Rasskazhite Nam Skazki: Gogol's Use of Skaz, Ukrainian, and Narration in *Evenings on a Farm Near Dikanka I*

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INTRODUCTION

"So you want me to tell you another story about Grandad? Certainly, why not amuse you with some more….? Ah, the old days, the old days [...] Well, what am I to tell you? Nothing comes into my mind at the minute… oh yes, I'll tell you how the witches played "Fools" with my grandfather."[1] Thus does Foma Grigorievich, a narrator in Part One of Gogol's *Evenings on a Farm Near Dikanka I* (henceforth *Evenings I*), introduce one of "his" stories, "The Lost Letter." Foma Grigorievich, however, is only one of many complex narrators within the collected tales that comprise *Evenings I*: "The Fair at Sorochintsy," "St. John's Eve," "A May Night, or the Drowned Maiden," "The Lost Letter," and the preface (a story in its own right). Each tale is narrated by a certain peasant introduced in the preface, with each narrator having their own distinct manner of speaking. Why did Gogol structure his stories through the voices of fictional Ukrainian peasants, and what was the effect of presenting Ukraine through such a lens?

Scholars have offered different interpretations of the relationship between representations of Russian and Ukrainian nationalism in Gogol's works, with some finding pro-imperial or anti-imperial elements and others finding both. For example, Edyta Bojanowska uses the histories of Russian and Ukrainian constructions of national identity and Gogol's non-canonical texts to argue that Gogol engaged with both Russian and Ukrainian nationalist movements and that his anti-imperial sentiments can only be fully understood by examining his private and redacted writings in combination with his final published works. Similarly, Yuliya Ilchuk, in her book *Nikolai Gogol: Performing Hybrid Identity*, explores how Gogol exhibited his dual national identities, both intentionally and otherwise, through his writing and portrayal of himself. Conversely, Roman Koropeckyj and

1. Nikolai Vasilevich Gogol, The Collected Tales and Plays of Nikolai Gogol ed. Leonard J. Kent and The Modern Library, trans. Constance Black Garnett (1964; repr., Random House, Inc., 1969), 77.

Robert Romanchuk argue that Gogol's representations of both himself and of Ukraine in Evenings can be viewed in conversation with the practice of American blackface minstrelsy, seen partially through his alternating identification with and distancing from Ukrainian identity.

By examining the arguments of Bojanowska, Ilchuk, Koropeckyj, and Romanchuk, I contend that Gogol's presentation of his country and people subvert but nonetheless abet the contemporary imperial narrative. Gogol's narrators, along with his word and language choices in the short stories collected in *Evenings I*, portray Ukraine as an exotic, "other" part of the Russian empire— reducing Ukrainians and their ways of life to digestible entertainment for Russian consumption. This paper is not intended to be a comprehensive analysis of all the subversive or pro-imperial elements present within *Evenings I* or an exhaustive account of every aspect of Gogol's complex system of embedded narrators. Instead, I examine several instances where Gogol's narrative style and use of Ukrainian language lend to his portrayal of Ukraine as a rustic and supernatural land in ways that flatten the country's complexity in favor of Russo-centric entertainment value. I draw on Koropeckyj and Romanchuk's comparison of Gogol's works to blackface, while still recognizing Bojakowska's and Ilchuk's understandings of Gogol's underlying subversive and normative elements. Through this, I situate my own observations within recent attempts to interpret Gogol holistically while also recognizing that his pro-imperial messages often undermined the subversive ones. Bojanowska's and Ilchuk's multifaceted frameworks for reading Gogol contend that Koropeckyj and Romanchuk's views are relevant and, yet not the whole picture.

