

DIVINIAN

*interpreted
& developed by
t. leah fehr*

tleahfehr@gmail.com

www.divinelanguage.com

Divinian

Divinian
The language of the Gods

an unofficial guide

interpreted and developed by
T. Leah Fehr-Thompson

*Man da hämas ilo piti'hämas,
dat tenon chtamana
ilo man dé sab'dé alkcatzé
dat veno isperobera.*

*“... it’s the Divine Language, the ancient language;
spoken throughout the universe before time was time.”*

- Father Vito Cornelius¹

¹ Excerpt taken from The Fifth Element © 1997 Gaumont. Spoken by *Father Vito Cornelius*, played by Ian Holm.

Täblazat oum Imanétaba

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This book is intended for ENTERTAINMENT PURPOSES only. *Divinian* is a fictitious language and is NOT intended for biblical, historical, literary, linguistic, etymological or factual usage. This text is derived from an independent and unofficial interpretation of the Divine Language, and is not sponsored by Gaumont or any affiliates thereof. Any and all words and definitions appearing in this text which originated in the script by Luc Besson, the publications of Luc Besson or Terry Bisson, the soundtrack by Eric Serra, or the film *The Fifth Element* (Copyright © 1997 Gaumont. All Rights Reserved.), are for reference purposes only and are not owned by this author. All sources accredited herein.

Talar Mechtaba

Divinian is an informal exploration and interpretation of the *Divine Language*, originally created and developed by Luc Besson in his script and screenplay for the 1997 film *The Fifth Element* © 1997 Gaumont, starring Bruce Willis, Gary Oldman, Ian Holm, Milla Jovovich and Chris Tucker. The language was highlighted in several scenes in the movie, spoken by the character *Leeloominai Lekatariba Lamina-Tchai Ekbat De Sebat* (Precious Gem of the Earth and Honourable Defender of Light and Life), or simply *Leeloo* (gem), played by Milla Jovovich. This fictitious language was quite literally brought to life by Ms. Jovovich, and the subsequent fan-following of both the film and the language were evident in the numerous sites found on the internet dedicated to them, immediately following the release of the movie.

There was, and still remains more than a decade later, much fan-following and speculation on the origins and extent of the language. In an interview, Milla Jovovich stated that Luc Besson presented her with a dictionary of 800 words during production of the film, however the dictionary which was offered in the 1997 publication *The Story of The Fifth Element* written by Luc Besson, included less than 150 words. Ms. Jovovich also indicated that the language was essentially based on existing languages so as to maintain a degree of realism for the language in the film. Since the release of the film and the original dictionary, many fans have taken it upon themselves to try to extract the missing words in an attempt to re-create the complete dictionary, however most sources remain incomplete, with far too many gaps to truly make the Divine Language a *living* language.

This text is one fans independent study of the Divine Language, which finds its root in the original dictionary offered by Luc Besson, and expands upon it to an extent that has never before been offered. From the meager base of less than 200 words, a new Divinian to English dictionary is now available boasting in excess of 1,300 words, with a related-word English to Divinian dictionary that exceeds 6,000 words! And with the two complete dictionaries, a comprehensive explanation of noun declension, verb conjugation, grammar and sentence structure have also been compiled and presented here, as an authentic reference guide to truly learning to speak, read and write the Divine Language, as interpreted and developed by T. Leah Fehr-Thompson, and offered here as *Divinian*.

The development of *Divinian* involved an indepth investigation, not only into the established Divine Language, but in the entire spectrum of language, in general.

Many new words that appear in this text were derived from the script, books and film, using pre-existing words as their root. For those words that could not be born of the obvious sources, they were carefully chosen from known languages throughout the world. Every new word and translation in the Divinian dictionary finds its root in a conventional source – with some words originating in Romanian, Polish, Czech, Hebrew, and Portuguese dialects, to name only a few. Words were chosen based on their meaning and compatibility with Divinian; similar letter groupings, or overall tone or inflection. The author felt this method of supplementing the existing dictionary was more respectful to its creator, in light of the fact that many of the original words were also based on known languages. Other sources for the dictionary presented here were from fellow fans of the language and film, with a wonderfully keen knowledge of word usage and etymology.

