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THE LION OF PLEVNA IN THE SONGS OF BOSNIAKS FROM SANDŽAK

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Introduction

During the centuries of the Ottoman Empire rule, the Bosniaks from the Sandžak of Novi Pazar (more commonly known only as Sandžak)² fought on various fronts as members of the Ottoman army. Among other things, they participated in the defense of Plevna in 1877, and witnessed, as the historical sources cite, one of the most challenging military battles of the 19th century. Many songs have been sung about this historical event, and about Gazi Osman Paşa, who led the Ottoman army in the battles to defend Plevna, throughout the territories occupied by the Ottoman Empire. Önal recorded as many as 29 songs on this topic on the territory of Bulgaria, Romania, the Ukraine, Turkey, Kazakhstan and Iraq (Önal, 2007). In the music tradition of the Bosniaks from Sandžak, there are also songs about Gazi Osman Paşa. They are all lyrical and it is supposed that they emerged when the fighters “started returning home”, towards the end of 1878 or the beginning of 1879 (Bejtić, 1953: 391). Some of them can be found in ethnomusicological collections, but there are those which have not been recorded. Only one of them is known to the wider audience in Sandžak, where it is frequently sung. This was why I decided to find and within this paper present these songs. In order to understand why they “survived” in the music tradition of the Bosniaks from Sandžak 140 years after the battle for Plevna, we should take brief glance a the life of Gazi Osman Paşa, as well as his significance and the role he played in this historical event.

Gazi Osman Paşa – his life and work

An important military and political personality Osman Nuri, better known as Gazi Osman Paşa in Turkish, was born in 1833 in a place called Tokat. He began his military education in Istanbul in the Beşiktaş Askerî Rüşdiyesi, and then in 1844 he continued his education in the askerî idâdîyej Zildi³. He then enrolled in the Mekteb-i Harbiyye'ye and in 1853 graduated from

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2 The Sandžak of Novi Pazar was one of the 52 sandžaks which were a part of the Ottoman Empire. The territory it covered took various forms of organization within the Empire from the middle of the 15th century, up until 1912. Today it is divided between three countries – Serbia, Montenegro, and Bosnia and Herzegovina. It is mostly populated by a Bosniak population, which, irrespective of the state borders, shares the same cultural heritage, and thus share the same songs.

3 In the paper, the names of schools, ranks, functions and orders are given in the Turkish language, precisely because for most of them there are to suitable English translations.



school with the rank of mülâzim-ı Sâni. As soon as he enrolled in the Erkânîharp sınıfı he was enlisted into the Rumelian army. For his merits in the Crimean war, on 21 March 1855 he was awarded the rank of mülâzim-ı evvelik. Upon his return to Istanbul he worked in the Erkânîharp sınıfı, and then in the Erkânîharp Dairesi. In 1856 he became a kolağası. From 1859 - 1861 he held office in Bursa, after which he was sent to Lebanon because of the uprising of Yûsuf Kerem in Syria, and then in 1866, to Crete because of a Greek rebellion. Due to the devoted service he showed on that occasion, Bilhassa Serdârîekrem Ömer Paşa promoted him at the time to the rank of miralay and awarded him with a Mecidiye nişanı of the 3rd order. In 1868, following his success in Yemen, he was promoted to the rank of mirlivâ, but as a result of illness in 1871 he returned to Istanbul. Following his recovery, he was named the redif livalık of the third order and for a while he remained in the military center Manastir. In 1873 he was transferred to the Division Command in Novi Pazar⁴ where he was given the rank of feriklik rütbesi. Immediately following that, Osman Paşa was transferred to the Central Command in Istanbul, and soon after that to the Skadar, and then the Bosnian command. As a result of a conflict with the valiija of Bosnia, Derviş Paşa, in 1875 he was transferred to the Headquarters of the Fourth Army, in Erzurum, and then, in the same year was transferred to Niş. From Niş he was relocated to the Command in Vidin. In 1876 Knjaz Miloš declared war on the Ottoman Empire. In the battle which ensued immediately after that, Gazi Osman Paşa and his unit defeated the Serbian army and garnered great fame, and so that very same year he was awarded the Mecediye medal of the second order, and the rank of müşirlik rütbesi (Hülagü, 2015: 464).

