

State budgetary educational institution of the city of Moscow "School number
1535".

RESEARCH WORK

Study of the works of modern young English writers.

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Content

Introduction: target

Relevance

Hypothesis

Project goals

Project objectives

Stages of research

The first stage:

The 1st survey among the students; results

The second stage:

Information collection, the 2nd survey among the students; the survey among teachers; results

Information about writers:

 Date and place of birth

 Place of residence

 Creative way

 The main subject of the works

 Recognition in the world and in Russia

 Awards

 Cooperation with foreign magazines

 Participation in meetings and conferences in Russia

Conclusion

Literature list

INTRODUCTION

The lessons of home reading have become an essential, unseparate part of learning foreign language at schools. Sometimes it is difficult to choose what to read on the lessons; what kinds of books can be preferable. There are different views on the lessons of home reading. Some teachers think that it is important to read only classic literature. It is hard to decide whether it is necessary to read modern or classic literature.

I devoted the project to the study of contemporary young English writers.

In this project there are some ways to decide whether it is reasonable for teachers and students to study the works of modern young English writers.

I have chosen this target because I am interested in English culture and literature in common and, particularly, in 21st century English literature. As a teenager, I wanted to learn about the younger generation of writers. I offer to your attention writers who are not classics, but who deserve to be known. They are people who write in modern English, show the coloring of their country and raise problems that are relevant to everyone.

Relevance:

I. Relevance for teachers:

- 1) The project will give teachers an opportunity to find additional material for reading lessons.
- 2) The project will help teachers understand the world of modern literature better.
- 3) The project will expand the lexical base of the modern English.

II. Relevance for students:

- 1) The project will give the students an opportunity to understand the world of modern English literature → to understand the problems that worry the modern young English authors.
- 2) The project will help students broaden their horizons; may change their attitude to life.
- 3) The project will attach students to the problems of the modern world.
- 4) The project will expand students' lexical base and show the world of modern English.

HYPOTHESIS:

1. It is worth changing the circle of reading from the classics to the modern literature.
2. Students are interested in themes of the works of contemporary writers, in problems that modern writers raise in their works.

Project goals:

1. To define writers who would be interesting for teachers and students
2. To select the works of modern young English authors that will be recommended for reading lessons

Project objectives:

1. To study the genres
2. To study the plot of the works
3. To study writers' language background
4. To interest students with modern young English writers
5. To form a new reading circle
6. To find out if the writers are known in the world and, particularly, in Russia
7. To help teachers find new literary names in order to compile a list of references

Stages of research.

The first stage:

The research work was started from the practical part. The first stage of the research was a survey that was conducted among the students of my lyceum.

I was interested in the younger generation of English-speaking writers around the age of 30-40. In the first part of the survey students needed to answer whether they read books in English or not; in the second part of the survey the students were offered a list of six contemporary young English writers among whom they needed to single out more and less recognizable ones.

I received statistics based on 96 responses.

As a result of the survey the two most famous and recognizable writers stood out- Evie Wyld and Sarah Hall (Evie Wyld was noted in a survey by 48 people, representing 50% of the total number of responses; Sarah Hall was noted by 36 people, and this is 37,5%).

Taiye Selasi and Helen Oyeyemi were noted as less recognizable from the entire list of writers (15 people noted Helen Oyeyemi, and this is 15,6; Taiye Selasi was noted only by 4 people, representing 4,2%).

The second stage of the research work:

1. The first survey among the students was conducted, the statistics was obtained. I decided to look for new information about these writers.
2. The analysis of the writers' works was carried out; the second survey among the students of my lyceum was conducted. In the second survey the students were asked to note what they desire to read on the lessons of home reading: the classic literature or modern. The 61% of students replied that they want to read modern English literature more.
3. The English teachers of my lyceum were asked to take a survey: to select the modern young English authors they know. The teachers replied that they did not know anyone from the proposed list of writers.

The information about writers.

