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The Story of the Drahomán Prize

Translation is not only about the language but also about the culture. This movement towards another makes it possible to explore something new, to exchange experience, to be imbued with something previously unknown and offer a dialogue. Thus translation serves as a particular tool of cultural diplomacy.

Taking this into consideration, for the country and its institutions it is important to support the promotion of culture abroad as well as people who contribute to this by choosing Ukrainian literature to be part of their profession and their mission.

The Drahomán Prize is a medium to support the people who translate Ukrainian literature into languages of the world

and to demonstrate that their work is important and noticeable in Ukraine. This award was launched in 2020 by the Ukrainian Institute, PEN Ukraine and the Ukrainian Book Institute.

“If you don’t know the country’s culture, you don’t know the country itself,” says writer and President of PEN Ukraine Andriy Kurkov. *“Since the beginning of the Independence this has been clear for Ukrainian writers, as well as those foreign translators who for various reasons came to love the Ukrainian language and culture, and were ready to dedicate themselves almost for free in order to make the best works of our authors accessible for foreign readership.”*



For the Ukrainian Book Institute, the launching of the Drahomán Prize was an extension to their own course of providing support for translators: in 2020 the Institute launched Translate Ukraine, a governmental grant program, which just in one year subsidized the publishing of 53 books written by Ukrainian authors.

Director of the Ukrainian Book Institute Oleksandra Koval remarks, *“Logically, the next step was to reward translators. I believe that in a few years, thanks to our mutual effort, the number of our translators globally will increase dramatically.”*



The Ukrainian book is becoming increasingly more noticeable abroad: in 2013 less than 10 translations from the Ukrainian were published, while in 2020 the number rose to over 200. This is equally important for cultural exchange as it is for the promotion of Ukrainian culture overseas and its secure standing.

Director General of the Ukrainian Institute Volodymyr Sheiko here comments on the name of the Prize, *“Throughout history, translators who served in diplomatic missions were known as dragomans.*



Given that a translator is an essential figure in cultural diplomacy, it was natural and logical for the Ukrainian Institute to become co-founder of the Drahoman Prize. Ukraine’s cultural presence in the world cannot be complete without qualified translators and high-quality translations. Besides, this Prize celebrates not only excellence and achievements, but also the contribution to the recognition and better understanding of Ukraine in the world.”

In this context the President of PEN Ukraine Andriy Kurkov underlines, *“Today, when Ukrainian writers are translated in dozens of countries, it’s time to support translators from the Ukrainian language not only morally, but through such considerable impetus as a particular award. A translator is not only a person but an entire institution working for the chosen foreign literature throughout life. We want Ukrainian literature to be chosen as often as possible, and thus – more popular across the globe.”*

The Drahomán Prize is awarded annually for excellence in translation and contribution to the promotion of Ukrainian literature abroad.

What's in the name of the Drahomán Prize

The name of the award — the Drahomán Prize — bears several meanings at once.

Firstly, it is cognate with the name of Mykhailo Drahomanov, a Ukrainian publicist, historian, philosopher, literary scholar, folklorist and public activist who lived in the XIX century.

Secondly, the semantic meaning of the word 'drahoman' is similar to the modern 'translator.'

Translator and member of the Prize Jury Yurii Prokhasko elaborates on the selection of this name, *"There is a remarkable constellation of meaning within the Ukrainian cultural paradigm from which we can draw exceptional 'semantic added value.' It would simply be a sin not to take advantage of it. What I am referring to is the etymological similarity between the term dragoman, meaning, 'translator, interpreter, and exegete; mediator; (cultural) diplomat; learned person; and facilitator of comprehension and mutual understanding,' and the surname of one of the leading figures in the canon of Ukrainian intellectual history — Mykhailo Drahomanov.*

This award, as is readily apparent, is neither specifically dedicated to Drahomanov nor directly bears his name, and it does not refer to his particular legacy. However, the figure of Mykhailo Drahomanov symbolizes and represents the determination and active



effort of conveying Ukraine to the world and the world to Ukraine, and of integrating Ukraine into the global context and, in turn, bringing the global context to Ukraine. This circumstance is in glorious alignment with the intention and tone of the Drahomán Prize, graciously lending richness and reflection to its meaning.

It would be ideal if a knowledgeable person today could immediately discern all of these nuances. But in the end, it is enough for only one association to resonate in their mind — this award is for translators."

The concept of the contest

WHAT THE DRAHOMÁN PRIZE WAS CREATED FOR

The Drahomán Prize awards a translator from the Ukrainian language who has demonstrated professional excellence and contributed to the promotion of Ukrainian literature abroad.