PLOT

All four stories (excluding the preface) in *Evenings I* contain mystical elements and portray Ukraine as a land where supernatural events are bound to occur. The first story in the collection, "The Fair at Sorochintsy," is set in a Ukrainian marketplace and portrays the love story of the young Paraska and Grytsko, whose marriage is forbidden by Paraska's stepmother, but still occurs through Grytsko's scheming. The other storyline in "The Fair at Sorochintsy" describes the market sellers' fear of a devil who searches for the remnants of his sold (and subsequently destroyed) jacket. A different demon, Basavriuk, appears in the next tale, "St. John's Eve," and convinces Petro to kill his beloved Pidorka's brother in exchange for money and thus persuade Pidorka's father to let them marry. At first all is well, as Petro's memory of the murder was erased by the demon, but ultimately the story ends tragically. The antagonist in "A May Night, or The Drowned Maiden" is not a demon, but instead the lecherous mayor and father of the Cossack Levko. The metaphorical devil of this story, in a rather overt expression of disdain toward the influence of Russian tsars, is villainous due to his pomposity and cruelty resulting from having served as a guide to Catherine II when she traveled through their village many years prior.[2] The true mysticism of the story, however, is the magical maiden in the lake whose interference allows Levko and his lover to wed. The final tale, "The Lost Letter," describes how Foma Grigorievich's grandfather was chosen to deliver a letter to the Tsarina but was waylaid and accidentally lost the letter to the devil. Ultimately the grandfather wins the letter back through a card game with witches and delivers it to the Tsarina.[3] Each of these stories establishes Ukraine as a place where devils, magical ladies, and witches roam and interact with Ukrainian peasants. In Gogol's stories Ukraine is fantastical, the site of supernatural occurrences rather than deep emotion.

2. Gogol, CTP, 57.
3. Ibid, 78.

CONTEXT

Evenings on a Farm Near Dikanka was the work that created Gogol's popularity and reputation. The collection, published in Russian and in two parts, was originally attributed to a lowly Ukrainian beekeeper named Rudy Panko.[4] Although phrases and quotes in the Ukrainian language appear occasionally in the collection, the majority of the text was in Russian despite the origins of the supposed author. Gogol's use of Russian over Ukrainian was a well-calculated choice, but the benefits he received from writing in Russian also inherently furthered Imperial Russia's goal of developing a national identity that did not recognize Ukrainians as a distinct people. Writing in Russian was one of the best ways to better a Ukrainian writer's prospects in the Slavic literary world, as seen by how often Ukrainian writers left Ukraine for Saint Petersburg in the pursuit of success. This bias against works in the Ukrainian language is apparent in the negative reactions to Taras Shevchenko's writing in exclusively Ukrainian.[5] Additionally, Gogol undoubtedly capitalized on the trendiness of Ukraine and its culture at the time, noting in a letter that "everyone [in Saint Petersburg] is taken up with anything that is Little Russian."[6] Regardless of the increased likelihood of literary success that writing in Russian gave Gogol, it is notable that Gogol Russified the Ukrainian words in his stories by confining his usage of the Ukrainian alphabet (as opposed to the Russian one) to songs and proverbs.[7] Although Gogol had already taken care to define the Ukrainian terms in his texts, making the words accessible to Russian readers, he went a step further by transliterating them into the Russian alphabet. At every turn Gogol marginalized his usage of the Ukrainian language in favor of pandering to the Russian audience.

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It should be noted that Gogol did not intend to write exclusively for the imperial center, given his complaints that "many of the local landowners [...] weren't able to find a single copy" of Evenings within Ukraine. [8]Nonetheless, he undeniably catered to a primarily metropolitan Russian audience, evidenced by his use of Russified words and his glossing of Ukrainian vocabulary. Bojanowska accurately notes that "Gogol's gospel of Russian nationalism [rang] hollow to his enamored celebration of Ukraine in his earlier stories," which, though this displeased some of his Russian readers, his works still pandered to a Russian gaze.[9] The Russians, as Koropecky and Romanchuk assert, were the "patron[s]" of Gogol's minstrel show, as seen through Panko's address to those "elite Russian reader[s]."[10]

4. Yuliya Ilchuk, Nikolai Gogol: Performing Hybrid Identity (University of Toronto Press, 2021), 48-50.
5. Ilchuk, PHI 10. Luckyj, George S. N. "Is Shevchenko a Symbol of Universal Freedom?" Comparative Literature Studies 1, no. 2 (1964): 143–151. http://www.jstor.org/stable/40245641.
6. Nikolai V. Gogol,'Polnoe sobranie sochinenii, vol 10. (Moscow: Izdatel'stvo Akademii Nauk SSSR 1937-1952), 140-142.
7. Although I did not have access to a first copy edition of CTP to verify this was always the case, the online Russian copy I used preserved the Ukrainian lettering in the epigraphs, and thus likely did not Russify the Ukrainian words in-text.
8. Edyta M. Bojanowska, Nikolai Gogol: Between Ukrainian and Russian Nationalism (Harvard University Press, 2007), 5.
9. Ibid., 41.
10. Roman Koropeckyj and Robert Romanchuk, "Ukraine in Blackface: Performance and Representation in Gogol"s Dikan'ka Tales, Book 1", Slavic Review vol 62, no. 3 (2003): 538. https://doi.org/10.2307/3185805.