Evie Wyld

Evie Wyld (born in 1980) is a modern young British writer and the owner of a small bookstore in the area of Peckham in South-East London.

*In her psychological novels she writes about people's past and present against the backdrop of landscapes filled with light and tragedy. Her debut novel is *After the Fire, A Still Small Voice*.*

This novel won the John Llewellyn Rhys Prize and a Betty Trask Award and was shortlisted for the Orange Prize for New Writers, the Commonwealth Prize and the International IMPAC Dublin literary award.

In 2011, Evie was recognized as one of the twelve best young British writers, according to the program Culture Show on the BBC, and in 2013 she was among the best writers of the decade according to the magazine GRANTA*. In addition, in different years she became a nominee of the orange prize, the award of the Union of Writers of great Britain and the international IMPAC award Dublin. "Leaving the Headland behind" is the first publication of creativity Evie Wyld on the Russian language. The story is an excerpt from her new novel All the Birds, Singing, published in the UK in July 2013, In 2014 it is planned the release of the novel in the United States.

Annotation to the novel

Genre: Modern prose

Following the breakdown of a turbulent relationship, Frank moves from Canberra to a shack on the east coast once owned by his grandparents. There, among the sugar cane and sand dunes, he struggles to rebuild his life. Forty years earlier, Leon is growing up in Sydney, turning out treacle tarts at his parents' bakery and flirting with one of the local girls. But when he's conscripted as a machine-gunner in Vietnam, he finds himself suddenly confronting the same experiences that haunt his war-veteran father. As these two stories weave around each other — each narrated in a voice as tender as it is fierce — we learn what binds together Frank and Leon, and what may end up keeping them apart.

On Friday, September 12, the jury of the literary award "Medici" ("Médicis") announced in Paris the results of the first in the competition season of selection of applicants for one of the most prestigious book awards in France, the award of which is scheduled for November 4. The list, formed in two categories, included 13 French and 15 foreign novels.

*GRANTA is a literary magazine and publisher in the United Kingdom whose mission centres on its "belief in the power and urgency of the story, both in fiction and non-fiction, and the story's supreme ability to describe, illuminate and make real." In 2007, *The Observer* stated: "In its blend of memoirs and photojournalism, and in its championing of contemporary realist fiction, *Granta* has its face pressed firmly against the window, determined to witness the world."

CONFERENCES AND MEETINGS IN RUSSIA

In the period from September 7 to September 9, 2013 David Mitchell, author of the best-selling *Literary Ghost*, *Dream 9* and *Cloud Atlas*, and Evie Wyld, one of the 20 best young British writers of the decade according to the *Granta* magazine, visited Moscow.

The visit will take place as part of a series of meetings with British writers, which the British Council in Russia organized in conjunction with GRANTA magazine, Ahmad Tea and the Russian State Library.

On September 9, at 20:00, a discussion with the participation of David Mitchell, Evie Wyld and Alexander Ilichevsky on the theme "Literature: between truth and fiction" took place in Pashkov's house.

The discussion was held in Russian and English with simultaneous translation, moderated by Konstantin Milchin. Admission was free with mandatory registration on the British Council website.

In addition to the discussion in the Pashkov House, David Mitchell, Mitchell and

Evie Wyld take part in a series of literary events.

Discussions in the framework of the festival Bookmarket:

September 7, 14: 45-16: 00. British writers, along with a special guest - Alexander Rodnyansky, president of the Kinotavr festival, discussed the process of turning a literary text into a film on the example of David Mitchell's novel *Cloud Atlas* and the eponymous motion picture masterfully filmed by Tom Tykwer, Andy and Lana Wachowski.

September 7, 17: 00-18: 00. In addition, David Mitchell and Evie Wyld took part in discussions on the design of book covers.

September 8, 16: 00-17: 00: The meeting with Evie Wyld, representatives of small publishing houses and bookstores. Evie Wyld is known not only as a writer, but also as a successful entrepreneur - for many years she has been managing the London Review bookstore in Bloomsbury. Over 30000 books, including carefully selected novelties of fiction and journalism, scientific works, books for children have been collected on the windows and shelves of this small cozy shop.

