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*Ivan Fras, prof., Pokrajinski arhiv Maribor, Glavni trg 7, SI-2000 Maribor,
telefon/ Phone: +386 2228 5017; e-pošta/e-mail: ivan.fras@pokarh-mb.si*

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1.04 Strokovni članek

1.04 Professional Article

PERSONAL FONDS OF MUSTAFA MULALIĆ – WAS IT UNDER EMBARGO!?

Sejdalija Gušić. M. Sc.

Historical Archives Sarajevo, Bosnia and Herzegovina
sejdalijag@hotmail.com

Milena Gašić

Historical Archives Sarajevo, Bosnia and Herzegovina

Abstract:

The authors discuss the problems of the personal fonds of Mustafa Mulalić, kept by the Historical Archives Sarajevo. Life and work of the creator and manners of acquisition of his legacy are presented. Special attention is given to the processing of archival materials, the preparation of an analytical inventory and publishing of kept works. The authors discuss the question of access and use of such archival materials, where the archives has to consider all legal copyrights.

Key words:

personal fonds, archives, archival materials, copyright, use of archival materials, embargo

Izvleček:

Osebni fond Mustafa Mulalić – ali je bil pod embargom?

Avtorja obravnavata problematiko osebnega fonda Mustafe Mulalića, ki ga hrani Zgodovinski arhiv Sarajevo. Predstavljata historiat ustvarjalca in fonda ter način pridobitve oz. prevzema arhivskega gradiva v arhiv. Posebna pozornost je namenjena obdelavi arhivskega gradiva, pripravi analitičnega inventarja ter objavi del, ki so v fondu ohranjena. V zvezi s tem je izpostavljeno vprašanje uporabe in objave vsebine gradiva, pri čemer mora arhiv veliko pozornost nameniti avtorskim in sorodnim pravicam.

Ključne besede:

osebni fond, arhiv, arhivsko gradivo, avtorske pravice, uporaba arhivskega gradiva, embargo

1 Mustafa Mulalić – Fonds' Creator

Mustafa Mulalić, painter, musician, journalist, writer, politician, philanthropist and an ethnographer, a jewel of several rays, none of which enlightened his life path in full.

Born in Livno, in 1898, Mustafa Mulalić marked his place in history by his presence and membership in Draža Mihailović's Chetnik general staff. This is what set the attitude of post-war historiographies and general public towards him as a participant in the Second World War, but also as an interesting figure of the Yugoslavian political scene and Bosniak cultural reality in the 1930's (Jahić, 2011).

Prior to the Second World War, during the time of the Kingdom of Yugoslavia, he was a member of the Jugoslovenska Narodna Stranka (Yugoslavian People's Party) JNS and its parliamentary representative (in 1931 and 1935). Immediately before the war, he was a clerk at a Belgrade magazine named "*Sokolski glasnik*". During the entire Second World War, Mustafa Mulalić was a member of Draža Mihailović's Chetnik general staff. He joined the Yugoslavian army (Chetniks) as per agreement with the Muslims from Belgrade, who were of the opinion it was necessary to have a person attached to Draža Mihailović, "just in case", which often was a motto of Bosniak politics. That is how, in his *Hronika* (memoirs), he explained his presence in the Chetnik movement. He was one of the vice chairmen of the congress held in the village of Ba, through which a connection of Draža Mihailović with Bosniaks was organized. His activities mostly amounted to writing letters and transferring verbal messages to prominent Muslims, asking them to come to the Chetnik side and work on the creation of an alliance between the Muslims and the Orthodox. (Šaćir, 1998, p. 191) He was a vice chairman of the Chetnik Central national committee, i.e. deputy to Draža Mihailović. With his activities in the Chetnik movement, he tried to win the Muslims over to fight the communism, by advancing the great-Serbian idea of monarchist Yugoslavia. According to Mustafa Mulalić, "the only solution for the Muslims is to join the Serbian federation". Mustafa Mulalić remained on Chetnik side until the very end, even though many Chetniks already realized that their movement was falling apart. In the late January of 1945, Mulalić, "on the behalf of Muslims of Bosnia and Herzegovina", issued a declaration that "the Muslims wish to affiliate with a Federative Yugoslavia, headed by Petar II Karađorđević".

