natsuo Kirino’s *Out*” submitted to Central Department of English, Tribhuvan University, by Laxmi Bhusal has been approved by the undersigned members of research committee.

Members of the research committee:

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

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Abstract

This research focuses on Nasuto Kirino's novel *Out*, and deals with the issue of female bonding and solidarity. The novel rotates around the women characters and their activities to show how they come together to fight against patriarchal domination. Besides, the pain and frustration of four women characters, their suffering from various kinds of problems, like economic, social, familiar, and existential as well as gender inequality and domestic violence is the focus of the novel. In spite of their different backgrounds and problems, they come together and form a bond to fight against patriarchal excesses. Yayoi, is the female protagonist of the novel, on night her husband Kenji comes home heavily intoxicated and scolds and beats her. He gambles away all their savings. In the fit of anger Yayoi kills her husband. Then she seeks the help of her friends to dispose the crime. Her friends like Masako, Kuniko and Yoshie come together and help her to dispose the crime showing a sense of solidarity. Similarly, they help each other to solve their problems. The friendship becomes beneficial to overcome their difficulties. Thus, the novelist projects the idea that if women come together, they are collectively able to fight against patriarchal domination. In order to justify this claim, this research mobilizes the theoretical concepts of Bell Hooks, Elizabeth Able, Clenora Hudson Weems.

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I. Natsuo Kirino and the Issue of Women: An Introduction

This research deals with the issue of female bonding and female solidarity in Natsuo Kirino's novel *Out*. Kirino has used this issue as a tool to counter against the patriarchy. Strong female characters are presented in the novel. The characters like Masako, Yoyoi, Yoshie and Kuniko come together to fight their difficulties. Their friendship work well to rescue their friend to their problem and, it also help them to struggle against the patriarchal domination.

Out, Natsuo Kirino's first mystery criminal novel, was published in 1997 in Japanese language and later it was translated by Stephen Snyder in September 30, 2004. This novel tells the tales of four women; Masako, Yayoi, Yoshie and Kuniko who work in the night shift together at a factory making boxed lunches. All four women live hard lives. Masako accepted the role of leader of the four women and feels completely alienated from her estranged husband and teenage son. Kuniko, a plump and rather vain girl, has recently been detached by her boyfriend after the couple were driven in to debt leaving Kuniko to fend off a loan shark. Yoshie is single mother and reluctant caretaker of the mother-in-law who was partly paralyzed after a stroke. Yayoi is a thirty four years old mother of two small boy. She hates to leave her children home alone to go to work. More than that she hates the thought of her drunken, gambling husband returning home and scolds and beats them.

One night Yayoi's husband Kenji comes home, Yayoi found that her husband has gambled away all their saving. She loses control of her temper and kills him in a fit of anger. She seeks the help of her coworkers to dispose of her crime.

She desperately persuades Masako who eventually gets Yoshie and Kuniko involved to help her dispose of the body. The body is dismembered, secured in many

black bin and hidden all over Tokyo. One carelessly hidden bag is discovered and police begin to ask questions. As if things were not bad enough, the women begin to blackmail each other, a loan shark is requiring their services. At last they come together and dispose the crime.

The novel shows some interesting slices of Japanese life, with women characters at the center of the novel. The women characters aren't close friends but there is a certain solidarity among them, arising in part from their dependence on each other at work. They share the overnight shift at a box-lunch factory, each having taken the job for the different reason. Thus, the presentation of women characters like Masako, Yayoi, Yoshie and Kuniko brings the woman's vision in the novel *Out*. In the novel, Kirino challenges the male supremacy. The characters like Mosako and Yayoi herself create independent identity. They are even ready to fight against patriarchy creating a bond among women.

Natsuo Kirino born in 1951 in Kanazawa , was an active and spirited child brought, up between her two brothers one being six year older and other five years younger than her. Kirino's father, being an architect, took the family to many cites and Kirino spent her youth in Sendai, Sceppora and finally settled in Tokyo when she was fourteen which is where she has been residing since. Kirino showed glimpses of her talent as a writer in her early stages, she was a child with great deals of curiosity and also a child who could completely immerse herself in her own unique world of imagination.

After obtaining her law degree in 1974 from Seikei University in Tokyo, Kirino found no appropriate employment and worked as an organizer of film festival and as a magazine editor and writer. Later, had a rough time and no good job at all. In 1975 she married and in 1981 her daughter was born. For a while she tried her luck as

a scenario writer for film before writing her first romance in 1984. She has written thirteen full-length novels and three volumes of collective short stories, which are highly acclaimed for her intelligent plot development and characters and portrayal, and her unique perspective of Japanese society.

Kirino continues to enthusiastically write in a range of interesting genres. Her smash hit novel *Out* (Kodansha 1997) became her first work to be translated into English and other languages. *Out* was also nominated for the 2004 MWA Edgar Allan Poe Award in best novel category, which made Kirino the first Japanese writer to be nominated for Poe Award in the best novel category to be nominated for this major literary award. Her works are now under way to be translated and published around the world.

Kirino's writing style is highly rich in detail. The setting is vividly describes, so much that it evoke the reader's sense as if he's really part of the novel. But the best thing about this novel is the characterization. Each character, even the secondary once are describes in detail and it'll be quite easy for the readers to understand and perhaps identify with than on matter how obscure the character that goes through a drastic, positive change, there is no character might be Kanzuo, the Brazilian –Japanese young man working at the factory, his loneliness, sense of loss in a foreign country and his affection for the mature Masako makes him enduring. However, I think Masako is the one of two look out for. She's is the leader of the group and in the last part of the novel the focus is all on her as he seeks desperately her exit while coming face to face with her antagonist.

Kirino has been attracted to the margin of Japanese society and the people who inhabit them. This novel differ from her previous works. Unlike her serious detective, Murano Miro, a marginal character who nevertheless occupies a position of

institutional respect, the protagonists of this novel are personally and professionally in the domination. Masako for instance a long time employee of a financial company, work at her job for twenty-two years continually to do the same boring, entry level work for minimal pay. Once he discovered the higher she went and ask for a permission. More troubling than the denial of her request was the outright harassment she received following it. Determined to stick it out, Masako endured the abuse until her boss publically slapped her for pointing out a mistake. Afterwards she was assigned to a branch office in a town hundreds of mile from her family- an untenable separation that amounted to a facto firing. At age forty, with no other will- paying work that she could perform, Masako thus found the night shift at the bento factory her only choice from unemployment.