Evie Wyld's story "Leaving Hedland Behind" was published with the support of the British Council in Russia as part of the literary program that the British Council is conducting in conjunction with GRANTA magazine, Ahmad Tea and the Russian State Library.

"Leaving Headland Behind" is the first publication of Evie Wyld in Russian. The story is an excerpt from her new novel, *All the Birds, Singing*, published in the UK in July 2013.

Awards and honours

- ◆ 2013 *Granta* list of 20 best young writers
- ◆ 2013 Costa Book Awards (Novel) shortlisted for *All the Birds, Singing*
- ◆ 2013 Encore Award winner for *All the Birds, Singing*
- ◆ 2014 Miles Franklin Award winner for *All the Birds, Singing*
- ◆ 2014 European Union Prize for Literature, UK, *All the Birds, Singing*
- ◆ 2018 elected Fellow of the Royal Society of Literature in its "40 Under 40" initiative.

Bibliography

Short stories

- ◆ "What will happen to the dog after we are dead?" (published in *Goldfish: An*

Anthology of Writing from Goldsmiths)

- ◇ "The Convalescent's Handbook" ([online](#)) first published in *Sea Stories*, an anthology from the [National Maritime Museum](#)
- ◇ "The Building Opposite" (appeared in [3:AM Magazine](#) anthology *London, New York, Paris*)
- ◇ "The Whales" ([online](#)) from [Booktrust](#)
- ◇ "Menzi's Meat" ([online](#))
- ◇ "Free Swim" ([online](#))
- ◇ "Six Degrees of Separation" ([online](#))

Novels

- ◇ *After the Fire, A Still Small Voice* (2009), winner of the [John Llewellyn Rhys Prize](#) and a [Betty Trask Award](#).
- ◇ *All The Birds, Singing* (2013)

Sarah Hall

Sarah Hall (was born in 1974) is a modern young English novelist and poet.

She writes about the problem of personality, self-determination and human values. She writes about love, loss and art. Her breathtaking works beautifully and provocatively survey the frontiers of the human spirit.

Biography

She obtained a degree in English and Art History from Aberystwyth University before taking an MLitt in Creative Writing at the University of St Andrews, where she briefly taught on the undergraduate Creative Writing programme. She still teaches creative writing, regularly giving courses for the Arvon Foundation. She began her writing career as a poet, publishing poems in various literary magazines.

Her debut novel, *Haweswater* (2002), is a rural tragedy about the disintegration of a community of Cumbrian hill-farmers, due to the building of a reservoir. It won the 2003 Commonwealth Writers' Prize (Overall Winner, Best First Book).

Her second novel, *The Electric Michelangelo* (2004), the biography of a fictional tattoo artist, is set in early twentieth century Morecambe Bay and Coney Island. The novel was shortlisted for the Man Booker Prize in 2004, and again for the Commonwealth Writers Prize in 2005. In France, it was shortlisted for the Prix Femina Étranger 2004.

Her third novel, *The Carhullan Army* (2007), a science fiction novel, won the 2007 John Llewellyn Rhys Prize and James Tiptree, Jr. Award, and was shortlisted for the 2008 Arthur C. Clarke Award. In America, the novel was published under the title *Daughters of the North*. She was invited to become writer-in-residence by the Grasmere based Ullswater Trust – an organisation which supports and encourages writers – while working on the book.

The Carhullan Army was listed as one of The Times 100 Best Books of the Decade.

Her novel *How to Paint a Dead Man* (2009) was longlisted for the Man Booker Prize.

In 2013, she was included in the Granta list of 20 best young writers. In October 2013, she won the BBC National Short Story Award for "Mrs Fox".

All her novels are published by Faber and Faber; she participates in writing tuition classes during in-residence writing courses run by The Faber Academy. Sarah Hall has lived in both the United Kingdom and in North Carolina.