NARRATION

One notable element of *Evenings i*s Gogol's usage of the narrative technique skaz. The skaz characteristics of Evenings contribute majorly to Gogol's portrayal of Ukrainian culture as low-brow entertainment. Drawing on features of oral storytelling, Boris Eikhenbaum defines skaz as that which contains "elements of oral narration" where "live, oral improvisation can be discerned in written literature."[11] Skaz narratives are often presented as "actual stories narrated by specific persons," a form Ivan Turgenev and Nikolai Leskov also used.[12]

From the start, *Evenings i*s framed by a sense of authenticity due to Rudy Panko's introduction in the preface, wherein he claims to have collected the four tales from other storytellers. Although his role is mostly confined to this preface, Rudy Panko also begins "St. John's Eve" with a note regarding his encounter with the tale before introducing two other narrators who appear in the collection. One narrator, Foma Grigorievich, claims to recount his Cossack grandfather's stories "St. John's Eve" and "The Lost Letter." The other narrator is characterized only by his "pea-green suit," as mentioned by Rudy Panko in "The Fair at Sorochintsy":"that young gentleman in the pea-green coat […] whose story, I believe, you have read" in reference to "The Fair at Sorochintsy."[13] Although the narrator remains unnamed and merely implicitly mentioned within "The Fair at Sorochintsy," the story exists within the tradition of skaz in that it is established as "narrated by specific persons."[14] The narrator of "A May Night" is also unnamed, but it is likely that the man in the coat narrates this tale as well. Rudy Panko introduces only three narrators––Foma Grigorievich, the man in the coat, and a storyteller whose tales Rudy Panko "purposely omitted" from the collection.[15] The absence of Foma Grigorievich's Cossack grandfather implies that the narrator must instead have been the man in green. It is thus apparent that all four stories are narrated in the style of skaz.

Gogol's layers of narrators function as "a mechanism for drawing the reader "into the vertex of the story."[16] Through each successive layer of narrator and story, starting from Gogol himself and terminating in the fictional narrator embedded in each tale, the reader is drawn into closer and closer proximity to a fictionalized and mystified version of Ukraine. This structure mirrors what Amelia Glaser identifies as the focusing power of Gogol's marketplace setting in "The Fair at Sorochintsy." As the true author of these tales, and thus the outermost layer of narration, Gogol invites readers to observe Ukraine as a distant and mystified setting. Then, Rudy Panko and Foma Grigorievich invite readers to enter this mystical land through their use of direct speech and claims of veracity. Similarly, the narrator in green paints the scenes of his tales with rich imagery to enmesh the audience even more within genuine yet seemingly quaint elements of Ukrainian culture, such as the unpublished writings of Gogol's father. When the readers encounter the narrations of characters within the four stories, they are immersed in the characters and complexities of Gogol's magical Ukraine.

Despite differences such as the degree of narrational presence and the characteristics of antagonists in each story, all four tales share an informal manner of speech and a mode of direct reader address. This mode is established, first of all, when the narrators fail or are slow

11. Boris Eikhenbaum, "The Illusion of Skaz," trans. Martin Rice, Russian Literature Triquarterly (1975): 233.
12. Ibid, 234.
13. Gogol, CTP 6.; Gogol, CTP 34.
14. Eikhenbaum, "The Illusion of Skaz," 233.
15. Gogol, CTP 6.
16. Amelia Glaser, "Nikolai Gogol's Commercial Landscape (1829–1852)" in Jews and Ukrainians in Russia's Literary Borderlands: From the Shtetl Fair to the Petersburg Bookshop (Evanston: Northwestern University Press, 2012), 37.

