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THE EARLIEST PERSIAN TRANSLATION OF A EUROPEAN POEM: TOPCHIBASHEV'S RENDERING OF MICKIEWICZ'S SONNET

In 1826 Mîrzâ Ja^cfar Topchibashev (Russianised form of Topçubai or Topçubaşioğlu), an Azerbaijani, Assistant Professor (adⁱiunkt) of Persian in the University of St. Petersburg published his translation into Persian verse of a sonnet, "View of the Mountains from the Steppes of Kozlov" by the Polish poet Adam Mickiewicz. Kozlov is the Russianised form of Gözlev, the Tatar-Turkish name of Eupatoria in the Crimea. In a rather pompous introduction to his translation Topchibashev claims to have accomplished "a translation of verses from a European language into Persian, which hitherto did not exist". The claim was well founded. True, there had been many Persian translations from the Greek since the Middle Ages, but it remains a curious fact that the Persians, Arabs and other Muslims, with their enthusiasm for Greek philosophy and science, had seldom shown any interest in Greek *belles-lettres*. We may agree therefore that Topchibashev's translation was the first Persian translation of a European poem and the first Persian translation of any text from a European Language other than Greek. The present paper proposes to give the background of the poem and to compare Topchibashev's version with the Polish original.

The Background

Adam Mickiewicz was born in 1798 in (or near) Nowogródek (Novahrudak in Belarussian) in Belarus which had belonged to Poland before its annexation by Russia in 1795. As a student in the University of Wilno (Vilnius in Lithuanian) he became one of the leaders of a secret patriotic organisation. He was arrested by the Russian authorities, and, together with his associates, deported to St. Petersburg in 1824. The Polish deportees were well treated in Russia. They socialised with the intellectual elite of St. Petersburg. Most of them were allowed to continue their studies in the University of St. Petersburg. Some of them chose Oriental languages, and Mickiewicz also considered that idea. At that time the Chair of Arabic in St. Petersburg University was held by a Pole, Józef Sękowski, who introduced Mickiewicz to his colleague, Mîrzâ Ja^cfar Topchibashev, Assistant Professor of Persian.

Soon afterwards however Mickiewicz accepted a teaching post in Odessa, whence he made a trip to the Crimea, at that time still an Islamic country,

Islamic country, inhabited by Muslim Tatars. Like all Romantics Mickiewicz was enchanted by the Oriental local colour and his 18 "Crimean Sonnets" introduce into the Polish literary language a host of Turkish, Persian and Arabic words to the horror of some Classicist critics in Warsaw. Yet his melancholy musings over the ruins of Islamic Crimea express deeper feelings than a romantic's usual nostalgia for the past, something which he could not state clearly for fear of the Russian censor. Before its conquest by Russia in 1783 the Crimea had been a powerful state, usually an enemy, but sometimes an ally of Poland. The loss of Polish independence came 12 years later in 1795. Hence Mickiewicz's feeling of solidarity with the Crimean Tatars, victims, like the Poles, of Russian imperialism. Of course Mickiewicz could not have foreseen an even greater tragedy awaiting the Crimean Tatars in the 20th century when they would become a dispersed people without a country. Some of the sonnets, including Sonnet no. 5 translated by Topchibashev, are in the form of a dialogue between the author, calling himself the Pilgrim (like Byron's Childe Harold) and his imaginary Crimean guide, Mirza.

Early in 1826 Mickiewicz was transferred by order of the authorities to Moscow where he remained until 1828 when he was permitted to leave Russia. From Moscow he sent Topchibashev a copy of his sonnet "View of the Mountains from the Steppes of Kozlov" with a request to have it translated into Persian verse. Although Topchibashev had many Polish friends, it is not likely that he knew Polish. He did his Persian translation from a Russian translation by one of his Polish students, Alexander Chodźko. I do not know whether Chodźko's Russian version has survived.

The Polish Original:

V.