Her first collection of short stories, titled *The Beautiful Indifference*, was published by Faber & Faber in November 2011. *The Beautiful Indifference* won the Portico Prize for Fiction 2012 and the Edge Hill short story prize, it was also short-listed for the Frank O'Connor Prize. Her second collection, *Madame Zero*, will be published in 2017. The lead story, Mrs Fox, won the BBC National Short Story Award in 2013.

Her work has been translated into more than a dozen languages.

Sarah Hall is an honorary fellow of Aberystwyth University and the University of Cumbria, and a fellow of the Civitella Ranieri Foundation (2007). She is a member of the Royal Society of Literature. She has judged a number of prestigious literary awards and prizes. She is a recipient of the American Academy of Arts and Letters EM Forster Award. She has tutored for the Faber Academy, The Guardian, the Arvon Foundation, and has taught creative writing in a variety of establishments in the UK and abroad. Sarah currently lives in Norwich, Norfolk.

Bibliography

Fiction

- ◇ *Haweswater* (2002)
- ◇ *The Electric Michelangelo* (2004)
- ◇ *The Carhullan Army* (2007)

- ◇ *How to Paint a Dead Man* (2009)
- ◇ *The Beautiful Indifference* (Short story collection) (2011)
- ◇ *Mrs Fox* (Winning story of the BBC National Short Story Award 2013) (Faber & Faber, 2014)
- ◇ *The Wolf Border* (2015)
- ◇ *Madame Zero* (2017)

Critical studies and reviews

- ◇ *"Born to be wild". Books and Arts. The Economist. 415 (8933): 76. 11 April 2015. Review of The wolf border.*

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- ◇ ^ British Council (23 November 2011). *"The British Council"*. Contemporarywriters.com. Archived from *the original* on 7 June 2011. Retrieved 2 December 2011.
- ◇ ^ *"Booker-nominated Sarah's new home"*. Cumberland News. 14 October 2004. Archived from *the original* on 6 April 2012. Retrieved 2 December 2011.
- ◇ ^ <http://www.granta.com/Archive/123>
- ◇ ^ Liz Bury (8 October 2013). *"Sarah Hall's tale of woman who turns into a fox wins BBC short story award"*. *The Guardian*. Retrieved 20 October 2013.
- ◇ ^ *"Sarah Hall wins the BBC National Short Story Award"*. BBC. 8 October 2013. Retrieved 20 October 2013.
- ◇ ^ *"Sarah Hall"*. The Royal Society of Literature. Retrieved 26 April 2018.
- ◇ ^ *"Writing Courses at The Grove Hotel near London | Luxury Golf & Spa Resort England"*. Thegrove.co.uk. 2000-01-01. Retrieved 2011-12-02.
- ◇ ^ *"Faber & Faber : Begin Writing Your First Novel by"*. Faber.co.uk. 15 August 2010. Archived from *the original* on 15 March 2012. Retrieved 2 December 2011.

Interview.

Sarah Hall: 'Short stories are a place for dark psychology'
Vanessa Thorpe

The novelist on writing about sex, her turbulent home life and why short stories are

particularly hard to craft.

The Booker-shortlisted author is known for her sharp focus on wild landscapes and the natural world, winning fans with *The Electric Michelangelo* and *The Wolf Border*. But her latest collection of short stories, *Madame Zero*, is full of characters coping with altered states and fresh challenges.

Do the troubled identities in this book indicate changes in your own life?

There are people who believe you are the same person once you have had a baby, but that's rubbish. I've had a turbulent two years because, as well as giving birth, my mother was diagnosed with a terminal illness. So I had a double whack to deal with, exacerbated probably by being a single parent since separating from my daughter's father. Having said that, I actually don't know which of the stories I wrote before I had her and which after. She is still only two, so I have to find moments to work and it is still quite intense.

You grew up in Cumbria and have written about animals and wildernesses. Is it odd to be living in urban Norwich?

