

# Entangling lyric vision and body: agency and patiency of perspective in the victory odes<sup>1</sup>

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...because writing about perspective is like struggling in a spider web. Surely the interest of perspective for the future is in attempting to do just that: it is the friction of our twisting against perspective that can best show us how deeply we are caught.

Elkins 1994:272

## Introduction: Theoretical grounding and *status quaestionis*

Literary studies owe the systematic study of perspective to narrative theory. Gérard Genette was one of the first scholars—and possibly the most influential one—who theorized the literary perspective with his concept of focalization, i.e. the “selection or restriction of narrative information in relation to the experience and knowledge of the narrator, the characters or other, more hypothetical entities in the storyworld.”<sup>2</sup> Post-Genettian critique has called for the need to nuance the term focalization and relate it to the various optical concepts that have emerged alongside.<sup>3</sup> Niederhoff summarizes the current complications in visual studies as follows: “[t]he most pressing need is for an analysis of the specific conceptual features of the

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<sup>2</sup> Niederhoff 2013:1. Cf. Genette 1972:206–211.

<sup>3</sup> Among others, see Genette 1983:43–52; Rimmon-Kenan 1983:71–82; Bal [1985] 1997:142–154; Finney 1990; Nelles 1990; O’Neill 1992; Niederhoff 2001; Jesch and Stein 2009; Margolin 2009; Niederhoff 2013; Baroni 2020.

focalization metaphor in comparison with related metaphors such as *perspective*, *point of view*, *filter*, *etc.*”<sup>4</sup>

Meanwhile, away from the humanities, a precious distinction has been drawn in optics, that is the field of physics that theorized first and in the most literal way the concept of perspective. The distinction is between geometrical and wave optics. Very schematically, what divides these two approaches is their answer to the question of the nature of light: while geometrical optics is completely ‘agnostic’ about the nature of light, wave optics cannot study any object of perspective without taking into consideration the conditions of perspective, including the perceptual apparatus as well as the light. In terms more familiar to the humanities, in wave optics, there seems to be no agent, patient, and medium of perspective that can be observed separately, rather *an intra-relational condition of perspectivity*.<sup>5</sup>

I aim to translate the reflection developed in physics into literary studies. Therefore, I take a step back from the narratological focalization and I articulate my research question as follows: what are the conditions of literary perspective? Instead of a *literal* light that is shed upon certain aspects of an object of perspective and clouds others, what is the *literary* equivalent of light? Who sheds that light (agent of perspective), what aspects of the objects (patients) of perspective are projected, and what relations are being developed among the subjects as well as between the subjects and the objects of perspective?

In an attempt to approach these questions, ancient epinicians can provide exemplary as well as rich material that may illustrate the relationality of the aforementioned factors of perspective and ground the distinct applicability of these visual concepts. During the last

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<sup>4</sup> Niederhoff 2013:7. I use the term perspective as a hypernym for visual concepts like the focalization, the point of view, and the like, which are regarded as elements of a condition of perspectivity, following Baroni 2020:41.

<sup>5</sup> Barad, Dolphijn, and van der Tuin 2012:51–62. Cf. Simon 2003:254–259.

decade, there has been an impressive flurry of research on visual studies in Greek lyric poetry, culminating in Cazzato and Lardinois' *The Look of Lyric: Greek Song and the Visual* (2016). Peponi's introduction to this work serves as an important framework for my research; she emphasizes that in lyric poetry the actual vision of spectatorship is enhanced by a process of visualization, in which the poet transcends what is seen and encompasses what is not seen, rather what is visualized.<sup>6</sup> Cognately, I aim to 'straddle' the line between literal vision and visualization and address the condition of spectatorship as it was perspectivized in the epinician poems.

## The epinician gaze

The questions I pose are questions of agency, mediation, and patiency of perspective: who is spectating in the victory odes (part 1), and what mediates between the subject (*agency*) and the object (*patiency*) of perspective (part 2); then, I aim to shift towards a case study and perspectivize a certain object in focus, namely the athletic body (part 3).

### 1. Vantage points

Some of the most common attributes applied to victorious athletes in the surviving epinicians include 'radiant', 'visible from everywhere', and 'far-shining', emphasizing in all cases the far reach of the athlete's visibility.<sup>7</sup> This is not surprising since the poems themselves confirm that the vantage points from which the athlete is viewed are several, and even distant.<sup>8</sup>

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<sup>6</sup> Peponi 2016:2–3.

