



An analysis of the interrogative speech genre in the poems of A. Akhmatova and F. Farrokhzad based on Bakhtin's Theory

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Abstract

This article examines the interrogative speech genre in the poetry of Farrokhzad and Akhmatova through the theoretical framework of Bakhtin's speech genre theory. Utilizing a sociolinguistic and textual analysis approach, the study investigates the structure, functions, and communicative roles of interrogative forms within the dialogic and semantic dimensions of poetic texts. The interrogatives are categorized into three primary types: rhetorical/emotional, investigative/exploratory, and emphatic/regulatory, each serving distinct purposes in enhancing emotional expression, probing for deeper meaning, or directing dialogic interaction. Structurally, interrogatives in both poets' works are divided into direct and indirect questions, which contribute differently to the poetic discourse by either clearly requesting responses or generating layers of ambiguity and polyphony. The analysis reveals that interrogatives function not only as linguistic devices but also as symbols of inner dialogue, social-cultural tensions, and psychological struggles within the lyrical persona. This dynamic interplay enriches the poetic space by fostering multi-voiced and interactive conversations between the poet, audience, and metaphysical elements. Comparative findings highlight cultural and stylistic divergences: Akhmatova's interrogatives tend towards explicitness and historical-social engagement, while Farrokhzad employs metaphorical expressions facilitating multi-layered dialogues. Both poets employ the interrogative as a vital speech genre element integral to constructing poetic identity and sustaining a vibrant relationship with their audience. This study underscores the relevance of Bakhtin's speech genre theory in cross-cultural literary analysis, demonstrating how interrogative speech genres mediate meaning-making, audience interaction, and socio-psychological dimensions in poetry.

Keywords: interrogative speech genre, poetic discourse, Bakhtin, sociolinguistics, Farrokhzad, Akhmatova.

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1. Introduction

This study analyzes the interrogative speech genre in the poetry collections of Forough Farrokhzad and Anna Akhmatova within the theoretical framework of M. M. Bakhtin's speech genre theory¹ and its followers. Bakhtin's approach, one of the foundational sociolinguistic perspectives, offers a dialogic and multifaceted view of linguistic genres, particularly suitable for analyzing language in literary texts such as poetry.

Bakhtin defines a speech genre² as "relatively stable, compositional, and stylistic types of utterances"³— where an utterance is not simply equivalent to a sentence but constitutes a unit of dialogic interaction in language that dynamically and socially constructs meaning (Bakhtin, 1979: 255). Each utterance has a clearly marked beginning and end and semantic completeness, allowing the interlocutor to respond and adopt a reactive stance (Bakhtin, 1979: 263–269).

This approach fundamentally emphasizes the dialogic nature of communication and situates speech genres within social and cultural interactions. Accordingly, the interrogative genre in the poems of Forough Farrokhzad and Anna Akhmatova can be considered secondary and textual genres that go beyond the mere function of information seeking, embodying complex semantic and affective roles within the dialogic structure of the poetic text (Shmeleva, 1997: 88–96; Fedosyuk, 1997: 104).

A crucial clarification within this theoretical framework lies in differentiating Bakhtin's speech genre theory from Speech Act Theory. According to B. Yu. Gorodetsky, the principal difference resides in their scholarly perspectives: speech genre theory adopts a sociolinguistic viewpoint stressing the dialogic nature of communication, whereas Speech Act Theory embodies a psycholinguistic approach focusing on discrete, often simplistic speech acts that overlook the diversity and complexity of actual communicative acts (Gorodetsky, 1986: 40–42).

Speech acts⁴ are treated as individual actions in language, examining the speaker's performance on a micro-level. In contrast, Bakhtin's speech genre constitutes a complex and interactive structure comprised of organized utterances

1. теория речевых жанров

2. речевой жанр

3. высказывание

4. речевой акт

within socially and textually embedded communicative practices (Shmeleva, 1990: 20; Kozhina, 1999: 18).

O. Vezhbitskaya proposes transferring the analytical focus from "speech act" to Bakhtin's notion of "speech genre" to overcome limitations of Speech Act Theory and foster theoretical integration. She highlights how "speech acts" are still predominantly viewed as "very short, one-off, single-phrase utterances" and argues that speech genres encompass broader, more complex linguistic and social functions (Vezhbitskaya, 1997: 109), enabling a better understanding of the interrogative's role in literary texts.

2. Literature review

The study of speech genres as a fundamental element of speech behavior has gained a distinct position in contemporary linguistics, giving rise to multiple definitions that emphasize various aspects of this complex sociolinguistic phenomenon (Bakhtin, 1979; Zakharova, 2000; Danilov, 2001). A speech genre is defined as a communicative-linguistic template, situationally conditioned and aligned with the normative conventions accepted within a given community, reflecting the speaker's communicative intention and their relationship with the addressee (Zakharova, 2000).

Although research into speech genres has a long tradition, fundamental questions regarding the nature of genre and its relationship to key linguistic concepts such as language, style, and text remain subjects of ongoing debate (Bakhtin, 1979; Gaida, 1986). Over recent decades, the intensified study of speech genres has led to the emergence of an anthropocentric interdisciplinary branch known as genre studies (genristics, genology), focusing on the classification of primary and secondary genres, and constituting a part of anthropological linguistics and socio-communicative linguistics (Dementyev, 1998).

From a cognitive perspective, speech genres are viewed as mental schemas or scenarios that represent typical communicative situations and outline conventional behavioral patterns within a society. These mental frameworks enable individuals to navigate interactions, interpret others' behavior, and plan and execute their own actions in socially acceptable ways, ensuring their intentions and logic are

understood (Fillmore, 1983).

The socio-psychological aspect highlights that the choice of a speech genre signals the speaker's social status and role within the interaction, contributing to the construction of the "authorial image" (Dolinin, 1999). Moreover, the sociocultural dimension regards speech genres as entrenched behavioral stereotypes essential for social integration, whereby individuals must master not only the linguistic code but also the accepted norms of communicative behavior.

Systematic advances in this domain are evident in numerous Russian research centers and the publication of specialized collections dedicated to speech genre studies (Dementyev, 1999). In Iran, numerous studies have been conducted on various speech acts in different discourse contexts, such as expressing gratitude, apologizing, repentance, and saying farewell. For example, the article by Shafaghi and Mohammadbeigi (2022) titled Speech Act of "Compliments" in Russian and Persian Verbal Environment and the article Direct and Indirect Expression of the Speech Act of Farewell in the Russian Cultural Environment (Shafaghi, 2016), and the article "[The Imperative-Directive Speech Act of 'Suggestion' and Agreement Strategy in Russian Discourse](#)" (Shafaghi, 2012), are noteworthy. However, within the field of speech genres, particularly in the sense proposed by Bakhtin and his followers, no dedicated article has been identified so far.