WIDOK GÓR ZE STEPÓW KOZŁOWA

PIELGRZYM

Tam! — Czy Allah postawił ścianą morze lodu?
Czy aniołom tron odlał z zamrożonej chmury?
Czy Diwy z ćwierci ładu dźwignęły te mury,
Aby gwiazd karawanę nie puszczać ze wschodu? —

Na szczycie jaka łuna! pożar Carogrodu! —
Czy Allah, gdy noc chylał rozciągnęła bury,
Dla światów żeglujących po morzu natury
Tę latarnię zawiesił wśród niebios obwodu? —

MIRZA

Tam? Byłem: zima siedzi; tam dzioby potoków
I gardła rzek widziałem pijące z jej gniazda;
Tchnąłem, z ust mych śnieg leciał; pomykałem kroków.

Gdzie orły dróg nie wiedzą, kończy się chmur jazda,
Minąłem grom drzemiący w kolebce z obłoków —
Aż tam, gdzie nad mój turban była tylko gwiazda:
To Czatyrdah!

PIELGRZYM

Aa!!

Source: Mickiewicz, Adam. *Pisma*, Tom 1.
Lipsk: F.A. Brockhaus, 1862. (Biblioteka pisarzy polskich; t. VIII) p. 110.

Translation of the Polish original by André Michalski (son of the poet Stanisław Michalski), Professor of Spanish at McGill University. I am grateful to Professor Michalski for many constructive criticisms regarding this paper.

VIEW OF THE MOUNTAINS FROM THE STEPPES OF KOZLOV

The Pilgrim

Behold up there! — Did Allah stand on end a whole sea of ice?
Did he cast an angels' throne out of frozen cloud?
Or did the Divs pile up half a continent,
to block the caravan of stars rushing in from the East?

How red glows the summit! Byzantium's in flames!
Did Allah when Night her grey burnoose spread out,
suspend a beacon amidst the heavens' confine,
to guide the planets sailing over the sea of space?

Mirza

Up there, you mean? I went there. That's where Winter sits,
There I saw the beaks of streams and the rivers' gullets,
(drinking from Winter's nest)
As I breathed, snow flew out of my mouth; I hurried on...

to where eagles lose their way and clouds end their ride;
I passed by Thunder, asleep in his cradle of mist,
and there, above my turban, I saw a lonely star.
THAT is Chatyrdah!

The Pilgrim

Ah!!

Translation of Topchibashev's introduction:

Title in Polish: Sonnet V.

View of Szatyrdah (sic) from the steppes of Kozlov Translated from the Polish into Persian verse by Mirza Dżafar Topczy-Baszy, Assistant Prof. in the University of St. Petersburg, translator in the Asiatic College and Knight of the Order of Vladimir 4th Class.

In the name of the Most High (in Arabic)

The aim of the writing of these confused remarks is to please the hearts of friends, not to boast, and the purpose of the composition of these

unworthy words consists only of an expression of respect for friends, and not from imagining myself a poet. Here is born in mind not a premeditated commercial deal, because this humble servant without talent had never noticed in himself any skill in the feast of rhetoric to tune the language of his pen for the rendering of subtle thoughts or to lift up a creative mind to attempt considering a rhythm for metaphorical expressions. The painful weeping of a sad person is a witness to the fire in his soul. But on that happy day when I had the honour to be invited to the home of the highly learned, most scholarly first teacher of Oriental languages, a unique friend, the *Sahib* Sękowski, a Pole, I met a young man, talented, learned, a kind friend, i.e. Monsieur Mickiewicz, a Pole, who, in the art of poetry is considered the perfection of his time and the leading poet of his country. His pearly verses are famous among people of the arts...

(The continuation of the Persian text of this introduction is not available to me, and I have to use P.I. Petrov's Russian translation)

... They are considered exemplary in the Polish language. After our meeting and conversation we became acquaintances and passed the time of his stay in Petersburg joyfully and with satisfaction. As he had in his soul a desire to travel, soon afterwards the honey of friendship became mixed with the poison of separation, and he departed from Petersburg to travel in the Crimea.