<sup>7</sup> For 'radiant' see e.g. Pindar *Isthmian* 4.23–24: ἀλλ' ἀνεγειρομένα χρῶτα λάμπει, / Ἄοσφόρος θαητὸς ὡς ἄστροις ἐν ἄλλοις; 'but now it is awake and its body shines / like the Morning Star, splendid to behold among the other stars'. For 'visible from everywhere' see e.g., Bacchylides 13.176 πασιφανῆς. For 'far-shining' τηλαυγές, *passim* in Pindar, Bacchylides, and Simonides. The text and the translation of the odes are from Campbell 1992 and Race 1997, unless stated otherwise.

<sup>8</sup> The term vantage point is used as an alternative to the gaze, the point of view, the viewpoint, the subject of perspective, and the like—terms, which Niederhoff 2013:7 insists need to be nuanced and related. My choice in

In the victory odes, the immediately apparent gaze is that of the lyric “I,” which occasionally underlines the autoptic nature of the praise:<sup>9</sup>

αἶνησα, τὸν εἶδον κρατέοντα χερὸς ἀλκᾶ

Pindar *Olympian* 10.100

I have praised [him]... whom I saw winning with the strength of his hand

The gaze of the community is also depicted. In the passage below, the site of the current athletic contest, Nemea, as well as the previous ones, Epidaurus and Megara, shed light upon the athlete:

τίν γε μέν, εὐθρόνου Κλεοῦς ἐθελοΐσας, ἀθλοφόρου λήματος ἔνεκεν

Νεμέας Ἐπιδαυρόθεν τ’ ἄπο καὶ Μεγάρων δέδορκεν φάος.

Pindar *Nemean* 3.83–84

But for you, through the favor of fair-throned Cleo and because of your

determination for victory,

from Nemea, Epidaurus, and Megara has shone the light of glory.

The final vantage point, which is inescapable in the archaic visualization, is obviously the gaze of the gods:

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using ‘vantage point’ highlights the power dynamics of perspective that is considered to be pivotal to the relation among the vantage points (part 2) as well as between the vantage point and the object of perspective (part 3).

<sup>9</sup> I consider that the victory odes were performed by a chorus and conveyed an intersubjective, communal voice. When it comes to the question of the lyric “I,” though, I side with the scholars who discern the poetic persona of Pindar that emerges at times against the communal backdrop. The discussion is complex and manifold; among others, see Davies 1988; Lefkowitz 1988; Heath 1988; Burnett 1989; Carey 1989; 1991; Lefkowitz 1992; 1995.

ἄλλοτε δ' ἄλλον ἐποπτεύει Χάρις ζωθάμιος

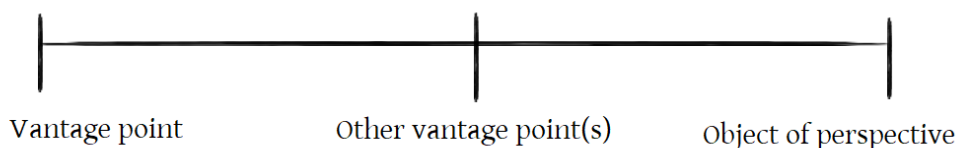
Pindar *Olympian* 7.11

Charis, who makes life blossom, looks with favor now upon one man, now another

Thus, three vantage points from which the beholding takes place are depicted in the victory odes: the poetic, the communal, and the divine.

## 2. Sightline

The three vantage points illustrated above are organized within a certain viewing arrangement. What mediates between them and an object of perspective? In spatializing that sightline, the texts provide a significant clue: the interrelations among the vantage points. In other words, one's gaze may direct the path of another, and, in turn, it can be directed by another's gaze.