I do like open landscapes, although I tend to write about them when I am not actually there. I need a little distance. I would love my daughter to have a pet, but looking at dog owners carrying their little bags, I am not sure it is right in a city. We had pets when I was young. It was rural and there were horses around. I do swim a lot and think wild swimming is great. As long as the water looks fairly clean, I might well get in and swim.

Your stories frequently pivot on a single strong idea. Is this how they come to you?

I do like short stories to be a powerful distilling. It is a place for dark psychology and a potent literary dosage. When I start out it usually stems from a thought, or something I heard in the news that gives me a shape. I like reading stories that give you a huge wallop, one you don't see on the surface. I don't like squibs.

Arresting images loom large in your work, particularly in the award-winning opening story in this collection, Mrs Fox, about a wife's physical transformation. Are you inspired by dreams?

I have a degree in art history, so maybe that's part of it. There is a fever-dream feeling to some of my stories, but it comes from sensing moments when there is a reversal of current, and something has gone a bit wrong, rather than from an actual dream.

Is a short story a way to simplify an idea, or set a puzzle?

A short story collection is a companionable thing because they seem to understand somehow that life is difficult to get to grips with. Short stories don't take their eye off the fact we are mortal. They are not imposing order, although, conversely, they are harder to write. When you are limited to that kind of word count, it can be very

hard. I want to just raise enough of the questions. You are not answering anything.

Is your writing about sex a feminist statement?

I like writing about sex because it is such a complicated subject, as well as being familiar. It is a shared thing yet also a space in your own head. Men might say it is a more simple bodily act for them. I don't know. Certainly women have centuries of social discrepancies feeding into it for them. My problem with sex as the place for women's liberation is with situating everything in our bodies, because liberation is about more than that.

Has success made you self-critical as you write?

With a short story, the calibration has to be right in the first draft. I am performing as if up against the clock and I really have to concentrate. Whereas in a novel, it is bound to be off kilter at some point. So, yes, the "editor" part of my brain is further forward now, to the extent that I sometimes do not write a sentence down at all.

Your written dialogue is spare and heavily freighted. Do you do small talk?

I stop to talk to people in Norwich because it is a really friendly place, but I wouldn't be regarded as the most sparkling person at a dinner party, or as being marvellously funny. I would much rather do it on the page than in life: it seems the best place to express something. Perhaps it is to do with having been wandering around on the moors as a kid and not being brought up in a rowdy household. I had an elder brother who was always climbing up trees.

Taiye Selasi

Taiye Selasi is a modern young British writer.

*In her works she writes about the transformative power of unconditional love, family problems and people's deep emotional experiences. Her debut novel is **Ghana Must Go**.*

Biography

She was born in 1979 in London, England, and raised in Brookline, Massachusetts, the elder of twin daughters in a family of physicians. Her given name means first twin in her mother's native Yoruba.

Selasi's twin sister, Dr. Yetsa Kehinde Tuakli, is a physiatrist in the US. The first African member of the International Paralympic Committee, she competes in the long jump for Ghana's national team. Selasi's mother, Dr. Juliette Tuakli, is a paediatrician in Ghana. Renowned for her advocacy of children's rights, she sits on the board of United Way. Selasi's father, Dr. Lade Wosornu, is a surgeon in Saudi Arabia. Considered one of Ghana's foremost public intellectuals, he has published

numerous volumes of poetry.

Selasi's parents broke up when she was an infant. She met her biological father at the age of 12.

Selasi graduated summa cum laude and Phi Beta Kappa with a BA in American Studies from Yale, and earned her MPhil in International Relations from Nuffield College, Oxford. Taye graduated from Yale University in American studies and Nufeld College, Oxford University in international relations.

Enjoys photography. Lives in new York and Rome.