Given the diversity of theoretical positions, the application of M.M. Bakhtin's conceptual framework, which conceptualizes speech genres as "specialized models of utterance," provides a robust and comprehensive basis for analyzing speech genres within artistic texts. This approach facilitates an integrated understanding of the linguistic, psychological, and cultural dimensions involved in communication and reception.

3. Methodology

This study employs a textual analysis methodology grounded in sociolinguistic genre theory. The primary goal of this method is to identify and examine interrogative sentences as core components of the speech genre and to assess their structural and semantic features within the framework of primary and secondary genres. This approach interprets interrogatives not merely as tools for

information acquisition but as creative speech acts that carry diverse meanings within the communicative and aesthetic contexts of the poems. This text-centered and context-aware method provides a profound understanding of the interrogative speech genre in the works of Forough Farrokhzad and Anna Akhmatova.

T. V. Shmeleva proposes three approaches to addressing the problem of speech genres in contemporary Russian linguistics: the lexical approach, focusing on identification and semantic interpretation of genre names (Shmeleva, 1997: 90–91); the stylistic approach, aligned with literary studies traditions, analyzing texts from the perspective of their generic nature, including structural and lexical choices; and the Bakhtinian approach, which views speech genres as specialized models of utterance (Bakhtin, 1979: 307).

Shmeleva argues that it is necessary to explore speech genres in two directions: both the enumeration of models and the study of their realization in various speech contexts (Shmeleva, 1997: 90–91). This speech-analytical approach is considered the most suitable for studying speech genres within artistic texts.

Bakhtin's theory, emphasizing dialogism and the thematic and structural stability of speech genres (Bakhtin, 1979; Shmeleva, 1997; Vezhbitskaya, 1997), provides a robust theoretical and methodological foundation for a comprehensive and multifaceted analysis of the interrogative speech style in the poetry of these two poets. This framework facilitates the integration of linguistic, social, and literary analyses and enhances the understanding of the pivotal role of interrogatives in meaning construction and poet-audience interaction.

In this research, interrogative sentences were classified into three main categories: emotional, exploratory, and instrumental/emphatic. Structurally, they were further divided into direct and indirect types, and compared across the complete works of the two poets. Analysis of the poems examined secondary meanings of interrogatives—such as emphatic meanings, attention-calling, expressions of helplessness and despair, polysemy, and similar phenomena—which contributed to identifying the complex and dynamic functions of interrogatives and their influence on the poetic atmosphere.

Forough Farrokhzad and Anna Akhmatova were chosen as prominent examples due to their distinctive personal and poetic qualities, with their lives and feminine experiences significantly shaping their poetry and exploring themes such

as love, suffering, society, and gender identity. This thematic and aesthetic overlap enables a comparative study of speech genres in their works. Furthermore, their distinctly feminine poetic style and the profound psychological reflection manifested in linguistic and communicative dimensions are notable and unique. Their selection thus provides a rich context for analyzing the language and creative psyche within the speech structures of poetry, benefiting substantially from Bakhtin's theoretical framework. This analysis, while emphasizing cultural and individual dimensions, explores prevalent communicative patterns and linguistic features of speech genres in a multigenerational, multicultural, and multilingual context, thereby strengthening the interdisciplinary breadth of this study.

Accordingly, the complete Divan of Forough Farrokhzad's poetry, edited and introduced by Shojaeddin Shafa (first edition, 2004), alongside the comprehensive collection of Anna Akhmatova's poems and verse, edited and interpreted by V. M. Zhirmunsky with an introduction by A. A. Surkov (1976)—recognized as the most complete and the first scholarly edition of Akhmatova's works—have been selected as the research corpus.

4. Discussion

The literary text, as a central subject in linguistic studies, occupies a multifaceted and significant position explored from various perspectives within linguistics and the humanities. Extensive research has focused on the historical development of the concept of the text and its instances, with the text regarded as a fundamental unit for language analysis, particularly in the study of poetic language.

Previous studies indicate that in classical and modern linguistics, the text is not merely a collection of signs and linguistic elements but a complex entity composed of structural, semantic, and communicative layers. Literary texts, especially poetry, exhibit coherence that transcends simple meaning transmission and encompasses multiple linguistic and communicative functions (Shcherba, 1957). From this perspective, the artistic text is regarded as an integrated product where language, meaning, and function intersect. Concepts such as «text-centric» and «anthropocentric» approaches have been widely employed in its analysis (Zolotova, 2000).

Bakhtin's (1979) theories further emphasize the dialogic nature of the text and the ongoing interaction between author and reader. According to Bakhtin, the artistic text generates a dialogic situation where meaning emerges as a living, responsive process—always answering questions and negotiating semantic intentions. This reciprocal influence between creator and recipient enhances our understanding of the pragmatic and semantic functions of psychologically and symbolically charged lexical items.

In alignment with this view, Tyupa (2001) distinguishes between the concepts of «text» and «literary work», underscoring that a literary work combines both its semiotic nature and its aesthetic meaning, which is actualized in the active participation of the reader.

However, some scholars, such as Dymarsky (1999), argue that the concept of "discourse" is not fully applicable to artistic texts because discourse is anchored in real, physical time, whereas artistic texts exist within a cultural space and semiotic time. This fundamental difference limits discourse analysis's ability to fully capture the complex and multifaceted semantic and structural dimensions of artistic texts, thereby necessitating alternative theoretical approaches such as Bakhtin's speech genre theory that emphasize interactive and dialogic components.

The present article analyzes the interrogative speech genre in the poetry of Anna Akhmatova and Forough Farrokhzad, examining its role in the dialogic structure of the poem and the ways linguistic and semantic interaction between poet and audience is established. This perspective on the poetic text enables a detailed analysis of the cultural, linguistic, and individual differences and similarities that influence the formation and function of this speech genre within the Russian and Persian poetic traditions. Thus, the artistic text is viewed from a communicative-functional standpoint not merely as a semantic container but as a dynamic event in which meaning and linguistic performance emerge as an active and flowing force.

In the communicative framework, the artistic text—including poetry—can be analyzed through Roman Jakobson's model of the speech act, which highlights key components such as context, message, sender, receiver, contact, and code (Jakobson, 1975: 198). However, verbal communication within the artistic realm presents distinctive features shaped by the unique nature of poetic texts as a specialized subtype of artistic texts.

According to Kazarin (2004: 39–42), poetic texts possess several defining characteristics. First, they display complexity, closely linked to their aesthetic function: the poetic text embodies the cause, process, realization, and result of the author's linguistic ability and activity within social, aesthetic, and linguistic contexts (Karaulov, 2003: 5–6). During poetic expression and nomination, specific poetic units emerge that fill semantic and semiotic gaps within language. Second, they show an experimental nature, containing linguistic and textual experimentation and language play, which can lead to semantic shifts and dense layers of meaning (Ivanov, 2000: 772). Third, poetry is marked by hermeticity, evidenced by stable, formal-semantic, author-specific codes that allow multiple interpretations but can challenge reception of both form and content. Fourth, poetic texts exhibit reproducibility—the capacity for formal and semantic repetition, and imitation.