While Kirino sets *Out* in contemporary Tokyo, her city is neither the standard landscape of gleaming post-modern architecture, with bank and department store and decorated with signs advertising world famous brand name, nor the vestigial, traditional Tokyo of the Shitamachi idealized by Miyabe Miyuki. It is, instead, a world of margin. Where Masako live with her family to the world and dilapidated neighborhood where Yoshie is being pressured to move out by a landlord desperate to sell his property to a high- rise developer, to the bento factory surrounded by abandoned warehouse on the outskirts of the Tokyo suburb. This marginal Tokyo renders in the form of physical lived space. The social marginalization of the novel's main characters, each of whom has been excluded from the urban, Centers of power wealth and influence by the attitude action or absence of men. Moreover, Kirino's meditation on space and the role that it plays in relation to her characters are often the most lyrically depicted elements of a novel otherwise characterized by brisk.

Functional prose and exceedingly graphic description of dismemberment and violence.

To justify the claim of female bonding to fight patriarchal domination, this research mobilizes the theoretical concept of feminism particularly those of theorists like Clenora Hudson Weems, bell hooks, Elizabeth Able Patricia Hill Collins. They study women's identity and relationship and their impact in the community. They examine women's experience related to gender, class and race, and how women develop strategies that allow them to survive. They foreground how women connect in order not only to heal the pain resulting from this misfortunes but also to provide themselves with security and comfort.

Kirino has presented this story in a framework on which she hangs a political commentary about the problem of ordinary women in contemporary Japanese society. Japanese society has been described as a purely male dominated system, patriarchal and hierarchal structure that the inherently anti female. The position of women in Kirino's novel *Out* is very crucial. They make a group or formation of bonding to fight against patriarchal ideology that treated women as second class citizen. In the novel four women work together on the nightshift and get the best sports on the conveyor belt and because they're housewives with responsibility during day. Each has problem. They are more or less each other's only friends. Their friendship works well because in addition to caring and nurturing the material aspect, minimizes financial dependence on man and solve their problems.

In Japanese society male are superior to female in every activities. But Kirino questions this biased thoughts. Kirino says that most of the strong women in her novel are survivors. They are strong characters quite simply because they show heroism, courage and strength. The basic objective of this study is, to probe in to the issue of

female bonding in Natsuo Kirino's *Out*. The novelist has used this issue as a tool to counter against patriarchy that treats women as second class citizens. The struggle and tribulation of four female characters are presented in the novel and they definitely struggle against patriarchy.

One of the major character of this novel Masako, search for emancipation from different situations. A claim taken by critics like Nakajo Shohei, who identified the novel as an example of a "new proletarian literature". This comparison seems particularly apt in light of grim portrayal of Japan's underclass female characters lives and of the social, sexual and economic injustice that they face. However characters are excluded from the centers of consumption and power, Kirino shows how each individual is trapped not just by the place that he or she inhabits, but by the cruelty of those around them, and by the limitations of their age and gender.

Hooks also addresses several other issue relevant to feminism. She state that this concept has been accelerated by "the accretion all women are oppressed" (15). This accretion implies "that women share a common lot that factor like; class, race, religion, sexual preferences that determines extent to which sexism will be an oppressive force in the lives of individual women" (16). Hooks state that although sexism is institutionalized, it can determine the in an absolute way the fate of all women in the society (16).

Levels of operation are different for every individual women "being oppressed means the absence choices, better word to describe women in the United States are exploitation and discrimination" (16). Hooks states that "the feminist emphasis on 'common operation' in the United State was less a strategy for politicization then an appropriation by conservative and liberal women of a radical political vocabulary" (17). These women shaped the moment so that it addressed and promoted their class

interest” (17). Hook states “slogan like ‘organize around your own operation’ provided the excuse many privilege women needed to ignore the differences between their social status and status of the masses of women” (17). The feeling of solidarity usually urges women to call each other sister in the Japanese society. It entails more emphasis on the community and less on individual selves, and this group-oriented view represent a good opportunity for women to form strong bonds.

In *Out*, the struggle to maintain female friendship because to fight against gender prejudice. Aware of the oppression going on in their community but unable to resolves it directly. Yayoi and Masako take advantage of the nurturing and caring aspect of their friendship that provide them with security and comfort. They come to understand their misfortunes related to gender to find something in their friendship which nobody can deny them. This is why the friendship represent an open challenges to patriarchal domination. This sense of ownership restores their dignity and even empowers them through the recognition of their effort as they struggle to build a sisterhood despite social challenges Masako, Yoyoi, Kuniko and Yoshie form bonds as a response to oppression, and they unite their forces.

Female friendship is based on giving and receiving emotional and moral support, sharing experiences, caring and nurturing each other. This form of relationship may occur between any women whether they are sibling or mother and daughter relationship. Hudson-Wems defines such types of bonding this particular kind of sisterhood refers to an asexual relationship among women who confide in each other and willingly share their true feelings, their fears, their hopes and dreams. Women friends provide for each other dependability that goes beyond the concern for self and aims at reaching out to sister in an attempt to help and elevate them. The novelist describes this form of relationship in the novel.

Different critics have interpreted the novel from different perspective from the time of its publication. According to Amanda Seaman acknowledges that “Kirino present a troubling portrait of gender, class and economic division in contemporary urban Japan” (197). Her analysis offers little insight into the novel’s engagement with broader cultural concern, instead focusing on what she argues to be the intractable situation of its female characters and, ultimately, the exclusively private victory of Masako over her rapist. Similarly, Linda white underscores “Kirino’s concern with a domestic sphere shaped by male privileges, arguing that the text offers an ethnography- like portrayal” (16) of the lives of part-time working mothers in the 1990s as well as important sociological insight into the gender Obayashie Mieko “echoes this sentiment, writing that there ‘keyword’-money housewives and family represent the primary ideological concepts around which *Out* is situated” (60).

Seaman also writes that Kirino, along with fellow female crime writers Miyabe Miyuki and Nonmi Asa, “stop short of suggesting any real changes to the status-quo. This is perhaps a reflection of a deeply conservative nature of detective fiction itself, with its interest in establishing order and preserving social harmony” (189).

Seaman’s conclusions fail to consider both the symbolic implications of Masako’s defeat of her rapist and, more broadly, the grander role of fiction, and perhaps especially genre fiction, as a vehicles for social critique in contemporary Japan. This is not to suggest that *Out* offers its readers an easy answer to problems posed by gender inequality –if anything to novel bleak conclusion illuminates the complexity of this very issue. Yet in its construction of a fictional landscape for the exploration of female subjectivity, the novel not only underscores, some of the real-

world implications of Japanese domestic logic for women, but also invites its reader to witness a dismantling of hegemonic perception of female bodily economy.

In *Out* four female who work the night shift at a bento box lunch factory from an unlikely friendship because of their job and their unsatisfactory life, unhappy marriage problem, children and strained economic situation, when one of them women Yayoi kills her gambling and philandering husband, her friend decide to help her get rid of the body by dismembering it, separating the parts in the several garbage bags and disposing the bags in several trash sites in the Tokyo area. The women are now bound together because of their crime but the ties that bind them fragile because of jealousy suspicion and self-interest. One of them make of careless mistake will expose them to unexpected danger (9).

