

Wave By Sonali Deraniyagala

Sonali Deraniyagala

Wave Sonali Deraniyagala, 2013-03-05 A brave, intimate, beautifully crafted memoir by a survivor of the tsunami that struck the Sri Lankan coast in 2004 and took her entire family. On December 26, Boxing Day, Sonali Deraniyagala, her English husband, her parents, her two young sons, and a close friend were ending Christmas vacation at the seaside resort of Yala on the south coast of Sri Lanka when a wave suddenly overtook them. She was only to learn later that this was a tsunami that devastated coastlines through Southeast Asia. When the water began to encroach closer to their hotel, they began to run, but in an instant, water engulfed them, Sonali was separated from her family, and all was lost. Sonali Deraniyagala has written an extraordinarily honest, utterly engrossing account of the surreal tragedy of a devastating event that all at once ended her life as she knew it and her journey since in search of understanding and redemption. It is also a remarkable portrait of a young family's life and what came before, with all the small moments and larger dreams that suddenly and irrevocably ended.

Wave Sonali Deraniyagala, 2013-03-12 The book opens and we are inside the wave: thirty feet high, moving at twenty-five mph, racing two miles inland. And from there into the depths of the author's despair: how to live now that her life has been undone? Sonali Deraniyagala tells her story - the loss of her two boys, her husband, and her parents - without artifice or sentimentality. In the stark language of unfathomable sorrow, anger, and guilt: she struggles through the first months following the tragedy -- someone always at her side to prevent her from harming herself, her whole being furiously clenched against the reality she can't face; and then reluctantly emerging and, over the ensuing years, slowly allowing her memory to function again. Then she goes back through the rich and joyous life she's mourning, from her family's home in London, to the birth of her children, to the year she met her English husband at Cambridge, to her childhood in Colombo while learning the balance between the almost unbearable reminders of her loss and her fundamental need to keep her family, somehow, still with her.

Preparing for the Day After Malini Shankar, 2014-12-22 The Picture E Book *Preparing for the Day After* is part of a not for profit multimedia tribute of the same name to the millions of people who have lost their lives in natural calamities. The tribute is being published in time for the tenth anniversary of the Asian Tsunami

Wave Sonali Deraniyagala, 2014 La mousse s'est transformée en vagues. Des vagues qui bondissaient par-dessus le récif,

a l'autre bout de la plage. Ca n'etait pas normal. La mer ne venait jamais aussi pres. Les vagues ne se brisaient pas, elles ne s'affaissaient pas. Plus pres. L'eau brune et grise. Brune ou grise. Des vagues par-dessus les coniferes et qui se rapprochaient de notre chambre. Toutes ces vagues maintenant, chargeant, barattant. Soudain folles et furieuses. Soudain menacantes. Le matin du 26 decembre 2004, un tsunami frappe l'Ocean indien. Sonali Deraniyagala, en vacances au Sri Lanka, son pays natal, en rechappe miraculeusement. Mais, de sa famille, elle est la seule. La vague lui a pris ses parents, son mari et ses deux petits garcons. Wave raconte l'histoire de ce jour, ou elle a tout perdu, et de tous ceux qui ont suivi. Les mois, les annees lorsque l'insupportable dechirement du souvenir succede aux premiers moments d'horreur. La matiere de ce livre, c'est la peine impalpable, indescriptible de la narratrice. Sonali Deraniyagala reussit un recit poetique, sans concession et incroyablement digne sur comment survivre a l'inimaginable. Probablement l'un des ouvrages les plus emouvants ecrits sur le deuil. The Guardian Je n'ai pas pleure en lisant Wave. J'ai cru que mon coeur allait s'arreter de battre... Un livre inoubliable, impitoyable mais egalement, comme par defi, inonde de lumiere. Extraordinaire. The New York Times Book Review Inoubliable... C'est un miracle que Deraniyagala ait survecu. Le fait qu'elle ait pu ecrire de tels memoires, ramenant ceux qu'elle aime a la vie de telle sorte qu'on entend leur respiration a chaque page, est egalement un miracle. Vanity Fair