Lyric poetry, as a primary form of poetic text, centers on emotional experience and mood, thus exhibiting compositional and communicative brevity. This genre values language and form intrinsically; words behave distinctively as poetry expands the semantic field of nearly every lexical item through additional meanings and connotations, often generating new senses absent in everyday usage. Poetry serves as a mechanism for semantic expansion within the language (Maslova, 1999: 30–36).

These specific features of the poetic text provide a vital foundation for analyzing the interrogative speech genre in the lyric poetry of Anna Akhmatova and Forough Farrokhzad; within such a complex and dynamic space, this speech genre can operate beyond the mere lexical meanings and perform diverse functional and communicative roles in the poetic discourse.

In linguistic studies and the analysis of artistic texts, speech behavior stands as a central concept first introduced by L.V. Shcherba, who defined it as a set of precise rules aligned with linguistic reality that guide speakers in producing utterances according to their intended meanings (Shcherba, 1974). A.A. Kholodovich views speech behavior as a subset of overall human behavior dominated by language, coining the term "linguistic existence," and further develops a typology of speech behavior that essentially corresponds to speech genres described from the perspective of behavior (Kholodovich, 1979).

Y.V. Rozhdestvensky and T.V. Shmeleva emphasize the importance of

internalized rules in speech production, arguing that mastery of vocabulary and grammar alone is insufficient without an intuitive grasp of the norms governing speech behavior, which regulate the act of speaking itself (Rozhdestvensky, 1978; Shmeleva, 1983).

T.G. Vinokur reconstructs the structure of speech behavior as the intersection of two key concepts: language competence and language use. He identifies five principal components of speech behavior: lexical-grammatical relations, communicative characteristics, pragmatic features, psycholinguistic aspects, and sociolinguistic components of the text (Vinokur, 1993). Complementing these verbal elements are extra-linguistic, socio-situational factors such as stylistic distinctions, communicative intentions, individual conduct during discourse production, and social differentiation among speakers.

Speech genre, as a vital component of speech behavior, has been extensively studied by scholars such as M.M. Bakhtin, who asserts that speech genres are intuitively utilized well before formal linguistic instruction and act as guardians of discursive order and guides to spoken interaction (Bakhtin, 1979).

The selection and production of speech acts are influenced by the shared knowledge between speaker and listener, conceptualized as a "naive worldview" or shared background, which forms the presuppositions facilitating communication while minimizing communicative breakdowns (Arutyunova, 1973; Shmeleva, 1983).

Based on the theories of many linguistics scholars, the interrogative speech genre holds the highest frequency among speech genres in linguistic interactions and texts, and the question as a linguistic phenomenon has been extensively studied in its grammatical, communicative, and cognitive aspects (Arutyunova 1970; Kovtunova 1986; Ryabtseva 1991; Karasik 1992; Bulygina & Shmeleva 1995, et al.). Therefore, this genre was selected for study and analysis in the present research.

The interrogative speech genre is one of the most significant and frequently employed linguistic forms in the poetry of Anna Akhmatova and Forough Farrokhzad. This genre functions beyond the mere expression of ignorance or lack of information and, within the poetic text, serves as a multifaceted structure that fulfills various communicative, psychological, and cultural roles. From a communicative perspective, the interrogative establishes a dialogic environment within the poem, shaping the relationship between the poet and the audience and

prompting the reader's search for meaning and response. Furthermore, interrogatives enhance the emotional intensity and expressive force of the poetic discourse.

A more precise definition of the interrogative, based on what A. Vezhbitskaya proposes, conceptualizes a question as a mental act in which the speaker presupposes their own lack of certain knowledge that the addressee possesses and expresses a desire to obtain that knowledge, with the normative role of the addressee as the respondent being integral to the act (Vezhbitskaya, 1997). This approach allows for the differentiation of genuine interrogatives from rhetorical questions or superficially interrogative expressions that do not seek an actual answer (Zhinkin, 1998).

Within the literary context, the interrogative in the lyric poetry of Akhmatova and Farrokhzad reflects the engagement of the lyrical persona with ambiguities, unresolved issues, and psychological as well as philosophical challenges. The question functions as a tool for expressing doubt, searching for meaning, and generating dynamism in poetic interactions. Moreover, the interrogative facilitates an inner dialogue of the poet with herself, the audience, or even supernatural forces, thereby contributing to the formation of a multilayered, interactive poetic space.

This section aims to analyze the role and significance of the interrogative speech genre within the communicative-functional structure of the poems, employing Bakhtin's theoretical framework and insights from genre linguistics. Such an analysis provides a foundation for a deeper understanding of the interaction between poet and audience and also elucidates the psychological and cultural functions of the interrogative within the poetic text.

4.1. Classification of Questions Based on Communicative and Functional Roles

In this section of the article, an analysis of the interrogative elements in the poetry of both Anna Akhmatova and Forough Farrokhzad is presented within Mikhail Bakhtin's theoretical framework. The analysis is organized under four main axes and highlights the multifaceted, complex, and dialogic nature of interrogative speech genres in their poetry, emphasizing their communicative, psychological, cultural, and aesthetic dimensions. This comparative approach demonstrates how both poets utilize interrogative forms not merely to seek answers but to enrich the

dialogic structure and semantic dynamism of their poetic texts.

4.1.1. Rhetorical / Emotional Questions

The common feature of all questions is the lack of certain information on the part of the questioner, the assumption that the addressee possesses this information, and the request to the addressee to provide this information (Glovinskaya, 1993: 182). According to grammatical rules, the features of an interrogative sentence include: 1) the presence of special words (particles, conjunctions); 2) a specific word order; and 3) a distinctive intonation. A question is considered one of the types of communicative purposes, namely to prompt the interlocutor to respond to the addressed speech. According to N. I. Zhinkin, if this definition is accepted, a significant group of interrogative sentences do not actually contain the meaning of a question, such as rhetorical interrogatives (Zhinkin, 1998: 88). Rhetorical interrogative sentences do not require an answer because they inherently contain the answer in the form of an affirmative or negative statement (Zhinkin, 1998: 89). N. I. Zhinkin concludes that in interrogative sentences, both the meaning of a question and an affirmative statement, as well as various meanings of inducement to action and states, may coexist and overlap (Zhinkin, 1998: 89).

These are questions that do not necessarily call for a direct answer but rather serve to express inner states, emphasize feelings, or create an emotional impact on the addressee. Kazzazi identifies two features for rhetorical questions: "1- The questioner is motivated by something other than knowing to pose the question; 2- It always remains unanswered because the aesthetic motive compels the speaker to ask it artistically" (Kazzazi, 1995: 205). He also believes that "a rhetorical question is an indication of the psychological state of the speaker" (Kazzazi, 1995: 205).