While it bears the appearance of an authentic study of Luc Besson's Divine Language, this text is unofficial and is not sponsored or endorsed by Luc Besson, Gaumont, or any affiliates thereof. To distinguish between Luc Besson's Divine Language and that adapted by T. Leah Fehr-Thompson herein, the language that is the focus of this book is referred to as *Divinian* henceforth, and should not be compared to, or considered to be, the language originally adapted by Luc Besson, but rather a fictitious embellishment of it.

1.

Limoi Tokemata

1.1 Divinian Alphabet and Letter Groups²

Short Vowels		Long Vowels		Vowel Groups & Diphthongs					
a	<i>man</i>	a	<i>late</i>	aï	<i>eye</i>	eo	<i>eh-oh</i>	ouy	<i>oo-yuh</i>
ä	<i>yawn</i>	ë é	<i>ee ay</i>	au	<i>ah-oo</i>	ia	<i>ee-yuh</i>	oy	<i>boy</i>
e	<i>bet</i>	e	<i>eh</i>	ay	<i>late</i>	ia	<i>yuah</i>	ye	<i>yellow</i>
i	<i>sit</i>	ï	<i>greet</i>						
o	<i>water</i>	o	<i>go</i>	ay	<i>tennis</i>	io	<i>ee-oh</i>		
		ö	<i>ah</i>						
u	<i>stuck</i>	u	<i>moon</i>	aya	<i>eye-yuh</i>	oï	<i>oil or boy</i>	Double Vowels	
y	<i>yellow</i>	y	<i>n/a</i>	ayo	<i>ay-oh</i>	ou	<i>moon</i>		
				ea	<i>yeah</i>	oua	<i>oo-aw</i>		
				ei	<i>eh-ee</i>				
				eï	<i>aye</i>	oua	<i>water</i>	aa	<i>man</i>
								ee	<i>greet</i>
								oo	<i>moon</i>

Consonants				Consonant Groups					
b	<i>boy</i>	w	<i>water</i>	ch	<i>church</i>	lf	<i>self</i>	ph	<i>phone</i>
c	<i>car</i>	x	<i>n/a</i>	chk	<i>latchkey</i>	lg	<i>Olga</i>	pk	<i>napkin</i>
d	<i>door</i>	z	<i>zebra</i>	cht	<i>hitched</i>	lk	<i>milk</i>	rb	<i>marble</i>
f	<i>friend</i>			ckt	<i>cracked</i>	lkct	<i>sulked</i>	rj	<i>dirge</i>
g	<i>good</i>	Double Consonants		cr	<i>crack</i>	ls	<i>also</i>	rl	<i>girl</i>
h	<i>human</i>			ct	<i>act</i>	mb	<i>remember</i>	rs	<i>person</i>
j	<i>jump</i>	dd	<i>add</i>	dj	<i>gorge</i>	ml	<i>hamlet</i>	rt	<i>party</i>
k	<i>kick</i>	ll	<i>llama</i>	fl	<i>floor</i>	mt	<i>dreamt</i>	sc	<i>school</i>
l	<i>love</i>	mm	<i>summer</i>	fr	<i>fresh</i>	nch	<i>crunch</i>	sh	<i>wash</i>
m	<i>mother</i>	nn	<i>running</i>	ft	<i>craft</i>	ncr	<i>increase</i>	sk	<i>ask</i>
n	<i>never</i>	pp	<i>supper</i>	kb	<i>kickback</i>	nd	<i>hand</i>	sp	<i>speak</i>
p	<i>paper</i>	ss	<i>wash</i>	kf	<i>backfire</i>	ndlh	<i>candleholder</i>	sst	<i>shtick</i>
q	<i>n/a</i>	tt	<i>better</i>	khr	<i>crack</i>	ng	<i>angry</i>	tch	<i>catch</i>
r	<i>forget</i>			kht	<i>cracked</i>	nj	<i>orange</i>	tr	<i>train</i>
s	<i>sit</i>			kn	<i>kn</i>	nk	<i>drink</i>	ts	<i>sits</i>
					<i>fox or sticks</i>				
t	<i>time</i>			ks		nt	<i>can't</i>	tz	<i>Howitzer</i>
v	<i>value</i>			kt	<i>cracked</i>	nv	<i>envy</i>	zh	<i>casual</i>