One of the objectives of the award is to encourage and support translators who oftentimes bring out Ukrainian literature to new markets and into yet uncharted information environments. It is part of cultural diplomacy and one of the ways to open Ukraine for the world.

WHO CAN BE NOMINATED FOR THE PRIZE

Any translator possessing at least one translated and published literary or documentary work — whether it is poetry or prose or reportage or drama or essays — can be nominated for this award regardless of the country of residence.

A nominated book must be published by a foreign publisher within three years prior to the award year and should be compatible with values and principles of the founding organizations, i.e., equality for all, freedom of speech, and fostering intercultural dialogue.

A candidate may be nominated for this Prize by foreign cultural and diplomatic

institutions, research centres, publishers, and creative associations, as well as by members of the Jury.

HOW THE WINNER IS SELECTED

The jury made up of 9 judges decides who will receive the Prize. The jury members are writers, translators, literary scholars, and cultural managers.

The General Director of the Ukrainian Institute, the President of PEN Ukraine, and the Director of the Ukrainian Book Institute are permanent members of the Jury. Also, external experts may be consulted.

The winner of the Prize is selected in three stages. First, the Jury members form a long list of candidates who are shortlisted afterwards. Thus, by anonymous vote the Jury selects a winner whose name is announced during the award ceremony in Kyiv.

The Drahomán Prize winner receives a statuette designed by Ukrainian sculptor Anna Zviagintseva and a 2,000 EUR cash prize. The Ukrainian Institute and the Ukrainian Book Institute provide additional professional and promotion opportunities for further engagement with translation of Ukrainian literature.

The long list of nominees in 2020

Altogether 27 translators were nominated for first Drahomán Prize. They translated classic and contemporary Ukrainian prose and publicistic works and poetry authored by Volodymyr Viatrovych, Serhiy Zhadan, Oleg Sentsov, Oles Honchar, Oksana Kis, Dzvinika Matiyash and others into 12 languages.

The nominees represent 14 countries: Germany, France, the UK, Poland, the Czech Republic, Italy, Serbia, Greece, Bulgaria, Northern Macedonia, the USA, Australia, Brazil, Lebanon and Canada.

1. Alessandro Achilli

Translation into Italian: Markiyan Kamysh. *A Stroll to the Zone* (Markijan Kamyš. *Una passeggiata nella zona*); published by Keller editore in 2019. Nominator: AISU (Italian Association for Ukrainian Studies).

2. Mark Andryczyk

Translation into English: *The White Chalk of Days: The Contemporary Ukrainian Literature Series Anthology*; published by Academic Studies Press in 2017. Nominator: Academic Studies Press.

3. Uilleam Blacker

Translation into English: Oleg Sentsov. *Life Went On Anyway*; published by Deep Vellum in 2019. Nominator: School of Slavonic and East European Studies, University College London.

4. Maria Weissenböck

Translation into German: Tanja Maljartschuk. *Forgottenness* (Tanja Maljartschuk. *Blauwal der Erinnerung*); published by Kiepenheuer & Witsch in 2019.

Nominator: Verlag Kiepenheuer & Witsch GmbH & Co. KG.

5. Lidia Wolanskyj

Translation into English: Oksana Kis. *Survival as Victory: Ukrainian Women in the Gulag*; published by HURI in 2020. Nominator: Harvard Ukrainian Research Institute (HURI) Publications.

6. Emilio Gaudeda

Translation into Portuguese: Oles Honchar. *The Cathedral* (Oles Hontchar. *Sobor*). The book was published by Vitória Gráf. e Ed in 2018. Nominator: Embassy of Ukraine in Brazil.

7. Marcin Gaczkowski

Nominated twice with the following translations into Polish: Tanja Maljartschuk. *Oblivion* (Tania Malarczuk. *Zapomnienie*); published by Warstwy in 2019. Vasyl Stus. *The Jolly Cemetery: Selected poems of 1959–1971* (Wasył Stus. *Wesoły cmentarz. Wiersze wybrane z lat 1959–1971*); published by Kolegium Europy Wschodniej in 2020. Nominators: Stowarzyszenie Animacji Kultury Pogranicza Folkowisko; Kolegium

Europy Wschodniej im. Jana Nowaka-Jeziorańskiego we Wrocławiu.

8. Claudia Dathe

Nominated twice with the following translations into German: Serhiy Zhadan. Antenna (Serhiy Zhadan. Antenne); published by Suhrkamp in 2020.

Oleksiy Chupa. Tales of My Bomb Shelter (Oleksij Tschupa. Märchen aus meinem Luftschutzkeller); published by Haymon in 2019.