Paul French writes that in *Out* “all have poor relation with men in their lives (or the burdens have left behind a mother, kids), but its Yayoi who snaps, killing her husband. She turned to Masako for help, eventually also drawing the others two in. The solution they come up with is that the body has to disappear. So, of course, they cut it in to small piece the toss these *Out* with the trash. There are problem with the plan weak link Kuniko, especially, who just can’t do as she’s told and is not quite as effective in waste disposal as the others.

Similarly, the novel confronts a number of gendered construction of space and lays bare the social and economic conditions that underlie them. In the concise formulation of critics Setha Law and Denise Lawrence. Zuniga, gendered spaces are those in which sex differentiated practices occur or settings that are used strategically to inform identity and produce asymmetrical gender relation of power and authority.

One persistence forum for such differentiation is the division between public and private spaces, epitomized in the distinction between the work place and the home. As economic production ceased to be a domestic activity, the home comes to be seen as a private sanctuary for the male worker as well as a place of public domain. As Nancy Duncan has argued, the public sphere came to be understood as “the place of transcendence which is associated with the disembodied, the abstract, the cultural, rationality, critical public discourse, citizenship, civil society justice the market place, waged labor, production, the polis, the state, action, militarism heroism and transcendence”, while the home was instead, as Doreen Massey has noted, “the place of reproduction of the sphere of emotions, sensuality and feeling and of immanence”. In modern societies, these distinction have been inscribed most profoundly in the city a place that “orients and organizes family, sexual, and social relations, insofar as the city divides cultural life into public and private domains, geographically dividing and defining particular social positions and location occupied by individuals and groups”.

In contemporary Japan, as in the rest of the developed world the masculine domination of the public sphere has decreased substantially; with equal opportunity laws on the books since 1986 and an increasingly well-educated female population, women have been moving away from an identity circumscribed spatially, and into the global workplace. Yet as Kirino indicate in the novel, access to the public sphere for many women, particularly those who are not young, beautiful or well –educated, they are more dominated.

Likewise, another critic or book reviewer Katherine writes that “As this nervy thriller begins, four women work the outskirts of Tokyo. Their numbing experience on the line, combined with abuse and neglect at home, sets them on a dangerous course. The boldest of group, a former office clerk named Masako, took the factory

job only after her old employer had fired her for demanding equal rights in the company. Having violated the social rules once he becomes the accomplice to a gruesome crime that one of her co-workers commits. The underworld of pimping and casinos fuels the novel's suspense, as a Brazilian laborer, a haunted ex-convict and a Chinese prostitute play roles in the sinister plot. At its best *Out* has the force of a juicy to boiled scandal; we witness the insidious merging of desperation and violence. Unfortunately, the wooden phasing in Stephen Snyder's translation lends a potboiler quality to the novel, and psychological explanation seem overdrawn". Natsuo Kirino, well known, in Japan for her unconventional mystery. Novel depicts a bleak subculture where women routinely endure taxing physical labor and where the choice of a husband determines one's destiny.

Another critic writes that *Out* mixes literary noir with classical tale of women dissatisfied with all aspect of their lives, especially their families. If the battle of appears to have settled down to board room skirmishes in the west, fights between men and women in the far east can best be described as all -out war. Slow to yield to the idea of equal partnerships, eastern culture are in some ways still struggling to get past the idea of women being anything but mothers and the home makers. And women are dissatisfied with men who have been hiding their emotion for centuries. The women in the novel travelled through a barren landscape of inattentive or brutish husbands, on appreciative children, needy older relatives and money problems. They feel the weight of human custody with no way out.

The story opens just before midnight in the parking lot of a boxed-lunched factory in Tokyo suburb where the four female protagonists work the overnight shifts. Masako Ktrio, the driving force, covers the factory smell with cigarette smoke, but what her life really reek of each aimlessness. She and her husband sleep in different

rooms; their son has not uttered a word in more than a year. Her survival has been bought with the sublimation of all emotion and feelings except misery.

Her companions on the assembly line are not faring much better, their daily lives as repetitive and dismal as the rice and fish they boxed on the conveyor belt. Yoshie is weighted down by an ailing mother-in-law who needs to be fed and cleaned. Her survival has been bought with the sublimation of all emotion and feeling except misery. Kuniko, an overweight shopaholic, has dead collectors at her heels. Yayoi's husband is physically abusive and has blown their saving on gambling.

One commits a murder, and the other women help her dispose of the body. While covering of the crime appeared to give each of them freedom from domination. Amanda C. Seaman writes that in his article about novel "After its publication in 1997, Kirino Natsuo's novel *Out* quickly electrified critics and readers in Japan and abroad. While Kirino was already drawing acclaim for her series of hard-boiled mysteries featuring a female detective, *Out* made her one of the Japan's most popular writers; soon thereafter, Kirino's novel *Yawaraka no hoho* (being translated as soft cheeks) won the Noaki prize for the popular literature. This popularity has been begun to extend in to the English speaking world, where the 2003 translation of *Out* was nominated by the mystery writers of American for its Edgar Allen Poe Award for best book of year. As a result, two more of Kirino's novels *soft cheeks* *Grotesque*, are being brought to the American market. In addition the two Japanese movies adaption of the novel, an American version is in the works" (9).

Making by a usually violent and provocation ending, the novel features one of the more memorable women and contemporary Japanese literature, the housewife turned into strong Masako. In this respect, the novel is not exploring trouble, mostly in the case of female. Yet it is not only Kirino's depiction of Masoko that makes this

novel so compelling but the way that she employs Japanese spaces and places within her story. As might be expected of someone who built her reputation as a writer of crime fiction, Kirino focuses upon the lived world of modern Tokyo both intensifies the plight of her characters and gives her narratives a greater air of verisimilitude. In addition, however space itself plays a central role in Kirino's narrative transforming the novel from a straight forward, if sensationalistic murder mystery to be troubling portrait of gender class and economic division in contemporary urban Japan.

Although *Out* can be read in number of ways, none of them is only satisfactory. At one level it offers a scathing indictment of women and their place in Japanese society; on the other hand it brutal sexual denouncement, and the protagonist's apparent enjoyment of own subjugation, subvert a traditional feminist interpretation of the text.

In this way, the numerous critics and reviewers have diversely interpreted Natsuo Kirino's *Out*. Aforementioned critics have analyzed this novel from different perspectives but this research analyzes from feminist perspectives. This research deals with the troubles and struggles of women in Japanese society and how women take the help of sisterhood and female bonding to overcome the segregation.

Feminism as a theoretical tool of this research. Feminism is a political discourse at established equal right and legal protection for women. It involves various movement /theories and philosophies, all concern with issue of gender difference that advocates equality for women's rights and interests. Similarly, in this novel four female characters make a bond to fight against their domination tries to establish their identity in the society. To prove the female bonding to fights patriarchal domination, this research mobilizes the theoretical idea of Bell Hooks, Elizabeth Able and Clenora Hudson Weems, they analysis female relationship and how they develop their strategy to overcomes their difficulties.