In Akhmatova's poems, many such interrogatives function symbolically rather than out of real curiosity. They predominantly perform a performative speech role aimed at evoking the mood or anxiety within the lyrical persona.

Example:

Сжала руки под темной вуалью...

clenched hand.PLV under dark veil.INST

"They clenched hands under the dark veil..."

«Отчего ты сегодня бледна?»

why you today pale.FEM

"Why are you pale today?"

— Оттого что я терпкой печалью

because that I tart sorrow.INST

"Because I with tart sorrow"

Напоила его допьяна.

drank.he (him) drunk

"(I) drank him drunk."

Как забуду? Он вышел, шатаясь

how forget? he went.out staggering

"How could I forget? He went out, staggering"

Искривился мучительно рот...

twisted.in.pain mouth

"His mouth twisted painfully..."

Я сбежала, перил не касаясь,

I ran.away railing.ACC not touching

"I ran away, not touching the railing,"

Я бежала за ним до ворот

I ran after him till gate.GEN

"I ran after him to the gate". (Akhmatova, 1976: 28)

Shamisa enumerates 28 secondary purposes for interrogative propositions, among which are informing, indirect commands, affirming one's belief, expressing hope, expressing doubt, impatience, ignorance, encouragement, reproach, entreaty, irony, regret, prohibition, and the like (Shamisa, 1997: 179-186). In the poems of Forough Farrokhzad, these interrogatives primarily manifest doubt, despair,

confusion, and the psychological anxieties of the lyrical persona. They do not anticipate direct answers but function expressively to enhance semantic richness and emotional impact. A prominent example is the emotional questioning related to loss and deprivation in the poem

ای ستاره‌ها چه شد که در نگاه من

oh star.PL what happened that in gaze my
" Oh stars, what happened that in my gaze "

دیگر آن نشاط و نغمه و ترانه مُرد؟

anymore that joy.NOM and melody.NOM and song.NOM died.PAST?
"Did that joy and melody and song die?"

ای ستاره‌ها چه شد که بر لبان او

oh star.PL what happened that on lips his.GEN
"Oh stars, what happened that on his lips"

آخر آن نوای گرم عاشقانه مُرد؟

after all that sound.NOM warm.ADJ loving.ADJ died.PAST?
"After all, that warm loving sound died?" (Farrokhzad, 2004: 98).

where feelings of devastation and emotional coldness are posed as a question.

Another example,

ای آرزوی تشنه به گرد او

oh desire.NOM thirsty.MASC to around his
" Oh thirsty desire around him "

بیپوده تار عمر چه می‌بندی؟

vain.ADJ thread.NOM life.NOM what you.twist?
"What vain thread of life are you twisting?"

روزی رسد که خسته و وامانده

day.NOM arrives that tired.ADJ and exhausted.ADJ

"A day will come when tired and exhausted"

بر این تلاش بیهوده می خندی

on this effort.NOM vain.ADJ you.laugh

"You will laugh at this vain effort." (Farrokhzad, 2004: 20).

clearly expresses psychological brevity and perplexity regarding the passage of time.

4.1.2. Investigative/ exploratory Questions

These interrogatives are formed within the lyrical hero's doubt and reflection about a situation or the past. Predominantly, such questions function within the poet's inner dialogic interaction. They explicitly seek truth or discovery and often appear as complex psychological or socio-historical reflections. These questions embody the lyrical subject's intellectual quest for meaning and a better understanding of visible or hidden realities.

Example:

Долго шел через поля и села,

long.time walked.PAST through fields.ACC and villages.ACC,

"Long he walked through fields and villages,"

Шел и спрашивал людей:

walked.PAST and asked.PAST people.GEN:

"He walked and asked the people:"

«Где она, где свет веселый

where she where light.NOM cheerful.ADJ

"Where is she, where is the cheerful light"

Серых звезд — ее очей?»

gray.GEN stars.GEN — her.GEN eyes.GEN?

"Of the gray stars — her eyes?" (Akhmatova, 1976: 118).

This curious question reflects a search for a lost truth within a complex social and historical context. Such investigative questions frequently appear in Akhmatova's poetry and carry heavy meanings related to doubt and despair.

Another example of historical and emotional investigative question is:

и это тот,

and this that.ONE,

"And this is the one,"

Кто спрашивал:

who asked.PAST:

"Who asked:"

«Когда отца убили? »

when father.GEN killed.PAST?

"When was the father killed?"

Ему никто не смеет возразить,

to.him nobody not dares object.INF,

"No one dares to object to him,"

Остановить его и переспорить.

stop.INF him.ACC and argue.INF,

"stop him and argue with him". (Akhmatova, 1976: 234)

This question implicitly represents dissatisfaction and protest against injustice and loss. It is often addressed to a supra-personal or historical addressee functioning as a memory or historical record.

Another example illustrating anxiety and expectation in investigative questioning:

Что же кружишь, словно вор,

what then circle.2SG like thief.MASC,

"What then are you circling, like a thief,"

У затихшего жилья?

by quieted.MASC.GEN dwelling.GEN?

"By the quieted dwelling?"

Или помнишь уговор

or you.remember agreement.ACC

"Or do you remember the agreement"

И живую ждешь меня?

and alive.FEM.ACC wait.2SG me.ACC?

"And do you wait for me alive?" (Akhmatova, 1976: 111).

These questions convey a tense atmosphere of expectation and doubt, leading the poet's mind toward inner discoveries related to past and future, inviting implicit inner dialogue.

These investigative questions, posed by the lyrical hero, commonly do not ask for straightforward answers but operate as reflective processes that critically address psychological, social, and historical conditions. As a dialogic tool, questions contribute to the polyphony of the text, enabling the expression of internal conflicts and oppositions between the poet's consciousness and the surrounding world. In Bakhtin's framework, these questions constitute a dynamic interactive space where time, place, and mental collectivity converge, thus enabling multifaceted and organized interaction with the audience or supernatural forces.

These questions in Farrokhzad's poetry possess a curious and sometimes philosophical nature, seeking meaning, truth, and reflective answers. They act as tools of cognitive activity that shape the process of meaning-making.

Examples of such questions in Farrokhzad's poems include:

با کدام بال می توان

With which wing can

"With which wing can"

از زوال روزها و سوزها گریخت؟

from decline.NOM days.GEN and pains.GEN escape.INF?

"Escape from the decline of days and pains!"

با کدام اشک می توان

with which tear.NOM can

"With which tear can"

پرده بر نگه خیره زمان کشید؟

curtain.ACC on gaze.NOM fixed time.GEN pull.INF?

"Draw a curtain on the fixed gaze of time?"

با کدام دست می توان

with which hand.NOM can

"With which hand can"

عشق را به بند جاودان کشید؟

love.ACC to bond eternal pull.INF?

