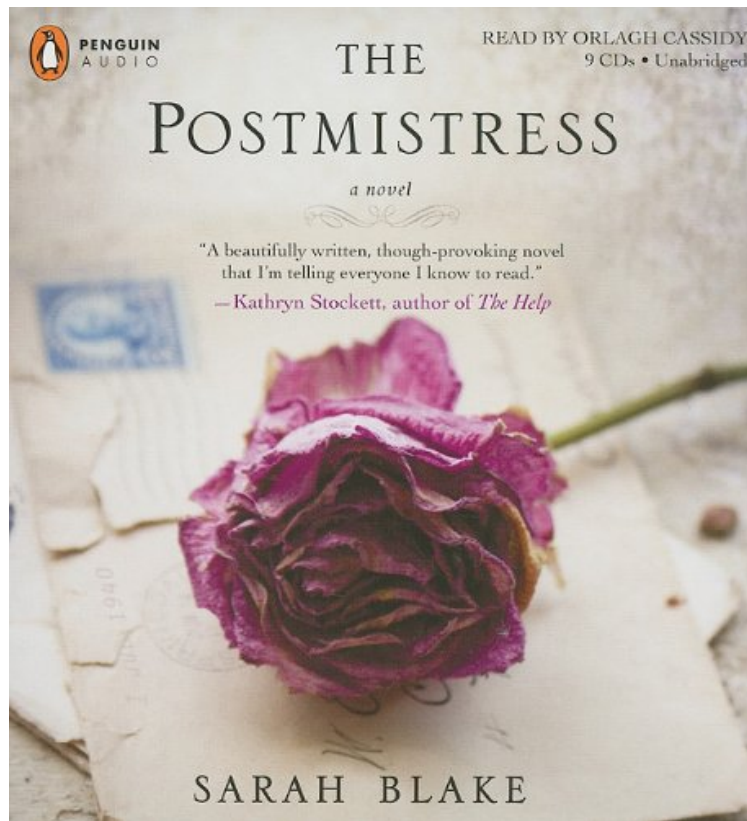


[Free and download] The Postmistress

## The Postmistress

*Sarah Blake*

*ebooks / Download PDF / \*ePub / DOC / audiobook*



DOWNLOAD



READ ONLINE

#2183377 in Books 2010-02-09 2010-02-09 Formats: Audiobook, Unabridged Original language: English PDF # 9 5.75 x 1.50 x 5.25l, .62 Running time: 630 minutes Binding: Audio CD 1 pages | File size: 58.Mb

**Sarah Blake : The Postmistress** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Postmistress:

0 of 0 people found the following review helpful. Good book club read! By Beach Reader Would not have picked this book up on my own but it was my Cover to Cover book club's choice. With the questions provided in the book this was a really lively discussion. One participant said that finding out that the recording device, that played a big part in the story, hadn't actually been invented until after the war, ruined the book for her. I didn't find that a problem. My thought was that the Postmistress chopping down the flag pole, after her husband died, wasn't realistic. Since there was nothing in the book saying that she chopped wood, before this event, I don't believe she would have been able to do that. Chopping wood is a skill set and if you don't do it you don't know how to do it. It also require a lot of upper body strength that couldn't come from cancelling letters. To me the recording device, that couldn't have existed, and the chopping scene, that I think couldn't have happened, did nothing to spoil the story. Great pick for your book club! 0 of 0 people found the following review helpful. Letters from the war impact several lives By Michelle Boytim Introduced from the present day on a question of a postmaster withholding a letter, the main story takes place during WWII, prior to the American involvement. Three women figure predominantly in the story- Iris, the postmaster in a small coastal town, who is falling in love for the first time, Emma, recently married to the town doctor, and Frankie, who works in