When female characters come together and form a group, it is easier for them to fight collectively against patriarchy. Bells Hooks states that “women are enriched when they bound with each other. Hook states that such women used victimization as a basis for shared bonding, and common oppression which, Hooks believes to be a male supremacies concept which teaches women to be victim. This alienated strong assertive women from feminist movement, and does not address what Hooks call ‘the enemy within’ namely privilege.” (86).

Present research dissects the novel and expose the sisterhood and as a weapon to live in the gender biased community. This research has been divided in to three chapters the first chapter entitled with Natsuo Kirino and the issue of women: An introduction. The second chapter talk about projection of female bonding in the novel *Out*. Similarly, the third chapter shows the female bonding as a weapon to fight against patriarchy.

II. Projection of Female Bonding in Natsuo Kirino's *Out*

Present research discusses about the female solidarity and female bonding in Natsuo Kirino's novel *Out*. And it also shows how women fight against the male dominated society, it is very difficult task to seek harmony in the society where one gender is dominating and holding power over another. Kirino emphasizes the unity through the women's consciousness which mean unity among women to resist against patriarchal oppression. Kirino challenges the male dominated culture supporting women. She also challenges the patriarchy in her own society.

The characters in the novel like Masoko, Yayoi, Kuniko and Yoshie established own identity. They are even ready to fight against male dominating culture in which women are treated second class citizen. Kirino uses sisterhood or female bonding as a tool of resistance against patriarchy as well as gender inequality in her own society. Kirino portrays her female characters as women strong enough to challenge patriarchal system. In their journey of life, they have faced many hurdles. The female characters in the novel always provide the sisterly help when any one is in need. Sometime there is also dismiss of bonding because of their economic problem. But at last they come together to fight against their domination and problems.

Female friendship provides comfort, security and even healing. Although this novel acknowledge the important of female friendship Kirino deliberately choose to portray failed relationship in order to emphasize the financial issues and warn women about the danger a lack of bonding. The novel present female friendship according to the social and culture realities of its particular environment. Kirino emphasizes how female friendship helps women face to polygamy, the impact of patriarchy in gender and she also foregrounds the way female bonding saves women from domestic violence. As a form of sisterhood usually extends to female solidarity, which involves

more women who benefit from this care and nurturing. Although female heals wounds resulting from prejudice and secures women's survival, it faces various challenges that threaten its accomplishments. Beside patriarchal structure, problem traceable to self-centeredness failure to handle differences between women and lack of sincere commitment threaten the stability of female friendship.

The female characters of this novel are already different from others. As they go out at night to work, something that brings about the suspicious and gossip from neighbors. All of them also suffer from gender inequality in the society. They are often in an inferior position with respect to man. The central character, Masako is a hard-bitten highly competent woman who was forced out of the job in the financial sector. She has no right to ask for the promotion. Her closest friend is her co-worker Yoshie, who cares for her abandoned grandson and her mother-in-law during the day.

Out opens by introducing its four unhappy women who are leading lives of quiet desperation in modern day Japan. Masako Katori, Kuniko Jouchi, Yoshie Azma, and Yayoi Yamamoto are not so much friends by choice as by contingency, fellow employees at a factory in a grim industrial wasteland.

They must work from midnight until dawn to assemble the bento that customers in the vicinity will purchase a few hours later at their local train stations. Convenience stores and supermarkets to carry to their place of work for lunch. The bento or boxed lunch is a staple of Japanese life, a single portion meal in a box-shaped container that usually contains a large portion of boiled rice accompanied by a selection of meat or fish, cooked vegetables, fruit and pickles. When the story begins the youngest member of the group of friends, the twenty-nine-year-old Yayoi is usually quiet and melancholy, and she manages to spill a cauldron of a savory sauce for friend's pork cutlets. When her friend questions her once their shift is over, she admits that she

has just learned that her husband has lost all their savings amounting to the considerable sum of five million yen, and that he has even beaten her when she complained of his irresponsibility. That is the strong example of patriarchal social structure. Yayoi is desperately trying to support two young children after being left penniless by her husband's gambling and womanizing. Yayoi is younger character among four who young of the four who sets the novel plot in motion. One night after being beaten by her husband when she confront him for spending their savings on another woman and gambling, Yayoi murder her husband in a fit of anger. Then, she seeks the help of her co-workers to dispose the dead body and call Masoko:

‘About what?’ She sounded genuinely concerned. ‘Has something happened?’

‘It has.’ She might as well get it over with. ‘I’ve killed him.’

There was a brief silence, and then Masako spoke again, her voice still claim.

‘Are you serious?’

‘Dead serious,’ Yayoi said. ‘I’ve strangled him.’ There was another pause, this one perhaps half a minutes long; but Yayoi knew somehow that it was not because Masako was shocked but rather because she was thinking over the situation. When she spoke again, Yayoi knew she’d been right.

‘But what do you want to do?’ Masako said. Yayoi was quite for a moment, not fully understand what she was asking. ‘I mean, tell me what you want to do about this. I’m willing to help’. (62-63)

Above paragraph shows the situation where Masako and Yayoi talk about murder. Masako realizes that they must get rid of the corps. So that it took as if the husband

ran off. After telling Yayoi to leave the task to her, Masako clammily huddles the situation. Yoshie and Kuniko also come together to help her to dispose the dead body and cover up her crime. Yoshie to help Masako cut up the dead body in the bathroom, then get rid of bags of the dead body part in rubbish collection site around the area. Before one carelessly hidden bag is discovered, the police began to investigate.

There is problem with the plan weak link Kuniko, especially, who just can't do as she's told and isn't quite as effective in waste-disposal as the others. Fortunately, it turns out Satake once killed woman, making him a perfect suspect in the murder. Of course there are complication. There is someone who has been attacking the women on their way to the factory. There are Kuniko's debts, and her desperation to appease the money lenders. But at last four female characters make a bond to dispose their crime.

He'd been doing some checking in to the records and had turned up two common feature in past incidents involving women and had chopped-up bodies one was that the crimes tended to be unpremeditated, almost haphazard in origin, and the other was that they tended to bring out a kind of feminine sense of solidarity. (269)

The above passage shows the action of four women to fight against patriarchal society. All women characters are suffering from domestic violence, pain and problems. Here, the sense of female solidarity helps them to solve their problems.

Some scene in the novel also shows the failure of female bonding, because all of them face the economic problem. But at last they form strong bond to fight collectively to overcome their difficulties. In the case of Yayoi, they come together and help her to dispose her crime. Here the female bonding work well to solve the problem of Yayoi's this action also challenges the Japanese patriarchal society. The

aim of this study is to show the relationship among women characters. That types of relationship not only help women to fight against patriarchy but also provide them security and comfort.