Nominators: the Jury member Yurii Prokhasko; Haymon Verlag.

9. Iryna Dmytrychyn

Translation into French: Sophia Andrukhovych. Felix Austria; published by Éditions Noir sur Blanc in 2018.

Nominator: Éditions Noir sur Blanc.

10. Justine Donche-Horetska

Translation into French: Dzvinika Matiyash. Stories of Roses, Rain and Salt (Dzvinika Matiyash. Histoire sur les roses, la pluie et le sel); published by Bleu et Jaune in 2020.

Nominator: Bleu et Jaune.

11. Bohdan Zadura

Translation into Polish: Natalka Śniadanko. Frau Müller Isn't Disposed To Pay More (Natalka Śniadanko. Frau Müller nie zamierza płacić więcej); published by Warsztaty Kultury in 2019.

Nominator: Warsztaty Kultury w Lublinie.

12. Aneta Kamińska

Translation into Polish: Vasył Holoborodko. Rainbow on the Wall (Wasył Hołoborodko. Tęczna na murze);

published by Fundacja Duży Format in 2020.

Nominator: Fundacja Duży Format.

13. Rita Lyons Kindlerová

Translation into Czech: Volodymyr Viatrovych. Classified History (Volodymyr Vjatrovyč. Ukrajinské 20. Století. Utajované dějiny); published by Praha: Academia in 2020.

Nominator: Academia.

14. Anna Korzeniowska-Bihun

Translation into Polish: Contemporary Ukrainian Dramaturgy from A to Z (Współczesna dramaturgia ukraińska. Od A do JA); published by Warszawa: ADiT in 2018.

Nominator: Agencja Dramatu i Teatru.

15. Yaroslav Kombyl (Ярослав Комбиль)

Translation into Serbian: Ivan Franko. Boa Constrictor (Иван Франко. Boa Constrictor); published by Alma y 2019.

Nominator: Ukrainian National Minority Council in Serbia.

16. Katarzyna Kotyńska

Translation into Polish: Victoria Amelina. Dom's Dream Kingdom (Wiktorja Amelina. Dom dla Doma); published by Warstwy in 2020.

Nominator: Institute of Slavic Studies, Polish Academy of Sciences.

17. Alexander Kratochvil

Translation into German: Oksana Zabuzhko. Oh Sister, My Sister (Oksana Sabuschko. Schwestern. Roman in Erzählungen); published by Klak Verlag in 2020.

Nominator: Consulate General of Ukraine in Munich.

18. Michael Naydan

Translation into English: Oles Ilchenko. Conversations Before Silence; published by Glagoslav Publications in 2017. Nominator: Glagoslav Publications B.V.

19. Marta Daria Olynyk

Translation into English: Yaroslav Hrytsak. Ivan Franko and His Community; published by Academic Studies Press and CIUS Press in 2019. Nominator: Academic Studies Press.

20. Lorenzo Pompeo

Translation into Italian: Yuri Andrukhovych. Twelve Circles (Jurij Andruchovyč. I dodici cerchi); published by Del Vecchio Editore in 2017. Nominator: Salento Books (Besa Livio Muci editore).

21. Imadeddine Raef [عماد الدين رائف]

Translation into Arabian: Agathangel Krymsky. Beirut Stories [أغاثانغل كريمسكي]; published by Riad El-Rayyes Books in 2017. Nominator: Embassy of Ukraine in the Lebanese Republic.

22. Albena Stamenova

Translation into Bulgarian: Yuri Andrukhovych. Letters to Ukraine (Юрий Андрухович. Писма до Украйна); published by Paradox in 2019. Nominator: Embassy of Ukraine in the Republic of Bulgaria.

23. Oksana Tereshchenko (Οκσάνα

Τερέσενκο)

Translation into Greek: Mykola Khomych. The Secret of the Sarcophagus (Νικόλας Χόμιτς. Το μυστικό της σαρκοφάγου);

published by Εκδόσεις Πνοή in 2019. Nominator: Embassy of Ukraine in the Hellenic Republic.

24. Yuri Tkach

Translation into English: Ostap Vyshnia. Hard Times; published by Glagoslav Publications in 2018. Nominator: Embassy of Ukraine in Australia.

25. Miroslav Tomek

Translation into Czech: Valerian Pidmohylnyi. The City (Valerjan Pidmohylnyj. Město); published by Větrné mlýny in 2018. Nominator: Česká asociace ukrajinistů (Czech Association of Ukrainianists).

26. Vera Chornyj-Meshkova (Вера Чорниј-Мешкова)

Translation into Macedonian: Serhiy Zhadan. Orphanage (Сергиј Жадан. Интернат); published by Матица македонска in 2019. Nominator: Embassy of Ukraine in the Republic of North Macedonia.