Career

In 2005 *The LIP Magazine* published "Bye-Bye, Babar (Or: What is an Afropolitan?)", Selasi's seminal text on Afropolitans. In *Bye Bye Babar*, Selasi describes a new African diaspora; a broader mix that accepts its diversity: "Perhaps what most typifies the Afropolitan consciousness is the refusal to oversimplify; the effort to understand what is ailing in Africa alongside the desire to honor what is wonderful, unique." Selasi does not seek recognition as the originator of Afropolitanism, " She makes a point not to claim to have coined it, and she downplays her own role in the whole phenomenon that followed from it." The conversation of Afropolitanism did increase, following the essay, and this paved way for scholars like Simon Gikandi and Achille Mbembe to "further develop" the term, Afropolitan, into a widely known a used ideology. The same year she wrote the essay, she penned a play which was produced at a small theatre by Dr. Avery Willis, Toni Morrison's niece.

In 2006 Morrison gave Selasi a one-year deadline; she wrote "The Sex Lives of African Girls" to meet it. The story, published by UK literary magazine *Granta* in 2011, appears in *Best American Short Stories 2012*. At the suggestion of Tony Morrison, whom she met in Oxford, Taiye wrote the novel "the Sex life of African girls", which the British magazine *Granta* published in 2011 and which was included in the US among the best stories of 2012. Penguin Press bought the rights to the writer's unfinished novel, which was subsequently published in 2013 and rights to which were acquired by publishers in 16 other countries. In 2013, Grant magazine ranked Selasi among the top 20 young writers in the UK. Experts of the British bookselling network Waterstones the novel is named among the 11 best literary debuts of the year.

In 2010 Ann Godoff at Penguin Press bought Selasi's unfinished novel. *Ghana Must Go* was published in 2013 to much critical acclaim. Selected as one of the 10 Best Books of 2013 by the *Wall Street Journal* and *The Economist*, it has been sold

in 22 countries as of 2014.

In 2013 Selasi was selected as one of *Granta's* 20 Best Young British Writers and in 2014 named to the Hay Festival's Africa39 list of 39 Sub-Saharan African writers under the age of 40 "with the potential and talent to define trends in African literature."

Selasi collaborates frequently with fellow artists. In 2012 she partnered with architect David Adjaye to create the Gwangju River Reading Room, an open-air library erected in 2013 as part of the Gwangju Biennale's Folly II. With director Teddy Goitom, founder of Stocktown, Selasi is Executive Producer of *Afripedia*, a documentary series about urban African creatives.^[24] With producers Fernando Meirelles and Hank Levine (*City of God*), Selasi is developing *Exodus*, a feature documentary about global migration.

In 2015, Selasi appeared as a Featured Author, leading a writing seminar, at the annual Iceland Writers Retreat in Reykjavik, Iceland.

Works

Ghana must go. New York: Penguin Press, 2013 (the novel has already been released in Dutch and German and has been published as an audiobook)

Taiye Selasi made her fiction debut in *The F Word*, with 'The Sex Lives of African Girls'. It has already gained attention in reviews: *The Times* called it a 'standout piece of fiction'; *Time Out* wrote that the 'prose glitters with beautiful, splintered poetry'. The acclaim is just another stamp of approval for Selasi, who has been championed by Toni Morrison and Salman Rushdie and whose first novel, *Ghana Must Go*, is one of next year's most eagerly anticipated books. Selasi answered a few questions for *Granta's* Yuka Igarashi about her life as a writer so far and about how she came to write this remarkable story.

YI: Your story takes places in a rich household in Accra. Even though many of the characters are leading comfortable lives, a sense of menace runs beneath the surface. I was scared for all the women, especially the young narrator. Did you mean to paint the sex lives of African girls as dangerous and doomed?

TS: It's hard to say what I meant, but that's certainly what I've done. To be honest, I was rather surprised to discover that I'd painted such a devastating portrait. It was only months and months after I'd finished editing – focusing narrowly on rhythm, image, pacing, form – that I noticed how dark the content was, how fundamentally damning the comment.

This piece is told from the perspective of a girl who is just starting to grasp the sexual dynamics at play among the adults around her. It's interesting that you

chose to inhabit her limited point of view. Was it hard to get this narrator's voice right – to figure out what she does and doesn't understand?