² English words in parentheses and/or italicized are for pronunciation purposes, with the sound being described bolded in *orange*.

1.2 Vowels

1.2.1 Short Vowels

a ä	When the letter 'a' appears at the beginning or in the middle of a word, and when preceding a consonant, it is pronounced as a short 'ah' sound (<i>man</i>), however at the end of a word, it is pronounced 'uh' (<i>up</i>). When the 'a' appears with an umlaut (<i>ä</i>), usually following a double consonant or consonant group, the sound is a more elongated 'ahh' sound, and will always be in the stressed syllable of a multisyllable word. The letter 'a' is always a short sound, unless in conjunction with another vowel.	<i>keratapla</i> / battle <i>mechtaba</i> / book <i>matala</i> / clothing <i>khrasma</i> / destiny
e	The short 'eh' sound (<i>bet</i>) is the most common 'e' sound in Divinian. The letter 'e' is usually short unless in conjunction with another vowel.	<i>djebet</i> / meeting <i>dedero</i> / decision <i>envolet</i> / gone
i	There is little usage of the short 'i' sound (<i>sit</i>) in Divinian. When found in an unstressed syllable, the long 'i', can be shortened slightly and result in a sound close to the short 'i' in English.	<i>prematial</i> / important person
o ö	The letter 'o' is often short when located in the middle of a word and preceding a consonant, and is pronounced as an 'aw' sound (<i>water</i>). The only time an 'o' will be short at the beginning of a word is if it precedes an 'l'. The umlaut 'ö' produces more of an 'oh' sound but still very short and less rounded than the long 'oh' sound, and in a multisyllable word will usually appear in the unstressed syllable.	<i>statoncro</i> / intention <i>crön</i> / million
u	The short 'u' is similar to the English pronunciation 'uh' (<i>stuck</i>), however the letter 'u' is typically used in conjunction with another vowel, and is used only occasionally as an independent sound in Divinian. The independent 'u' is most often a long sound, except when preceding a double consonant, in which case it is also always in an unstressed syllable.	<i>yututuki</i> / complete
y	The letter 'y' is always pronounced as a short 'yuh' sound (<i>yellow</i>), whether at the beginning, middle or end of a word. If preceding a vowel, the 'uh' sound would take on the sound of the vowel, unless they are separated by an apostrophe. The 'yuh' sound is more subtle when at the end of the word, and while it does elongate a preceding vowel slightly, it does not slide into an 'ee' sound as it does in English. The 'yuh' sound should not be so strong that it adds an extra syllable to a word, unless separated by an apostrophe.	<i>yaknan</i> / another <i>ydeo</i> / believe <i>hany</i> / even <i>daitaky</i> / strike <i>aranouylipot</i> / rescue