radio with Edward R. Murrow, reporting on the bombings from London. The man Iris loves is convinced that the Germans will arrive on their shores, Emma's husband is wracked with guilt from his father's actions and his own mistakes, and volunteers in England. Frankie is trying to find a way to tell the "truth" of those around her. When tragedy strikes her friend, she takes up her cause of the deportations and round-ups of Jews and others by the Germans. She also witnesses another tragedy that directly impacts the other two women. Iris holds back a letter that may destroy Emma. A trip into France by Frankie allows her to see some of the true horrors of the Nazis and record some of the voices of the dispossessed. The historical context was very interesting, but I found the characters to lack something in dimension, which made them less easy to relate to. The author includes some notes on the real history of events that inspired the book. 0 of 0 people found the following review helpful. It's not about the Postmistress By Roseann S. The summary led me to expect a very different story than what this book actually is. Forget about what it says about the Postmistress pocketing a letter. That is largely irrelevant to the plot. There is a different letter that is much more important and even that is not really the major part of the plot. The story is about three women Emma, the doctor's wife who doesn't seem to have an identity of her own except in the eyes of her new husband, Iris, the titular postmistress who feels she has a sacred trust to keep the mails moving and thus the world spinning on its axis and Frankie, the radio correspondent who has been through the trauma of the mass exodus in Europe in the early days of the war and philosophises entirely too much. It is mostly Frankie's story. She has the most pages and her actions are the most important to the story. The book has aspirations to being some kind of literary masterpiece and in that it falls short. It is not a romance either because the romantic aspects touch only tangentially to the story. It is a very melancholy book with people saying and doing things that I don't think they really would in real life. It has its interesting moments but not enough of them. If the best praise you can give a book is that you don't want it to end then I must say that I was very glad when I finished the Postmistress.

Unabridged CDs, 9 CDs, 11 hours Read by TBA What would happen if someone did the unthinkable-and didn't deliver a letter? Filled with stunning parallels to today, *The Postmistress* is a sweeping novel about the loss of innocence of two extraordinary women-and of two countries torn apart by war.

.com Exclusive: Kathryn Stockett Interviews Sarah Blake Kathryn Stockett was born and raised in Jackson, Mississippi. After graduating from the University of Alabama with a degree in English and Creative Writing, she moved to New York City, where she worked in magazine publishing and marketing for nine years. *The Help* is her first novel. Here she talks with novelist Sarah Blake about her experiences writing *The Postmistress*. Kathryn Stockett: I should start by saying that I am honored to be on the same page with you. I loved *The Postmistress*. The book is so complex, it gives you so much to think about and discuss. My first question to you is, how did the book come about? What made you start writing it? Sarah Blake: Thanks so much, Kathryn and I'd like to lob those kind words right back at you; it's a tremendous thrill for me to be in conversation with the author of *The Help*. *The Postmistress* began with a picture that sprang into my head one day, of a woman sorting the mail in the back of a post office, quietly slipping a letter into her pocket instead of delivering it. Immediately, questions flooded forward: Whose letter was it? Why on earth would she choose to pocket it? What havoc would be wreaked by not delivering a letter? As I answered those questions, Emma and Will and their love story, and the workings of the small town in which Iris was the center, came to life. One hundred pages into that draft, Frankie Bard arrived on the bus, out of the blue. I had no idea who she was or why she was there, except that one character referred to her as a war correspondent without a war. That was interesting, I thought. By this time I had decided to set the novel in the late thirties, early forties. It was 2001 and I was living in Washington, D.C., after the attacks of 9/11, and I was very preoccupied with trying to make sense of what was happening around me. Were we in danger? Would we go to war? The parallels between that uncertain time and the time before the United States entered World War II resonated with me, and what was a novel about accident and fate and the overlapping of lives deepened into a novel with war as its backdrop, which asked questions about how we understand ourselves to be in a historical moment and what we do when we are called to it. Kathryn Stockett: Your book features three different women. From a logistical standpoint, did you find it hard to pull off the different points of view? I know this is something I spend a lot of time on in my work making sure the voices are distinct and also very much true to the different characters. Sarah Blake: To be honest, with this novel, the challenge was trying to keep each of these women in line, since each one threatened at some point or another to run away with the story! It took eight years for this story to become the novel you have in your hands, and in large part that's because with the introduction of each character, I found myself going off and following an individual story, traveling further and further from a workable plot. By the time I had finished, I had written three separate novels, one for each of the three women complete with love affairs, whole families, other towns and the challenge came not in trying to keep them distinct, but in trying to figure out how to weave their stories together. Kathryn Stockett: Who is your favorite character, and why? Sarah Blake: I'm not sure I can answer that, since there are parts of each of these women I admire, and parts of each of them I don't like. They are all broken in an essential way a way I find incredibly interesting. When a reporter finds she cannot tell a story and a postmaster finds herself unable to pass along a letter, the moments they