27. Sergiy Yakovenko

Translation into English: Tamara Hundorova. The Post-Chornobyl Library: Ukrainian Postmodernism of the 1990s; published by Academic Studies Press in 2019. Nominator: Academic Studies Press.

The 2020 Drahomán Prize finalists' stories

Three translators entered the shortlist of the debut Drahomán Prize: Claudia Dathe working with the German language, Rita Kindlerová with a Czech translation and Katarzyna Kotyńska who translates into Polish. All of them made an interesting professional and personal journey towards translation from the Ukrainian.

CLAUDIA DATHE: DIALOGUE AND EXPLORING THE NEW



Claudia Dathe is the first laureate of the Drahomán Prize. She translates from Ukrainian into German. In addition, she coordinates literary translation projects at one of the country's oldest universities, the University of Tübingen, and carries out projects on the development of civil society in Germany and the countries of the Eastern Partnership.

Claudia Dathe studied Russian and Polish translation at Leipzig University. In the 90s she worked as a lecturer for the German Academic Exchange Service (DAAD) in Kazakhstan and Ukraine, and taught translation at the Kyiv Polytechnic Institute. That's when she took an interest in translation from the Ukrainian and began learning the language.

Since then, Claudia Dathe has translated works of Yuri Andrukhovych, Oksana Zabuzhko, Andriy Kurkov, Tanja Maljartschuk, Maria Matios and other Ukrainian authors. For the Prize she was nominated with German-language translations of Serhiy Zhadan's collection of poems *Antenna* and Oleksiy Chupa's novel *Tales of My Bomb Shelter*.

Here's what Serhiy Zhadan says about Claudia, *"It's interesting to see how ever deeper she immerses into our Ukrainian context, how she discovers new layers of Ukrainian poetry and literature, discovers this world, and then translates it into the German language. It's interesting to compare her works from the 2000s with current translations — a complex and exceptionally successful journey."*

Claudia says she enjoys working with Ukrainian colleagues, authors, cultural scholars, and organizers and likens the translation of Ukrainian literature to a journey to uncharted terrains where you can always discover something new and unexpected. But apart from literary satisfaction, she says, it is also a source of knowledge about history and society:

"Many works in Ukrainian literature address totalitarianism and dictatorship in the XX century, as well as the struggle for freedom and democratic values. For me, hailing from the former NDR, the experience of transition and fundamental changes is one of the key moments in life. It seems to me that in many European countries people still know too little about the structure, life and consequences of the Soviet system, while in literature you can learn about this from different perspectives."

Claudia is fond of Ukrainian literature of the 1920s: for example, of Mykhail Semenko's poetry, Maik Yohansen's crossover prose or works by Sofia Yablonska who was discovering multicultural female perspectives already a hundred years ago.

Claudia Dathe says that in Germany translation from the Ukrainian is also about advocating the language, with dialogue and exchange being primary in translation: *"It's interesting and necessary to listen to others, listen to voices from different countries, from different cultures, with different historical backgrounds. To listen, to discuss, to look for understanding. Europe is a continent with a large number of languages, cultures, countries; but, obviously, we cannot know all the languages, cannot immerse ourselves into all the details of historical background and memory. Clearly, the lack of access to languages and cultures deprives us of understanding and knowledge about others. So I decided to devote my energies to acquainting German society with the literature, culture, historical and contemporary development of Ukraine. In this manner I want to contribute to the multifaceted idea about Ukraine abroad."*

RITA KINDLEROVÁ: RELATIONS AND TRANSLATION

Rita Kindlerová is one of the first translators from Ukrainian into Czech who could overcome the hostility towards cultures of the post-Soviet area in the Czech Republic. Her translations have been dramatized and broadcast on



Czech Radio. Moreover, Rita is a member of the Czech Association of Ukrainianists and the Panteleimon Kulish International Prize in Literature and Art Committee. She had no plans of making a career as a translator from the Ukrainian — she wanted to study Byzantine art in Prague, but had no opportunity to do so. Following a brief stay in the USA where Rita took an interest in Ukraine via a Greek Catholic community, she began perceiving this country as a successor to the Byzantine Empire — thus choosing modern Greek and Ukrainian philology at the Masaryk University (Brno).

Owing to Rita's perseverance and reassurance that Ukrainian culture is different from Russian, Oksana Zabuzhko's novel *Fieldwork in Ukrainian Sex* was published in Czech, and the author became the first Ukrainian writer on the book fair in Czechia. What's more, she has translated texts of Yuri Vynnychuk, Natalka Sniadanko, Volodymyr Viatrovych. She was nominated for the Prize with translation of Volodymyr Viatrovych's book *Ukraine: Classified History*.

