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Izhglen

An homage to my childhood self

by Jessie Peterson

A Brief Introduction

Izhglen is an homage to my first attempt at creating a language when I was in the fifth grade. At the time, my goal was to teach my friends the language so we could use it to write secret notes and carry on secret conversations. Too young and inexperienced to understand how languages worked, I thought I was creating a language, but it was actually a code of English—an anagrammed code of English. One of the few restrictions I had was that every newly jumbled word still had to be a pronounceable unit.

Two-letter words were simply flipped, so “my” became “ym” and “is” became “si.” Some three-letter words required a particular form to be pronounceable, so “but” became “tub” (which was unfortunate since I also tried to avoid replicating other English words, but it was unavoidable in situations like this one). Long words offered a lot of possibilities for their forms, and I spent hours unteasing and reteasing letters to find the forms I enjoyed most.

I’d first write the English word on the left margin and then whisper aloud the possibilities. *Name...* “eman, enam, emna, enma, amne, anme, anem, amen, nema, mane, mena.” I’d pencil in my favorite forms and continue repeating them until I landed on the one that piqued my interest the most. Once I landed on the final form, I’d write it in the official glossary (still in pencil—it was my favorite writing utensil until college).

I kept pages and pages of notes in my Lisa Frank-inspired Trapper Keeper and even made lesson plans to teach my friends this new, secret language. I was devastated when I found out none of my friends were interested in learning my language. As projects that fail to meet their goals often go, this one fell by the wayside as I busied myself with other things. Sadly, my original notes have been lost to time.

Many years later, David and I were doing a presentation for college students about conlanging, and I mentioned this early project of mine. David asked if I still had any materials and then commented that it was a shame we couldn’t see any examples from it. His comment sparked an idea that would become this project: I wanted to recreate that early anagrammed code and treat it as a proto-form for a conlang.

Immersing myself in memories of those days of meticulously and joyfully playing with words has been a nostalgic experience and has helped me recapture some of that early linguistic whimsy. Channeling my 10-year-old self, I have several sources of inspiration for Izhglen. The three biggest ones are...

- (1) **Louise Fitzhugh's book *Harriet the Spy*.** I loved the idea of keeping a notebook full of observations of the people and world around me (and I was obsessed with stories of people who lived in New York City—a place I wanted to move to as soon as I first heard of it).
- (2) **Class activity involving codes.** Harriet's secret observations tie in with the second source: in a class at school, we had an activity with codes, where we decoded messages using different kinds of ciphers. (That activity was the source of my original attempt at making a language.) It ties in with Harriet because if Harriet had used a code to write all her observations, other people may not have been able to figure out what she had written in her notebook, and people wouldn't have been so upset with her when her notebook was found.
- (3) **My mom's old college dictionary.** My mom gave me her dictionary, and I loved it so much that I'd open it to random pages and read entries just for fun. Dictionaries are still a source of enjoyment for me today, and I especially enjoy reading etymologies to trace sources of words.

Connecting these pieces, my new version of Izhglen has an added restriction to the anagrammed proto-words: basic roots in this language are restricted to the English source words that are native to English or are, at the very least, old enough (or Germanic enough) to feel like it belongs to "canon English". Furthermore, I decided to use the Old Futhorc runic alphabet as the adopted orthography of the language, which adds another layer of code to the original Ishglen and is a nod to my love of Old English.

The language has two distinct stages: (a) Ishglen is the anagrammed code of English, and (b) Izhglen is the modern form of the language, with its own grammatical features. Some are still shared with English (e.g. SVO word order), but the language has changed enough that it is more like a daughter language with reminiscent features rather than a code.

To highlight the process of moving from the Ishglen code to the Izhglen language, I'm working through an example translation of the opening lines of Ellen Raskin's *The Westing Game*. I chose that text not only because it is timely (it became a part of my life about a year after I tried creating the first rendition of Ishglen) but also because of its significance.