Discrepant Solace David James, 2019-05-23 Consolation has always played an uncomfortable part in the literary history of loss. But in recent decades its affective meanings and ethical implications have been recast by narratives that appear at first sight to foil solace altogether. Illuminating this striking archive, *Discrepant Solace* considers writers who engage with consolation not as an aesthetic salve but as an enduring problematic, one that unravels at the centre of emotionally challenging works of late twentieth- and twenty-first-century fiction and life-writing. The book understands solace as a generative yet conflicted aspect of style, where microelements of diction, rhythm, and syntax capture consolation's alternating desirability and contestation. With a wide-angle lens on the contemporary scene, David James examines writers who are rarely considered in conversation, including Sonali Deraniyagala, Colson Whitehead, Cormac McCarthy, W.G. Sebald, Doris Lessing, Joan Didion, J. M. Coetzee, Marilynne Robinson, Julian Barnes, Helen Macdonald, Ian McEwan, Colm Tóibín, Kazuo Ishiguro, Denise Riley, and David Grossman. These figures overturn critical suppositions about consolation's kinship with ideological complaisance, superficial mitigation, or dubious distraction, producing unsettling perceptions of solace that shape the formal and political contours of their writing. Through intimate readings of novels and memoirs that explore seemingly indescribable experiences of grief, trauma, remorse, and dread, James demonstrates how they turn consolation into a condition of expressional possibility without ever promising us relief. He also supplies vital traction to current conversations about the stakes of thinking with contemporary writing to scrutinize affirmative structures of feeling, revealing unexpected common ground between the operations of literary consolation and the urgencies of cultural critique. *Discrepant Solace* makes the close reading of emotion crucial to understanding the work literature does in our precarious

present.

Staging the End of the World Brian Kulick, 2022-12-29 This book is a brief history of the end of the world as seen through the eyes of theatre. Since its inception, theatre has staged the fall of empires, floods, doomsdays, shipwrecks, earthquakes, plagues, environmental degradations, warfare, nuclear annihilation, and the catastrophic effects of climate change. Using a wide range of plays alongside contemporary thinkers, this study helps guide and galvanize the reader in grappling with the climate crisis. Kulick divides this litany of theatrical cataclysms into four distinct historical phases: the Ancients, including Euripides and Bhasa, the legendary Sanskrit dramatist; the Age of Belief, with the anonymous authors of the medieval mystery cycles, Shakespeare, and Pushkin; the Moderns, with Ibsen, Chekhov, Brecht, Beckett, and Bond; and, finally, the way the world might end now, encompassing Caryl Churchill, Tony Kushner, and Anne Washburn. In tandem with the insights gleaned from these playwrights, the book draws upon the work of contemporary scientists, ecologists, and ethicists to further tease out the philosophical implications of such plays and their relevance to our own troubled times. In the end, Kulick shows how each of these ages and their respective authors have something essential to say, not only about humanity's potential end, but, more importantly, about the possibility for our collective continuance.

In Search of Creative Commons: Crisis, Catastrophe, and Responsive Literature in India Dhritiman Chakraborty, Sanchayita Paul Chakraborty, Mukunda Mishra, 2024-12-18 This book contains selected papers presented at the international conference titled 'In Search of Creative Commons: Crisis, Catastrophe, and Responsive Literature in India', held at the Abid Ali Khan Centre for Digital Archive and Translation of Cultures, Gour Mahavidyalaya (College) from 31 August to 2 September, 2023 in collaboration with the Department of English, Dr. Meghnad Saha College. The conference was funded by the Indian Council of Social Science Research (ICSSR). In this book, three basic questions are considered. First, as humans try to live in-and-through catastrophes and exceptional situations in the contemporary world, what new perspective can literature as a creative form offer for healing and restorative purposes? Second, what new idioms and narrative styles, massive crises such as famine, partition, migration, the decimation of forests, rivers, and the disappearance of villages held up in creative articulations in colonial and postcolonial times in India? Can these representations be called "responsive literature"? Further, and this is the third major contention of this book, how can responsive literature be thought of as a conceptual category? What new transdisciplinary optic should be adopted to go beyond the limits of the "literary" and eventually include the "non-literary"? The objective of these discussions was to contribute to the larger discursive literature on disaster studies, which we believe has been excessively hegemonized by concepts from the West. By bringing in indigenous ideas from Bhasa Sahitya (language and literature), the images of samaj (society), samata (equity), and ahimsa (non-violence), the existing literature on catastrophe and crisis studies can finally be decolonized.

Vanity Fair, 2013-03

The Times Index ,2013-04 Indexes the Times, Sunday times and magazine, Times literary supplement, Times educational supplement, Time educational supplement Scotland, and the Times higher education supplement.