There was a lot of talk about the departure,

But everything that was, did not find room here.

When, during his travels in that country he happened to pass an extraordinarily great height and his glance fell upon that very tall mountain, from the contemplation of that mountain the sea of his temperament became covered by waves similar to mountains; every wonderful pearl which fell from there on the shore of poetry, he treaded it on the string of writing, — and his heart desired that it be translated into the Persian language. So, because of the previous friendly relations which had existed between us, he expressed the wish that I translate his work into Persian verse. Although I, your worthless servant, *Mirzâ Ja'far ibn 'Alî Mardân Bêk Tûsî*, by origin *Topçubaşıoğlu*, due to a lack of ability and because of my condition, began to excuse myself, but, firstly, the accommodation of one's friend is a rule of good manners, secondly, a translation of verses from a European language into Persian, which hitherto did not exist, I considered I owed it to the wishes of friends and people of knowledge. These two thoughts have dominated my mind, and, as much as was possible I have threaded his verses on the string of exposition.

I have protracted my speech, but I hope
They will throw the cover of forgiveness upon this event.

Topchibashev's Persian version:

ترجمه

سرش پراز یخ و برف و هوای سرما بود	بلند کوهی دیدم میان صحرا بود
شگفته آه گفتم که اینچه رؤیا بود	بلرزه آمدم آندم که کوه یخ دیدم
مگر از منبع یخ پهن گشته دریا بود	بمنع کلمه قدرت خداوندی
ز ابرهای کبودش سر بر مینا بود	و یا برای نزول فرشتگان سما
کشیده سد سکندرنه قله پیدا بود	نه بل بمنع عبور سپاه یا جوجی
فروغ پرتوش هردم بچرخ بالا بود	بفرق نور درخشان چو برق اندراب
ز قله فلکینش همی هویدا بود	تو گوئی نایه حرق سورا سلا مبول
مگر چراغ منعلی ز طاق مینا بود	چونم ظلمت شب را قضا مرتب ساخت

در بیان وصف میرزای قرسی

امیرزاده شریف و جوان معنا بود	رفیق راه و دلینم ز بهترین قرم
چنان نمود که گوئی سپهر خضرا بود	ز وضع رفعت انکوه و وصف آب و هواش
نه ابر بود نمایان نه روی غمرا بود	چنین بگفت که روزی شدم بزور آنجا
روان چو روح روان بر روان صحرا بود	ز هر طرف همه سیلاب کوه کوه ب موج
مقام برف و یخ و جایگاه سرما بود	چنانکه دیدمش آن منظر محل شکوه
ز شدت اثر زمهریر کاذبا بود	یوقت دم زدنم برف از دهن میریخت
چوراه من که بر آن قله فنکسا بود	از آن بلندی و رفعت گمان همین ببرم
ز جنس تیز پرندۀ نمحد عنقا بود	زنوع تند رونده نه کار هر بشریست
شدم بجای که آنجا همین ثریا بود	گذشتم آنطرف از ابر زرد و برق آخر

Source: *Narody Azii i Afriki*. 1965. No. 4. pp. 139—140. (Quoted by P.I. Petrov in "Pervyi perevod stikhov evropeiskogo poëta na persidskii iazyk")

Translation of Topchibashev's Persian version:

Translation

1. I saw a tall mountain. It was in the middle of the desert.
Its head was full of ice and snow and cold air.
2. I came to shiver that moment when I saw the mountain of ice.
Astonished, I exclaimed: What vision was this?
3. By the perfect strength of divine power
Perhaps the sea has spread from a source of ice?
4. Or for the descent of the angels of heaven
It was an azure throne from its blue clouds?
5. Or perhaps to stop the passage of the army of Gog
The wall of Alexander with nine towers was built?
6. Unlike shining light, like a lightning in a cloud,
The brightness of its ray was every moment in the circle above.
7. You would say the red flame of Istanbul on fire
Was seen from its heavenly summit.
8. When fate arranged a feast in the darkness of night
Perhaps a lantern was suspended from the azure arch?