In the epinician genre, the point that is vantaged naturally is the divine one. Bacchylides 9.89–90 stresses ‘the mind of the gods discerns what is hidden in the darkness of the night’ δι[α]κρίν[ε]ι δὲ θεῶν / β]ουλὰ [τὸ καλυπτό]μενον νυκτὸς [δνοφοῖσιν.<sup>10</sup> When it comes to the

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<sup>10</sup> Translation is mine.

path towards the human body, it is ‘through the workings of the gods that the men’s strength is discerned’ κρίνεται δ’ ἄλκᾳ διὰ δαίμονας ἀνδρῶν (Pindar *Isthmian* 5.11).<sup>11</sup>

Nevertheless, the gaze of the gods is not directly related to an object of perspective since the lyric “I” mediates and navigates it instead. In Pindar’s *Olympian* 14, the “I” directs Echo, a divinity closely related to its own performative function, to go to the underworld, see Cleodamus, and share the victory of his son with him:

...μελαντειχέα νῦν δόμον  
 Φερσεφόνας ἔλθ’, Ἀχοῖ, πατρὶ κλυτὰν φέροισ’ ἀγγελίαν,  
 Κλεόδαμον ὄφρ’ ἰδοῖς, υἷὸν εἵπης ὅτι οἱ νέαν  
 κόλποις παρ’ εὐδόξοις Πίσας  
 ἔστεφάνωσε κυδίμων ἀέθλων πτεροῖσι χαίταν.

Pindar *Olympian* 14.20–24

To the black-walled house  
 of Persephone go now, Echo, carrying the glorious news to his father,  
 so that when you see Cleodamus you can say that his son  
 has crowned his youthful hair in the famous valley of Pisa  
 with winged wreaths from the games that bring renown.

In this way, the poetic gaze steers the divine gaze. Even if it is in need of καθαρόν φέγγος, the ‘clear light’ of the gods (Pindar *Pythian* 9.89–90), the poetic persona is entitled to direct their gaze. Likewise, Bacchylides’ Meleager contemplates on the difficulty, not the impossibility, of changing νόος ‘the mind’ of the gods:

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<sup>11</sup> Translation is mine.

‘χαλεπὸν  
θεῶν παρατρέψαι νόον  
ἄνδρεςσιν ἐπιχθονίοις.

Bacchylides 5.94–96

“It is hard for men on earth to sway the minds of the gods;<sup>12</sup>

Apart from the gods, the lyric “I” also orientates the gaze of the humans. With the aid of the Muses, it enlightens the victory of the athlete, which otherwise would remain in the dark, and it reflects the athlete’s achievements just as a mirror does:<sup>13</sup>

ταῖ μεγάλοι γὰρ ἀλκαί  
σκότον πολλὸν ὕμνων ἔχοντι δεόμεναι·  
ἔργοις δὲ καλοῖς ἔσοπτρον ἴσαμεν ἐνὶ σὺν τρόπῳ,  
εἰ Μναμοσύνας ἔκατι λιπαράμπυκος  
εὐρηται ἄποινα μόχθων κλυταῖς ἐπέων ἀοιδαῖς.

Pindar *Nemean* 7.12–16

for great deeds of valor  
remain in deep darkness when they lack hymns.  
We know of a mirror for noble deeds in only one way,

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<sup>12</sup> Translation by Svarlien.

<sup>13</sup> Shirazi 2017:142–144; Epstein 2019:97–98. Apart from the reflective function of the archaic mirror, Shirazi 2017:71n108 stresses its perspectivizing function: “Just like poetry can complicate our point of view through its rich metaphors, making us see something from different points of views, from different angles, so too did the bronze mirror.”

if, by the grace of Mnemosyne with the shining crown,  
one finds a recompense for his labors in poetry's famous songs.

Hence, the gaze of the lyric "I" is depicted as enlightening for the deeds of the winner—in Pindar's *Olympian* 4.10, it is precisely described as the 'longest-lasting light for achievements of great strength' χρονιώτατον φάος εὐρυσθενέων ἀρετᾶν. At the same time, it also appears enlightened in comparison to the gaze of the others. In Pindar's *Nemean* 7.65–66 the lyric "I" takes pride in that 'among his townsmen / my gaze is bright' ἔν τε δαμόταις / ὄμματι δέρκομαι λαμπρόν, and this perspective opposes starkly τυφλὸν ἤτορ 'blind heart' of the community (Pindar *Nemean* 7.23–24). The community's gaze is often colored dark due to its envy, σκοτεινὸν ψόγον (Pindar *Nemean* 7.61).<sup>14</sup> As a result, the bright perspective of the lyric "I" seems to mediate between the human gaze and the object of perspective, that is the athlete, to overcome and exorcize the dark human envy.

Similarly, the poetic persona protects the winner from the divine retribution as well; right before recalling the myth of Bellerophon, who attempted to ride Pegasus to Olympus and crashed down, it warns:

τὰ μακρὰ δ' εἴ τις  
παπταίνει, βραχὺς ἐξικέσθαι χαλκόπεδον θεῶν ἔδραν·

Pindar *Isthmian* 7.43–44

If a man peers at distant  
things, he is too little to reach the gods' bronze-paved dwelling.