When on 24 April, 1877 Russia declared war on the Ottoman Empire, Gazi Osman Paşa was located in the Vidin Command of the Western Army. On 7 July, 1877, following commands, and with a battalion of 25 000 soldiers from Vidin, he reached Plevna. On 8 July he successfully stood up against the first Russian attack⁵. The Russian forces were quick to gain reinforcements and on 18 July attacked Plevna for the second time⁶ and were once again defeated. On 7 September the Russians with the help of the Romanians once again attacked and were defeated⁷. As a result of this victory, Osman Paşa was awarded the title of gazija. On 13 September the Russians attacked Plevna, and so the defenders of the fort, due to a lack of ammunition and food due to long-term shelling, decided to move ahead. Osman Paşa, on the morning on 10 December with an army 40000 men strong and divided into two parts, was hit by shell fire from the Russian-Romanian cannon fire while he was crossing the river Vid. Once he and his closest associates determined that there was nothing more to be done, he was forced to surrender. He spent some time in captivity in Bugoto, Bucharest, Harkov and Russia. On that occasion, the Russian czar awarded him with the double headed eagle for courage and called him the Lion of Plevna. He was released through the intervention of the high officer Serasker Müşir Rauf Paşa. He returned

4 Novi Pazar is the largest city in the Sandžak of Novi Pazar and was an important Ottoman military base. Most of its inhabitants, although they readily sing one of the songs of Gazi Osman Paşa at their festivities (there will be more information on this in the remainder of the paper), they do not know who he was, nor that he spent time as an officer in Novi Pazar, and that the Bosniaks from Sandžak fought under his command in the battles for Plevna.

5 This bloody struggle is known as the First Battle for Plevna, and was the first battle of the Russians on the Rumelian front during the Ottoman-Russian war 1877-1878.

6 However, the twenty-six hour long resistance and counter-attack resulted only in another defeat of the Russians.

7 They did not manage to achieve success, not even in the third battle fought for Plevna which took place on 7-11 September.

to Istanbul on 12 or 13 March, 1878 (Hülagü, 2015: 465). On 5 November, 1878, after just having been made the captain of the Sultan's guard, he became a palace Marshall and retained that position until his death. He died on 4-5 April, 1900 on a Friday night and was buried next to the turbet of the Sultan Mehmeda Fatih (Hülagü, 2015: 465).

Songs about Gazi Osman Paşa in ethnomusicological collections

Searching for songs about Gazi Osman Paşa in the music tradition of the Bosniaks from Sandžak, we first analyzed the content of the existing ethnomusicological collections. The analysis included a total of 1013 songs (Table 1.):

Number	Ethnomusicological collection	Number of analyzed songs	Number of songs about Gazi Osman Paşa
1.	Vasiljević, M. A. (1953). <i>Narodne melodije iz Sandžaka</i> . Beograd: SANU	500 ¹	2
2.	Василевич, М. (1967). <i>Югославские народные песни из Санджака, Записаны от народного певца Хамдии Шахинпашича</i> . Москва	300	2
3.	Vukosavljević, P. et al. (1984). <i>Narodne melodije igre i nošnje Peštersko-sjениčke visoravni</i> . Beograd: Radio Beograd ²	213	0
Total		1013	4

Table 1 The results of the analysis of ethnomusicological collections

The results of the analysis of the content of ethnomusicological collections indicate that there are four songs about Gazi Osman Paşa. These songs include: *Slavu slavi Osman Paša u Stambolu gradu* (The Paşa revels in his festivities in the great city of Istanbul) (Example 1.), *Zaplakala Šećer Đula* (Sweet Rose is lamenting) (Example 2.), *Des' Osmane, đesi more* (Where's thou, Osman, where are you to be found) (Example 3.) and *Proplakala Šećer Đula* (Sweet Rose is shedding tears) (Example 4). Once we have analyzed the music structure and texts of these songs, we reached the conclusion that the songs *Des' Osmane, đesi more* and *Proplakala Šećer Đula*, are merely variants of the song *Zaplakala Šećer Đula*. Therefore, we can speak of the song *Slavu slavi Osman Paša* and the song *Zaplakala Šećer Đula* as occurring in two more variants.

1 The number of songs in this collection is 400. However, this actual number is much higher because some of these songs can be found in variants that are significantly different from one another and which Vasiljević designated with the letters (a, б, в, г). Therefore, we analyzed the variants as separate songs so that the total number of the analyzed songs belonging to this collection is 500.

2 The collection *Folk Melodies, Dances and Clothes of Pester-Sjenica Plateau* (Narodne melodije, igre i nošnje Peštersko-sjениčke visoravni) is both an ethnomusicological and ethno-core study of Pester Plateau dating from the nineties of XX century. The collection is divided into three parts. Vukosavljević was responsible for the first part on ethnomusicology, which contains the records on the vocal and vocal-instrumental tradition of Pester Plateau. The second part of the collection, focused on the ethno-core research, was edited by Olivera Vasic. It is the study of the folk dances, common dancing places and their role in everyday life of the local people. The third part of the collection was edited by Jasna Bjeladinović and it is a description of male and female traditional clothes worn in the region of Pester Plateau.