About the Crimean Mîrzâ's Description

9. My travelling companion and guide was one of the grandees of the
Crimea,
A noble prince and a handsome youth.
10. Regarding the height of that mountain and the description of its
climate
He showed it such that you would say it was the green sky.
11. He spoke thus: "One day I went there with an effort;
Neither cloud was showing nor the surface of the earth.
12. From every side all flood with waves like mountains
Was flowing like a ghost travelling to the soul of the desert.
13. As I saw it, that view of the abode of splendour
Was a place of snow and ice and a dwelling of cold.
14. When I breathed snow fell from my mouth
From the strength of the cold which was there.
15. About that height and altitude let me think:
How was my way up that sky-touching peak?
16. From the species of the quick marching it is not a deed for every
human;
From the genus of the fast flying it was off limits to ^cAnqâ.
17. I passed that side of the cloud thunder and lightning at last;
I came to the place where the Pleiades were."

Comparison between the Polish Original and the Persian Version:

For all its Oriental metaphors Mickiewicz's poem is in the form of a European sonnet of 14 lines (with half a line in addition permitted by poetic licence). Topchibashev's version consists of 17 couplets, i.e. 34 lines. Petrov calls it a *kasida*. It uses the monorhyme (in this case -â *bûd*) characteristic of Arabic and Persian poetry. The sonnet by its limited length forces the poet to be concise. Topchibashev was not limited by consideration of space, and his version is much more verbose. Indeed there is much in it that is Topchibashev, not Mickiewicz. *Traduttore traditore*? Let us consider some specific details:

In Mickiewicz's poem the Pilgrim wonders whether the wall of mountains had been erected by the *Divs* (evil demons in Iranian mythology) to block the passage of the stars. In Topchibashev's version the poet asks whether the wall had been built by Alexander (a positive figure in Islamic folk memory, credited with having built the Great Wall of China) to stop the passage of the army of the evil Yâjûj (the Biblical Gog), identified with the Mongols.

Carogród/Byzantium/İslâmbûl: Mickiewicz's use of the name *Carogród* ("City of the Tsars"), the mediaeval Slavonic name for Byzantium (thus translated by Michalski) or Constantinople is very strange. Firstly, why does he use this pre-Turkish name of the city in a poem in which he is trying to create an Islamic atmosphere by using as many Islamic terms as he can? Why not *Stambul*, the Polish form of Istanbul? Secondly, the name *Carogród*, common among Eastern Slavs (Russian *Tsaregrad*, Ukrainian *Tsarhorod*) is extremely rare in Polish. To the average Polish reader the "City of the Tsars" would suggest Moscow or St. Petersburg rather than Byzantium. And maybe the allusion represents a secret, perhaps subconscious, wish on Mickiewicz's part. The Tatars had set Moscow on fire in the past. Could they do it again? Topchibashev in his translation uses the name *İslâmbûl*, the Persianised form of Istanbul. He could have used the older name *Rûm* ("Eastern Rome") if he had cared to reproduce the allusion to Byzantium.

Sûr (Topchibashev, couplet 7) ("red"). A rare form of the word (Steingass, F. *Persian-English dictionary*, pp. 707) instead of the more common *surkh*.

Chylat/burnoose: Mickiewicz uses the word *chylat* (from Arabic *khiṭ'a(t)* via Turkish *hil'at* ("robe of honour")). Michalski, wishing to

use an Oriental term intelligible to an English reader, translates it by *burnoose*, although the latter evokes North Africa rather than the Turko-Tatar world. Topchibashev ignores the sartorial imagery.

In couplet 9 Topchibashev gives us a description of the author's interlocutor, the Mirza:

"My travelling companion and guide was one of the grandees of the Crimea, a noble prince (*amîrzâdah*) and a handsome youth."