I suspect the second person helped a great deal. This 'you' voice appeared in my head from the beginning and guided me through the text, limiting my view of things to her view: I rarely looked where she wasn't looking. In the first draft I'd included a passage alluding to the nature of Uncle's work in Ghana's oil extraction industry – but omitted it when it became clear that the narrator wouldn't (couldn't possibly) understand such politics. I'd slipped for a moment into an 'I' voice, an 'I' mind, and it showed.

During our launch events, you mentioned some of the incredible mentors you've had. Who are your models as a writer?

Oh, so many. I adore Penelope Lively, Alessandro Baricco, Roberto Bolaño, Toni Morrison, Arundhati Roy. But they're less my models than my heroes; most of my mentors haven't been novelists, at all: my high school creative writing teacher James Connolly, my stepfather Wilburn Williams, my dear friend the painter Francesco Clemente, my aunt and arts educator Renee C. Neblett.

I remember you saying that Toni Morrison told you that you must not think of your audience while you're writing. Still, I was curious about who you see as your audience. Do you want to be read by Ghanaians? By women?

As one writer so beautifully put it, 'For though to be read is not the motive which impels the author to write, once he has written his desire is to be read, and in order to achieve that, he must do his best to make what he writes readable.' Like beggars, first-time novelists can't be choosers. We just aim to be readable.

Helen Oyeyemi

Helen Oyeyemi (was born in 1984) is a modern young British novelist and writer of short stories.

In her autobiographical works she presents a striking variation on the classic literary theme of doubles — both real and spiritual. Another idea and symbol of the works is the key, literal and metaphorical: the key to a house, the key to a heart, the key to a secret — they unlock elements of characters' lives. Her debut novel is «The Icarus Girl».

Biography

At the age of four she came to the UK with her parents. The first novel was written by another eighteen-year-old schoolgirl. During her studies at Corpus Christi College, Cambridge University, her classmates staged and played two of her plays. In 2007, Bloomsbury Publishing published the writer's second novel *House* opposite, built on the motifs of Afro-Cuban mythology. In 2009, she was named among 25 women under the age of 25-"persons" of the international magazine

Venus Zine.

Worked as a volunteer in Kenya. In 2013 she was visiting Moscow.

Works

Novels

- The Icarus Girl (2005)
- The Opposite House (2007)
- White is for Witching (2009, finalist Shirley Jackson, Somerset Maugham Award)
- Mr Fox (2011, award the Zora Neale Hurston/Richard Wright Foundation)
- Boy, Snow, Bird (2014)

Plays

- Juniper's Whitening (2004)
- Victimese (2005)

Short story collections

- What Is Not Yours Is Not Yours (2016)

Recognition

The writer's prose is translated into French, German, Spanish, Italian, Dutch, Swedish, Polish, Turkish, Hebrew, Chinese, Indonesian. In 2013, Granta magazine ranked Oyeyemi among the top 20 British young novelists.

Life and writings

Oyeyemi wrote her first novel, *The Icarus Girl*, while studying for her A-levels at Cardinal Vaughan Memorial School. While studying social and political sciences at Corpus Christi College, Cambridge University, Oyeyemi saw two of her plays, *Juniper's Whitening* and *Victimese*, performed by fellow students to critical acclaim, and subsequently published by Methuen.

In 2007 Bloomsbury published Oyeyemi's second novel, *The Opposite House*, which is inspired by Cuban mythology. Her third novel, *White is for Witching*, described as having "roots in Henry James and Edgar Allan Poe", was published by Picador in May 2009. A fourth novel, *Mr Fox* ("a meditation on the writing process itself, filled with vignettes about how language may ensnare or liberate", wrote Anita Sethi), was published by Picador in June 2011, and a fifth, *Boy, Snow, Bird*, in 2014.

Oyeyemi's latest book, the story collection *What Is Not Yours Is Not Yours*, was released in 2016.

