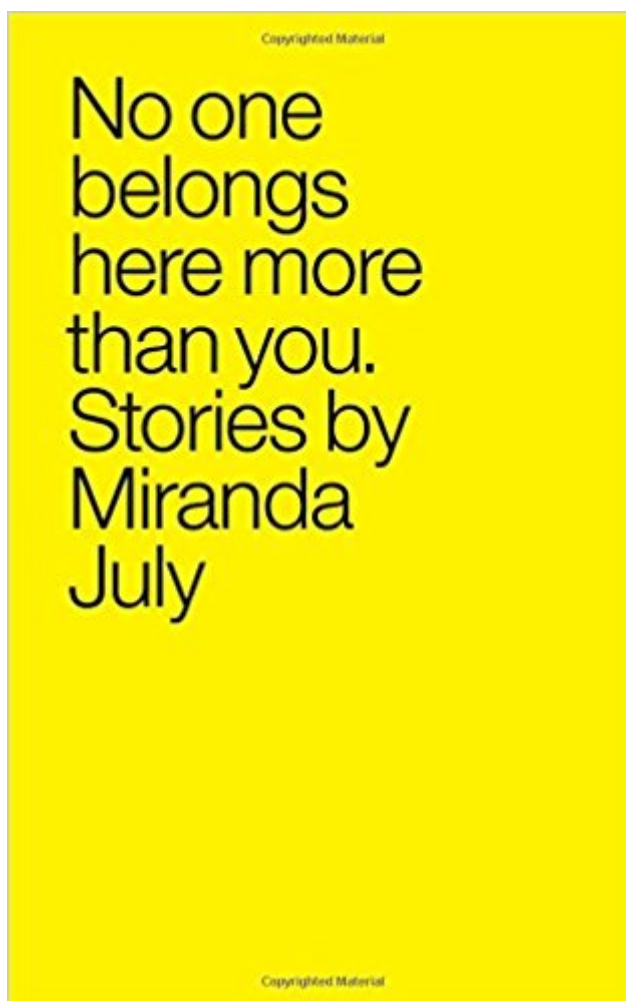


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# No One Belongs Here More Than You: Stories



## Synopsis

These delightful stories do that essential-but-rare story thing: they surprise. They skip past the quotidian, the merely real, to the essential, and do so with a spirit of tenderness and wonder that is wholly unique. They are (let me coin a phrase) July-esque, which is to say: infused with wonder at the things of the world.

George Saunders, author of *Tenth of December* Award-winning filmmaker and performing artist Miranda July brings her extraordinary talents to the page in a startling, sexy, and tender collection. In these stories, July gives the most seemingly insignificant moments a sly potency. A benign encounter, a misunderstanding, a shy revelation can reconfigure the world. Her characters engage awkwardly—they are sometimes too remote, sometimes too intimate. With great compassion and generosity, July reveals their idiosyncrasies and the odd logic and longing that govern their lives. *No One Belongs Here More Than You* is a stunning debut, the work of a writer with a spectacularly original and compelling voice.

## Book Information

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## Customer Reviews

It's a testament to July's artistry that the narrators of this arresting first collection elicit empathy rather than groans. "Making Love in 2003," for example, follows a young woman's dubious trajectory from being the passive, discarded object of her writing professor's attentions to seducing a 14-year-old boy in the special-needs class she teaches, while another young woman enters the sex industry when her girlfriend abandons her, with a surprising effect on the relationship. July's

characters over these 16 stories get into similarly extreme situations in their quests to be loved and accepted, and often resort to their fantasy lives when the real world disappoints (which is often): the self-effacing narrator of "The Shared Patio" concocts a touching romance around her epileptic Korean neighbor; the aging single man of "The Sister" weaves an elaborate fantasy around his factory colleague Victor's teenage sister (who doesn't exist) to seduce someone else. July's single emotional register is familiar from her film *Me and You and Everyone We Know*, but it's a capacious one: wry, wistful, vulnerable, tough and tender, it fully accommodates moments of bleak human reversals. These stories are as immediate and distressing as confessionals. (May) Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. --This text refers to an alternate Paperback edition.