After the breakdown of Nedić's marionette government of Serbia and collaborationist Chetnik movement, he was arrested on March 12, 1945, by the partisans near Lukavac, in Bosnia and Herzegovina. He was sentenced, as a Chetnik ideologist, to six years of prison, which he served in Glavnjača prison in Belgrade, and in the prison in Sremska Mitrovica.

Even though his orientation was entirely pro-Serbian, both in culture and in politics, Mustafa Mulalić was proud of his Islamic origins. Participation of Muslims in the Chetnik movement reveals tragic dimensions of huge dissolution and wandering of the Muslim political being in the World War II. It came, certainly, as a consequence of historical movements in this area, as well as the political disorientation of Bosnian Muslims in the previous periods. Add to that, indeed, "personal ambitions and miscalculations of some politically ambitious Muslim activists", among whom Mustafa Mulalić definitely takes a prominent place. (Halilbegović, 2004)

After the war, and after coming out of prison, he worked as a merchant in a company in Sarajevo. He never spoke up politically again. He was an active member of the burial company "Bakije". He wrote several novels, but they never went to print. (Nametak, 2004, p. 311-312) He also worked as an outside associate of the Institute for folklore studies at the Territorial museum of Bosnia and Herzegovina, in 1950 and 1951. There is no information on his engagement at the Institute, nor is there his personnel file, unlike for the other Museum's employees. That fact might raise the supposition that Mulalić's engagement was temporary, and, very likely, "tacit". Mulalić was not mentioned anywhere in the publications issued on the 75th and 100th anniversaries of the Territorial museum of B&H. Therefore, it can be assumed that, apart from the fact that he was most likely hired as an outside associate to the Institute, he was in a certain way removed from public life, keeping in mind his political affiliation during the World War II.

He collected folk songs and customs, legends and stories, recorded the gastronomic specificities of this area, he created photo-monographs of the towns in Bosnia and Herzegovina, wrote texts on the notable people and events in Bosnia and Herzegovina.

He passed away, after a longer illness, on December 26, 1983. Funeral ceremony took place on December 28, 1983, in front of Begova džamija (Bey's mosque) in Sarajevo.

Due to his participation and actions at the highest instances of Chetnik movement, for the most part of his life he carried the mark of a traitor to Bosniaks, and he was treated in public as a political hack and an agitator for great-Serbian idea.

With this short overview of his biography, we have no intention whatsoever to praise or contest Mustafa Mulalić as a person or politician. It would be perhaps the most appropriate at this moment to quote what he wrote about himself in the *Hronika Drugog svjetskog rata iz aspekta mojih doživljaja i rasuđivanja*, (*Chronicle of World War II from the aspect of my experiences and reasoning*) written but never published in Sarajevo, in 1972:

...The nature has endowed me with something that resembled a versatile talent (at least, that is what people told me), which, if presented morphologically, would look like a jewel with several rays, none of which enlightened my life in full; or, in simpler terms – never made a career for me.

Back when I was in primary school, people noticed my talent for painting. My teachers were set to help me out in my education, which, naturally, never came to fruition. Even as a child I wrote sketches and theatrical plays for our small children's theatres, and I presented them with my team of "actors" on the mini-stages improvised in the stables, sheds, wood storages, pantries and storage room of the uninhabited basement rooms of some half-ruined houses. I excelled among the children as an acting "star". Apart from that, I was from the early age entranced by the music, whose spell still rules over me. I started with a left-handed tambourine, and it did not take long before I advanced to the rank of "master". I conducted a tambourine orchestra, choirs, I was even a kapellmeister of Sokol music. I composed, collected and harmonized the medleys and rhapsodies from folk motifs, decorated the sheet scores in calligraphy, etc. However, since my father died just before the World War I, leaving me to provide for six of his orphans, my guardian found me a job at the county administration, as a scribe. My fellow citizens soon noted my versatile value, so they entrusted me with communal affairs, but that did not prevent me from continuing to be a pivot of social work, to paint and to deal with music. I also became involved in journalism, and even literature. However, in never reached full affirmation in any of those preoccupations of mine. I engaged in painting, but I never became a painter; I engaged in music, I never became a musician; I engaged in bureaucracy, I never succeeded in administrative career; I engaged in journalism, but I never became a journalist; eventually, I engaged in politics, but nobody took me seriously as a politician! I struggled through life, and I invested huge effort in writing, but nobody counted me as a literary artist. Literary artists described me as a politician, and the politicians said I was a publicist and a writer. Musicians also had the same attitude towards me, so nobody assigned me any value worthy of professionalism. Therefore, I am firmly convinced: I would not fare any better with my "memoirs" in some valuation, nor would I make those who talked me into writing them satisfied. (Mulalić, Hronika)