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<sup>14</sup> Epstein 2019:92–95.



The effort to prevent divine wrath is again visualized in terms of perspective since the lyric “I” attempts to limit the hubristic gaze of the human.

Hence, there are various ‘paths’ that arrange the perspective since between different vantage points there are relations of power dynamics. Within these power dynamics, the perspective of the lyric “I” possesses a remarkable degree of independence in that it is the one entitled to shape the other paths by mediating between the other vantage points and any object of perspective. The sightline between the lyric “I” and the epinician object is direct, while the other sightlines are subject to this perspective.

### 3. Focus

Mapping the vantage points of perspective and their interrelations leaves out the object in focus. Niederhoff explains the difference between perspective and focus: “Once one places a camera at a certain point, the perspective is fixed, yet the focus is not. One can focus on the flowers in the foreground or on the rock face in the background.”<sup>15</sup> Hence, the focus is inherently rolling. Iversen, summarizing the point of Damisch, underlines its selective character: “[l]ike any system it [sc. perspective] imposes constraints, selecting what is relevant[.]”<sup>16</sup> This very selection of the aspects that are being projected, compared to the aspects that are being clouded, is what Niederhoff calls ‘Fokus’ to highlight the focus *upon* the *object* of perspective, as a supplement to the focalization, which has largely signified the function of the *subject* of perspective, of a certain focalizer, since Genette.<sup>17</sup> Pindar, without having read optical or literary theories, illustrates this logical spatialization when he contemplates:

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<sup>15</sup> Niederhoff 2001:9.

<sup>16</sup> Iversen 2005:198.

<sup>17</sup> Niederhoff 2001:9; 2013:2–4. Cf. Baroni 2020:32–33.

τί δέ τις; τί δ' οὐ τις;

Pindar *Pythian* 8.95

What is one? What is no(t) one?<sup>18</sup>

The lyric “I” poses a question of identity when it wonders “what is one?” Yet instantly it shifts to a question of otherness—it cannot answer “what is one” without outlining “what one is not.” Such dualism between the presence of a trait (τί δέ τις;) and the absence of a trait (τί δ' οὐ τις;), between affirmative and negative interrogation, captures the rolling function of focus, which sheds light upon certain aspects of an object, while it clouds others.

In the place of an object of perspective of the epinician, whose traits are partially in focus, partially clouded, one could position countless things—for instance, the mythological role model for the athlete, the reputation of his family or of his hometown, the moment of victory itself, and so forth. Since what is celebrated is almost always a victory in athletic contests, the body is certainly something to gaze at; however, it has not been under the spotlight of scholarship, probably because the lyric “I” is not exactly generous when it comes to putting it under the spotlight. Let the body be our case study of object then.

When the focus is on the body, it lies mostly upon its attributes. Purely physical depictions of the athlete’s body parts are conspicuously scarce in the victory odes and the concept of the body seems not to be restricted to the matter *per se*, but rather it accommodates the attributes of the matter: shine, beauty, youth, strength, and grace.<sup>19</sup> These attributes enable actions of

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<sup>18</sup> Translation by my advisor Maša Ćulumović, capturing the ambiguity of the negative οὐ, which may constitute a pronoun together with τις or may serve as a negative particle that modifies the implied verb ἐστί. See Race 1997:347n17.

<sup>19</sup> Among many, see Steiner 1986:122–135, Fisher 2006, and Lunt 2009:376–383.

‘excellence’ ἀρετή, leading ultimately to the victory of the athlete, and they are themselves manifested through such actions. In this way, victory serves to exhibit the embodied ἀρετή, the athlete’s ‘virtue-virtuosity’.<sup>20</sup> Such visualization of shine, strength, grace, etc. is akin to the scene of epiphany, namely the revelation of a divinity before the mortal eyes. Among the various epiphanic representations of the athlete’s body, one representative example comes from Bacchylides:

πενταέθλοισιν γὰρ ἐνέπρεπεν ὥς  
 ἄστρων διακρίνει φάη  
 νυκτὸς διχομήνιδο[ς] εὐφεγγῆς σελάνα·

Bacchylides 9.27–29

for he was conspicuous among the pentathletes, as the bright moon outshines the  
 light of the stars in the midmonth night:

The wording of Bacchylides could apply to Apollo or an epic hero, but it is directed in this case towards an athlete, who shares with the divine or the heroic condition the *Lichtgestalt*, that is the configuration of shining revelation that seals a scene of epiphany.<sup>21</sup> Apparently, the epinician gaze focuses on those attributes that make the winner’s body approach the divine one.