"Pull love to the eternal bond?"

با کدام دست؟

with which hand.NOM?

"With which hand?" (Farrokhzad, 2004: 389–390).

and

من از کجا می آیم؟

I.NOM from where come.1SG?

"Where do I come from?"

من از کجا می آیم؟

I.NOM from where come.1SG?

"Where do I come from?"

که این چنین به بوی شب آغشته ام؟

that like.this to scent.NOM night.GEN soaked.1SG?

"That I am so soaked in the scent of the night?" (Farrokhzad, 2004: 354–355),

reflecting the poet's philosophical, identity, and existential concerns as she quests for roots and the deeper meaning of life.

4.1.3. Emphatic / Regulatory Questions

These questions serve as active means for controlling the flow of dialogue, attracting the audience's attention, or challenging a situation. They often carry contradictory or confrontational tones and hold functional roles in the rhetorical power and linguistic interactions within the poem.

This category of questions may be reproachful. In the Russian language dictionary, the word reproach is defined as follows: "Reproach means reprimand, blame, or accusation expressed towards someone or directed at someone" (MAC, 1986, vol. 4: 507). Through the speech genre of reproach, dissatisfaction is expressed, and a negative assessment is given to someone or something. The semantic field of this genre includes synonyms such as condemnation, censure, remorse, accusation, apology, reprimand, warning, and blaming (Vasilyev, 2002: 63–64).

According to M. Ya. Glovinskaya, the main idea that unites verbs denoting speech acts of condemnation, reproach, insult is: "X believes that the situation R or the attribute or action of Y to R is bad" (Glovinskaya, 1993: 196).

Example:

Что же ты на земле замешлась?

what then you.NOM on earth.LOC linger. 2SG.PAST?

"What then are you lingering on earth?"

И венец надеть не торопишься?

and crown.ACC put.on.INF not hasten.2SG?

"And do you not hurry to put on the crown?"

Распустился твой крин во полночи,
bloomed.PAST your.NOM lily.NOM in midnight.LOC,
"Your lily bloomed at midnight,"

И фата до пят тебе соткана.
and veil.NOM to feet.GEN you.DAT woven.PAST.PART,
"And the veil is woven to your feet."

Что ж печалишь ты брата-воина
what then grieve.2SG you.NOM brother-warrior.ACC
"Why then do you grieve your warrior brother,"

И сестру-голубицу схимницу,
and sister-dove.ACC nun.ACC,
"And your sister-dove, the nun,"

Своего печалишь ребеночка?
your own.ACC grieve.2SG little.child.ACC?
"Do you grieve your own little child?" (Akhatova, 1976: 290).

This type of question not only seeks response but also actively engages interlocutors in verbal interaction both within and beyond the text, possessing a performative function. The interrogatives in Anna Akhatova's poetry, examined through Bakhtin's speech genre theory, reveal a complex typology based on communicative function. Rhetorical/emotional questions build affective atmospheres, investigative questions propel semantic and psychological inquiry, while emphatic/regulatory questions exercise control and dynamism in dialogic interaction. These categories illuminate the multifaceted dialogic and socio-psychological nature of questioning as a speech genre in Akhatova's poetic discourse.

These controlling or emphatic questions in Farrokhzad's poetry also guide

the flow of the text, prompt the audience's reaction, and activate dialogue. For example, these controlling or emphatic questions in Farrokhzad's poetry also guide the flow of the text, elicit audience responses, and activate dialogue.

For example,

همچنان آرام و بی تشویش

still calm and without worry

"Still calm and without worry"

می رود شادان براه خویش

goes happily on way his

"He goes happily on his way"

می خورد بر سنگفرش کوچه های شهر

hits on pavement alleys.GEN city.GEN

"Hits on the pavement of the city's alleys"

ضربه سم ستور باد پیمایش

blow.ACC hoof.GEN horse.GEN wind.riding.GEN

"The blow of the horse's hoof, riding the wind"

مقصد او خانه دلدار زیبایش

destination.NOM his ... house.ACC beloved.ACC beautiful.POSS.3SG

"His destination... the house of his beautiful beloved"

مردمان از یکدیگر آهسته می پرسند

people.NOM from each.other quietly ask.3PL

"People quietly ask each other"

«کیست پس این دختر خوشبخت؟»

who.NOM then this girl.NOM happy

"Then who is this happy girl?" (Farrokhzad, 2004: 125),

posed within the poetic context is a form-functional question that, beyond mere curiosity, serves to create interaction among the poet, audience, and society. Similarly, the question

سکوت چیست، چیست، چیست، ای یگانه‌ترین یار؟

silence.NOM what, what, what, oh unique.POSS.3SG friend.NOM?

"What is silence, what is it, oh most unique friend?"

سکوت چیست بجز حرف‌های ناگفته

silence.NOM what except words.PL.GEN untold.PL.GEN

"What is silence except untold words?" (Farrokhzad, 2004: 356), serves a calling and critical function.

4.2. Classification of Questions Based on Structural Features

According to Bakhtin's theory, which emphasizes the importance of genre structure in the analysis of discourse and texts, questions in the poetry of Anna Akhmatova and Forough Farrokhzad are structurally classified into two main categories: direct questions and indirect (implicit) questions. This classification assists in better understanding the functional differences and impact of each question type within the poetic text.

4.2.1. Direct Questions

These questions are expressed clearly and explicitly in the text, often using specific interrogative words such as "why," "where," "when," etc. Their structure typically manifests distinctive word order characteristic of interrogative sentences in Russian and indicates a request for a direct response from the addressee or the lyrical persona.

Example:

Что на Фонтанке золотом

what on Fontanka.LOC golden.INST

"What on the Fontanka in gold"

Писали фонари?

wrote.PAST lanterns.NOM?

"Wrote the lanterns?" (Akhmatova, 1976: 298).

In this example, the interrogative word is clear and directly signals a question about a cause or situation, inviting some form of response or contemplation within the discourse. Such questions generally possess a communicative querying function and help shape the interactive space of the text.

According to Bakhtin's theory, understanding the structure of questions is fundamental to simultaneously grasping their linguistic functions and communicative effects. In Farrokhzad's poetry, this category of questions is also characterized by the clear presence of interrogative words and explicitly seeks answers or reflection.

Examples:

چرا نگاه نکردم؟

why look.ACC not.did.1SG?

"Why did I not look?"

مانند آن زمان که مردی از کنار درختان خیس گذر می کرد

like that time that man.NOM from beside trees.GEN wet pass.PAST.3SG

"Like that time when a man was passing by the wet trees"

چرا نگاه نکردم؟

why look.ACC not.did.1SG?

"Why did I not look?"

انگار مادرم گریسته بود آن شب

as.if mother.MY cried was.PAST that.night

"As if my mother had cried that night" (Farrokhzad, 2004: 351–352).

Or,

چه می شد خدایا...

what would.be God...