Mickiewicz tells us nothing about the Mirza except what the latter says about himself. From his title *Mirza* (sometimes used as a personal name) we may assume he was a nobleman, but we are not told whether he was old or young, handsome or ugly.

In couplet 10 the adjective *khazrâ*, describing the sky causes a problem: Literally it means "green", but green and blue colour is often mixed up in Persian nomenclature. Thus the Tajiks call their green tea *choii kabud* ("blue tea"!)

André Michalski's comment:

"It seems that the distinction between *green* and *blue* is relatively modern in Western languages. In classical Latin there is no exact adjective depicting the colour blue. Latin writers used *lividus* 'bluish, blue-black' (of. Polish *siny*), *glaucus* (from Greek) 'blue-grey'; or *cerulaeus* 'sky-coloured' (of. Polish *niebieski*). In classical writing, the colour of the Mediterranean often is *viridis*, which in other contexts usually means *green*."

In Mickiewicz's poem eagles, real birds do not know the way to the top of the mountain. In Topchibashev's version the summit is out of bounds to *ʿAnqâ*, a mythical bird, sometimes identified with the phoenix.

Likewise in the original the Mirza tells the Pigrim, that, having reached the summit there was nothing but a star above his turbaned head. Topchibashev identifies that star as *Ṣurâyâ* (the Pleiades).

On the other hand the name of the mountain, Czatyrdah in Polish, from Ukrainian Chatyrdah, ultimately from Crimean Turkish Çatır Dağı ("Tent Mountain"), usually spelt Chatyr-Dagh in English, is not mentioned in Topchibashev's poem.

Prof. Michalski's comment:

"I believe that the *Pleiades* is not one star, as is implied here, but

a stellar cluster, with seven identifiable larger stars, and hundreds more. It would appear that either Topchibashev acted out of ignorance and mistook the toponym Chatyrdah for some form of the many names for the Pleiades, or else he quite knowingly decided to replace a geographical reference which meant absolutely nothing to his potential Persian audience by an astronomical name which for them was fraught with symbolic meaning. I favour the latter hypothesis, since, as an Azerbaidzhani, Topchibashev most probably did understand the Turkish name of the peak, Tent Mountain."

The Aftermath

In 1828 Mickiewicz was permitted to leave Russia, but not to return to Poland. He eventually settled in Paris where he became the ideological leader of the Polish nationalist movement in exile. Did the Islamic East continue to inspire his poetry? He translated Shanfarâ's *Lâmiyat al-ʿArab* and a *kasida* by Mutanabbî into Polish (not from the Arabic originals, but from French translations by de Sacy and Lagrange). Likewise he translated Byron's *Giaour* into Polish verse. Of his original Orientalist poems we must mention *Alpuhara* ("Alpujarras"), a ballad about Moorish resistance to the Spanish *Reconquista* (historically most inaccurate, with chronology all mixed up), and *Farys* ("The Horseman") in honour of the adventurous Polish Orientalist, Count Wacław Rzewuski who had lived among the Beduin Arabs of Syria. This poem was translated into Arabic by Jamâlî Efendi and published in Cairo in 1910 under the title *asîdat al-Fâris*.

Did he study any Oriental language? Ananiasz Zajączkowski speculates (*Orient*, p. 85, see bibl.) that Mickiewicz may have learnt the Arabic alphabet while still a youth in Nowogródek from the local Muslims, descendants of Tatar settlers who had forgotten their Tatar and wrote Polish and Belarussian in Arabic characters. Be it as it may, Mickiewicz's treatment of Arabic, Persian and Turkish words and names in his poems, shows, if anything, an ignorance of those languages. Eventually he did begin an intensive study of Turkish during the last year of his life, in 1855, when he almost returned to the Crimea!

