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LAMENT IN EURIPIDES' *TROJAN WOMEN***Author:** [Ann Suter](#)**Source:** [Mnemosyne](#), Volume 56, Issue 1, pages 1 – 28 **Publication****Year :** 2003**DOI:** [10.1163/156852503762457473](#)**ISSN:** 0026-7074 **E-ISSN:** 1568-525X**Document Type:** Research Article**Subjects:** [Classical Studies](#)[« Previous Article](#) | [Table of Contents](#) | [Next Article »](#)[Abstract](#)[Full Text](#)[Media](#)[References\(0\)](#)[Cited By \(3\)](#)[Metrics](#)

This article summarizes the findings of an unpublished PhD dissertation, "The Form of Lament in Greek Tragedy" the first time objective criteria for identification of lamentation in tragedy. It applies these criteria to the *Trojan Women* metrical and stylistic devices, that virtually every scene in the *Trojan Women* shows the characteristics of lament. technical, and the overall structural, point of view, a lament. This provides explanations for some of the long-standing e.g., no unity, no plot, an ill-conceived prologue. The article then considers also how the *Trojan Women* fits into a gendered genre. It replies especially to work on the development of 5th-century Athenian attitudes towards female lamentation. Increased criticism and restriction, it is argued, is reflected in the changing treatment of lament in Athenian tragedy. *Trojan Women* does not conform to this perceived development. This suggests that there were still a variety of attitudes towards female lamentation in late 5th-century Athens towards female lamentation.

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