Kirino's novel *Out* portray successful female bonds that allow them to build new identity comfort and support to each other. Friendship between Masako and Yayoi, Kirino foregrounds the success of these relationship in early stage of their life and highlights the impact of female solidarity. This novel demonstrates how female friendship helps these women face challenges related to gender and class oppression and lead to healing and survival. As depicted in this novel, female solidarity proves beneficial to all female characters it helps them solve their problems. Their bonding represents an example of female that impact their life in numerous ways. They found relief in each other personalities. The strength of their bonding allows them to care for and nurture each-other and to heal their different wounds.

Similarly, hook state; we must to live and work in solidarity. We learn a true meaning and value of sisterhood (43). Hooks encourages women to believe in female friendship and understand it's significant and well-being it can provide them. Here in the novel *Out* Masako and Yayoi follow to the hook's philosophy since they share joy and sorrows, and they not only sympathize with each other, they also empathize.

Class is also a patriarchal agent which oppressed women and causes them much pain. Like in novel *Out* main female characters taken from Japanese under class family background where women are economically depended upon men due to this case female are dominated by the men. This agent reveals a certain inequality in the society that translates into the form of oppression. Throughout the interaction of class gender and race female bonding is at risk because gender suffers from the influence of the first elements. The hard economic situation of women transform them in to second

class citizen, and female friendship can conceivably function as a refuge where they can find comfort and security and heal the wounds resulting from prejudice. Similarly, in *Out* lower economic background of female characters is the main cause of female domination and it also gives threat to female bonding. Irrespective of different background, the female characters of this novel form a bond and fight collectively to their difficulties.

Hudson-Weems notes:

Giving that we know all too well how comforting sisterhood is, we must welcome it and its reward for others as well as for ourselves.

Thus for the moment, let us reflect on how much more beautiful our world would be if all sisters simply love each other. Our children would be more secure, for they would have not just one female guardian, but many to attend to their needs. (73)

Hudson-Weems 'rising rhetoric is unrealistic, of course: it would take a miracle for all women to be friends. The exception placed female on their solidarity is high; some women but others may not. Hudson-Weem's optimism not only secures women's well-being but their children's as well. She is inspired by the African proverb that states that it takes a village raise a child, assure family security as a whole'.

In the novel women characters has been very badly exploited by the hand of male characters in the workplace also. Satake a male character, who blames the four women for ruining his life, Satake ruthlessly murders Kuniko, extorts insurance money from Yayoi, and sets Yoshie's house on fire, killing her mother and grandson. Finally he captures Masako and rapes her repeatedly.

In every scene of the novel, the novelist shows the domination of the women characters. In workplace and public sphere women characters become the victim of

violence. Good job and good salary only for male not for women. Likewise in the novel women characters cannot get the respectful job. Here the women characters form the bond to fight with the problems of workplace also.

From the midnight until five-thirty without a break, she had to stand at the conveyor belt making lunches for the part-time job, but the work was back-breaking more than once, when she was feeling unwell she'd been stop here in the parking lot by the thought of the hard shift ahead. But this was different, this felling but to night she realize to the first time that she did it to cover the smell of the factory. Sometime the women workers come together and share their difficulties. (2)

The above passage suggests that in the contemporary Japanese society male are superior to the women in the case of workplace also. Above passage is the strong example of patriarchal domination where women are badly exploited in this case they gave sisterly help to overcome their difficulties.

Kirino deliberately places her main characters, all of whom lack the attributes that would allow them access to the ordinariness of her characters, focusing our attention upon women who are burdened by caring for elderly parents or small children, who lack education and employment skills, or are not physically attractive. In doing so, she implies in not-so-subtle terms that, despite the increasing number of Japanese women who work and live in the center of the metropolises, the majority live on its edges in an existence that traps them between the home and the part time job.

The novelists, in the novel delineates female characters Masako, Kuniko and Yoshie positively and portrays male characters is irresponsible persons. Though her characterization. She loves female than males. Her hurdles are cleared by the female

characters rather than the males. In general, women depend on males but Kirino always advocates independence of women. To overcome the oppression from male dominated society or patriarchal society women forms solidarity among women. For Yayoi her friends Masako, Kuniko and Yoshie all are the source of strength. They all are independent enough to succeed to have influence upon others. Analysis the activities of women characters they are strong skillful independent women who are able to manage their families and to insure their survival in a segregated and hostile society. Yayoi, Kuniko Masako and Yoshie have views on life, but dignity and self-respect. None of them ever capitulates to gender indignities. Just as gender and sexist myths are challenged in the novel.

They form a bond to fight against their problems when Yayoi kills her husband in the fit of anger. She seeks the help of her co-workers and their friend Masako, Kuniko and Yoshie come together to dispose the Kinji's corps.

You worry too much, said Masako, getting tired of the display of the emotion. She's already agreed to everything. If she has regrets latter, that's her problems; Yoshie signed, looking at the Masako with the hind of fear of her eyes. Still irritated, Masako continued with the subject she know would bother Yoshie the most. So, let's start by cutting off the head; she said. It gives me the creeps to have start him starting at us.

(97)

The above passage suggests that how the female characters make a bond to dispose the crime of Yayoi's. Similarly, they also form a bond to solve the Kuniko's problems. When her husband left her and taking all their saving. She falls in the debt of ocean. Their friend support and help them to solve her financial problems. Here also female bonding works well to solve their problems.

Kirino herself is very concerned with double standards relating to gender, especially the economic disparity in the earning power of women in Japan are just going to wind up enduring poverty. Japanese men don't see women their age as equal one of the most prominent themes in Kirino's work is the pain and frustration young women suffer on account of societal double standards and misogyny, and her stories give voices to marginalized women who would otherwise go unheard. (9)

Kirino's novel does not merely present a pessimistic vision of humanity rather, it calls attention to number of largely invisible cultural condition, frequently via the voices of characters representing social group who have been historically relegated to the margin of public discourse. The novel illuminates some of the particular ways in which women bodies have been positioned as instruments of late Japanese capitalism, and in doing so underscores the gendered logic according to which not only private relations but also grander socio-economic institutions in modern Japan operate.

In the social context of Yayoi's predicament of *Out* domestic violence, including the possibility that rape might be perpetrated in the context of marriage, is scarcely address by the Japan legal system, that has been described as on which "reflect and produce patriarchal social structure" and who posits man's aggressive nature as opposed to women's perceived passivity in the sexual act.

When Yayoi is attacked by her husband, she never consider contacting the police, content only to try to protect her children from any knowledge of it. She feels there is no one to turn to Kenji's taunting her with the loss of all their savings provokes Yayoi in to a murderous attack on him. Yayoi strangles Kinji, feeling both surprise and relief when she realizes he is dead.