Example 1 Slavu slavi Osman Paša u Stambolu gradu (Vasiljević, 1967: 138)⁹

Сла - ву сла - ви О - сман па - ша
у Стам - бо - лу гра - лу,
сла - ву сла - ви ши - гар па - ли,
бје - лу гла - ди бра - лу.

Славу слави горди паша у Стамболу граду,
Славу слави, цигар пали, и бјелу глади браду.
Око њега сви везири и редом мушири.
— Осман пашо, муртатине, што издале војску,
Што издале сву Турнију и мухамедију?
Осман паша руке лони, низ одају хода:
„Нисам, царе, ни једнога, тако ми имама!
Добавићу Бура краља за недељу дана,
Бацићу га у тамницу, таман до крепаша!“

Праздник справляет гордый паша в Стамбул-
городе.
Праздник отмечает, цигарки курит, белую бороду
глядит.
Около него стоят визири и маршалы.
«Предатель Осман-паша, почему предал ты войско,
Почему предал ты войско турецкое
и магометанское?»
Осман-паша руки ломает, ходит по комнате:
«Нет, царь, не предавал я никого, ей-богу!
Разыщу я короля Джура через неделю,
Брошу его в тюрьму, пусть там подохнет!»

Example 1 Slavu slavi Osman Paša u Stambolu gradu (Vasiljević, 1967: 138)⁹

The translation of the lyrics into English¹⁰:

*The Paşa revels in his festivities in the great city of Istanbul,
Revels in festivities, lights a pipe, and strokes his white beard.
Around him are all his ministers and all of his marshals.
- Osman Paşa, you traitor, why did you betray my army,
Why did you betray everything Turkish and everything Muslim?
Osman Paşa wrings his hands together, pacing up and down the room:
"I didn't, oh emperor, not a one, I swear it on my faith!
I'll get my hands on king Đuro in a week's time,
I'll throw him in the dungeon, until the day of his death!"*

9 The ethnomusicological collection of Vasiljević, M. (1967). *Югославские народные песни из Санджака, Записаны от народнога певца Хамди Шехинпашича*. was printed in Moscow, and so in addition to the original lyrics of the songs, there is also a Russian translation.

10 It is often the case that people over time in folk songs change historical events and participants. So it was in this song that Gazi Osman Paşa was accused of betraying the Ottoman army. He claimed never to have done so, and that he would "capture king Đuro". In addition to numerous historical data which we have access to regarding the battles for Plevna, the name of this king is nowhere to be found. So it is difficult to say who this king Đuro from the song is. Thus I assume that the folk singer placed "king Đuro" from some other historical event into the context of this song and deemed him the protagonist of the action (it is possible that we could be dealing with the Georgian king Đuro VIII).

Музички нотни запис са српским и латинским текстом. Нотни запис је у 3/4 временском метру. Текст је у српском и латинском језику. Додатно су наведени два текста у српском језику.

Запла-ка- ла Ше- ћер- ђу - ла,
 Ос- ман па- ше вјер- на љу - ба, а- ман,
 ма- н! Запла- ка- ла Ше- ћер - ђу - ла
 ма- н па - ше вјер - на љу - ба.

Заплакала Шећер-Ђула
 Осман паше вјерна љуба,
 — Ђе с Османе, ђе си, море,
 За тобом ме глава боле!
 Ево мене, Шећер-Ђуло,
 Око Плевне и Софије,
 Душман ме је опколио,
 Сву ми војску поробио!

Заплакала Шечер-Джула,
 Осман-паши верная жена:
 «Где ты, Осман, где ты, дорогой,
 По тебе моя душа болит!»
 «Вот я, Шечер-Джула,
 Под Плевной и Софией,
 Враг меня окружил,
 Все мое войско в плен взял!»

Example 2 Zaplakala Šećer Đula (Vasiljević, 1967: 26)

The translation of the lyrics into English:

*Sweet Rose is lamenting
 Osman Paşa's faithful love,
 Where's thou Osman, where're you to be found,
 My mind aches with worry for you!
 Here I am, Sweet Rose,
 Around Plevna and Sofija,
 My enemy has surrounded me,
 Has enslaved my entire army!*



♩ = 64 285 ПЪЕВЪБА
8-8 |

БЕ С'ОСМАНЕ, ЂЕ СИ МО - РЕ,
ЗА ТО - БОМ МЕ ГЛА - ВА БО - ЛИ АМАН,

А - МАН! БЕ С'ОС - МА - НЕ, ЂЕ СИ,
МО - РЕ, ЗА ТОБОМ МЕ ГЛАВА БО - ЛИ.