I first read *The Westing Game* in the sixth grade. For a literature unit, my sixth grade reading teacher divided the class into book groups and assigned each group a different book. The group I was in was assigned *The Day No Pigs Would Die*. When the teacher explained the book to my group, she told us there was cussing in the book (there is one instance of "damn," I believe) and that she would excuse us from having to

read that particular book if that offended us, allowing us to choose any other book that had been assigned to the groups in the class.

While not offended by the cussing, I wasn't interested in reading a book about a pig farm, so I lied and said I couldn't read the book because of its language use. I opted to read *The Westing Game* instead. And I'm glad I did because, to this day, I credit that book as the book that made me a reader. I had enjoyed reading enough before that book and had read some very advanced books for my age by that point, but that book... It made me love reading. Since then, I have read *The Westing Game* many times over and still get a wonderfully "I'm home" feeling when I dive into its pages.

(Many years later, I worked for the Institute of Reading Development, teaching summer reading courses, and ended up reading *The Day No Pigs Would Die*. I liked it and even cried when I read it as an adult. I don't think I would have appreciated it as a sixth grader, though—and I definitely wouldn't have liked it as much as I liked *The Westing Game*. So while my adult self doesn't approve of my antics to switch books for my reading class, I am forever grateful that I did switch.)

Excerpt for Translation

Here is the original text: the opening passage of Ellen Raskin's *The Westing Game*.

The sun sets in the west (just about everyone knows that), but Sunset Towers faced east. Strange!

Sunset Towers faced east and had no towers. This glittery, glassy apartment house stood alone on the Lake Michigan shore five stories high. Five empty stories high.

Then one day (it happened to be the Fourth of July), a most uncommon-looking delivery boy rode around town slipping letters under the doors of the chosen tenants-to-be. The letters were signed *Barney Northrup*.

The delivery boy was sixty-two years old, and there was no such person as Barney Northrup.

Six letters were delivered, just six. Six appointments were made, and one by one, family by family, talk, talk, talk, Barney Northrup led the tours around and about Sunset Towers.

Step 1: Identifying Etymologies

The first step in working with the passage was to figure out which words were native to English—and thus words that would become part of the anagrammed Ishglen, and which words were borrowed and, thus, marked for replacement. After looking up the

etymologies of each word in the text in my favorite dictionary (the third edition of *The New American Oxford Dictionary*), I color-coded the results.

KEY:

- **Red** indicates a borrowed root that will definitely be replaced.
- **Green** indicates a borrowed root that was borrowed from a Germanic language, which makes it a candidate for keeping. Borrowings during Old or Middle English from other Germanic languages—especially borrowings from Old Norse—are most likely to be kept. It depends on what the Old English word was for that same concept (e.g. if the Old English word was from a similar root, it shouldn't be changed) and whether I can find a suitable replacement. Many of these borrowings are so entrenched that expressing the same concept with a different word would take quite a bit of massaging the text (so much so that it may render it completely differently).
- **Yellow** indicates a word that was first attested in Middle English but was not borrowed (e.g. source unknown or imitative in origin).
- Underlined indicates a proper noun that will remain.

The sun sets in the west (**just** about everyone knows that), but Sunset Towers **faced** east. **Strange!**

Sunset Towers **faced** east and had no towers. This **glittery** (*from Old Norse*), glassy **apartment** house stood alone on the Lake Michigan **shore** (*from Middle Dutch*) five **stories** high. Five empty **stories** high.

Then one day (it **happened** (*from Old Norse*) to be the Fourth of **July**), a most **uncommon**-looking **delivery boy** rode **around** town **slipping letters** under the doors of the chosen **tenants-to-be**. The **letters** were **signed** Barney Northrup.

The **delivery boy** was sixty-two years old, and there was no such **person** as Barney Northrup.

Six **letters** were **delivered**, **just** six. Six **appointments** were made, and one by one, **family** by **family**, **talk**, **talk**, **talk**, Barney Northrup led the **tours around** and about Sunset Towers.

