**Plato’s Reflections on Phōnḗ** **in *Protagoras***

 Phōnḗ is a topic that is not so much explored and examined in Plato. With regard to the eighteen times use of this word in *Protagoras* this dialogue can be the suitable place to do a research about it. Here the use of phōnḗ covers different subjects and facets of this word as an umbrella so that in order to reach an ordered and meaningful understanding those aspects which are analogous are placed in the same set with a specific title.

 As a result, in my paper I want to say that In *Protagoras*, Plato introduces and mentions to some aspects of phōnḗ in very short and brief phrases and sentences that we collect and put them in some reasonable sets with specific titles. Though, at first sight these hints are multiple and short, but through deeper reading we can provide common justifiable threads in order to link them together. In this relation, I want to suggest that on the whole, Plato considers phōnḗ in relation to both human and non-human entities in both real and metaphorical aspects as a sound that originates from an entity and the ears of us as normal listeners hear it: phone - listening. This sound can have characteristics and aspects such as being high / low; loud / quiet; magic; enchanting; cultured; and mood. Therefore, each human being has a phonic identity that is a combination of both qualitative and quantitative aspects. Moreover, phōnḗ or sound can be considered as constitutive of other units such as word, speech, writing and functions as their arche or building stone. If we consider the initial formation and articulation of word, speech and script, we can see that phone in conscious or unconscious ways forms the building block of them. And when a common and shared voice covers a common region with its inhabitants it can be considered as the specific dialect of the region and it is Plato conception of dialect.

 **Key Words: Plato; Protagoras; Phōnḗ; Sound; Voice; Dialect; Colloquy; Music**

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