Talking Book Topics ,2014

Kaapse bibliotekaris ,2014 Issues for Nov. 1957- include section: Accessions. Aanwinste, Sept. 1957-

Onda Sonali Deraniyagala,2014-11-17T00:00:00+01:00 La mattina del 26 dicembre 2004, Sonali è a Yala, un parco nazionale lungo la costa sudorientale dello Sri Lanka, con tutta la sua famiglia: Steve, il marito, i due figli e i vecchi genitori. Sono arrivati da Londra da quattro giorni, entusiasti all'idea di trascorrere le vacanze in un luogo dove abbondano le aquile pescatrici. Vikram, il figlio di otto anni, le adora a tal punto che se ne sta seduto ore e ore sulla sponda della laguna che confina con l'albergo, nella speranza di vederle. Sulla soglia della camera, Sonali chiacchiera con Orlantha, una giovane amica che ha fondato a Colombo un'orchestra di bambini, quando quest'ultima sussurra: «Oh, mio Dio, il mare sta entrando». Sull'oceano avanza la cresta bianca di un'onda. Un fenomeno insolito, poiché dalla stanza il mare è di solito soltanto un luccichio azzurro al di sopra dell'ampia distesa di sabbia che scende ripida verso l'acqua. «Nulla di allarmante», pensa Sonali e chiama Steve a contemplare lo spettacolo, mentre Vikram, seduto accanto all'uscita sul retro, legge la prima pagina di un libro, *Lo Hobbit*. Tutto, però, precipita in un attimo. La spuma raggiunge la battigia, scala un pendio e si tramuta in onde che sciabordano sul crinale dove termina la spiaggia e non tornano indietro, anzi si fanno più vicine. Marroni o grigie, superano veloci le alte conifere e, minacciose, si dirigono verso la loro camera. Sonali e Steve capiscono che è ora di fuggire. Le mani strette in quelle dei bambini corrono verso il vialetto di fronte all'albergo, incuranti dei sassi e delle spine che graffiano la pelle. A metà del viale una jeep, uno di quei veicoli da safari, li prende a bordo. L'autista guida veloce, mentre Vikram scoppia a piangere e Steve lo abbraccia stringendolo a sé. Sono quasi in fondo al vialetto, a un passo dal sentiero sterrato che costeggia la laguna, quando l'acqua sciaborda improvvisa sulle loro ginocchia e la jeep, le ruote prive ormai di presa sul terreno, prende a ondeggiare. L'ultima immagine, che resterà per sempre impressa nella mente di Sonali, è lo sguardo terrorizzato di Steve – gli occhi sgranati, la bocca spalancata – mentre fissa qualcosa di terribile alle sue spalle. Questa è la storia di una donna che ha perduto tutto nello tsunami del 2004, uno dei più grandi disastri naturali dell'epoca moderna. Finalista al National Book Critics Award, inserito dal New York Times tra i migliori libri del 2013, è la cronaca più commovente che ci sia dato leggere di quella tragedia e, con il suo stile scarno e potente che rifiuta ogni sentimentalismo, l'indimenticabile racconto del ritorno alla vita di una sopravvissuta. Finalista al National Book Critics Circle Award 2013. Finalista al Barnes & Noble Discover Great New Writers Award. «Un libro splendido, bellissimo». Joan Didion vincitrice del National Book Award «Indimenticabile... Il libro più straordinario sul dolore che abbia mai letto». Cheryl Strayed *The New York Times Book Review* «Una certa grandezza si riverbera nell'agile e semplice prosa di Deraniyagala». *The New York Times* «Onda è sorprendente sotto molti punti di vista, ma forse più di tutti lo è per la sua scrupolosa onestà e mancanza di

patetismi... Non ha un lieto fine, perché il tempo non guarisce tutte le ferite, ma documenta un'esperienza che è inimmaginabile e, ad un tempo, terribilmente umana». Tom Beer National Book Critics Circle

Sri Lanka National Bibliography ,2014-07

Tsunami Sonali Deraniyagala,2014-01 On the morning of December 26, 2004, on the southern coast of Sri Lanka, Sonali Deraniyagala lost her parents, her husband, and her two young sons in the tsunami she miraculously survived. In this brave and searingly frank memoir, she describes those first horrifying moments and her long journey since. She has written an engrossing, unsentimental, beautifully poised account: as she struggles through the first months following the tragedy, furiously clenched against a reality that she cannot face and cannot deny; and then, over the ensuing years, as she emerges reluctantly, slowly allowing her memory to take her back through the rich and joyous life she's mourning, from her family's home in London, to the birth of her children, to the year she met her English husband at Cambridge, to her childhood in Colombo; all the while learning the difficult balance between the almost unbearable reminders of her loss and the need to keep her family, somehow, still alive within her.--Publisher description.