Step 2: Identifying Etymologies

From there, I needed to figure out how to replace the red words—the words obviously borrowed into English during a later stage. Some were pretty easy to replace, such as using *weird* as a native synonym for *strange*. But some replacements took a bit of creativity! Perhaps my favorite is *Venseno*, which is a shortening of the compound *Vensethnomo*, which literally translates as “seventh moon” (i.e. seventh month).

During this process, I decided to keep the yellow words (the words marked as unknown origins) and the green words (the words borrowed from other Germanic languages), in part because replacing some of them would require bringing back some Old English words that no longer exist in our language. The replacements I chose for the red words are italicized in pink font.

The sun sets in the west (~~just~~ about *almost* everyone knows that), but Sunset Towers ~~faced~~ *looked out to the* east. ~~Strange~~ *Weird!*

Sunset Towers ~~faced~~ *looked out to the* east and had no towers. This *glittery*, glassy ~~apartment~~ *flats*-house stood alone on the Lake Michigan *shore* five ~~stories~~ *floors* high. Five empty ~~stories~~ *floors* high.

Then one day (it *happened* to be the Fourth of ~~July~~ *Venseno**), a most ~~uncommon~~ *outlandish*-looking ~~delivery hander-outer~~ *boy* rode ~~around all over~~ town ~~slipping~~ *letters notes* under the doors of the chosen ~~tenants~~ *boarders*-to-be. The ~~letters notes~~ were ~~signed~~ *handmarked* Barney Northrup.

The ~~delivery hander-outer~~ *boy* was sixty-two years old, and there was no such ~~person being~~ as Barney Northrup.

Six ~~letters notes~~ were ~~delivered handed out~~, ~~just only~~ six. Six ~~appointments~~ *meetings* were made, and one by one, ~~family kinfolk~~ by ~~family kinfolk~~, *talk, talk, talk*, Barney Northrup led the ~~tours~~ *walkabouts* ~~around throughout~~ and about Sunset Towers.

Step 3: Making Ishglen Anagrams

Most of what you'll see in this version of the text is incredibly straight-forward: each word is jumbled and presented as a newly anagrammed form. There are a few exceptions.

I decided to treat affixes separately from their bases and to create regular versions of the affixes that would then get added to bases for particular forms. For instance, "note" becomes *noet* in its anagram form, and the regular plural suffix for Ishglen is *-se*, so the plural form of "note" is *noetse*. I kept irregular forms of the most frequently occurring verbs, including *have*, *be*, and *go*. Therefore, "have" is *vaeh* but "had" is *adh* (notice it is not a form of *vaeh* with a past-tense suffix).

Some compounds and derivations felt so entrenched as single units in English that I treated them as such for the anagram process, including *almost*, *alone*, *only*, and *meeting*.

A quirk of the language is that I decided to create two different forms of "the" and "a" for Ishglen to mimic the [ðə]/[ði] and "a/an" distinctions in English. For any English word beginning in a vowel sound or with a [w], [j], or [h], the article forms are *eth* and *na*. All other words co-occur with *teh* and *a*.

Here, each line is presented three times: (1) the runic Ishglen text, (2) the Ishglen in a romanized form, and (3) its English counterpart.

፲፱ኛ ተገኝ ማህተኝ ስሙ ካሞተ፡ ካቶሊክ ተሞሞሻላቱ ጸዮት ጥያቃ፡

Teh nus ests ni eth swet (stomal jeweveno kwon tath)

“The sun sets in the west (almost everyone knows that)”

TΛB tΛHMHt PEPMTHM ΛETFHΛTF ET MΔ TMHF ∴ IRPMH ∴

tub Nusest Woretse kolod uto ot eth tesa. Irwed!

"but Sunset Towers looked out to the east. Weird!"

[illegible]

Nusest Woretse kolod uto ot eth tesa nad tha on woretse.

"Sunset Towers looked out to the east and had no towers."