have arrived at as characters are compelling. Mrs. Cripps was certainly the most fun to write she didn't have to carry too much weight in the telling of the story, and she was such a nosy parker it was fun to write her lines. Kathryn Stockett: Is there a character in *The Postmistress* with whom you identify most? (And if you have been having trysts with good-looking soldiers in dark alleyways, please share!) Sarah Blake: Oh, there are bits of me in all three women: certainly Frankie's rage and sorrow, the desire to get the story (something I despaired of often in the eight years of writing); Iris's love of order; and Emma's feeling of invisibility, her longing for the sense that someone would watch over her. Kathryn Stockett: The most haunting scenes for me and there were many were those of Frankie on the train with Thomas and of the mother and child on the train platform. How did these scenes come about? Were they difficult to write? Sarah Blake: Much of the drive to write the book had to do with my own attempt to write my way toward understanding the sudden, final breaks that crack into our lives, in the form of accidents, death, other irrevocable events. I have two sons, and while it is impossible for me to imagine putting them on a train by themselves, with nothing but paper to send them to safety, it was easy to conjure feelings of despair and heartbreak. The book is full of mothers and sons being torn apart by childbirth, bombs, and visas; but the last parting the mother embracing her boy in the train car with Frankie was probably the most difficult to write. It's the hardest to comprehend, and yet it happened all the time, saying good-bye, knowingly, possibly forever. Kathryn Stockett: What research did you do for historical accuracy? You seem to have really nailed the time period. Sarah Blake: Thank you. I'm glad it feels credible. I read many books on the history of World War II, pored through *Life* magazines from 1939 to 1945 for a sense of how much things cost and what they looked like, read Federal Writers Project interviews with all types of people living on Cape Cod in the 1930s, watched movies made in 1940 and 1941 (my favorite is *The Letter* with Bette Davis) in order to get the rhythms of idiomatic speech. I also spent many hours at the United States Holocaust Memorial Museum in Washington, and at the Radio Television Museum in Bowie, Maryland. (Photo of Kathryn Stockett Kem Lee) From Publishers Weekly Weaving together the stories of three very different women loosely tied to each other, debut novelist Blake takes readers back and forth between small town America and war-torn Europe in 1940. Single, 40-year-old postmistress Iris James and young newlywed Emma Trask are both new arrivals to Franklin, Mass., on Cape Cod. While Iris and Emma go about their daily lives, they follow American reporter Frankie Bard on the radio as she delivers powerful and personal accounts from the London Blitz and elsewhere in Europe. While Trask waits for the return of her husband a volunteer doctor stationed in England James comes across a letter with valuable information that she chooses to hide. Blake captures two different worlds a naive nation in denial and, across the ocean, a continent wracked with terror with a deft sense of character and plot, and a perfect willingness to take on big, complex questions, such as the merits of truth and truth-telling in wartime. (Feb.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Bookmarks Magazine In her latest novel, Blake gives a striking account of America on the verge of war and Europe in the midst of it and describes the horrors of Nazi Germany and the claustrophobia of small-town, mid-century America with equal aplomb. Despite some implausible plot developments, Blake maintains the story's credibility with powerful writing and a skillful manipulation of readers' sensibilities. Although critics cited an awkward beginning, some expository excesses, and a tendency to overdramatize, they all agreed that the novel truly soars during Frankie's perilous journey across Europe. The *Christian Science Monitor* expressed concerns that the novel will be lost in the glut of recent World War II fiction, but overall, *The Postmistress* is a moving page-turner from a talented writer.