Wave Sonali Deraniyagala,2014-08-28 « La mousse s'est transformée en vagues. Des vagues qui bondissaient par-dessus le récif, à l'autre bout de la plage. Ça n'était pas normal. La mer ne venait jamais aussi près. Les vagues ne se brisaient pas, elles ne s'affaissaient pas. Plus près. L'eau brune et grise. Brune ou grise. Des vagues par-dessus les conifères et qui se rapprochaient de notre chambre. Toutes ces vagues maintenant, chargeant, barattant. Soudain folles et furieuses. Soudain menaçantes. » Le matin du 26 décembre 2004, un tsunami frappe l'Océan indien. Sonali Deraniyagala, en vacances au Sri Lanka, son pays natal, en réchappe miraculeusement. Mais, de sa famille, elle est la seule. La vague lui a pris ses parents, son mari et ses deux petits garçons. Wave raconte l'histoire de ce jour, où elle a tout perdu, et de tous ceux qui ont suivi. Les mois, les années lorsque l'insupportable déchirement du souvenir succède aux premiers moments d'horreur. La matière de ce livre, c'est la peine impalpable, indescriptible de la narratrice. Sonali Deraniyagala réussit un récit poétique, sans concession et incroyablement digne sur comment survivre à l'inimaginable. « Probablement l'un des ouvrages les plus émouvants écrits sur le deuil. » The Guardian « Je n'ai pas pleuré en lisant Wave. J'ai cru que mon cœur allait s'arrêter de battre... Un livre inoubliable, impitoyable mais également, comme par défi, inondé de lumière. Extraordinaire. » The New York Times Book Review « Inoubliable... C'est un miracle que Deraniyagala ait survécu. Le fait qu'elle ait pu écrire de tels mémoires, ramenant ceux qu'elle aime à la vie de telle sorte qu'on entend leur respiration à chaque page, est également un miracle. » Vanity Fair

Nach der Welle Sonali Deraniyagala,2014-10-23 *** »Ein ganz erstaunliches, wunderschönes Buch.« Joan Didion *** »Ich schrie nicht, heulte nicht auf. Ich fiel nicht in Ohnmacht. Abwarten, dachte ich mir. Ich warte ab, bis sie sie alle gefunden haben, und dann bringe ich mich um.« Sri Lanka, 26. Dezember 2004. Sonali Deraniyagala verbringt die

Weihnachtsferien mit ihrer Familie in einem wunderschönen Hotel direkt an der Küste, als die Welle kommt. Sonali selbst überlebt knapp, aber sie verliert ihre gesamte Familie, ihren Mann, die beiden kleinen Söhne und ihre Eltern. »Ein unglaublich starkes und zutiefst bewegendes Buch, wie ich schon lange keines mehr gelesen habe. ... Sonali Deraniyagala beschreibt eine Katastrophe und ihre Auswirkungen, die keiner von uns miterleben musste. Und gleichzeitig erweckt sie in ihrem atemberaubenden Erfahrungsbericht alle diejenigen wieder zum Leben, die sie verloren hat, so dass auch wir sie niemals vergessen werden.« Michael Ondaatje

Great waves Douglas Myles, 1985

The Wave Susan Casey, 2011-05-31 NEW YORK TIMES BESTSELLER • In this wonderfully vivid, kinetic narrative (The New York Times), the bestselling author of *Voices in the Ocean* captures colossal, ship-swallowing waves, and the surfers and scientists who seek them out. For legendary surfer Laird Hamilton, hundred foot waves represent the ultimate challenge. As Susan Casey travels the globe, hunting these monsters of the ocean with Hamilton's crew, she witnesses first-hand the life or death stakes, the glory, and the mystery of impossibly mammoth waves. Yet for the scientists who study them, these waves represent something truly scary brewing in the planet's waters. With inexorable verve, *The Wave* brilliantly portrays human beings confronting nature at its most ferocious.

There's No Sea in Salford Philippa Hawley, 2013-04-24

Wave Debbie Ouellet, 2012 12-16 years.

Eventually, you will certainly discover a other experience and endowment by spending more cash. yet when? do you acknowledge that you require to acquire those every needs with having significantly cash? Why dont you attempt to acquire something basic in the beginning? Thats something that will lead you to comprehend even more roughly speaking the globe, experience, some places, subsequently history, amusement, and a lot more?

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