[illegible]

Sith tregilty, slagsy talf ohesu dantsde enola

“This glittery, glassy flat-house stood alone”

ተቺ ጥላክ ይገኛል፡፡

no teh Akel Michigan resho ivef rofelse ghiih.

"on the Lake Michigan shore five floors high."

[illegible]

Ivef pemyt rofolse ghiih.

"Five empty floors high."

[illegible]

Hent eno dja (ti pahnept ot-eb teh Ofruth fo Venseno),

"Then one day (it happened to be the Fourth of Venseno),"

F 4 F A T A T F A F T + V . A F T F I X + F P R M . A T F R M + F B

a somt utodalnshi-kolonig nadhre-utore yob

"a most outlandish-looking hander-outer boy"

HIRMA GFT MREY' TPEST CIGYHX TEMTHM HMREN TMM RFHEHM

dired lal erov nwot pilsnig noetse derun teh rodose

"rode all over town slipping notes under the doors"

ሃዩ ሰሙ ይህን ስም ለተመረጡት ሰራተኞች ሆኑ ።

fo teh osohecne radobrese-ot-eb.

“of the chosen boarders-to-be.”

ሰሙ የሰሙ ስም የታሰበውን ሰራተኛ ይገልጽ ።

Teh noetse ewer nadhkramne Barni Northrup.

“The notes were handmarked Barney Northrup.”

ሰሙ የሰራተኛውን ስም ይገልጽ ሆኖ ሃሳብ ሰጥቶ ሰራተኛውን ይገልጻል

Teh nadhre-utore yob swa xisyttow rayese lod,

“The hander-outer boy was sixty-two years old,”

የሰራተኛው ስም ለሰራተኛው ስም ይገልጻል ።

nad ehret swa on cush gebin sa Barni Northrup.

“and there was no such being as Barney Northrup.”

ሃሳብ የሰሙ ስም የታሰበውን ስም ይገልጻል ።

Xis noetse ewer naðne uto, ylno xis.

“Six notes were handed out, only six.”

ሃሳብ የሰሙ ስም የታሰበውን ስም ይገልጻል

Xis gienmetse ewer akemne,

“Six meetings were made,”

የሰራተኛው ስም ይገልጻል ሆኖ ሰራተኛውን ይገልጻል

nad eno yb eno, nikklof yb nikklof, lakt, lakt, lakt,

“and one by one, kinfofolk by kinfofolk, talk, talk, talk,”

የሰራተኛው ስም ይገልጻል ሆኖ ሰራተኛውን ይገልጻል

Barni Northrup adeld eth klawobutase

“Barney Northrup led the walkabouts”

ሰሙ የሰራተኛው ስም ይገልጻል ።

hruthoguto nad obuta Nusest Woretse.

“throughout and about Sunset Towers.”

Step 4: Moving From Ishglen to Izhglen

As different (and cool!) as it looks in its runic form, the Ishglen text above is still a code of English. This coded form is what I used as a proto-form for the beginnings of the language Izhglen. Effectively, I was imagining a community of likeminded individuals (people I wish I could have known when I was ten years old and working on the project originally) who got together and decided to adopt Ishglen as a language. Then my goal was to ask “What might happen next?” as I developed features of the language as it evolved over generations of use among this community of speakers. I created a series of sound changes, worked with the vocabulary to introduce semantic shifts, created new grammatical patterns for the language, and then translated the text wholistically based on the new features.

To really highlight the changes in this discussion, I’m presenting the text from above on the left side and the newly translated text on the right side. Before jumping into the translations, though, here are a couple notes on the romanized form of Izhglen.

I’m still working on the final forms of romanization for the language, and in its current state, I am trending toward an adapted roman alphabet rendering rather than a true romanization (i.e. I’m thinking about it as my speakers would see it and creating a system they might use in-world to render their language).