"What would happen, God..."

چه می شد اگر ساحلی دور بودم؟

what would.be if shore.LOC far was.1SG?

"What would happen if I were on a far shore?"

شبی با دو بازوی بگشوده خود

night.NOM with two arms.OPENED.PART.POSS.1SG own.GEN

"One night with my two open arms"

تو را می ربودم... تو را می ربودم

you.ACC I.kidnap.PAST ... you.ACC I.kidnap.PAST

"I was kidnapping you... I was kidnapping you" (Farrokhzad, 2004: 149),

in the language of poetry, these questions appear distinctly direct and explicit.

4.2.2. Indirect (Implicit) Questions

Theorists have proposed a wide range of definitions for indirect speech acts, encompassing all utterances where there is a discrepancy between the form and the illocutionary function (see works by Searle 1986; Shatunovsky 2004). John Searle emphasizes that although these acts are not idiomatic expressions per se, they function idiomatically [Searle 1986: 206]. Most of these acts are conventionalized interrogative phrases of a rhetorical nature with limited lexical-semantic usage (Kaigorodova, 1999: 170).

These questions are conveyed more subtly and indirectly, often through discourse markers such as exclamations, open-ended sentence endings, metaphors, or implicit syntactic structures. They do not necessarily seek a prototypical answer but often function to create emphasis, semantic suspension, ambiguity, or polyphony

within the text.

“Indirect uses of interrogative sentences can be regarded as derivatives of their direct forms since, in one way or another, they exploit certain semantic-pragmatic properties of the direct questions. For example, one of the most common indirect uses of interrogative sentences is the imperative function, which is characterized by the foregrounding of the directive semantic feature, whereas the dubitative semantic feature is suppressed under the influence of pragmatic factors” (Sicheva, 2008: 11).

Example:

Забудут? — вот чём удивили!

forget.PAST? — here what surprised.PAST.PL!

"They will forget? — This is what surprised!"

Меня забывали сто раз,

me.ACC forgot.PAST.PL hundred times,

"They forgot me a hundred times,"

Сто раз я лежала в могиле,

hundred times I.NOM lay.PAST in grave.LOC,

"A hundred times I lay in the grave,"

Где, может быть, я и сейчас.

where, perhaps, I.NOM even now,

"Where, maybe, I am even now." (Akhmatova, 1976: 298).

Although it appears interrogative in form, this question points more towards feelings of horror, confusion, and unanswered doubts rather than an expectation of a direct response. Such questions are pervasive in Akhmatova's poetry and manifest a complex interplay between logical and emotional states.

Bakhtin asserts that speech genres depend not only on semantic content but also on linguistic and formal structures, which provide the foundation for communicative functions and effects. Recognizing whether questions are direct or indirect in Akhmatova's poems enables access to multi-layered discursive and

interactive dimensions. Direct questions function as categorized speech tools entering into linguistic interaction, while indirect questions expand semantic boundaries and generate poetic space for polyphony and inner reflection.

In Forough Farrokhzad's poetry, these questions convey meaning through indirect structure, metaphorical allusions, open or exclamatory endings, and linguistic play. They do not expect definitive answers but serve to emphasize meaning, create ambiguity, or generate polyphony. Examples of these questions in Farrokhzad's poetry include:

از تو می‌پرسم:

from you ask.1SG:

"I ask you:"

تیرگی درد است یا شادی؟

darkness.NOM pain.NOM is or joy.NOM?

"Is darkness pain or joy?"

جسم زندانست یا صحرای آزادی؟

body.NOM prison.is or desert.NOM freedom.GEN?

"Is the body a prison or the desert of freedom?"

ظلمت شب چیست؟

darkness.NOM night.GEN what.is?

"What is the darkness of night?" (Farrokhzad, 2004: 180), which open a space for reflection and poetic polyphony, contributing to the multidimensionality of the poem.

4.3. Questions as Dialogic Elements

4.3.1. Questions as Symbols of Dialogue

The language owes its primary vitality to dialogue or conversation (Shcherba, 1915). Jakobinsky refers to dialogue as a cultural phenomenon

(Jakobinsky, 1986: 34). Bakhtin, too, has examined the natural essence of relations in dialogues and the concept of dialogism or being dialogic (Babayev, 2011: 6). Bakhtin's theory places great emphasis on the role of dialogue within the genre structure. Accordingly, questions in Akhmatova's poetry function not merely as linguistic means for posing inquiries but play a crucial role in creating and sustaining a dialogic space between the poet (the lyrical subject) and the addressee(s), including both human interlocutors and supernatural forces.

Isbayeva and Kadyrova define dialogue as a unique form of manifestation of the language system in the speech of two interlocutors engaged in resolving a situational problem. They enumerate the following features for dialogue:

- “1. Situationality: Dialogue is always context-dependent, occurring under specific circumstances that determine the motive and logic of the speech.
2. Motivation: It means that the dialogue participant speaks with a specific purpose, which is shaped by either external or internal stimuli.
3. Emotionality: Dialogic speech always carries an emotional tone, as the speaker expresses their feelings, thoughts, and attitudes toward what is being said.
4. Addressivity: Dialogue is always directed at a listener; it is addressed to an audience.” (Isbayeva & Kadyrova, 2021: 148).

Questions serve as instruments to initiate, maintain, and expand verbal interaction. On one hand, they position the poetic self in an interactive relationship with the reader, conceptual or internal audience; on the other hand, they place the self in a posture of introspection and spiritual dialogue, engaging with metaphysical or transcendent entities. Such a multi-layered and complex dialogic framework generates dense semantic and psychological layers within the poetic text. Shafiei Kadkani categorizes the quality of the poet's engagement with the world and its events into three types and places the poetic "selves" according to the poet's emotions within these three categories: 1- the personal and individual "self," 2- the social "self," and 3- the human and universal "self" that transcends the limits of time and place (Shafiei Kadkani, 2001: 88). The study of the interrogative genre in the poems of Farrokhzad and Akhmatova illustrates the gradual expansion of the "self" from early poetry to their mature works, progressing from self-exploration to identity seeking and the quest for humanity.

Example:

И вот вошла. Откинув покрывало,
and now entered. PAST.3SG. throwing.off veil.ACC,
"And now she entered. Throwing off the veil,"

Внимательно взглянула на меня.
attentively looked at me.ACC.
"She looked attentively at me."

Ей говорю: «Ты ль Данту диктовала
to.her say.1SG: you Q Dante.DAT. dictated. PERF.2SG?
"I say to her: 'Did you dictate to Dante'"

Страницы Ада?» Отвечает: «Я».
pages.NOM Hell.GEN? answers.3SG: "I".
"the pages of Hell?' She answers: "I did." (Akhmatova, 1976: 184).

This direct question in the dialogue between the poet and a muse exemplifies the dialogic atmosphere breaking down boundaries between reality and symbolism, thereby creating a live and dynamic conversational space within the poem.