When Yoshie hears of Yayoi's troubles, she imagines Yayoi's husband to have been like her own. His death has freed from the necessity of caring for the depressed man who once had shared their home but she still is shackled to the heavy responsibility of caring for his mother. Yoshie remembers that when she first marriage, her mother-in-law had exercised a cruel power over her, but age and illness have transformed the former domestic tyrant in to a pitiful old woman who couldn't not get by without Yoshie's consenting to assuming the disgusting, exhausting routine of her care. Changing her diapers and clothes and feeding her just as though she were a helpless baby (28). At one time, Yoshie's daughter helps her with such onerous chores, but she growing increasingly sulky and undependable and seems to require ever-larger sum of money for school activities, with Yoshie suspecting Miki is exaggerating the fee and creaming off anything extra for herself. Yoshie know that her mother-in-law and daughter depend on her and that however tired or demoralized she may feel, there is no escape from the heavy burdens she shoulders. "Even if she felt like a slave, even if she seemed as though she would always be doing the dirty work, who else was there?" (30).

Yoshie's burden grows even more heavy midway through the novel when her elder daughter, Kazue, who had quite school and run away with a man when she was eighteen, suddenly turns up at her house and leaves her small son in Yoshie's care (167) an arrangement Yoshie realizes might be permanent, as her daughter had not been in touch for three years and might easily diaper again indefinitely. Yoshie remembers Kazue's lover as a loser who could never hold down a regular job.

In Yoshie's final struggle for independence only one option remains. The destruction of everything that has for so long constituted her reality. Overcomes by the resentment expressed by her family member. Her novel is filled with brutal

depictions of this reality. In *Out* many of the women are housewife. They struggle for domestic violence of patriarchal society where male and exploit them in every way they can. All female characters are suffering from various problems but they have courage to struggle over them.

The majority of employees in the bento factory are part-timers, housewives in their forties and fifties, with the remaining work-force made up of Brazilian migrant workers and students on their summer holiday. Yayoi is one of the oldest of the workers, in her late fifties.

When the report to work each night, these bento maker are stripped of their individuality and dignity, required in effect to take on the role of robots to discharged their duties effectively. On arriving at the factory, they change from their street clothes into white uniforms, hairnets and facemasks, with no separate dressing quarters provided for men and women.

The mother of two young children, saddled with an untrustworthy and physically abusive husband, struggling to make ends meet, Yayoi's lot in life is scarcely enviable, but her friends are also losers in life's lottery as it is played out in Japan. Kuniko feels an outcast as a fat ugly woman in a society whose standard of female attractiveness promotes an androgynous and gamin appearance. Yoshie is a widow who shares a drab, tiny, cheerless home with her bedridden mother-in-law. Miki, a daughter who refuses to assist her with household chores, including the care of ill old women. Masako is trapped in unhappy family life with a husband and son both leading what Masako thinks of as the existence of a hermit, isolated in his own room, making no effort to reach out to anyone else.

Each of these women has been badly down by the men in their lives. Although Yayoi is young and attractive, a good wife and mother who contributes to the family

income through her part-time job at the boxed-lunch factory, her husband Kenji has not only spent all their money, but she knows he is infatuated with the bar hostess her family is so boring because of her husband's bad behavior. In this situation the female characters share their pain and frustration with their friends they help each other to solve their problems.

The novel is set in motion by the transformation of the timid wife's, mother and part-time factory worker Yamamoto Yayoi into a violent spouse murderer in a moment that as Kirino herself notes has been a difficult event for our reader's and men in particular to come to terms with "men were very shocked that a wife could kill her husband. That was really a provocative idea" (Duncan). In her portrayal of Yayoi, Kirino offers an intimate depiction of the psychology of the abused women whose voice has been brutally silenced. This theme however, transcends the boundaries of the domestic realm, for the violence enacted upon Yayoi within the household is extended into the productive labor sphere through the persistent deployment of her body as a site affirming the implication of Japan's domestic logic for women within and across both the private and public areas. Yayoi is figured as a site of simultaneous production and consumption, her gradually deteriorating psychological state and illuminating the reality that labor functions as the most vital practice around which human identity and relationship are arranged.

Yayoi suffering at the hands of Kenji is manifest in the form of an abdominal bruise which comes to signify her tortured psychological state at multiple points in narrative. Moreover, although the bruise, Yayoi's domestic conflict, remains concealed from all but her co-workers, the mark comes to be associated with a stain on her work uniform, a reminder of the often brutal conditions under which is employed in the factory. That Yayoi is a victim of domestic abuse is apparent upon

her initial appearance in the text, in which she slips on the greasy, sauce covered factory floor, and Masako, while helping her up, notices the mark:

Underneath Yayoi's turned up work uniform, Masako noticed a large, blue back bruise on her abdomen. Was this the reason she was so lifeless? The mark was conspicuous on her white belly, like an ominous mark impressed upon her body by a god. (23)

Forced to work the remainder of her shift wearing a sauce covered smock, Yayoi, already distracted by her husband abuse the night before, is now further humiliated and returns home from factory in a more fragile state than the one, which she had arrived. It is on this same night that she murders Kenji in a fit of anger. Immediately prior to the killing, the bruise is referenced once again.

Hatred that's what you call this felling, thought Yayoi Yamamoto as she gazed at her body's reflection in the full-length mirror. Near the center of her thirty-four year old naked body, right in the Pit of stomach, was a conspicuous, blue black circular bruise her husband Kenji had punched her there last night and within her a strong feeling had been born there before. At the moment she had realized it was 'hatred'. It had spread like a black cloud and possessed her. Now it was the only thing inside her heart. (83)

This passage suggests that Yayoi's bruise, as a physical manifestation of the pain. She has endured, provide the motivation she needs to finally extricate herself from her unhappy marriage. However, the relief she experiences upon Kenji's death is temporary, for as the novel progresses the ominous mark on her abdomen. Like the stain on her work uniform functions not only as a perpetual signifier of her feelings of

the brutality to which she has been subject within both the domestic sphere and her workplace.

After Kenji's death Yayoi's state of mind becomes increasingly fragile as she struggles with on the one hand, her growing desire to share her pain and on the other, her fear that if she will affirm her guilt. As the women prepared to begin working the day after Kenji's death, the narrator further parallels Yayoi's bruise to the stain on her uniform describing her as absentmindedly gazing down. The conveyor belt as Masako her unwashed smock. Here the stain once again stands in for Yayoi's bruise signifying the violence that she must silently endure. Furthermore, the extreme visibility of the stain comes to represent Yayoi's deepest fear-that the mark on her stomach will be her downfall.

And yet, when she was under the watch of suspicious eyes, Yayoi couldn't help but to think that they could see through to the bruise on the pit of her stomach. The pain gave her the desire to strip off her clothes and expose her bruise for everyone to see, but to do so would be extremely dangerous (309).