to recall information. Polished written works are subject to revision before being absorbed by an audience; such editing and retracting is of course impossible for a live, improvised story. As such, the stumbles of oral storytellers are frequently what distinguish them from the confidence of textual authorial voices. This difference between published and spoken works is highlighted whenever the narrators of the four tales seemingly recall information on the spot. This contributes to the illusion that the reader is experiencing stories presented orally, unedited and unrefined. For example, the narrator of "The Fair at Sorochintsy" must pause and remember when the story is set. He eventually concludes that it was "in the hot August of eighteen hundred … yes, it will be about thirty years ago."[17] In "St. John's Eve," the storyteller clarifies a statement by saying "and if I remember right," casting doubt on the certainty of his recollection.[18] Foma Grigorievich also has to search his memory, such as in "The Lost Letter" when he fails to recall someone's nickname—"damn, I can't remember his name, the devil take those days." Additionally, he hesitates, "all *I* know is," further contributing to the sense that this story is actively being recalled as it is told verbally to the reader.[19]

LANGUAGE

First-person pronouns are used throughout all the tales, such as the use of the pronoun "I" in "The Lost Letter" and "The Fair of Sorochintsy" when the narrators struggle to remember facts. "The Fair at Sorochintsy" further uses first-person pronouns with phrases such as "our travelers" and "we are forgetting."[20] In this case, the use of "we" draws the reader in, verbalizing the presence of the reader in a way even as it diminishes the individual persona of the narrator. Such pronouns are also abundant in "A May Night," seen when the narrator states, "While Kalenik is on his way *we* shall certainly have time to say something about the mayor."[21] The frequent use of "you," a second-person pronoun, in both stories has the same effect, such as when the narrator of "The Fair at Sorochintsy" vividly describes a chaotic waterfall that "*you* have no doubt seen" before questioning, "[A]re *you* not overcome by the same feelings in the turmoil of the village fair?"[22] Similarly, in "A May Night," the narrator describes the beauty of the Ukrainian night by interrogating the reader: "Do *you* know the Ukrainian night?"[23] In these cases, the use of the second-person pronoun places the storyteller and reader in dialogue, emphasizing the presence of both the narrator and the audience.

By establishing an informal style in the tales in *Evenings I* with unpretentious word choices and hallmarks of oral storytelling, the narrators are situated as less literate individuals addressing a better-educated Russian metropolitan audience. This dynamic suggests that Ukrainians are a simple and inferior people whose stories are mere entertainment for Russians rather than high-brow literature. For instance, given the period that "The Lost Letter" is set in, the grand hetmen likely sent a letter to the empress for more rights or land for the Cossacks.[24] Foma Grigorievich, however, does not concern himself with the political forces at hand, dismissing it as sent for "some reason."[25] The educated Russian audience likely understood the politics surrounding the letter;

17. Gogol, CTP 9.
18. Ibid., 36.
19. Ibid., 78 (emphasis added).
20. Ibid., 10 (emphasis added).
21. Ibid., 56 (emphasis added).
22. Gogol, CTP 12 (emphasis added).
23. Ibid., 55 (emphasis added).
24. Zoom lecture with Amelia Glaser in Swarthmore's Fall 2023 class "The Meaning of Life and the Russian Novel."
25. Gogol, CTP 2.

through Foma Grigorievich's ignorance, this audience is placed in a position of superior knowledge and power to the peasant narrator.

Additionally, the language of *Evenings I* is notably casual and at times even vulgar. Rudy Panko opens the preface by "speaking" straightforwardly to the reader, anticipating their potential outrage and apologizing if they are "annoyed at a beekeeper like [himself] addressing [them] so plainly."[26] This style of literary address is a "subversive narrative device" called a suplika, which "emerged in sixteenth-century Ukrainian officialese" before its use in Ukrainian fiction.[27] On the surface it seems as though Rudy Panko, through this suplika, disparages his literacy to a Russian metropolitan reader, describing the peasants writing as "[dirtying] their fingers with ink stains."[28] However, closer examination reveals the true subversiveness of the suplika. As Ilchuk observes, Gogol both "entertained the metropolitan audience with Panko's semi-grammatical language" while at the same time mocking the idea of Panko as a "semi-literate Ukrainian" through the intentional use of a literary device that an uneducated individual would lack the knowledge to use.[29] Bojanowska argues that by playing into metropolitan expectations, Gogol also facilitates a fight against imperial politics, as Panko's "persona of a naive bumpkin" allows Gogol, through Panko, to "defend local customs" to Russians. Panko's illiteracy and insufficient education serve as an alibi for Gogol's transgressive defense of Ukrainian culture, without which such a defense would be seen as an overt challenge to the Imperial order. Through this cloaking, Panko's perspective can be dismissed as the uninformed view of a peasant.[30] However, it should be noted that both Ilchuk's and Bojanowska's readings situate Russians as intellectually superior to Ukrainians despite any potentially anti-imperial themes.