Most of the forms are pretty predictable in terms of letter-to-sound correspondence, but I use *ḃ* to represent [β], which is distinct from *v* [v]—these two may collapse at some point, but for now they are distinct sounds. (In case you’re wondering, I’m not a fan of digraphs and am especially not a fan of digraphs in consonant clusters, like *sbha* [sβa], which is a form in this language.) The *ġ* represents [ɣ] and is a throwback to Old English texts, where the dotted “g” is used (though to refer to other sounds). And I use *þ* [θ], *ð* [ð], and *ç* [ç] for the same Old English-y reasons. The only digraphs I currently use are *sh* [ʃ], *zh* [ʒ], *ch* [tʃ], *hl* [l̥], and *hw* [m̥]. And I’ve considered changing those, too, because there are so many darned *h*’s in this language that are not discrete consonants!¹

Acute accents mark syllables that are stressed when they occur outside the usual stress pattern. In words unmarked for a special stress pattern, if it ends in a heavy syllable, it is stressed on the final syllable; otherwise, words are stressed on the penultimate syllable. The stressed *a* is pronounced [æ] and the unstressed is pronounced [a], but because those are predictable, I didn’t mark them differently when spelling them (though I might at some point because who doesn’t love an *æ*?!).

¹ I promise I’m not doing all this just to spite you, David. These are just things that make sense to my mind. And... I like the confetti of diacritics. That’s my confession of the day. I. Like. Diacritics. Probably because we don’t use enough in English, and my brain gets very excited when I learn a language that uses them.

Now that those notes are out of the way, here is the first small section of the text in all its Ishglen-versus-Izhglen glory.

[illegible]

The articles became clitics on nouns with reduced affixed forms, so *teh nus* became *tenush*. Overall, these articles get used with most noun forms, so they occur even more frequently than *the/a* occur in English. One sound change that occurred is that a word-final [s] softened to [ʃ], so *nus* shifted to *nush*. Also, small grammatical words, like “but”, generally reduce in form, so *tub* (pronounced *tup* in Izhglen when the full form is produced) is typically presented as *tu*, as it is here. Speakers are more likely to use the full *tup* form when the following word begins with a vowel.

Within the verb system, I created several tensed forms, where the bare form is in the gnomic tense and the suffix *-t* (from past tense “-d”) indicates an aorist tense. In stories, those two tenses are the most commonly used.

The *-báa* suffix (from “-ward”) creates directional adverbs, as in *sheddábáa* “westward”, which replaces the older preposition phrases like “in the west” and “to the east”. I wanted a new way to say the verb “face” when talking about buildings or structures, and the new verb I created is based on the root *feor* (from “fore” in words like “forehead” or “foreword”) to indicate a front of a structure and the direction it faces.

Finally, exclamatory adjectives like “weird!” take a prefix that originated from “how” and is pronounced [ʌ].

Ishglen Code	Izhglen Language
<p>ተሰህሳሳ ሆሮሞተህ ለፍጥረት ፍትህ ለተሰህሳሳ ሆሮሞተህ ፡፡</p> <p>Nusest Woretse kolod uto ot eth tesa nad tha on woretse. “Sunset Towers looked out to the east and had no towers.”</p>	<p>ተሰህሳሳ ሆሮሞተህ ሆጽህ ተሰህሳሳ ሆሮሞተህ ሆሮሞተህ ፡፡</p> <p><i>Nutsesh Bowetse fyot tetsadḥáa na ḍa nyon fweḥowé.</i> Sunset Tower-PL fore-AOR east-ward and had none PART-tower.</p>
<p>ሳህ ለጥጥር ሳህ ለጥጥር ሳህ ለጥጥር ፡፡</p> <p>Sith tregilty, slagsy talf ohesu dantsde enola no teh Akel Michigan reshó ivéf rofolse ghíh. “‘This glittery, glassy flat-house stood alone on the Lake Michigan shore five floors high.”</p>	<p>ተሰህሳሳ ሆሮሞተህ ሆሮሞተህ ፡፡</p> <p><i>Tetweḡiltü teslaksü fwetalwetsu dande enola no teweḥo fo Akel Michigan na hwekat pudḥáa ḥi ivé fwewovol.</i> The-glittery the-glassy PART-flat-house stand- AOR alone on the-shore of Lake Michigan and stretch-AOR up-ward with five PART-floor.</p>
<p>፡፡</p> <p>Ivéf pemyt rofolse ghíh. “Five empty floors high.”</p>	<p>፡፡</p> <p><i>Ivé epemü fwewovol pudḥáa.</i> Five the-empty PART-floor up-ward.</p>