As previously mentioned, based on Bakhtin's theory, questions are key tools in establishing and maintaining a dialogic space between the poet and the audience. In Farrokhzad's poetry, questions function not only in linguistic interaction but also act as bridges between the poet's self, the audience, and even symbolic or transcendent forces; they shape a multi-layered, interactive poetic space.

This multi-layered dialogue refers to the ongoing internal and external conversation of the poet, where questions serve as initiators and expanders of this dialogue. For instance,

قهرمانی ها؟

heroes.PL?

"Heroes?"

آه-

- ah

"- Oh"

اسبها پیرند

horses.PL grow.old.PL

"Horses grow old"

عشق؟ -

love?

"- Love?"

تنهاست و از پنجره‌ای کوتاه

alone.is and from window.INST short.INST

"- It is alone and from a short window"

به بیابان‌های بی‌مجنون می‌نگرد

to deserts.PL insane-free.PL look.3SG

"Looks at the deserts without madness"

به گذرگاهی با خاطره‌ای مغشوش

to passage.NOM with memory.INST confused.INST

"To a passage with a confused memory"

از خرامیدن ساقی نازک در خلخال

from prancing.NOM cupbearer.NOM slender.NOM in ankle bracelet

"From the prancing of the slender cupbearer in the anklet"

آرزوها؟-

-wishes.PL?

"- Wishes?"

-خود را می‌بازند

-themselves.ACC lose.3PL

"- They lose themselves"

در هماهنگی بی‌رحم هزاران در

in harmony.NOM merciless.NOM thousands.GEN door.GEN

"In the merciless harmony of thousands of doors"

بسته؟

closed?

"Closed?"

-آری، پیوسته بسته، بسته

-yes, continuously closed, closed

"- Yes, continuously closed, closed"

-خسته خواهی شد.

-tired will.be.2SG become.FUT

"- You will become tired." (Farrokhzad, 2004: 282)

brings forth a living, ongoing atmosphere of reflection and self-exploration.

4.4. Questions as Symbols of "Polyphony"

"The term "polyphony" was first used by M.M. Bakhtin, a renowned scholar of F.M. Dostoevsky's works, to describe literary-artistic texts. The term was employed metaphorically as an equivalent to "dialogue," representing linguistic and ideological heteroglossia, and the multiplicity of perspectives that shape the semantic field of the author's works" (Karkavina, 2017: 55). Bakhtin's concept of

polyphony refers to the simultaneous presence of multiple, often conflicting voices within a text, each presenting its own viewpoint. In Akhmatova's poetry, questions as linguistic tools symbolize not only self-reflective criticism and response but also the coexistence of multiple temporals, social, and psychological perspectives. Questioning meaningfully addresses and challenges the internal and external contradictions and polyphonies present in the poem.

Example:

Когда же счастья гроши
when then happiness pennies.GEN
"When then the pennies of happiness"

Ты проживешь с подругой милой?
you live.FUT with friend.DAT dear
"Will you live with a dear friend?"

И для пресыщенной души
and for satiated.DAT soul.GEN
"And for the satiated soul"

Всё станет сразу так постыло
everything.NOM become.FUT immediately so stale
"Everything will immediately become so stale"

— В мою торжественную ночь
— in my.ACC solemn.ACC night.ACC
"— In my solemn night"

Не приходи. Тебя не знаю.
not come.IMPER you.ACC not know.1SG
"Do not come. I do not know you." (Akhmatova, 1976: 82).

Here, the question subtly conveys an emotional inquiry, simultaneously evoking contradictory voices—one calling the addressee to join, and the other

rejecting them—symbolizing the lyrical subject's ambivalent and conflicted stance toward a relationship or circumstance.

Questions in Akhmatova's poetry assume functions beyond mere interrogative expressions; they constitute a foundational mechanism of dialogic interaction within the text. They enable both internal and external dialogues and realize the poem's semantic and psychological polyphony. This dialogic approach to questioning, from Bakhtin's theoretical viewpoint, is essential to understanding the structural complexity and functional dynamics of this speech genre within Akhmatova's poetic discourse.

Some questions in Forough Farrokhzad's poems can also symbolize "polyphony," a concept Bakhtin uses to refer to the simultaneous existence of multiple conflicting voices. A vivid example illustrating this concept is a question that simultaneously invites the addressee's presence and rejects them, revealing the poet's psychological conflict. Questions in Forough Farrokhzad's poetry constitute a fundamental dialogic mechanism, fostering an interactive, multi-voiced space that enriches the semantic and emotional complexity of the poetic discourse.

-کار... کار؟

-work... work?

"- Work... work?"

-آری، اما در آن میز بزرگ

-yes, but at that table big

"- Yes, but at that big table"

-دشمنی مخفی مسکن دارد

enemy.NOM hidden home.NOM has

"An enemy secretly has a dwelling" (Farrokhzad, 2004: 283).

یک ستاره؟

one star?

"One star?"

آری، صدها، صدها، اما

yes, hundreds, hundreds, but

"Yes, hundreds, hundreds, but"

همه در آن سوی شب‌های محصور

all in beyond.GEN nights.PL enclosed.PL

"All enclosed beyond the nights"

-یک پرنده؟

-one bird?

"- One bird?"

-آری، صدها، صدها، اما

-yes, hundreds, hundreds, but

"- Yes, hundreds, hundreds, but"

-همه در خاطره‌های دور

- all in memories.PL distant.PL

"- All in distant memories" (Farrokhzad, 2004: 284)

In this example, the question and answer evoke contrasting and multi-layered voices that create an interactive and multifaceted semantic space. The first question expresses doubt and inquiry, while the response reveals a point of bitter or hidden reality. These two perspectives contradict each other but coexist simultaneously in the poem. This polyphony allows the reader to explore the various layers of meaning and emotions of the poet, making the poem dynamic and tense.

4.5. Questions and psychological dimensions

Questions that reflect the lived experience, doubts, and psychological crises of the poet are analyzed as part of the structure of the "speech personality" in Bakhtin's theory and his collaborators, explained with regard to three factors: socio-

situational, cultural, and individual-psychological.

Within the framework of Bakhtin's theory and related researchers, questions are not merely linguistic tools to obtain answers but reflect the lived experience, doubts, and psychological crises of the lyrical persona within the text. These questions are an essential part of the "speech personality" structure, which mirrors individual psychological elements interacting with social and cultural contexts.

The "speech personality" or speaker — or narrator in Bakhtin's theory, is more than just an individual; it is a set of socio-cultural positions, psychological interactions, and linguistic roles reflected in the text. Questions in this framework are seen as reflections of the complex mental and emotional dimensions of the lyrical persona. Each question can express not only dialogue with the audience but also internal dialogue, psychological suspense and doubt, and the sharing of personal anxieties and uncertainties.