The Ukrainian words interspersed within the four stories further contribute to the folksy atmosphere and thus the simple yet exotic representation of Ukraine. In "The Lost Letter," silly Ukrainian nicknames are occasionally used instead of Russian ones. The Ukrainian imbues the tale with a quaint, even mocking tone. Additionally, the listening maidens are described as *moloditsi*, a Ukrainian word for young women in "The Lost Letter" and *divchina* (singular)/ *divchatam* (plural) with their similar meanings in "St John's Eve" and "A May Night." Due to the rustic connotations of Gogol's select use of Ukrainian in stories that are otherwise predominantly in Russian, Gogol's frequent choice to describe young women with Ukrainian vocabulary in lieu of the Russian *devushki* suggests an image of exotic, youthful young ladies frolicking in an idyllic landscape. This image is strengthened especially in "St John's Eve" with the mention of the "black-browed girls and women" that find Petro handsome. The phrasing implies that many Ukrainian women fit the beauty standard of being dark-haired and black-browed. The explicit exceptional beauty of the Ukrainian ladies further exoticizes and fetishizes them.

Though Ukrainian words are less interwoven into the prose of "The Fair at Sorochintsy" and "A May Night," Ukrainian language is instead interspersed throughout in Ukrainian proverbs, songs, and lines from comedies and folk tales, which lend these tales a similar exotic, picturesque atmosphere. The additions from folk tales, old ballads, and "Little Russian" plays lend an air of authenticity and quaintness, particularly in "The Fair at Sorochintsy." Additionally, Ukrainian is notably present in "A May Night" when Levko sings to Ganna by a pond, further evoking an idyllic and romantic Ukrainian atmosphere.

26. Gogol, CTP, 4.
27. Ilchuk, PHI 51.
28. Gogol, CTP 3.
29. Ilchuk, PHI, 51.
30. Bojanowska, BURN, 48.

GOGOL'S MOCKERY OF UKRAINE

Though the unequal dynamic between the Ukrainian and Russian peoples is not analogous to the oppression of African Americans by white Americans in the United States, scholars Koropeckyj and Romanchuk identify a parallel between Gogol's depiction of Ukraine and the practice of blackface. Through this, they write against the trend in pro-Ukrainian scholarship to view such depictions of Gogol's solely as appreciation of Ukraine's rich history and culture. Through this lens, the informal style of *Evenings I* stereotypes Ukrainians as incapable of true, well-written literature, much in the way that the African American identity was reduced to entertainment for white landowners in minstrel shows. Additionally, though *Evenings I* is written primarily in Russian, Gogol slips on his Ukrainian overcoat to envelop the Russian reader in the atmosphere of quaint Ukraine through occasional Ukrainian words and phrases – but only insofar as it contributes to an image of Ukrainian identity as quaint and diminutive, distorting Ukrainian culture for the entertainment of Russian colonizers. Though the Russian empire suppressed Ukrainian language and culture through actions such as the 1804 ban on the teaching of Ukrainian in schools, Gogol's use of the language appealed to Russian readers in the metropole due to its mocking register and their desire to claim Ukrainian culture as their own Russian roots.[31] Unlike Gogol, Ukrainian poet and political writer Shevchenko sought to create distinctly Ukrainian literature and thus establish Ukrainians as their own people with their own non-Russian language, though he was disparaged by critics for his allegiance to his Ukrainian culture.[32]

In addition to his exploitation of Ukrainian identity for the entertainment purposes in his writing, such as in the epigraphs of his father's plays, Gogol also intentionally co-opted his heritage to capitalize on Ukraine being "in fashion" his "Cossack-inspired" hairstyle, the *khokhol*. According to his classmates, he did not wear this hairstyle before or after the success of Evenings – as the popularity of the book faded, he traded out the Ukrainian cut for "his trademark Shakespearean bob."[33] According to Koropeckyj and Romanchuk, Gogol's khokhol functioned less as a symbol of pride in his heritage and more as a Ukrainian correlative to "blackface minstrels," through the khokhol, Gogol sought to emphasize his exotic status as a Ukrainian in a way similar to the emphasis placed on blackness and anti-black stereotypes by African American performers in minstrel shows.[34] Some of Gogol's readers and critics even picked up on the performative and exaggerated aspects of Evenings. One Russian reviewer, quoted by Koropecky and Romanchuk, "[suspected] that its author was a Russian [...] and even a city dweller."[35] Ukrainian Andrii Tsarynnyi went so far as to claim that "its author was not of Ukraine" due to the author's "ignorance regarding things Ukrainian."[36]