Here's what the author says about her work, *"Oksana Zabuzhko introduced us and I gave Rita my book — then she grew zealous with the idea to publish it in Czech. Rita organized interviews for me in Czech media to promote the idea behind the book, searched for a publisher and resources for the edition — and finally the book was made possible thanks to her incredible exertions. Rita is not only a translator — she is a producer of Ukrainian culture in the Czech world."*

Rita herself says that the Drahomán Prize is the recognition of the work she has done for many years not only in translation, but also in disclosing and communicating Ukrainian culture and history. She believes that the existence of this Prize gives her and her colleagues hope for being recognized as cultural diplomats. Nonetheless, she underlines the joy of translation:

"I like Ukrainian literature and I think that Czech readership lacks it. It is through literature that the majority of people better understand the history and culture of another country. Literature, just like any art, brings us a speck of another culture with which we can connect; it gives us new emotions and experiences. What they are going to take out of it is a question to each reader individually."

KATARZYNA KOTYŃSKA: NOT A BLACK-AND- WHITE LIFE OF LITERATURE



Katarzyna Kotyńska translates from Ukrainian into Polish. Also, she is a literary scholar, Ukrainianist, researcher of culture (of the Lviv phenomenon in particular, about which she wrote two books), professor at the Institute of Slavic Studies, Polish Academy of Sciences.

At school she studied the Russian language, as was customary. She dreamed of working with this language — the Cyrillic alphabet and Russian phonetics captivated her. However, choosing a university she got scared of the fierce competition for Russian studies, and being reminded of how

the trip to Carpathians and observations of the similar but still different from Russian text impressed her, she chose to pursue Ukrainian Studies.

Nowadays, translation from Ukrainian into Polish is the backbone of her work. She translated Oksana Zabuzhko's *The Museum of Abandoned Secrets* which won her the Angelus Translator Award, and works of Yuri Andrukhovych, Mykola Riabchuk and Yaroslav Hrytsak. Katarzyna Kotyńska was nominated for the Drahomán Prize with the translation of Victoria Amelina's novel *Dom's Dream Kingdom*.

Victoria Amelina says, *"Every translator is the most attentive, most important and, probably, even the kindest reader of the book. Katarzyna Kotyńska is the unmatched reader of more than one book written by more than one author. She is the unmatched reader for all Ukrainian literature. For me it's a great blessing that my book has been translated precisely by her."*

Katarzyna Kotyńska considers translation to be not a mission or an obligation, but also an adventure. She strongly believes that Ukrainian books simply must be published in Polish, saying, *"Fighting is not my thing. I can only put a spanner in the works of those who yell that Ukrainians are bad. I'm not good at discussions, I can only lay Dom's Dream Kingdom, Forgottenness and others on the table and hope that people will begin their acquaintance with Ukrainian culture and Ukraine with something interesting, captivating, something that's question-provoking — instead of black-and-white pictures which make it clear who's good and who's bad."*

The Founding organizations

UKRAINIAN INSTITUTE

The Ukrainian Institute is a public institution for promotion and strengthening of Ukraine's international image through the means of cultural diplomacy. The organization also aims to popularize Ukrainian culture and foster the establishment of dialogue between different countries. To this end, the Institute creates international art projects, organizes forums and residencies, establishes awards and creates media products.

The Institute was founded in 2017 by the Cabinet of Ministers of Ukraine. Volodymyr Sheiko is the first Director General.

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PEN UKRAINE

PEN Ukraine is a writers', journalistic, human rights and research association. The Ukrainian Center is a part of PEN International that was founded a century ago, in 1921. It has been the first international association of writers advocating free speech and opposing discrimination of any form.

This remains a priority for organizations across the globe.

PEN Ukraine has existed since 1989.

Today the organization of 138 writers, journalists, scholars, publishers, human rights defenders and translators is managed by writer Andriy Kurkov.

E-mail: ukraine.pen@gmail.com

Address: Kyiv, 21 Mezhyhirska St.

UKRAINIAN BOOK INSTITUTE

The Ukrainian Book Institute is a state institution under the Ministry of Culture of Ukraine, the goals of which are to promote reading, support the book publishing sector and shape the state policy in the book industry. The organization analyzes the book market, suggests grant projects for implementation and stocks public libraries. Moreover, the Institute aims to popularize Ukrainian literature abroad and enhance translation thereof. The Director of the Ukrainian Book Institute is Oleksandra Koval.

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