1.2.2 Long Vowels

a	There is little or no usage of a long 'aye' sound (<i>late</i>) in Divinian, unless in conjunction with another vowel.	n/a
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e ë é	As with the letter 'a', the 'e' is almost always short unless in conjunction with another vowel. The short 'eh' sound (<i>bet</i>) is the most common 'e' sound, however it changes to a long 'ay' sound when accented (<i>é</i>), and a long 'ee' sound when it takes on an umlaut (<i>ë</i>). The accented 'é' is typically found at the end of words, but may also be used in the middle of a word. The umlaut 'ë' usually denotes an unstressed syllable, and is rarely used.	n/a
i ï	The letter 'i' in Divinian is always pronounced as a long 'ee' sound (<i>greet</i>) unless in an unstressed syllable, where it can be shortened slightly and result in a sound close to the English short 'i'. Words beginning with 'i' are always pronounced 'ee'. When 'i' is preceded by another vowel, it will almost always take on an umlaut (ï) and lengthens the sound of the preceding vowel, sliding into an 'ee' sound. The only exception is if preceded by the letter 'u', in which case both vowels maintain their independent sounds. The umlaut 'ï' is usually found at the end of words, however its presence in the middle of a word typically denotes an unstressed syllable.	<i>mino</i> / my <i>akilet</i> / late <i>luminai</i> / light <i>velui</i> / feel
o	The Divinian 'o' will always be a long 'oh' sound (<i>go</i>) at the beginning and end of a word, with the exception of words beginning with 'ol'.	<i>ojela</i> / select
u	The letter 'u' is typically used in conjunction with another vowel, and is used only occasionally as an independent sound in Divinian. The independent 'u' is always pronounced as a long 'oo' sound (<i>moon</i>), unless it precedes a double consonant in an unstressed syllable.	<i>kulka</i> / road <i>dalutan</i> / careful
y	The letter 'y' in Divinian is always pronounced as a short sound (<i>yellow</i>), whether at the beginning, middle or end of a word . Unlike English, when 'y' appears at the end of a word in Divinian, it does not slide into an 'ee' sound (<i>as in 'play'</i>). The only exception to this is when the 'y' is preceded by an 'o' at the end of a word.	<i>selovoy</i> / attack <i>sonoy</i> / awake <i>melaloy're</i> / mission

1.2.3 Vowel Groups and Dipthongs³

aï	The 'aï' dipthong is pronounced ' <i>eye</i> ' and appears most frequently at the end of a word. Its presence in the middle of a word typically indicates an unstressed syllable.	<i>apipoulai</i> / hi <i>daitaky</i> / strike
au	The vowel combination 'au' does not change the integrity or root sound of either vowel. The 'a' remains a short 'ah' (<i>man</i>) and the 'u' remains the long 'oo' (<i>moon</i>). The resulting sound is 'a-oo', two syllables, with emphasis on the second 'u' syllable.	<i>caupo</i> / hospitable

³ Dipthongs are vowel groups that, when conjoined, create one new sound.