Yet, at the same time and often in the same breath, the lyric “I” shifts the focus and emphasizes the one attribute that distances the mortal body from the divine one, despite their shared traits—the perishability:

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<sup>20</sup> Hawhee 2002:185–193.

<sup>21</sup> For an exemplification of the *Lichtgestalt*, see Bremer 1975:1–6. Cf. Briand 2016:242–246.

ἄνδρα δ' ἐγὼ μακαρίζω μὲν πατέρ' Ἀρκεσίλαν,  
καὶ τὸ θαητὸν δέμας ἀτρεμίαν τε σύγγονον·  
εἰ δέ τις ὄλβον ἔχων μορφᾷ παραμεύσεται ἄλλους,  
ἔν τ' ἀέθλοισιν ἀριστεύων ἐπέδειξεν βίαν,  
θνατὰ μεμνάσθω περιστέλλων μέλη,  
καὶ τελευτὰν ἀπάντων γᾶν ἐπιεσσόμενος.

Pindar *Nemean* 11.11–16

As for the man, I count his father Arcesilas blessed,  
and praise him for his admirable build and inborn courage  
But if any man who has prosperity surpasses others in beauty of form,  
and in contests displays his strength by winning,  
let him remember that mortal are the limbs he clothes  
and that earth is the last garment of all he will wear.

In this passage, the focus of the epinician gaze is initially upon the athlete's excellence (παραμεύσεται ἄλλους; ἀριστεύων) and his strength (βίαν). According to Plutarch's *Life of Aristides* 6, three traits that differentiate the divine from the human condition are 'imperishability, power, and excellence' ἀφθαρσίᾳ καὶ δυνάμει καὶ ἀρετῇ<sup>22</sup>—and the epinician body in this passage appears to possess two of the three representative characteristics.<sup>23</sup> But what about imperishability? How can one bring to terms the subsequent focus on the perishability with the initial one upon the epiphanic revelation?

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<sup>22</sup> Translation is mine. Text is from Perrin 1914.

<sup>23</sup> Lunt 2009:375–376.

Other passages elaborating on the perspective that provides such focus can be helpful here; the juxtaposition of the body's materiality with its epiphanic potential seems to be reconciled in several odes that focus simultaneously on human perishability and imperishability:

ἀρετᾶ[ς γε μ]ὲν οὐ μινύθει  
 βροτῶν ἅμα σ[ώμα]τι φέγγος, ἀλλὰ  
 Μοῦσά νιν τρ[έφει.]

Bacchylides 3.90–92

The light of man's excellence, however, does not diminish with his body; no, the Muse fosters it.

Here, imperishability is conditionally bestowed to the athlete. Bacchylides does not deny the perishability of the matter that is the human body, but the Muse allows for a third possibility between the ephemeral and the immortal nature: the option of *immortalization*. The athlete's body does diminish, yet it does not consist only of matter but of φέγγος ἀρετᾶς 'gleam of excellence' as well. That very attribute can escape perishability as long as the Muse, through the words of the poet, nurtures and preserves it. In philosophical terms, one could consider the athletic body as perishable φύσει 'by nature' and imperishable θέσει 'by position' or, better still, by position within a certain perspectival system.

In order to transcend the human condition, the lyric "I" detaches perishability from materiality, and it assigns that role to the song. In Pindar's *Olympian* 7.7, the poet envisages his song as nectar, that is the gods' sustenance considered to be the source of their immortality, granted to the victorious athlete by the Muses. In a similar vein, in Pindar's *Pythian* 4.299 the 'poetic words' ἔπεα are modified as ἀμβρόσια, referring to the gods' food that also conferred

immortality. He is explicit in that the praise alone makes the excellence imperishable and ‘breathes’ new life to the athlete:

ὀπιθόμβροτον αὔχημα δόξας  
οἷον ἀποιχομένων ἀνδρῶν δίαιταν μανύει  
καὶ λογίοις καὶ ἀοιδοῖς, οὐ φθίνει Κροίσου φιλόφρων ἀρετά.