In 1854 the Crimea was invaded by combined British, French and Turkish forces. A Polish contingent was also formed in Turkey to fight the Russians. In September 1855 Mickiewicz departed for Istanbul to volunteer his services. Unfortunately he did not see the Crimea again. After visiting an army camp near Istanbul he contracted cholera and died on 26 November 1855. He loved Istanbul as much as he had loved the Crimea and during his short stay there managed to make many friends among the Turks. After his death the street where he had

stayed was named Adam Sokaki in his honour. Unfortunately he has not left us any poems about Istanbul. After the revolutionary year 1848 he had given up "frivolous" poetry, even political poetry in order to devote himself full time to "serious" politics.

Józef Sękowski who had introduced Mickiewicz to Topchibashev had a distinguished career as Professor of Arabic in St. Petersburg University. Because of his loyalty to Russia he was denounced as a traitor by Polish nationalists. He died in St. Petersburg in 1858.

Alexander Chodźko who had translated Mickiewicz's sonnet into Russian for Topchibashev, graduated in 1829 and joined the Russian diplomatic service. After assignments as dragoman in Tabriz and Tehran he became Consul in Rasht. Like many scholarly 19th century consuls he was more interested in Oriental folklore than in his bureaucratic duties. The result is his most important work. *Specimens of the Popular Poetry of Persia* (London 1842). The service of the Russian Czar however continuously troubled his conscience, and finally he defected in 1844 and settled in Paris as a political refugee. He published many more scholarly works. (Mickiewicz used his *Le Drogman Turc* to study the language on his final voyage to Turkey). In 1857 Chodźko became a professor in the Collège de France. He died in Jouvisy near Paris in 1891.

Mīrzā Ja'far Topchibashev became a full Professor and Head of the Chair of Persian in St. Petersburg University in 1835. In 1849 after thirty years' service he retired with a pension, but continued teaching in the Institute of Oriental languages of the Russian Ministry of Foreign Affairs until 1867. He died in St. Petersburg in 1869, aged 79. It is most unlikely that he maintained any contact with Mickiewicz, by correspondence or otherwise. In Tsarist Russia (as in Soviet Russia) contact with an exiled revolutionary would have been extremely dangerous.

Topchibashev was a pioneer inasmuch as he had introduced a new element into Persian poetry. Apart from the novelty of the translation itself, the "View of the Mountains from the Steppes of Kozlov" is not the most "Oriental" of Mickiewicz's Crimean sonnets as far as the subject matter goes. We seldom find a description of winter, snow and ice in classical Persian poetry. Nor were Persian poets often inspired by a mountain landscape. (The same holds true for European poets before the age of Romanticism). But Topchibashev was an Azerbaijani from the Caucasus, and on the banks of the Neva he may have longed for his mountains as much as Mickiewicz longed for the fields of Belarus. This poem may have appealed to him in particular. He may have been thinking not of the mountains of the Crimea where eagles do not know the way, but of the even more awesome mountains of the Caucasus, out of bounds even to the mythical bird ^cAnqâ.

But, although Topchibashev was a pioneer, his contribution to Persian poetry was like the Viking discovery of America. He remains unknown in Iran, either as a translator or as a poet. I think he deserves a belated recognition.

Bibliography:

Basic sources:

Mickiewicz, Adam. *Sonety krymskie*. 1st ed. St. Petersburg: 1826. Includes Topchibashev's Persian translation of Sonnet V. "Widok Szatyrdału (sic) ze stepów Kozłowa". Not seen.

Many editions without Topchibashev's Persian translation.

Petrov, P.I. *Pervyi perevod stikhov evropeiskogo poeta na persidskii iazyk*, "Narody Azii i Afriki" 1965, no. 4, p. 138—141. Includes the text of Topchibashev's poetic version with Petrov's Russian translation, as well as his Russian translation of Topchibashev's introduction and a facsimile of the 1st page of the Persian original of Topchibashev's introduction.

References to Topchibashev:

Petrov, above.

Rzaev, A. K. *Azerbaidzhanskii vostokovedy XIX veka*. Baku: Elm, 1986. "Mirza Dzhafar Topchibashev": p. 48—75. 85 bibliographical footnotes. About Topchibashev's relations with Mickiewicz p. 69—71.