Professional awards and recognition

Her novel *White Is For Witching* was a 2009 Shirley Jackson Award finalist and won a 2010 Somerset Maugham Award. In 2009 Oyeyemi was recognized as one of the women on Venus Zine's "25 under 25" list. In 2013 she was included in the Granta Best of Young British Novelists list. *Boy, Snow, Bird* was a finalist for the Los Angeles Times Book Prize in 2014. *What Is Not Yours Is Not Yours* won the PEN Open Book Award: for an exceptional book-length work of literature by an author of color published in 2016.

Oyeyemi was a judge on the Booktrust Independent Foreign Fiction Prize for 2015, and served as a judge for the 2015 Scotiabank Giller Prize.

In an interview with the Times, when she was asked to describe the state of the writer working on the novel, Helen Oyeyemi replies, "It sounds too dramatic. Imagine that every day you have to put on a worm, or something squirming, and allow it to crawl, and only at the end of the day you can remove it. Very strange feeling. Self-torture."

"Self-torture" started when Helen was still in school. At that time, she wrote her first novel "the Icarus Girl" ("girl-Icarus"), combining literary work with the preparation for the final exams. The publication of the book in 2005 made Helen famous — it was talked about as a young and promising writer. However, the sudden success resulted in an acute attack of shyness. Everywhere she went by taxi — not from a star or megalomania, and the desire to avoid crowded places where she could learn. "I felt both visible and invisible, but always ugly. So I took a taxi." The success of the second novel "The Opposite House", published in 2007, Helen experienced much calmer. In the opinion of literary critics, the tone set by the writer in the novel is close to the gloomy mysticism. Indeed, if you list the characters of her books, the picture will not be joyful: a little girl suffering from loneliness and inventing an invisible friend ("the Icarus Girl"), a young Cuban immigrant living in London and yearning for her homeland ("the Opposite House") or a girl from the third novel "White is for Witching" (2009), who suffers from a strange disease — she eats earth, plastic and especially loves chalk. The roots of these dark stories to be found in the childhood experiences of most Oyeyemi. The future writer was born in Nigeria, her family moved to London when Helen was 4 years old. Adapting to new living conditions was difficult and painful, neighbors were reluctant to allow their children to communicate with Helen, fearing that they would overpower her strong accent. Then she later her heroine in the first novel, there was an imaginary friend. At the age of 13 Oyeyemi fell into a depression and never talked to anyone the whole month. Around the same time, it was discovered that her younger brother Tony — autistic. At the age of 15, she went to the hospital, taking a large dose of drugs.

According to journalists today Helen-self-confident girl with a great sense of humor. This year she turned 26 years old. She is now working on her fourth novel,

which promises to be less tragic than the previous ones.

Oyeyemi tries herself in different genres. She writes not only novels, but also short stories. In 2010, her story "my racist daughter" ("My daughter the Racist") was included in the collection of the best stories of the BBC national literary award. "My racist daughter" is a story told by a woman who lost her husband during the bombing and moved to a small village with her husband's daughter and mother. One morning, an 8-year-old daughter declares herself a racist-henceforth she hates the "race" of soldiers who have occupied her village. In front of the village, frozen with fear, she throws stones at a soldier's tank. Fortunately, all went well, and the soldiers did not touch the child. One of them was so amazed at the girl's courage that he came to visit her at home. The soldier and the child peacefully drink tea and talk about something, the mother does not interfere in their conversation. However, this unusual friendship is not approved by the locals. The mother has to take a decisive and cruel step to stop meeting her daughter with a new friend.

CONCLUSION

This work is devoted to the study of modern young English writers and their works.

The results of the research work:

The analysis of the works of modern young English writers was conducted. The hypothesis was justified.

The results of the second survey, conducted among the students of the lyceum, presented that almost 61% of students want to read modern literature, the works of contemporary young authors.

Despite the fact that teachers do not want to change the reading circle because they prefer classic writers, it is necessary to take into consideration the students' opinions.

As a product of my project, I have created a brochure with brief information about the writers and their major works. The project layout has been sent to print.

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