Miranda July's impressive accomplishments include two exhibits at the Whitney Biennial, an award-winning film (*Me and You and Everyone We Know*), two albums on the record label Kill Rock Stars, and now her praised collection of short stories (encouraged by her literary mentor Rick Moody). The stories, previously published in *The New Yorker*, *The Paris Review*, *Harper's*, *Tin House*, and other literary journals, won July praise as "a strange and compelling new voice" (*Seattle Times*). Even those who found the collection uneven and the narrative voices of each story eerily similar admire the best ones as "funny and insightful, offering moments of utter heartbreak through deeper, more sophisticated storytelling" (*New York Times Book Review*). Copyright © 2004 Phillips & Nelson Media, Inc. --This text refers to an alternate Paperback edition.

How can you not love Miranda July? There is no artist/writer in the world like her. She is singular, and I describe people as such uber sparingly! I keep this book in my office and pick it up when I need to shake myself out of a creativity slump. I love the lens through which she looks at life at the world.

I've heard critics say that Miss July (an appropriate name if there ever is a calendar for sexy middle aged writers that don't look like Raymond Carver) is strange but without substance. I disagree. Each of her stories as a whole is meaningful, and the little quarkiness found within each story make them interesting, humorous, and (praise that fish making dude!) unpredictable.

I'd been meaning to read this book for a long time. I've owned it for years and even started it twice, both times ultimately setting it aside in favor of something that seemed more interesting before I'd

gotten so much as halfway through. I really enjoyed Miranda July's movie *Me and You and Everyone We Know* and wanted to give her book a fair shot by actually finishing it, so I buckled down and didn't stop until I'd turned the last page. My actual rating for *No One Belongs Here More Than You* is 3.5 stars, but that's not an option here so I've rounded it to 3 because for me it leans more in that direction than 4. I had a difficult time feeling transported by and getting lost in these stories. Probably my biggest issue was that I wanted them to come to more of a conclusion somehow, to have more of a point, or at least more of a payoff. The fact that every story seemed to just sort of fade out without much of a purpose seemed to give the book as a whole the feeling that it lacked much of a purpose. There were some great moments throughout the book, I definitely highlighted multiple passages where July's use of language was particularly interesting/pretty/truthful. I enjoyed *Birthmark* the most, and also genuinely liked *The Swim Team* and *The Sister*. *Something That Needs Nothing* wasn't bad either. I half really enjoyed and half really didn't *Making Love in 2003*. The stories were unique, and July didn't seem afraid to write whatever the hell she felt like writing, whether that meant including a sort of super natural element or a controversial/taboo topic, and I appreciated the genre-defying nature of them. At the same time, there were also stories (like *The Moves*) that felt like they were mostly shocking for the sake of being shocking and ultimately didn't really go anywhere or say very much. I found myself feeling very `...okay, and?' It wasn't awful. Ultimately, I really just wanted this book to DO more.

The bad news is, if you don't like Miranda July, you won't like this book. Good news is that if you do like her, you will probably enjoy this quite a bit.

After lending this book to someone years ago I needed a new copy as I wanted to re-read. So glad I bought it again.

Insightful and entertaining collection of short stories.

Absolutely my kind of thing. The manner in which Miranda writes is genius. The book is witty, full of humour, showing life and human condition based in her stories in a grotesque way, it is a real therapy to read Mirandas July works. Brilliant

To say that the plot of this novel is erratic is an understatement. Each chapter involves a completely different set of characters! I started off thinking that of course Ms. July would eventually swing back

and interweave the characters, but alas, by Chapter Five I realized that she was simply going to keep starting over again...and again...and again! The result is that one feels as if one is reading a novel (or novella, really) comprised solely of first chapters! One suspects the influence of Calvino, the brilliant Italian author who pulled off just such a feat with "If on a winter's night a traveler," but Ms. July is no Italo Calvino from Italy. Her prose is --Whoa! Just realized that "No one belongs here more than you." is a collection of stories. My bad, bro.Um, okay, so... Pretty good contemporary storytelling. Kinda uneven. A bit twee at times and, at other times, funny, heartfelt and well-written. Seriously, though? Unless you're Miranda July, there probably are people who belong here more than you.

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