Baranowski, Bohdan. *Polsko—azerbejdżańskie stosunki kulturalne w pierwszej połowie XIX wieku*. Łódź: Łódzkie Towarzystwo Naukowe, 1979. p. 66.

Footnotes 4-7 give a bibliography of journal articles in Polish, Russian and Azerbaijani-Turkish about Topchibashev and Mickiewicz. I have seen none of them except Petrov's.

Historia literatury perskiej i tadżyckiej (Translation of *Dějiny perské a tadžické literatury*, ed. by Jan Rypka). Warszawa: Państwowe Wydawnictwo Naukowe, 1970. Introd. by Barbara Majewska, p. 10.

Reychman, Jan, *Podróżnicy polscy na Bliskim Wschodzie w XIX w.* Warszawa: Wiedza Powszechna, 1972. p. 38, 252.

Russkii biograficheskii slovar', S. Peterburg: Izdanie Imperatorskogo Russkogo istoricheskogo obshchestva, 1896—1918. Reprint: New York: Norman Ross, 1991. Vol. T. "Topchibashev, Mirza Dzhafar": p. 157—158.

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Also useful for Mickiewicz's Orientalism:

Lednicki, Waclaw. *Ex Oriente lux: Mickiewicz and Pushkin* [in:] *Semitic and Oriental studies: a volume presented to William Popper*: ed. by W.J. Fischel Berkeley: Univ. of California Press, 1951. p. 243—261.

KRZYSZTOF TOMASZ WITCZAK

"BARTHOLOMAE'S LAW" IN TOCHARIAN?

*To the memory of Jerzy Kuryłowicz
(1895—1978)*

I. Worth mentioning among assimilation phenomena in Tocharian is the treatment of the cluster MEDIA ASPIRATA plus T, which — in my opinion — regularly yields the Tocharian group TENUIS plus ts (or simply ts). As a rule, this process operates on consonant clusters over a morphological boundary, e.g.

(1) Toch. A wärts, B wartse adj. 'broad' < PToch. *wärttsá < IE. *wr̥dh-tó- adj. 'great, broad' [Van Windekens 1976:562—563; Adams 1988:391, cf. Skt. vr̥ddhá- adj. 'great, old, augmented, multiplied', cf. Pokorny [1959:1167].

(2) Toch. B lañktse, lañtse, lañwtse adj. 'light (not heavy)' < PToch. *lānk(w)tsá < IE. *ə₁l̥ngh^w-tó- adj. 'id.¹', cf. Goth. leihts, OIsl. lætrr, OHG. liht(i) adj. 'light' (< *ə₁l̥ngh^w-to-), Gk. ἐλαχὺς adj. 'small, short, mean, little' = Skt. raghú-, laghú- adj. 'light, slight, quick' (both from *ēl̥ngh^wús adj.).

The above-mentioned assimilation is not observed in the case of the original cluster TENUIS/MEDIA plus T, see e.g.

(3) Toch. A pänt, B pinkte 'fifth' < PToch. *pānkta < IE. *pénk^w-to- 'id.', cf. Gk. πέμπτος, Lith. peñktas, Lat. quīntus 'fifth' [Van Windekens 1976:360—361].

(4) Toch. B wästarye '+/— innards, liver' < IE. *ud-tri-yo- 'id.', cf. Gk. ὕστέρα 'intestines', (Hesychius) ὕστρος . γαστήρ beside Skt. udāra- 'belly' [Van Windekens 1976:565; Adams 1988:39].

Thus the tendency for assimilation is on the side of a historical sequence *dh + t (or *gh + t), while its absence is notable in *k + t (or *d + t)². The same distribution is seen in the Indo-Iranian languages, especially Old Indic, cf. Skt. buddhá- 'known, understood, awakened, conscious, wise' (< *bhudh-tó-) versus vittá- 'seen' (< *wid-tó-), dagdhá- 'burnt' (< *dhegh^w-tó-) versus uktá- 'spoken' (< uk^w-tó-), etc.