

Socrates, Achilles, Aidōs: Plato, *Crito* 44a10-44b3

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The phrase τὸ σὸν μέρος is repeated three times in the main part of *Crito*. It is first said by Crito to persuade Socrates to take the future of the children into account in his attempt to let the philosopher go out of the jail (45c9-d2). The other two are spoken by the νόμοι of the polis (personalized), to make him leave Crito's persuasion (50a9-b2, 54c5-d1). The author employs the repetition very skillfully. The first use of τὸ σὸν μέρος by Crito is based on Socrates' duty as a father and a friend, cement of clan-society, in other words, the code of heroic society in Greece.

After a long persuasion by Crito (45a6-b9) come from Socrates both the words of thanks and severe criticism (ἡ προθυμία σου ... χαλεπωτέρα.). And with this criticism the second and the main part of the dialogue, the dialogue between the imaginative Socrates who might be charmed by Crito's persuasion and the personalized νόμοι of the city, opens the second and final stage of *Crito*. The personalized νόμοι is not a simple and abstract idea. The νόμοι's attack is focused only on the part of the imaginative Socrates possibly charmed by Crito's. In this sense νόμοι could be said, in reality, to be not of Socrates but of Crito. This is the reason which makes the social contract theory of *Crito* unique in the history of human ideas: *Crito*'s social contract theory is built from the view point of the human being involved into a strong society organized on the contract between the citizen and the state.

The narration seems to feature, on the surface, a variety of concrete historical persons and institutions. But *Crito* itself as a piece of literary work only describes the inner and many-faced force which has led Socrates' thought to the morning, two days before the execution.

The innermost force that has driven the philosopher, I think, can be possibly realized in the symbol. The beautiful lady clad in a white dress appeared in Socrates' dream, which he has dreamed in the very morning before the eyes of Crito (44a10-b3).

I demonstrate that the lady is aidōs, citing Hes. *Op.* 197-201. I cite *Ap.* 28c1-d3, as the second testimony of identification, the declaration of the hero Achilles to go out of his tent to die after the revenge for the dead Patroclus. He goes out to avoid staying in the world of life to be jeered at in this world as an ἄχθος ἀρούρης ('burden of the earth'). This phrase is the deepest language to express the responsibility (= the hero's aidōs) the hero has held. And the lady in the dream ties Socrates strongly with the hero. The hero and Socrates share the deeper aidōs.