ay	The 'ay' combination in Divinian is the only instance that the letter 'a' is not short. Whenever 'a' precedes 'y' in a word (beginning, middle or end), the 'a' is pronounced as 'aye' (<i>late</i>), but be careful to not let the 'y' slide into an 'ee' sound as it tends to in English (<i>play</i>). The 'ay' vowel group should be pronounced as 'ayuh' with the 'yuh' sound being very short, keeping the whole to one syllable, or at worst, almost a hiccup in the word. Also, when said quickly, or in an unstressed syllable, the 'ay' can become a diphthong with a resulting sound of 'eh' (<i>tennis</i>).	<i>moondelay</i> / world <i>chay</i> / was
aya	Unlike the 'ay' group, the appearance of the second 'a' at the end of this vowel group changes the pronunciation of the 'a' preceding the 'y'. Rather than a long 'aye' sound, this combination changes to a long 'i' (<i>eye</i>), with the second 'a' causing a more prominent 'yuh' sound at the end, pronounced as 'eye-yuh'.	<i>bayaterol</i> / raw
ayo	The vowel group 'ayo' follows the rules of the 'ay' group, however if it appears in the middle of a word, the 'o' still retains a long 'oh' sound (<i>go</i>), just as it would at the end of a word. The 'a' is a long 'aye' sound (<i>late</i>) followed by a short 'yuh', which slides into the 'o'. The resulting sound is 'ay-oh', two syllables, with emphasis on the first 'ay' syllable.	<i>dayodomo</i> / extremely
ea	The diphthong 'ea' is rarely used, and it is the only time the 'e' will be pronounced as a long 'ee' sound (<i>greet</i>), however the combination of 'e' and 'a' change to sound of each to a new sound that is similar the English word ' <i>yeah</i> ', beginning with a subtle 'yuh' sound, and ending with the common short 'ah' sound (<i>man</i>).	<i>nealla</i> / really
ei eï	The 'ei' grouping is rare and typically used at the beginning of a word. Pronounced as two quick syllables, both letters still maintain their integrity as a short 'eh' (<i>bet</i>) and a long 'i' or 'ee' sound (<i>greet</i>), resulting in 'eh-ee'. However, if 'ei' appears at the end of a word, the 'i' always takes on an umlaut (ï) and it is pronounced ' <i>aye</i> ' (<i>late</i>).	<i>eito</i> / unusual <i>touteï</i> / head
eo	Found primarily at the ends of words, the vowel group 'eo' retains the common rules of both the individual letters. The 'eh' is short (<i>bet</i>), but as it slides into the long 'oh' sound (<i>go</i>), it results in a sound closer to a long 'aye'. Again, the result is two syllables, 'eh-oh', with the emphasis on the first 'e' syllable.	<i>deo</i> / god, divine
ia	When appearing at the end of a word, the vowel group 'ia' follows the rules of both individual letters. The 'i' is pronounced as a long 'ee' sound (<i>greet</i>), which flows into the 'uh' sound (<i>up</i>) of the 'a' whenever it ends a word. The result is a distinct two syllable sound of 'ee-yuh'. However, if 'ia' is in the middle of a word, it becomes one syllable, but with two distinct sounds. The 'i' behaves more like a 'y' in this case with a 'yuh' sound, and the 'a' is short (<i>man</i>), but is softened by the 'i' which precedes it. The resulting sounds is 'yuah'.	<i>ania</i> / none, nothing <i>dia</i> / slow <i>sossian</i> / self

io	Appearing primarily at the end of a word, the vowel group ‘io’ follows the rules of both individual letters. The ‘i’ is pronounced as a long ‘ee’ sound (<i>greet</i>), which flows into the ‘oh’ sound (<i>go</i>) of the ‘o’ whenever it ends a word.	<i>ma’raydio</i> / considerate
oi	The diphthong ‘oi’ can be found in the middle or at the end of words, with both vowels retaining their long sound, but ‘oh’ (<i>go</i>) slides quickly into ‘ee’ (<i>greet</i>), the result ends up being ‘oy’ (<i>oil</i> or <i>boy</i>).	<i>dinoi</i> / whatever <i>limoi</i> / listen
ou	The vowel group ‘ou’ is quite common in Divinian, and shares its pronunciation with the letter ‘u’ and the double vowel ‘oo’. The ‘ou’ sound is always pronounced as a long ‘oo’ (<i>moon</i>), unless it precedes an ‘a’.	<i>algoulana</i> / brave <i>patou</i> / everywhere
oua	The vowel group ‘oua’ can be pronounced two different ways, but both pronunciations are actually variations of each other. One is slow and the individual sounds are spoken clearly, resulting in two distinct syllables, while the other is said very quickly, with less diction, so only one syllable is detected. The first sound follows the rules of the diphthong ‘ou’ spoken as ‘oo’ (<i>moon</i>) however the ‘a’ takes on more of the short ‘o’ sound of ‘aw’ (<i>water</i>). The result is ‘oo-aw’, which inevitably leads to a slight ‘wuh’ sound between the ‘ou’ and ‘a’. This is where the second pronunciation begins to make an appearance. When said quickly in an unstressed syllable, ‘oua’ is spoken as simply ‘wah’ (<i>water</i>). The distinct two syllable sound should always be used when followed by a hard consonant, like ‘c’ or ‘k’, whereas the single syllable sound is used when followed by a soft consonant, like ‘l’ or ‘m’.	<i>ouacra</i> / enemy <i>oualarta</i> / small open space
ouy	While ‘ou’ retains its ‘oo’ sound in this vowel group, the addition of the letter ‘y’ elongates the sound and makes the ‘yuh’ sound of the ‘y’ more prominent, pronounced as ‘oo-yuh’ and resulting in a two syllable effect.	<i>aranouylipot</i> / rescue
oy	The vowel group ‘oy’ shares its pronunciation with the ‘oi’ sound as ‘oy’ (<i>spoil</i>), however this combination will only appear at the end of a word or preceding an apostrophe in a compound word. This is the only time that the ‘y’ should slide into an ‘ee’ sound, as it tends to in English (<i>boy</i>).	<i>selovoy</i> / attack <i>sonoy</i> / awake
ye	The grouping of ‘ye’ is pronounced exactly as it is in English (<i>yellow</i>), but be careful to not add another vowel sound before the ‘y’ when ‘ye’ occurs after a consonant. In this situation, it becomes a distinct syllable break, and almost a hiccup in the word.	<i>fryesh</i> / behave