As Yayoi's bruise fades she becomes increasingly uncertain that killing Kenji has solved her problems. One day, recalling the early days of their relationship, she is suddenly overwhelmed with sadness and regret. However her regret subsides as she is once again overcome by anger, removes her

Weeding ring, and hurls it into garden. In this scene the narrator again hones in on Yayoi's body, this time in a description of the pale mark imprinted upon her finger by her wedding band: Yayoi gazed at the empty ring finger of her left hand, the November afternoon sunlight emphasizing its whiteness. The pale band left by the ring that had not

Been removed once in eight years brought about a suffocating feeling.

It was also liberating. At last, a sign that it was also liberating. At last, a sign that it was all over. (221)

In the above scene that narrator suggest that although Yayoi's bruise has disappeared, the abuse she has endured has left a long -lasting impression on her psyche. The suffering she has undergone is once again manifest corporeally, this time in the form the suffocating imprint left upon her finger by her wedding ring. However, this passage point also to the possibility of recovery as the darkness of Yayoi's bruise and the pain it represent come to be starkly juxtaposed to the pale band of skin on her finger, a symbol of her new found.

Liberation from the constraints represent by the ring with her bruise vanished, casts away her hatred, along with her fear of being found out. She is determined to start a new with help of the fifty million yen in insurance money that she is awarded in the wake of Kenji's death. However, the possibility of her recovery is subsequently stifled when Satake demands that she hand over the money lest he report her deeds to the police.

In her final scene in the novel, Yayoi replaces her wedding band, covering the pale mark she earlier perceived as a sign of freedom and drawing attention once again to the cultural stifling of her voice. Unable to dissociate her self-conceptualization from either the domestic role that afforded her some sense of economic stability and purpose or the criminal realm within which she had gained a sense of agency. The act that had granted her a temporary of freedom is transformed in to the case of her downfall.

Yoshie spends her days fulfilling her various domestic roles and her nights working at the bento factory. Barely making enough money to survive, in her

portrayal of Yoshie. Kirino depicts a woman whose own livelihood, as well as that of her family, depends solely upon her labor both within and outside of the domestic sphere. And whose self-perception is accordingly firmly rooted in her dual roles as mother and wage earner. However, as her family becomes an increasingly burdensome impediment to her desperate struggle for financial autonomy. Yoshie is left with no option but to extricate herself from her identity as homemaker by entering in to the realm of criminality and, ultimately, destroying the very family around which her reality revolves.

Subsequently, Yoshie is forced to change her ill-tempered mother-in-law's diaper while simultaneously dealing with her resentful teenage daughter Miki. As Yoshie relives how embarrassed her daughter is of the family's financial predicament, she finds herself unable to scold Miki for her attitude, thinking to herself "I'm the most ashamed, the most miserable of all. But there's no way out. Who else would save, even if she couldn't quit. There was no other ways" (48-49).

The notion that Yoshie is a slave becomes increasingly powerful throughout the remainder of the text. As her responsibilities begin to weigh increasingly heavily both on her body and mind, her family, much like the factory, come to represent a suffocating force. Propelled by financial desperation in to the sphere of criminality, it is only in embracing her role. She is finally able to achieve some degree of autonomy. Because of her friends Kuniko, Masako and Yayoi help her to fight her difficulties.

While Katori Masako, like all of *Out's* women, her nights working in the bento factory and her days attempting to impose order upon a crumbling family unit, she differs from the novel's other characters in crucial respect. The other women of *Out* are engaged in constant struggles for financial stability. Yet Masako always business like comparison financially secure and becomes increasingly so as her skills

at corpse dismemberments are put to use by heryakuza employers. Nevertheless, Masako's story, like those of *Out's* other female characters, is one of an individual whose womanhood has, for the entirety of her adult life. Define her perceived value in both the private and public spheres.

Masako, we learn, had once been an office worker, but had lost her job during her company's downsizing after years of enduring the humiliation of being denied by raises and passed over for promotions favor of her younger co-worker. Having vowed never again to work in an office, she had taken on a job at the bento factory in order to supplement her at the bento factory job to the notion of returning to the professional world. The factory reflect the border historical and economic out of which popular perception of women's labor value in the Japanese home. And workplace have emerge like the office, in perception of Masako's labor value reflected the common assumption that the primary role of women is as homemakers. The factory is a heavily gendered space wherein women are relegated to the minimal task of food preparation. Which is considered to be appropriate labor for their gender. In turn, the factory is a side of systemized violence not unlike the domestic sphere wherein Masako diligently fulfill her household duties. In spite of her loveless marriage and restful teenaged son. Thus, Masako like *Out's* other women, comes to be define by the labor in which she is engaged. When she face many difficulties in home and workplace she share her pain with her friend. Her friends gave sisterly help to overcome her difficulties.

Kuniko quest for autonomy, or at least temporary monetary gain, drives her to participate in the disposal of the Kenji's body and thus enter into the sphere of criminal labor wherein the friendship of *Out's* women ultimately break down. Although initially hesitant to embrace. Masako's business-like approach to the task at hand, Kuniko soon find herself quite comfortable with her role as a criminal that is,

until she falls in to the unforgiving hand of Satake, who murder her and send her body to her former co-workers. Kuniko represent the doubly marginalized figure in society namely a housewife without a husband. She has been very badly exploited by hand of male in this case her friend Masako Yayoi and Yashie help her to fight against her domination.

In this way, the novel highlights the struggle of four women Masako, Yayoi, Kuniko, Yoshie. They have their own personal problems social economical familiar or existential. Four women bond over a macabre job. They choose to do getting rid a body of one of the women's husband whom she herself has murdered. Once the job is done, each women thanks that in way but sometime goes awry and they find themselves not only under the scrutiny of the public but also pursued by other men first a loan shark and then a seedy entrepreneur with the dark past. These four women are suddenly catapulted from their normal, boring routine for a housewives/ part-time worker to the most obscure part of the Japanese society.

All these women characters are already differ from others as they go out at night to work sometime that brings about the suspicious and gossip from neighbors. These women also suffer from gender inequality in their society. They are often inferior position with respect to men. Take Masako for example. Before ending up the factory, she had another job from which she was carefully driven by the men in charge. Apart from that, Masako is also ostracized from home her husband is keep on becoming aloof hermit while her son simply gives up on speech. The other women too suffer at the hand of men and society. Kuniko fail to find another job, even as the hostess, because of her appearance and age. Yoshie's husband has not been kind to her and now that's she is widowed .she is bound by the tedious duty of taking care of her invalid mother-in -law while fighting of the rebellion of her daughters. And not

even playing the perfect wife and mother could save. Yayoi from attracting the loathing of her husband, which will subsequently make her explode in a violent manner.

All these women are imprisoned in unwanted situation and all are seeking their way out, no matter if that will once and for all change their lives for the worse. The victimization of women as underpaid workers forced in to lowest jobs and as the victims of Japanese society. Kirino sketches the same society's picture in this novel and Kirino also raises an important point concerning the need to be out of reach of that types of operation, secure their own survival and fight their subjugation by patriarchal structure. The mutual support and sharing among women provide an opportunity to learn, grow and take advantages of the exchange.