Ђе с', Османе, ђе си, море, Душманин ме заробно,
За тобом ме глава боле? Живот ми је поклонио,
„Ево мене, Ђуло моја, Па сам, Ђуло, у самоћи,
Ђуле садим око града; На те мислим сваке ноћи!”

Example 3 Ђес'osmane, ђеси more (Vasiljević, 1953: 240-241)

The translation of the lyrics into English:

*Where's thou, Osman, where are you to be found,
My mind aches with worry for you?
"Here I am, my Rose,
I'm planting roses around the city;
My enemy has captured me,
Has spared my life,
And so, Rose, in solitude,
I think of you every night!"*

♩ = 50 374 286 91 286 ПРИЗЕПОЉЕ 10-81

А(8)

ПРО-ПЛА - КА - ЈА ШЕЋЕР ЂУ - ЈА,

В(8+4)

ОСМАН ПА - ШЕ ВЈЕРНА ЈЉУ - БА, АМАН, А - МАН!

7-3:1 С(8) 6-3,1

ПРОПЛАКА - ЈА ШЕЋЕР ЂУ - ЈА,

Д(8) 4-4,1

ОСМАН ПА - ШЕ ВЈЕРНА ЈЉУ - БА,

Проплакала шећер Ђула,
 Осман паше вјерна љуба, Испод Плевне бјела града,
 У Стамболу на Босфору, Што ми царе војске дао,
 А у своје бјелом двору: Све сам, Ђуло, покопао,
 „Ђе с' Османе, ђе си био, Душманин ме заробио,
 Ђе си војску изгубио? Ал' ми живот поклатио
 Ђе с' Османе, ђе си сада, И сабљу ми оставио.
 За тобом ме срце боле!" Сад ја немам никог свога,
 — Ево мене, Ђуло млада, Осјам бога и свог ђога!

Example 4 Proplakala Šećer Đula (Vasiljević, 1953: 241)

The translation of the lyrics into English:

*Osman Paşa's faithful love,
 in Istanbul on the Bosphorus,
 in her white castle, speaks:
 "Where's thou Osman, where've you been,
 Where has your army been lost?
 Where's thou Osman, where're you now,
 My heart aches for you!"
 - "Here I am, my young Rose,
 Beneath the white city of Plevna,
 The entire army that the emperor had given me,
 All of it, my Rose, I've buried,
 My enemy has captured me,
 But has spared my life,
 And spared my sabre.
 Now I have no one to call my own,
 Except God and my steed!"*



Songs about Gazi Osman Paşa in the living music tradition

In the living music tradition of the Bosniaks from Sandžak we came across two songs. The first one was *Zaplakala Šećer-Đula* (Sweet Rose sheds her tears) (Example 5) which can often be heard during the festivities of Bosniaks (weddings, circumcision celebrations, births). When it comes to the melody of the song *Zaplakala Šećer-Đula*, it is sung to the melodic pattern of the Turkish national song *Tuna nehri*¹¹. However, the differences in terms of text are significant. Namely, while in the Turkish folk song *Tuna nehri* there is word of Gazi Osman Paşa's military feats, in the song *Zaplakala Šećer-Đula*¹² there is word of the love and yearning between Gazi Osman Paşa and his wife Šećer Đula¹³, which is quite normal, if we take into consideration the fact that love songs – *sevda* – are characteristic of the music tradition of the Bosniaks¹⁴. The lyrics to this song can be found in the seventh-grade language arts reading material in Bosnian and used as in-class material during classes taught in the Bosnian language in Serbia (Ništović, 2015: 49). However, what is interesting is that this song was not included in the music textbooks for older elementary school children in which, in accordance with its sound characteristics, it could be used as a part of music appreciation activities.

11 For more information on the changes which occurred in the melody of this song compared to the Turkish song *Tuna nehri* see Şenturk, N., Nikšić, N. (2013). *Geleneksel Boşnak Müziğinde Türk Halk Şarkıları, IV. Uluslararası Türk Kültürü Kurultayı*, 491-502. Ankara: Halk Kültürü Araştırmaları Kurumu.

12 In the collections of *sevda* and anthologies we came across several versions of the lyrics to the song *Zaplakala Šećer Đula*. For more information see Bašić, 2002 and Gunić, 2006.

