

# Afterlife

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"One of the most significant Latina writers." -Entertainment Weekly

Antonia Vega, the immigrant writer at the center of *Afterlife*, has had the rug pulled out from under her. She has just retired from the college where she taught English when her beloved husband, Sam, suddenly dies. And then more jolts: her bighearted but unstable sister disappears, and Antonia returns home one evening to find a pregnant, undocumented teenager on her doorstep. Antonia has always sought direction in the literature she loves—lines from her favorite authors play in her head like a soundtrack—but now she finds that the world demands more of her than words.

*Afterlife* is a compact, nimble, and sharply droll novel. Set in this political moment of tribalism and distrust, it asks: What do we owe those in crisis in our families, including—maybe especially—members of our human family? How do we live in a broken world without losing faith in one another or ourselves? And how do we stay true to those glorious souls we have lost?

Julia Alvarez left the Dominican Republic for the United States in 1960 at the age of ten. She is the author of six novels, three books of nonfiction, three collections of poetry, and eleven books for children and young adults. She has taught and mentored writers in schools and communities across America and, until her retirement in 2016, was a writer-in-residence at Middlebury College. Her work has garnered wide recognition, including a Latina Leader Award in Literature from the Congressional Hispanic Caucus Institute, the Hispanic Heritage Award in Literature, the Woman of the Year by *Latina* magazine, and inclusion in the New York Public Library's program "The Hand of the Poet: Original Manuscripts by 100 Masters, from John Donne to Julia Alvarez." *In the Time of the Butterflies*, with over one million copies in print, was selected by the National Endowment for the Arts for its national Big Read program, and in 2013 President Obama awarded Alvarez the National Medal of Arts in recognition of her extraordinary storytelling. "A stunning work of art that reminds readers Alvarez is, and always has been, in a class of her own."

-Elizabeth Acevedo, National Book Award-winning author of the New York Times bestseller *The Poet X*

"Ravishing and heartfelt, *Afterlife*, explores the complexities of familial devotion and tragedy against a backdrop of a world in crisis, and the ways in which we struggle to maintain hope, faith, compassion and love. This is Julia Alvarez at her best and most personal."

-Jonathan Santlofer, author of *The Widower's Notebook*

"From the very beginning, Julia Alvarez has proven herself a wise and funny writer with a sharp eye and ear for the joys and obligations of love and family. Now, in *Afterlife*, she applies her gifts to last things, as her Antonia struggles to move beyond the consolations of poetry and embrace the buzzing, blooming confusion of the world again."

-Stewart O'Nan, author of *Emily, Alone and Henry, Himself*

"The queen is back with the exact novel we need in this fraught era. A powerful testament of witness and humanity written with audacity and authority."

-Luis Alberto Urrea, bestselling author of *The House of Broken Angels*

### Other Books

*Etruscan Life and Afterlife*. The lively ferment in Etruscan studies, generated in part by recent archaeological discoveries and fostered by new trends in interpretation, has produced a wealth of information about the people historians traditionally considered as inaccessible. Now, scholars are reconstructing a portrait of the wealthy, sophisticated Etruscans whose territory once extended from the Po River to the Bay of Naples. Unfortunately, the wider English-speaking public has had no single resource which synthesizes these new findings and interpretations about the Etruscans. In fact, some sources continue to propagate the traditional myth of the "enigmatic and isolated Etruscans." In response, the eminent Etruscan scholar Larissa Bonfante asked seven other internationally known classicists to join her in providing this "handbook" for the non-specialist as an authoritative and readable guide to the burgeoning Etruscan scholarship. As Bonfante explains in the introductory chapter, "The Etruscans provide an excellent opportunity of turning archaeology into history: this we tried to do, in our chapters, according to our individual directions. Nancy Thomson de Grummond traces the interest in and knowledge of the Etruscans from the earliest days. Mario Torelli provides an independent account of Etruscan history, based on monuments and sources. Jean MacIntosh Turfa belies the cliché of the Etruscans' traditional 'isolation' by surveying the material evidence for their trade with the Phoenicians, Greeks, and other neighbors in the Mediterranean. Marie-Françoise Briguet, Friedhelm Prayon, David Tripp, and I survey Etruscan art, architecture, coinage, and daily lives, respectively. Emeline Richardson contributes what she calls a 'primer' in the Etruscan language, a basic archaeological introduction to the Etruscan language, meant to help newcomers read the inscriptions on many of the monuments illustrated and to see these with the interdisciplinary approach so characteristic of, and necessary in, Etruscan studies." The book is profusely illustrated with over 300 photos and maps. Notes and bibliographic references lead to standard texts on the Etruscans and to the more specialized literature in the field. The result is a reliable and lively volume which brings readers into the mainstream of the latest Etruscan scholarship.

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