Gogol's performative exhibitions of Ukrainian identities within his book and personal life ultimately aided the dominant, Russo-centric narrative of Ukrainian inferiority by only making space for aspects of its culture that perpetuated stereotypes, such as the trope of the uninformed peasant. While Gogol's Ukrainian interjections contextual-

31. Bojanowska, BURN 32.
32. George Luckyj, "Is Shevchenko a Symbol of Universal Freedom?," Comparative Literature Studies 1, no. 2 (1964): 145, https://www.jstor.org/stable/40245641.
33. Ilchuk, PHI 62.; Glaser, "GCL" 38.
34. Koropeckyj and Romanchuk, UiB 529.
35. Quoted in Koropecky and Romanchuk, UiB, n.6, 527.
36. Quoted in Koropecky and Romanchuk, UiB, n.15, 529.

ized Ukraine's cultural heritage and legitimized Ukrainians as a distinct people, these interjections were limited by the palate of the metropolitan Russian and the interests of the Russian empire. As such, epigraphs in Ukrainian only achieve literary value in Gogol's publications because, as Bojanowska states, it was the "translation into the Russian cultural code [that made] them relevant." Without a Russian framework, the "idiotisms of Ukraine" were seen as having "no value in themselves."[37] Gogol's use of Ukrainian and Ukrainian culture parallel the exaggeration of blackness in minstrel shows for the entertainment of white patrons who fundamentally did not respect African American culture nor identity.[38]

However, Gogol's writing and personal presentation markedly differs from blackface because his use of Ukrainian language and customs, though demeaning to Ukrainian identity, simultaneously subverted the imperial concept of Eastern Slavic unity by making legible the idea of a distinct Ukrainian identity. After all, one way to create identity is through the comparison of oneself to an "other", or as Bojanowski applies the idea, by defining "what Ukraine is by specifying what it is not" and the "Ukraine of *Evenings* is *not* Russia."[39] By refusing to write exclusively in Russian, and by representing and describing Ukrainian folk customs––even if such depictions were not completely accurate––Gogol refused to allow Russia to reduce his country to "Little Russia," a mere extension of the empire. Furthermore, as Bojanowska argues, the intentional use of the Ukrainian language was a response to "Russia's linguistic imperialism" and the idea that Russian was the "perfect and purest Slavic tongue," the language that should be spoken and written in.[40] By highlighting the linguistic and cultural distinctions between Ukraine and Russia, Gogol undermined Russian attempts to assimilate Ukrainian subjects through the suppression of "ethnic, class, gender, and other differences."[41]

CONCLUSION

Although *Evenings I* primarily amplifies Russo-centric imperial narratives regarding Ukrainian inferiority, it is nonetheless necessary to recognize Gogol's rebellion against the conflation of the Ukrainian and Russian nations. Bojanowska rightly notes that to do otherwise unfairly flattens *Evenings I* into a work with a singular message, a common pitfall in Gogol scholarship.[42] Furthermore, as Koropeckyj and Romanchuk mention, "[A] typical performance is played for many audiences."[43] Gogol's stereotypical and simplistic portrayals of Ukraine for the entertainment of Russians did not mean he could not or did not also appeal to Ukrainians and forward subtle anti-imperial arguments.

Throughout *Evenings on a Farm near Dikanka, I*, though Gogol presents Ukraine and its peasants as endearing and interesting, his renderings are ultimately flat and simplistic. Instead, the text paints Ukraine as a foreign, whimsical land caricaturing its people in entertaining, and at times silly, ways. Though these caricatures stereotyped and diminished Ukrainian culture, contributing to an imperial project of subordinating Ukraine, the delineation of Ukraine as a distinct culture serves to subvert the unity of that very empire.

37. Bojanowska, BURN 80.
38. Koropecky and Romanchuk, UiB 533.
39. Bojanowska, BURN 53.
40. Bojanowska, BURN 56.
41. Ilchuk PHI 63.
42. Bojanowska, BURN 6.
43. Koropecky and Romanchuk, UiB 530.

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