Further : ... In war, I was just a tiny piece of an almost senseless human mass, thrown into the vortex of war. I was too powerless a factor in the worldwide events set in motion by the great human spirits and powerful people with their ideas, aims or chimeras, to be able to put a stop, with my tiny spirit, to that vortex of insanity; nobody asked me, nor the human masses, whether we wanted to go to war, to kill and devastate.

Those geniuses of power threw us into the worldwide bloodshed as victims to their goals, and as those responsible for their nonsense and failures. As we rushed blindly into the conflagration of war, more afraid of those powerful peoples' wrath than of the

death itself, we tried to accept it like it had to be that way, since human geniality found it and figured it out as such. And just how miserably did that "geniality" flee across the border into insanity when it realized its own human nothingness! How genial did Hitler seem, until the fate brought the mirror of his insane misery in front of his haughty eyes. Churchill was also genially wise, but he toppled the Great Britain from the pedestal of the main colonial power, ruling over half of the planet.(Mulalić, Hronika)

2 On the holding

Personal holdings of Mustafa Mulalić, sign: 8.28. MM-376, in possession of Historical archive Sarajevo, are specific in several ways.

The fonds was formed in the period from 1960 to 1978. It was created through purchase or by direct donation from Mustafa Mulalić, of which there are proper records at the archives of the Historical archive Sarajevo. The structure of the fonds reveals a multifaceted personality of its creator, wide span of his interests and preoccupations, particularly after coming out of prison, when he was removed from public life. That might be the reason that we are dealing mostly with unpublished manuscripts (typed on the typewriter, with glued-on photographs, and bound in one or two copies). Among over 70 archival units, some of the most interesting are, by all means, ten books titled *Jugoslovenska narodna pjesma i svirka (Yugoslavian folk songs and music)*, photo-monographs of Visoko, Višegrad and Foča, *Šifranto* – letter for general purpose of literacy (1 book), *Hronika Drugog svjetskog rata iz aspekta mojih doživljaja i rasuđivanja (Chronicle of World War II from the aspect of my experiences and reasoning)*, *Epika Bosanske krajine* (Epic songs from Bosnian Krajina), etc.

Archival materials in this fonds consist mostly of the works authored by Mustafa Mulalić, more specifically the song lyrics and note sheets, texts on customs and traditions, as well as the photographs that were mostly taken by himself and compiled into units.

As the author made some work, he would donate it or sell it to the Archives¹ with the remark that he gave his author's (pursuant to the laws valid at the time) and publishing rights to the Archives.

It was not until 2003, when the Archives was preparing and published the "Guide through fonds and collections of the Historical archives Sarajevo", that it was decided to unify all materials, i.e. everything we had at the Archives that had been obtained from Mustafa Mulalić, into a single personal fonds.

3 On the manner of processing the fonds

Documents were recorded as they were coming to the Archives. Archival materials were logged in the Input inventory, as they were accepted by the Archives. Many documents bear double marks/log entries, as they were given both the number in the Input inventory (UI), and the number from the records of Collection of gifts and purchases² (PO)!

¹ *In the fonds' dossier, there are records on acquisition and the bills on purchase of parts of the materials belonging to this fonds.*

² *Collection of gifts and purchases was dissolved as such, in the early 1980's, and its materials were allotted to the new or existing holdings and collections.*

Texts were written with typewriter, and in most cases gathered together and bound into books.

Book pages were enumerated in pencil, in the upper right corner of the backside (leaves were mostly one-sided). This was done because the pages, in the original, were only partially enumerated, or not at all. Also enumerated are the pages where, in parts of the text, the leaf is written on both sides, which is often the case with note sheets or song lyrics, and in such cases, the page number is in the upper right corner.

