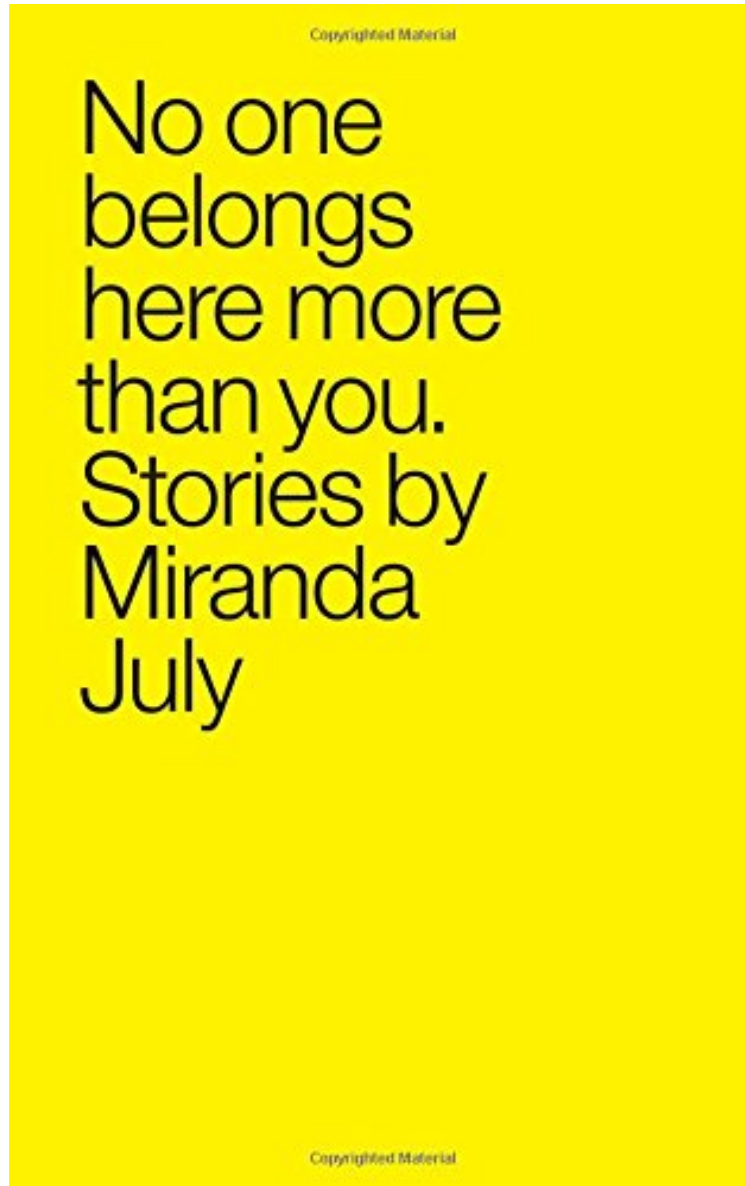


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No One Belongs Here More Than You: Stories

Miranda July

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Miranda July : No One Belongs Here More Than You: Stories before purchasing it in order to gage whether or not it would be worth my time, and all praised No One Belongs Here More Than You: Stories:

3 of 3 people found the following review helpful. How can you not love Miranda JulyBy Kelly E.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. 1 of 1 people found the following review helpful. ... calendar for sexy middle aged writers that don't look like Raymond Carver) is strange but without substance By Joseph 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. 0 of 0 people found the following review helpful. So glad I bought it again By Katherine 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.

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.

From Publishers Weekly 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. From Bookmarks Magazine 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. From Booklist July's collection of stories is a gem of unconventional storytelling. Comparisons to Lorrie Moore only get the potential reader halfway there; one must add Karen Finley's meditations and Douglas Coupland's painful self-exploration. July's unadorned prose has a conversational tone, sounding like overheard bus conversations. The disaffected are well represented in such stories as "Something That Needs Nothing" and "The Swim Team," but July is at her best when she takes it a step further. The merely marginal individual borders on the grotesque in "Majesty," about a middle-aged woman's strange obsession with Prince William, and in "Mon Plaisir," with its odd and strangely removed discussion of a couple's odd sexuality. However, the most powerful piece in the collection, "This Person," is told by an unseen narrator. "Someone" gets--and rejects--"her one chance to be loved by everyone," and the story of this opportunity and how it is dismissed is told in a detached, dreamlike narrative. Debi Lewis Copyright American Library Association. All rights reserved