One of the bigger grammatical shifts was in the adjectives, which nominalized in most instances (e.g. *tweḡiltü* refers to “glittery one”). Therefore, what used to be an attributive modifier is now a noun. To specify which noun is referred to (i.e. the referent of the what would have been a head noun in the Ishglen code), the noun occurs in its partitive case—a prefix that came from “of the” and which attaches to the noun. That same partitive case is used after numbers for counting purposes (e.g. *ivé fwetalwetsu* “five PART-floor”).

Ishglen Code	Izhglen Language
<p>ሰሙተ ሠዕድ ሰዓድ : ብረቱከተሰርተ የተ.ሜ ተሞክሮሃላቅ የቶ የሠተሃሠተ፡ Hent eno dja (ti pahnept ot-eb teh Ofruth fo Venseno), “Then one day (it happened to be the Fourth of Venseno),”</p>	<p>ሠዕ ደደደ : ብሃሆቶ ተቶሃቶረረላ ተጃብላላ የቶሞቶ ከ ሃሠተሠዕድ፡ <i>En aja (ti sḥa tovoppu tyovwú fweja ni Venteno)</i> Then a-day (it was out-of-pop-up the-fourth PART-day in July)</p>
<p>ቶ ሃቶሰ ለተቆላቶተሃላቶቶተሃ ተቶብሙ ለተቆላ ተቆ ሄላላላ ለተ ሞቶሃ ተቆተ a somt utodalnshi-kolonig nadhre-utore yob dired lal erov nwot “a most outlandish-looking hander-outer boy rode all over town”</p>	<p>ሠተቶ ለተቆላ የቶሞቶረ ብ ተላተቶቶተላተሃ የቶላቶቶ ሄላላላ ቶላተ ተሞቶ <i>enaḍutowe fwezhop ḥi nutoḍanchitse fwekolo diwet oḅuta tembo</i> the-hand-outer PART-boy with a-outlandish- SUPERLATIVE PART-look ride-AOR about the- town</p>
<p>ረብሃተሃ ተቆተሃ ሄላላ ተሞክ ሪቆላቶሃ የቶ ተሞክሪቆላቶሃ ሪቆላቶብሃ የተ.ሜ ፡፡ pilsnig noetse derun teh rodose fo teh osohecne radobrese-ot-eb. “slipping notes under the doors of the chosen boarders-to-be.”</p>	<p>ተቶ ረብ ቶቶብሃ ሄላላቶተሃ ተሞቶቶተሃ የቶ ተሞቶተሃ ተቶ ጃቶላቶሃ ቶተሞቶላቶ ተሞቶቶብሃ ፡፡ <i>na pish anwetse dyungante tewoḍotse fo teḡeḥinte ta yozwekne otembeko tewaḍobwe.</i></p>
<p>ተሞክ ተቆተሃ ሞሞሪ ተቆ ላቶላቶ ቆቶተ ቶቶሪረ ፡፡ Teh noetse ewer nadhkramne <u>Barni</u> <u>Northrup</u>. “The notes were handmarked Barney Northrup.”</p>	<p>ተሞቶተሃ ሞተቶ ላቶተሃ ቆቶተ ተቶሪረ ፡፡ <i>Tenwetse eenapḥanne Bawni Nowḥwup.</i> The-note-PL PASS-hand-mark-PPRT Barney Northrup.</p>

I created a new expression to use in place of “it happened to be”: *utovo oppu* “out of chance”, which became the adverb *tovoppu*. The noun *oppu* is from “pop-up”, used to refer to a chance opportunity or meeting.