1.2.4 Double Vowels⁴

aa	Pronounced as a short 'ah' sound (<i>man</i>), and similar to the short 'a', but sharper and more exaggerated.	<i>maata</i> / sad
ee	Pronounced as a long 'ee' sound (<i>greet</i>), and similar to the long 'i', but slightly more exaggerated.	<i>leeloo</i> / stone
oo	Pronounced as a long 'oo' sound (<i>moon</i>), and similar to 'ou' or the long 'u', but slightly more exaggerated.	<i>ma'oolzi</i> / confuse

1.3 Consonants

1.3.1 Independent Consonants

b	Pronounced the same as in English.	<i>baraniba</i> / present
c	As an independent consonant, 'c' will always be a hard sound, like the English 'k' (<i>car</i>), unless used in conjunction with an 'h'.	<i>crön</i> / million
d	Pronunciation of 'd' in Divinian is similar to that in English, however it is a softer sound, made by putting the tip of your tongue at the back of your front teeth.	<i>devet'deset</i> / perfect
f	Pronounced the same as in English.	<i>flamta</i> / forget
g	Always pronounced the same as the English 'g' in ' <i>good</i> '.	<i>gammal</i> / arm
h	The letter 'h' in Divinian is most commonly found as an independent consonant at the beginning of words, although it does appear occasionally in the middle of a word. Regardless of location, the 'h' is always pronounced as a slightly guttural 'gh' that is produced at the back of the throat (<i>human</i>) when preceding a vowel. There really is no comparable sound in English, however it appears in German, Dutch, Arabic and other languages. The 'h' is also used in conjunction with other letters, such as 's', 'p' and 'c', and the subsequent sound of each consonant is changed, either individually or as a consonant group, much as it is in English.	<i>himmÄs</i> / father <i>handala</i> / hand <i>hinoo</i> / kiss <i>maha'nili</i> / someone
j	The Divinian 'j' sounds much the same as it does in English, pronounced as a soft 'g' or 'juh' sound (<i>jump</i>). This is a rarely used letter in Divinian, and is often found used in conjunction with 'd', which gives it a slightly harder sound.	<i>jesset</i> / some
k	Pronounced the same as in English (<i>kick</i>).	<i>kyloun-kan</i> / instead
l	The letter 'l' in Divinian is pronounced much the same as it is in English, however it is a slightly softer sound. To produce the desired effect, rather than pronouncing 'l' from the back of your throat, bring the sound to the front, with the tip of your tongue touching the back of your front teeth.	<i>loungealino</i> / leave <i>lacta</i> / infinite

⁴ Double vowels will always appear in the stressed syllable of a word.