13 From Turkish sources we find out that Gazi Osman Paşa was married to Zatiğül Hanım, the sister of Neşet Paşa, and that from this marriage they had four children – sons Nureddin, Kemaleddin, Cemaleddin ad Huseyin Abdulkadir (Hülagü, 2015: 465). However, in Bosniak sources we come across texts which indicate that Osman Paşa's love was from Sarajevo or Trebinje. Here is what Trebinjac says in his text: "Svi pripovjedači o pozadini ove divne *sevda* izostavljaju objasniti ko je šećer (slatka) Đula, ta ljepotica za kojom čuveni Gazija Osman - paša pati i kojoj se jedino obraća u najtežim trenucima. Po nekim usmenim predanjima radi se o šećer slatkoj Sarajki, ali neki tvrde da je riječ o medenoj trebinjskoj djevojci." (Trebinjac, 2015) ("All the storytellers fail to provide the background information for this beautiful *sevda*, that is, who this Sweet Rose is, this beautiful girl for whom Gazi Osman Paşa suffers and the only one he addresses in his most difficult moments. According to some oral traditions, it could either be a beautifully sweet girl from Sarajevo, but other claim it to be a honey sweet girl from Trebinje.")

14 A *sevda* is a type of song in which through allegory it is possible to show desire through love and suffering born out of love. It sings about the pain that comes from the inability to satisfy and fulfil one's desire for love, since there is time and space before them, and sometimes even an obstacle of an individual, social, family, traditional or emotional-psychological nature (Rizvić, 1994). In *sevda* songs we find described sudden and longed-for encounters, the frustration of having the object of one's affection marry someone else, be it a man or woman who is married off, lamenting being married to someone you do not love, the desire to be liked by someone, defiance, trepidation, loneliness, and the solitary life of a man prone to drinking and a life in taverns.



The other song that we have found in the living music tradition of the Bosniaks of Sandžak is the song *Pokraj Plevne i Sofije* (Next to Plevna and Sofija) (Example 6.). We recorded this song from Avdija Avdić, born in 1945 in the village of Mojstir, Bistrica, near Bijelo Polje, in the northern part of Sandžak (a part which is today located in Montenegro). He holds a master's degree in history, and so is aware of the historic importance of the battles of Plevna and the credit that goes to Gazi Osman Paşa so he often sang this song in order not to forget it. The recording of his singing and the conversation we had with this singer is a part of the audio archive of the author of this paper (Nikšić, 2016). The song was recorded using the Finnish method. It is my estimate that it could be used as in-class teaching material for music education classes, which would also help in the processing of the so-called eastern question¹⁵ in seventh-grade history classes which are taught in the Bosnian language.

♩=45

Po-kraj Plev ne - i - So - fi-je, pok-raj Plev ne i So -
 - fi - je kr - va - vo se - Sun - ce
 li - je, kr - va - vo se - sun - ce vi - je.

Example 6. *Pokraj Plevne i Sofije*

• Tekst pjesme	• A translation of the lyrics into English:
<ul style="list-style-type: none"> • Pokraj Plevne i Sofije • krvavo se sunce vije. • Sunce grije, krv se lije, • Od Moskova i Rusije. • Iz Stambola sultan javlja: • „Osman-pašo, lalo moja, • Gazija si ljutog boja!” 	<ul style="list-style-type: none"> • Next to Plevna and Sofija • A blood-red sun hangs in the sky. • The sun burns, the blood pools • From Moscow and Russia. • From Istanbul the sultan speaks: • “Osman Paşa, my precious tulip, • You are the Gazija of this bloody battle!”

¹⁵ The eastern question is a concept related to the slow loss of power and disintegration of the Ottoman Empire from the 18th century and the redistribution of its territories which were points of interest of other great powers – Austria and Russia, and the Balkan peoples which were striving for liberation.

Conclusion

In the battles for Plevna, Gazi Osman Paşa led the Ottoman army which was composed of numerous Bosniak soldiers. Because of his exceptional bravery and his exceptional military skills, many songs were sung about him. By analyzing the ethnomusicological literature and researching the living music tradition of the Bosniaks of Sandžak we found a total of 6 songs about Gazi Osman Paşa. Five of them were recorded - 4 were a part of ethnomusicological collections, and 1 was in a collection of sevdalinka songs. The sixth song, titled *Pokraj Plevne i Sofije* was recorded for the first time as part of the preparation for this paper and was published for the first time in it. This will enable it to be permanently preserved from disappearing completely. It is my hope that this presentation of the songs about Gazi Osman Paşa will incite further interest in them, and thus that they will be the subject matter of new research and performances. I also think that they might, as teaching material, be included in music education classes being taught in Serbia in the Bosnian language, thus correlating music education classes, history classes and Bosnian language classes, it is not only possible but also necessary to work on nurturing the culture of the Bosniaks.

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