In this novel the novelist concerned with issues of gender difference that advocate equality for women's rights and interests. About this issue some theorists, who analyze and examine women's relationship and the different challenges facing them. Clenora Hudson-Weems, Elizabeth Able and Bell Hook study women's identity and relationship and their impact in the community. The analyze women's experiences related to race class and gender, and how women develop relationship or strategies that allow them to survive. But it also provide them comfort and security. Able reflect;

In developing a theory of female friendship, seek to represent the world as women image it could be, and as many women have created it. Feminist theory must take in to account the forces maintaining the survival of women as well as those that maintain the subordination of women. A theory of female friendship is meant to give from, expression, and reality to the ways in which women have been For Ourselves and each other (434).

Abel raises an important point concerning the need to highlight the struggle of women to be out of reach of oppression, secure their own survival and fight their subjugation by patriarchal structure.

Female friendship is a non-sexual relationship between women based on giving and receiving emotional and moral support sharing stories and experiences, caring and nurturing each other. This form of relationship may occur between any women and does not necessarily involve sibling or mother daughter relationship. Hudson-Weems define such a bonding: This particular kind of sisterhood refers specifically to an asexual relationship between women who confided in each other. With such love, trust and security, it is difficult to imagine any women without such a genuine support system as that found in genuine sisterhood. (65-66)

In this novel Kirino not only demonstrates the poor and dominates their attempt of resistance against male dominating tendency. The image of female bonding is highlighted throughout the work. Masako Kuniko and Yoshie help Yayoi to dispose her crime. But some conditions this bonding become failure because these female characters also suffer from economic and social problems. In spite of the differences in class and problems they come together to solve their difficulties. Here also Kirino warns women about the result of lack of bonding. The novelists emphasize how female solidarity saves women from patriarchy and domestic violence. As a Japanese women writer Kirino is always concerned with the women's problems. She doesn't see the problem in life she hopes for the bright future of Japanese women.

III: Female Bonding as a Weapons to Fight Against Patriarchay

Thus, after the discussion of Kirino's novel *Out*, the researcher comes to the conclusion that when all women irrespective of their difference in caste, color, class, come together, they can succeed in their mission of creating a just society. They can fight against patriarchal domination. This can be seen in the activities of four women characters on when Kirino focuses in the entire novel.

The novel focuses on female bonding or sisterhood among women, strong women characters with feminist vision which are used to dismantle domestic violence in patriarchal hegemony but does not replace it with matriarchy. Kirino is clear that supplanting matriarchy over patriarchy is not the solution. She demands autonomy of everybody whether they may be female or male.

From the beginning of the novel, the novelist advocates for women's empowerment by taking majors female characters in her novel, which act gives emphasis to the women. Though Kirino prefer to give agency to women in her novel, she does not completely turn her back towards males. These female characters form a bond to fight against their problems and domination. This form of sisterhood usually extends to female solidarity, which involves more women who benefit from care and nurturing. Although female friendship heals wound resulting from prejudice and secures women's survival, it faces various challenges that threaten its accomplishments. Besides patriarchal structure, problems traceable to self-centeredness, failure to handle differences between women and lack of sincere commitment threaten the stability of female friendship.

Collins state, "Through these organizations, and the necessity to plan and work together for the success of their project, women create solid ties and cultivate a rare form of female solidarity". Bound by the same goals, they realize that they have

to work in unity, peace and harmony in order to achieve their dreams. This collective commitment to the same objective the result in a strong sisterhood that benefit not only the female themselves but also the community as a whole. Conscious of challenges, these women know that in order to improve their conditions they join together and build female solidarity in an attempt to improve their condition and achieve financial freedom.

In this novel display the solidarity the sisterhood the women are often capable of, the way they help to each other during the hardships. These four women who have always worked together on the same line at the factory, have their bonding of their workplace. They've been pushed by their own personal motives to help in the concealment of Yayoi's act because they face the economic problem. Yoshie's and Kuniko's motive is clearly too economical one. Masako's motive is an entire different story that will probably strike to being too absorb to the reader. They stick together after their act to protect themselves, as part of their job. This sense of duty can draw a parallelism with the rigid and duty. Bound routine in their working line at the factory, while producing bento.

Masako is a symbol of Japanese women who cannot be promoted in society. As a female accountant, she could not climb the corporate ladder. Kuniko over used her credit card and become bankrupt. She represent the rampant consumerism Japan went through during this economic situation where people were overwhelmed with their finances. Yoshie lives in poverty, and is also taking care of her mother-in law. Yayoi is the typical housewife within the family always less important than the man. They are very representative of the common Japanese women. They carry so much responsibilities on their shoulders, and their role are so clear men exist outside of the house, and women stay in the house.

The novelist herself very concerned with gender inequality. In an interview Kirino stated that 'one of the biggest problem facing women in Japan are economic that create violence upon women, whose earning power is low then the men'. This novel shows the pain and frustration of Japanese women who are suffering from gender inequality and domestic violence. Her novel encourage women to fight against these problems.

Kirino has this particular ability to create relationships among women that are once simple and profoundly complex. Masako, the so-called ringleader of the group, is a very complicated character. Actually, all of them are but Masako, perhaps is more complex than others. She has no obvious reason for helping Yayoi, who murder her husband after he throws away their savings on gambling and women. Other two are financial reason to help Yayoi to get rid of her dead body. That is a most interesting part of this novel. Female bonding work well to dispose her crime. Similarly this four women characters make a bond and help each other's difficulties. In Kuniko's case also when her husband left her in a debt of ocean, Kuniko seeks the help of her co-workers, their friends come together and rescue from her difficulties.

The novelist advocates for women empowerment by taking women characters who are suffer from male dominated society where women are treated as second class citizen. This novel with full of feminist discourses. Women's identity which was under erasure at first, but at last female characters make their own identity and form a bond to fight against their difficulties. In every hurdles of their life they are rescue from their friends. Like Masako and Yayoi's case they face many problems and hurdles. At last they develop themselves as strong women with the enormous help of their friends. Masako also uses her skill and status to protect Yayoi from their crime. They gave sisterly help each-other and solve their problems. This novel also forwards

the view that a bond between females challenges the patriarchy. The novel brings the perfect vision of Japanese male dominated society and how women form a bond to fight against their problems.

Thus, at last but not least, it can be concluded that female bonding is beneficial to all the female characters. In spite of the different class, caste and problem they come together to fight against patriarchal domination. Female bonding creates opportunity to sharing experiences, achieve financial freedom, provide and receive counseling, protect and defend each other, help to change their view about homes. Based on these relationships Kirino's novel seems to encourage women to create bonds and she also warns women about the result of lack of bonding.

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