During the processing of the materials in this fonds, an analytical inventory was created.³ Materials in this fonds consist of 76 archival units, i.e. it contains 15,138 pages, stored in 27 archival boxes.

Out of the total number of pages, 7,576 contain songs and note sheets, with about 3,500 songs.

Photo-monographs of Bosnian-Herzegovinian towns (Počitelj, Visoko, Fojnica, Kiseljak, Travnik, Višegrad, Livno) apart from the history of the place and the data on its notable people, contain many photographs made by the author. Monographs are not bound into books.

Photo-monographs of B&H towns, as well as other texts, contain plenty of historical, geographical and other information, but with no data on the sources used, so the validity of information is questionable. This does decrease the fonds' value to some extent, but, even in that form, it is very rich in information and certainly interesting.

The Archives used to have a Commission for assessment of value of archival materials, which assessed the Archives' need for the offered materials, and determined their value for the purchase for the Archives.

During the process of purchasing, several works that now make part of this fonds, the Commission made a note to the author: "that he never references the sources, either in regards to the text, or to the photographs. It would be good if the author fixed that omission."⁴

Unfortunately, the notes given by the Commission, asking the author to fix the omissions, were never implemented. The data on the sources, in regards to text and photographs, were never submitted to the Archives.

Despite the noted omissions, photo-monographs and other prose texts may serve as interesting materials to researchers of various formats, as they contain a lot of geographical, historical, and other information.

4 Usage of the fonds

The contents of this fonds had not been used until some ten years ago, at least not publicly, due to the biography of the author, who was politically unsuitable.

Even if the fonds was used, that use was not recorded, nor was the author of the utilized works mentioned, due to the author's biography. In many professional and scientific works, we could recognize, with certainty, some parts of Mulalić's research work.

³ *Processing of holding and the inventory were done by Milena Gašić.*

⁴ *Records by the Commission for assessment of value of archival materials, No. PM-02-7-2/68, 30.03.1968, item 5 in the Records.*

The Historical Archives Sarajevo published, in 2013, a book titled „*Nove kajde za stare sevdalinke Mustafe Mulalića*” (New sheet books for old sevdah songs by Mustafa Mulalić), edited by Sejdalija Gušić. The book contains six volumes. All of them came to the Archives on January 11, 1978, and were logged in the Input inventory, under the number 461. The dimensions are 22x16cm, bound and covered as ordinary school notebooks. Lyrics of sevdah songs were written on a typewriter, and the note sheets were done by the author, on the imprinted forms. Some sevdah song lyrics contain certain corrections done by the author, in pencil or felt-tip pen. All six volumes, containing the total of 141 songs with notes, were published as scanned documents.

Another published work in the possession of the Archives, from the entire opus by Mustafa Mulalić, is the work by Staniša Tutnjević, Ph. D., who published a part from the photo-monograph on Višegrad, part on Ivo Andrić – he published the work in 1989, without the Archives’ official consent. In his book titled “Književne krivice i osvete” (Literary blames and vengeance), he quoted the chapter “Nobel laureate Ivo Andrić and his prize-winning book *Na Drini ćuprija*.” (Tutnjević, 1989, p. 575) We have no knowledge on how he obtained those texts.

Was Mustafa Mulalić’s holding under embargo? The Archives has always been open to users and researchers. We are of the opinion that it was more a matter of commodity, acquired privileges and self-censorship of the researchers, historians, archivists...

An issue that remains open is the issue of ownership over the holding(s) that were purchased and entered the Archives in such way⁵, considering the Law on archival profession of the Kanton of Sarajevo (2016).

An issue that also remains open is the issue of copyrights and related rights (Law on copyrights and related rights, 2010) over the materials that make part of those collections, as well as whether or not the archivists might talk about claiming the author’s right when making the fonds’ inventory.

Can we talk about the author’s proprietary work when discussing the inventories of holdings created by the archivists? Who claims the right on the authorship of a created inventory? Archivist who made it, or the Archives itself, since the inventory was created within the scope of the employee’s work duty? In any case, it should be regulated by the Archive’s regulatory legal act!