Regarding the role of the three factors — socio-situational, cultural, and individual-psychological — it must be acknowledged that poetic questions often reflect social tensions, historical experience, and political crises that the poet has lived through. These questions can express protests, complaints, or general inquiries about social conditions. Also, questions arise in a cultural context that carries specific symbols, historical and cultural references. Looking at the past, traditions, monuments, and historical mysteries forms through questions in poetry, adding layers and cultural depth, and ultimately, questions reflect the internal crises of personality, feelings of loss, moral concerns, and personal regrets of the poet. They often stem from deep psychological reflections and coping with individual pain.

Examples:

Ты мои разрушил чары,
you.NOM my.ACC broke.PAST spell.ACC,
"You broke my spells,"

Годыплыли, как вода.
years.NOM floated.PAST, like water.NOM.
"Years floated by like water."

Отчего же ты не старый,
why then you.NOM not old,
"Why then are you not old,"

А такой, как был тогда?
but such, as was.PAST then?
"But such as you were then?" (Akhmatova, 1976: 156).

This question reflects the anxiety and psychological conflict of the persona, who in the face of the passage of time and external and internal changes seeks an answer for dealing with their mental experiences.

Между сосенок встретив одну:
between small.pines.GEN met.PAST.SGF one.ACC:
"Between the small pines, meeting one:"

«Ты не та ли, кого я повсюду ищу,
you.NEGARE you.Q that.ACC who.ACC I.NOM everywhere.ACC seek.PRS,
"Are you not the one whom I seek everywhere?"

О которой с младенческих лет,
about whom since infancy.GEN years.GEN,
"About whom since infancy years,"

Как о милой сестре, веселюсь и грущу?»
like about dear.DAT sister.DAT, rejoice.PRS.1SG and grieve.PRS.1SG?"
"Like about a dear sister, I rejoice and grieve?"

Я чужому ответила: «Нет!»
I.NOM stranger.DAT answered.PAST: "No!"
"I answered a stranger: "No!"(Akhmatova, 1976: 137).

This question indicates attachment, doubt, and psychological restlessness; a search for identity or the beloved, who by passing time, place, and multiple

situations becomes a seeker. Questions in Akhmatova's poetry function as tools to display the psychological and internal struggles of the lyrical persona. They enable expressing confusion, doubt, hope, and sometimes regret and remorse. These processes, given the wider social and cultural context of the poet, contribute to a multilayered reading of meaning and texture of the work and make questioning a key factor in the deeper analysis of personality and poetic space.

Accordingly, questions are not only linguistic structures but manifestations of individual and collective introspection and tools to express the complex psychological and social positions of the poet, whose analysis within Bakhtin's theoretical framework provides a more comprehensive and precise level of poetic interpretation.

Some questions in Forough Farrokhzad's poems also reflect the poet's psychological crises, lived experiences, and desires and constitute an integral part of her "linguistic personality," which has evolved through interaction with the social and cultural context. These questions carry psychological complexities such as anxiety, attachment, loss, doubt, and inner longing.

For example, the question "Will I again comb my hair in the wind?" (Farrokhzad, 2004: 352) reveals an identity anxiety and a concern for existential continuity expressed in a questioning yet passionate tone. Similarly, the question "Why did I not look?" (Farrokhzad, 2004: 351–352) reflects the poet's inner anxieties and the impact of time and memory on her individual consciousness.

On a broader level, questions like "With which hand can one bind love into eternal chains?" (Farrokhzad, 2004: 389–390) indicate a higher degree of philosophical and spiritual reflection on the poet's psychological experience, situating the set of questions within a wider relational space between the self and the world.

5. Results

The findings of the study indicate that the interrogative speech genre plays a prominent role and exerts a profound influence on the discursive and semantic structure of the poetic texts of Forough Farrokhzad and Anna Akhmatova. A total of 191 interrogative instances were identified in Farrokhzad's works and 281 in Akhmatova's poems, underscoring the significant importance of this speech genre in

expressing the attitudes, emotions, and reflections of both poets.

Due to their conceptual and cognitive nature, these questions provide a suitable context for intellectual and emotional introspection, mapping psychological, social, and cultural layers through internal and external dialogues within the poetic text. The analysis of these interrogatives reveals how questioning serves as a dynamic link between the questioner (the poet) and their mental and emotional constructs, offering a platform for the representation of self-examination, identity, and interaction with the surrounding world.

In the works of both poets, interrogative forms fulfill diverse functions—including rhetorical, exploratory, and emphatic/regulatory roles—which, through their direct and indirect structures, shape specific functions within the poetic discourse. This diversity of structural and semantic features reflects the dynamism and polyphony in their poetry and provides an opportunity to confront and reflect upon contradictions, doubts, and the multifaceted aspects of human experience.

6. Conclusion

Based on M. M. Bakhtin's theoretical framework and speech genre theory, the present study demonstrates that the interrogative speech genre in the poetry of Forough Farrokhzad and Anna Akhmatova transcends a mere linguistic or syntactic function to embody a multifaceted and interactive structure emerging within the inner and outer dialogue of the poet. Bakhtin emphasizes the dialogic and interactive nature of language, viewing speech genres as socio-cultural templates through which meaning is constructed in continuous interaction between speaker and listener. This research confirms that interrogatives function as vital tools that create dialogic spaces linking the poet's "self" with the "other," which may include the audience, the social world, or transcendental forces. From Bakhtin's perspective, the interrogative speech genre is not simply a linguistic unit but a reflection of the poet's "speech personality," encompassing psychological, social, and cultural dimensions. Interrogatives enable the articulation of polyphony, bringing to the fore the contradictions, doubts, and ambiguities inherent in the lyrical subject's mental and emotional states. Consequently, the poems of Farrokhzad and Akhmatova exemplify the use of interrogative speech genres as multi-layered representations of individual

and social identity as well as platforms for philosophical and psychological introspection. Moreover, the structural classification of questions into direct and indirect forms, along with functional distinctions into rhetorical, exploratory, and emphatic/regulatory types, reveals how each category contributes uniquely to shaping the interactive and semantic fabric of the poetry, enriching the poetic discourse. Notably, indirect questions, by fostering ambiguity and polyphony, permit diverse and nuanced interpretations at the semantic level. Therefore, the findings align with Bakhtin's speech genre theory in highlighting the social and interactive nature of language and demonstrate how interrogatives, as a speech genre in poetry, provide a dynamic framework for meaning-making, dialogic engagement, and the poet's psychological and cultural expression. These results underscore that analyzing interrogative speech genres is crucial for a deeper understanding of the interplay between language, mind, and culture in literary texts—particularly poetry—and offer a comprehensive theoretical and methodological foundation for interdisciplinary studies in literary linguistics.

Author Contributions

The article is single-authored, and all aspects were completed solely by the author.

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Examples and data are traceable from the collections of poems by the poets analyzed in this study.

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