m	Pronounced the same as in English.	<i>meto</i> / seek
n	Pronounced the same as in English.	<i>nou'shan</i> / sir
p	Pronounced the same as in English, and changes to an 'f' sound if combined with an 'h', just as in English.	<i>piti</i> / small <i>palela</i> / fade
q	The letter 'q' does not exist in Divinian.	n/a
r	Similar to German, the Divinian 'r' tends to be a much more uvular sound that it is in the English language. It can be rolled, as in the Scottish pronunciation, however it is more commonly pronounced as a kind of gargle. The sound is more subtle at the ends of words, and almost disappears into a slightly guttural 'ah' sound. There is no comparable sound in the English language.	<i>rab</i> / eight <i>ligurat</i> / ground
s	As an independent consonant, 's' behaves much like the English version (<i>sit</i>) except that it is more distinct, pronounced at the front of the mouth, with teeth together. However, as in English, the sound produced by the letter 's' changes when used in conjunction with 'h' or as a double 'ss'.	<i>simoulai</i> / reason <i>sebat</i> / above
t	Pronunciation of 't' in Divinian is similar to that in English, however it is a softer sound, made by putting the tip of your tongue at the back of your front teeth. In Divinian, the 't' never loses its original sound, even with used in conjunction with other consonants.	<i>tokemata</i> / speak <i>bet</i> / take
v	Pronounced the same as in English.	<i>mavano</i> / have
w	Pronounced the same as in English.	<i>awa</i> / we
x	The letter 'x' does not exist in Divinian.	n/a
z	Pronounced the same as in English, unless used in conjunction with 'h'.	<i>azan</i> / act

1.3.2 Consonant Groups⁵

ch	Always pronounced the same as in English (<i>church</i>).	<i>michico</i> / beautiful
chk	Following the rule of 'ch', with 'k' pronounced as it would be independently (<i>latchkey</i>).	<i>schichkéman</i> / alright
cht	Following the rule of 'ch', ending in the softer Divinian 't' (<i>hit</i> <i>ched</i>).	<i>chtaman</i> / understand
ckt	As in English, the 'ck' combination is always a hard 'k' sound, here followed by the softer 't' (<i>crack</i> <i>ed</i>).	<i>kicktenan</i> / strong

⁵ Unlike English, the joining of consonants in Divinian rarely alters the root sound of the individual letters, leaving the pronunciation of the following groups very much the same as they appear. There are exceptions, but primarily, each letter is pronounced clearly. Also, the joining of distinct syllable sounds often signifies a syllable break in the word, thereby distinguishing the two sounds clearly. Further consonant groups may present themselves in noun declension and verb conjugation that are not outlined in this table, in which case each consonant retains its individual sound.

cr	As an independent consonant, ‘c’ will always be a hard sound, like the English ‘k’. The same rule applies here, followed by an uvular ‘r’ (<i>crack</i>).	<i>crön</i> / million
ct	Pronounced just as it appears (<i>act</i>), however the ‘t’ is always a slightly softer sound.	<i>ractamo</i> / huge
dj	The ‘dj’ combination is found throughout Divinian and is pronounced much as you’d expect. It becomes a slightly harder ‘juh’ sound, with a slight edge of the preceding ‘d’, resulting in a sound similar to the soft English ‘g’ (<i>gorge</i>).	<i>djala</i> / what <i>adjiset</i> / something
fl	Pronounced the same as in English (<i>floor</i>).	<i>flamta</i> / forget
fr	The pronunciation of ‘fr’ is similar to English, but using an uvular ‘r’ (<i>fresh</i>).	<i>fryesh</i> / behave
ft	Pronounced similar to English (<i>craft</i>), however the ‘t’ is always a slightly softer sound.	<i>nalifta</i> / why
kb	Pronounced just as it appears (<i>kickback</i>).	<i>ekbat</i> / honor
kf	Pronounced just as it appears (<i>backfire</i>).	<i>ekfebet</i> / important
khr	The ‘khr’ combination is one of few instances where a consonant is silent. In this combination, the ‘h’ has little influence because it precedes the softer consonant ‘r’, except to soften the ‘k’ slightly and exaggerate the uvular ‘r’ (<i>crack</i>).	<i>khrasma</i> / destiny
kht	In the ‘kht’ consonant combination, the ‘h’ is still essentially silent, however because it precedes a hard consonant, it cause a slight exhalation prior to the ‘t’ in the inevitable syllable break. There is no comparable sound in the English language.	<i>takhtad</i> / tactic
kn	Unlike its English counterpart, the ‘k’ in the consonant group ‘kn’ is never silent. Each letter is pronounced clearly, and typically signifies a syllable break in a word.	<i>pakna</i> / question
ks	Pronounced just as it appears, similar to the English ‘x’ (<i>fox</i> or <i>sticks</i>).	<i>ikset</i> / worry
kt	Pronounced just as it appears (<i>cracked</i>), however the ‘t’ is always a slightly softer sound.	<i>dakta</i> / thought
lf	Pronounced the same as in English (<i>self</i>), following the rules of the Divinian 'l'.	<i>afrilfelset</i> / destruction
lg	Both letters in the ‘lg’ group are pronounced clearly, following the rules of each individual Divinian consonant (<i>Olga</i>).	<i>dolgaban</i> / time
lk	Pronounced similar to English, following the rules of each individual letter (<i>milk</i>).	<i>kulka</i> / road
lkct	In this consonant group, the ‘k’ and ‘c’ work together to form the same hard ‘k’ sound, while the ‘l’ and ‘t’ maintains their usual softness (<i>sulked</i>).	<i>metalkcta</i> / home
ls	Pronounced the same as in English (<i>also</i>), following the rules of the Divinian 'l'.	<i>welso</i> / know, knowledge
mb	Pronounced the same as in English (<i>remember</i>).	<i>topometimbackta</i> / surprise