⁵ *Historical archives Sarajevo possesses the bills on purchases (for Personal holdings and collections in Oriental languages).*

POVZETEK

OSEBNI FOND MUSTAFA MULALIĆ – ALI JE BIL POD EMBARGOM?

mag. Sejdalija Gušić

Zgodovinski arhiv Sarajevo, Bosna in Hercegovina
sejdalijag@hotmail.com

Milena Gašić

Zgodovinski arhiv Sarajevo, Bosna in Hercegovina

Avtorja obravnavata problematiko osebnega fonda Mustafe Mulalića, ki ga hrani Zgodovinski arhiv Sarajevo. Predstavljata historiat ustvarjalca in fonda ter način pridobitve oz. prevzema arhivskega gradiva v arhiv. Posebna pozornost je namenjena obdelavi arhivskega gradiva in pripravi analitičnega inventarja ter objavi del, ki so v fondu ohranjena. V zvezi s tem je izpostavljeno vprašanje uporabe in objave vsebine gradiva, pri čemer mora arhiv veliko pozornost nameniti avtorskim in sorodnim pravicam.

Mustafa Mulalić je bil rojen v Livnem leta 1898 in je umrl v Sarajevu leta 1983. Bil je politik, publicist, novinar, pisatelj, muzikolog ..., predvsem pa precej kontroverzen človek. Do druge svetovne vojne se je ukvarjal s politiko, bil je član Jugoslovanske narodne stranke in njen predstavnik v parlamentu (med letoma 1931 in 1935). Med vojno je bil pripadnik četniškega gibanja in del štaba Draže Mihailovića. Po vojni je odslužil kazen za sodelovanje z okupatorjem in se nehal pojavljati v javnosti. Delal je kot trgovec in bil kasneje zunanji sodelavec Inštituta za folklorne študije pri Pokrajinskem muzeju Bosne in Hercegovine. Zbiral je ljudske pesmi in običaje, legende in zgodbe, zapisoval gastronomske specifičnosti posameznih območij, objavljaj fotomonografije mest in pisal o znanih osebnostih ter dogodkih v Bosni in Hercegovini.

Vsebina njegovega fonda vse do pred desetimi leti ni bila v uporabi, vsaj javno ne, saj je bil njen avtor politično sporen. Sam fond, ki ga hrani Zgodovinski arhiv v Sarajevu, pa je v mnogih pogledih poseben. Gradivo, ki ga vsebuje, so predvsem avtorska dela, torej besedila pesmi in notni zapisi, besedila o običajih in tradicijah ter fotografije, ki jih je avtor posnel sam.

Fond je arhiv prevzemal v časovnem obdobju dvajsetih let (1960–1978), avtor je arhivu podarjal oz. prodajal gradivo sproti, s pripombo, da na arhiv prenaša vse avtorske pravice po zakonih, ki so bili tedaj v veljavi.

Leta 2003, ko je arhiv pripravljaj Vodnik po fondih in zbirkah Zgodovinskega arhiva Sarajevo, je bilo odločeno, da se vse gradivo Mustafe Mulalića združi v en fond. Ta fond je sestavljaj 76 arhivskih enot (15.138 strani spisovnega gradiva v 27 arhivskih škatlah). Od tega je 7576 strani besedil pesmi in not s skoraj 3500 pesmimi sevdalink in drugimi ljudskimi pesmimi z ozemlja nekdanje Jugoslavije. Ob obdelavi gradiva je bil pripravljaj tudi analitični inventar.

Leta 2013 je arhiv objavil knjigo z naslovom »Nove note za stare sevdalinke Mustafe Mulalića«, ki jo je uredil Sejdalija Gušić. Objavljajeno je tudi delo dr. Staniše Tutnjevića, ki je leta 1989 objavil del fotomonografije, vendar brez dovoljenja arhiva.

Kot mnogi drugi vsebuje fond Mustafe Mulalića veliko gradiva, na katerem so še aktualne avtorske pravice in je zato ob njegovi uporabi oz. objavi potrebno upoštevati zadevne zakone.

Ali je bil fond Mustafe Mulalića pod embargom? Arhiv je bil uporabnikom in raziskovalcem vedno odprt. Po našem mnenju gre bolj za komodnost oziroma pridobljene privilegije in samocenzuro raziskovalcev, zgodovinarjev, arhivistov itd.

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