Ishglen Code	Izhglen Language
<p>ሃዘ ተፍጠጥሞ ማሞሪ ተፋተሞ ለጥፍ ጤጥፍ ሃዘ ፡፡</p> <p>Xis noetse ewer naðne uto, ylno xis. “Six notes were handed out, only six.”</p>	<p>ለዘ ሃፍጠጥሞ ማሞሪ ተፋተሞ ለጥፍ ለዘ ፡፡</p> <p><i>Kish fwenwé eenaðutone, üno kish.</i> Six PART-note PASS-hand-out-PPRT, only six.</p>
<p>ሃዘ ጸጠጠጥሞ ማሞሪ ፍጸጠጥሞ</p> <p>Xis gienmetse ewer akemne, “Six meetings were made,”</p>	<p>ለዘ ሃፍጠጥሞ ማሞሪ ፍጸጠጥሞ</p> <p><i>Kish fwegyemme ewimpne,</i> Six PART-meeting PASS-pin-PPRT,</p>
<p>ተፋጥፍ ለፍጥፍ ተጸጸጥፍ ለፍጥፍ ተጸጸጥፍ ጥፋጥፍ ጥፋጥፍ ጥፋጥፍ</p> <p>nad eno yb eno, nikklof yb nikklof, lakt, lakt, lakt, “and one by one, kinfolk by kinfolk, talk, talk, talk,”</p>	<p>ተፋጥፍ ለፍጥፍ ተጸጸጥፍ ለፍጥፍ ጥፋጥፍ ጥፋጥፍ ጥፋጥፍ</p> <p><i>nað eno peno, nikkló ünikkló, ollá, ollá, ollá,</i> and one by-one, family by-family, to-talk, to- talk, to-talk,</p>
<p>ፄፋፋ ተፋፋፋ ፍጸፋፋ ማፋፋ ጸፋፋፋ ለፍጥፍ ማሞሪ ፍጸፋፋ ፍጸፋፋ ፍጸፋፋ ተጸፋፋ ፍጸፋፋ ፍጸፋፋ ፡፡</p> <p>Barni Northrup adeld eth klawobutase hruthoguto nad obuta Nusest Woretse. “Barney Northrup led the walkabouts throughout and about Sunset Towers.”</p>	<p>ፄፋፋ ተፋፋፋ ፍጸፋፋ ፍጸፋፋ ፋፋፋፋ ለፍጥፍ ማሞሪ ፍጸፋፋ ፍጸፋፋ ፍጸፋፋ ለፍጥፍ ማሞሪ ፍጸፋፋ ፍጸፋፋ ፋፋፋፋ ለፍጥፍ ማሞሪ ፍጸፋፋ ፍጸፋፋ</p> <p><i>Bawni Nowþwup aðet tenikklofse fwo eklaboþutatse çuðoguto nað oþuta Nutsesh Bowetse.</i> Barney Northrup lead-AOR the-family-PL for the-walk-about-PL throughout and about Sunset Tower-PL.</p>

I decided to use a new verb for the concept of making a meeting, using the verb *im* (from “pin”) to say a meeting was pinned when it was scheduled. I also condensed the “X by X” phrase so that the *iip* (from “by”) becomes a reduced prefix on the second constituent.

Another grammatical shift is that all nonfinite verb forms are marked with the infinitive *ot-* prefix, which assimilates to an initial consonant of the verb, if there is one. The “talk, talk, talk” segment is translated as *ollá, ollá, ollá* to reflect a reading of “talk” being used as a verb outside of a finite clause structure.

Final Notes

This brief example highlights some of the ways I shifted the features of Ishglen to take it from an anagrammed code to a conlang with roots in English. Working through the translation helped me better solidify features of Izhglen and ideas for directions it will grow from here. I still have a lot of work to do (and a new font to create so the modern Izhglen runic forms better represent the current state of the language), but I am really happy with how it's taking shape!