Pindar *Pythian* 1.92–94

for the posthumous acclaim of fame  
alone reveals the life of men who are dead and gone  
to both chroniclers and poets. The kindly excellence of Croesus does not perish,

Hence, it turns out that mortality does not necessarily entail perishability as long as there is the Muse inspiring the epinician poet to release the imperishable potential of the body.

Why the Muse? According to the epinician genealogy, the Muses were new gods invented by Zeus, upon request by his fellow Olympians, to celebrate ‘with words and music’ his triumph—probably over the Titans—and all his arrangements (Pindar *fr.* 31 = Aelius Aristides *Oratio* 2.420). Thus, both human and divine victories share the need for commemoration. Along with the hymn, which has primordially shouldered the burden to commemorate the divine condition, the epinician odes take on the human immortalization. Therefore, it is the need for commemoration that actually gives birth to the epinician gaze—without such need, the poetic gaze is merely a human gaze with no immortalizing function.

What does such interpretation tell us about literary perspective? That the subject-object relation is more like a chicken-or-the-egg relation; it is impossible to isolate one and study it as if it has been there first. The body needs the epinician gaze in order to transcend its

perishability and release its imperishable potential, which is fulfilled only by virtue of composition, performance, and further transmission of the victory odes. Yet at the same time the epinician gaze in turn needs the athletic body, for, without it, it would not accomplish its own immortalization, after all. By preserving for posterity exceptional athletic accomplishments, the victory odes ensure their own survival through exceptional commemoration. While trying to outline how the lyric “I” represents the athletic body, one needs to acknowledge that the very representation of the athletic body itself formulates the lyric “I” as epinician, that is the vantage point that celebrates the transcendence of the limits of the ephemeral. Therefore, the lyric vision and the lyric object are entangled and interrelated to such an extent that one cannot study the former without studying the latter, and vice versa, since each gives meaning to and is given meaning from the other.

## **Conclusions**

The entanglement between vision and body in the victory odes serves to dynamize the interaction between agency and patiency of literary perspective. Within the intra-relational condition of perspectivity, the subject and the object of perspective are reconsidered as two coextensive units that resist any attempt to isolate one and examine it separately from the other. The projection of corporeality in the victory odes is based upon a rolling focus on two contradictory aspects: the perishability and the imperishability of the athletic body. The poetic persona focuses on the mortal, doomed-to-death-and-to-oblivion nature of the body and simultaneously on its imperishable, resilient, and epiphanic ἀρετή to create a bridge between these two focusing aspects. This bridge is its own art, the art of song-making, which pledges to transcend the ephemeral by transforming it into a poetic representation, the only humanly possible version of immortality. Therefore, the lyric “I” uses the body to express its art as a

universe of possibilities, where its own perspective is the one entitled to commemorate and, thereby, to immortalize human achievements. Of course, the epinician “I” cannot accomplish such a mission without the epinician body, for it is that very body that carries the potential of imperishability via its ἀρετή. Hence, while the lyric “I” makes possible the immortalization of the athletic body, the (im)perishable athletic body, in turn, legitimizes the legacy of the lyric “I.” The justification for both claims to immortality lies precisely in the transcendental nature of the epinician vision and the epinician body; the virtuous body transcends the limits of the ephemeral through its victory, while the lyric “I” is the one who perspectivizes this transcendence within its victory ode.

### **Abstract**

This paper argues for a dynamization and intra-relational consideration of the concept of perspective in literary studies, taking as a case study the genre of ancient Greek victory odes. The theoretical framework that underlies this objective grafts narrative theory with conclusions from optics and attempts to nuance the distinctions between the subject and the object of perspective. To do so, it suggests integrating the Genettian concept of focalization into a broader constellation of factors that acknowledge the multilevel agency and patiency of perspective, these factors being the various vantage points, their sightline, and their focus on aspects of a given object.

In the epinician universe, the aforementioned factors of perspective are hierarchically ordered and interdependent. As for their power dynamics, the gaze of the lyric “I” appears to navigate the other human and divine vantage points; their interdependence, on the other hand, is exemplified by examining the body as the object of the epinician perspective. The shifting focus on its perishability or on its imperishability depends on the lyric gaze, yet the



lyric “I” needs such rolling focus to accomplish its poetic mission of immortalizing human achievements, both in the athletic and in the poetic realm. Hence, the factors of perspective are reconsidered as distinguishable, albeit relative and entangled.

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