

## Euphony in Adam Mickiewicz's Writings Genetic Approach

Tadeusz Zieliński once observed that Adam Mickiewicz's musical imagination was the poet's greatest strength. Zieliński convincingly demonstrated that while Mickiewicz occasionally struggled with maintaining the consistency of his imagery, his ear for sound never failed him. This conviction regarding the exceptional quality of Mickiewicz's „poetic ear” resurfaces in numerous studies dedicated to the author of *Dziady* (*The Forefathers*). However, while these assessments of Mickiewicz's mastery of euphony—understood as the harmonious arrangement of sounds within a text—are, in our view, accurate, they have yet to be supported by comprehensive analytical studies. Such studies would aim to provide a detailed account of Mickiewicz's process of refining the sound layer of his works through successive drafts. There remains, therefore, significant room for systematic research into the euphonic qualities of Mickiewicz's poetry. Specifically, the genetic aspect of this phenomenon—the way Mickiewicz transformed the sound structure of his poetic texts through successive acts of revision—is an area that has not been thoroughly explored. We propose to call this process Mickiewicz's phonogenesis. Aside from occasional mentions, this aspect of his creative process remains largely unexamined.

In this project, we aim to investigate several significant manuscripts where Mickiewicz's creative activity in the sound organization of his texts can be observed. Our focus is not only on the final versions of his works but, more importantly, on the processes leading to these artistic outcomes. The objective of our study is to describe how Mickiewicz crafted the phonetic texture of his poetry. In other words, we seek to identify, describe, and explain, as far as the available sources allow, the sequence of creative acts that shaped the sonic structure of his poems.

Our research will be based on the following primary sources:

- Manuscripts of Mickiewicz's poems from the Lublin section of the Philomaths' Archive,
- Manuscripts of Mickiewicz's poems, particularly the *Crimean Sonnets*, from the so-called Moszyński Album (held at the Royal Castle Archive in Warsaw),
- The manuscript of the *Epilogue to Pan Tadeusz*,
- Manuscripts of the *Lausanne Lyrics* from the collections of the Polish Library in Paris (MAM 38 and MAM 39).

We intend to analyze Mickiewicz's work on the sound organization of these texts within the broader context provided by the Lublin section of the Philomaths' Archive. This context, closely tied to Mickiewicz's intellectual milieu, will help us pinpoint the distinctive phonetic characteristics of his poetic craft and guide our genetic research accordingly.

To achieve our objectives, we will employ digital tools to identify patterns in the sonic structure of Mickiewicz's texts. Digitally encoded texts in TEI XML format will provide an essential foundation for these analyses. In our project, traditional studies of sound organization will be complemented by automated analyses using text analysis software. These two research perspectives—close reading and digital analysis—will enrich and support each other.

The results of our study will be disseminated both in Poland and internationally. Preliminary findings from the preparatory work for this project have already been presented and discussed at conferences worldwide. Our planned publications in international scholarly journals and future conference presentations aim to:

- Integrate Polish research on textual genesis more firmly into international scholarship,
- Introduce new Polish methodologies involving digital tools in literary and linguistic research,
- Position studies of Mickiewicz's works within broader discussions on global Romanticism.