ml	The only instance of the 'ml' consonant group appearing is in an alternative spelling of the Divinian word <i>oualarta</i> . The pronunciation of the word does not change with the use of the 'm'.	<i>mlarta</i> / small open space
mt	Pronunciation is similar to English (<i>dreamt</i>), following the rules of the Divinian 't'.	<i>flamta'seddan</i> / unforgettable
nch	Pronounced exactly as it appears, and as it would in English (<i>crunch</i>).	<i>choncha</i> / good looking
ncr	As always, the 'c' in this group behaves as it would independently, sounding like a hard 'k', and the 'r' is uvular or rolled (<i>increase</i>). This consonant group typically signifies a syllable break in a word, between the 'n' and 'c'.	<i>statoncro</i> / intention
nd	Pronounced essentially the same as the English version, however following the rules of the Divinian 'd' (<i>hand</i>).	<i>kando</i> / inside
ndlh	The consonant group 'ndlh' is a difficult one, and only appears to be present in one Divinian word, however it does have a similar English pronunciation (<i>candleholder</i>), bearing in mind the general rules of the individual consonants in Divinian.	<i>handlha</i> / wrist
ng	Unlike its English counterpart, the consonant group 'ng' never slides into one sound (<i>as in 'thing'</i>). The individual letters do not lose their integrity and are pronounced as two separate sounds, which may still blend slightly, but the 'g' always retains its root sound (<i>angry</i>).	<i>angesset</i> / face
nj	The 'j' in the group 'nj' in Divinian tends to become a sound very similar to the soft English 'g', which is not prevalent in Divinian (<i>orange</i>).	<i>nonjima</i> / change
nk	Pronounced as it appears, however does not tend to slip into an 'ing' sound as it may in English (<i>drink</i>). Both consonants retain their individual integrity.	<i>ankanach</i> / rotten
nt	Pronunciation is similar to English (<i>can't</i>), following the rules of the Divinian 't'.	<i>asountimon</i> / deliver
nv	Pronounced the same as in English (<i>envy</i>).	<i>envolet</i> / gone
ph	Pronounced the same as its common English counterpart, changing the individual sound of each letter to form a distinct 'f' sound (<i>telephone</i>).	<i>Phloston</i> / Phloston
pk	Pronounced just as it appears, usually signifying a syllable break (<i>napkin</i>).	<i>trapka</i> / steal
rb	Both letters maintain their independent sounds, and are pronounced just as they appear, however following the rules of the uvular 'r' (<i>marble</i>).	<i>zarbrra</i> / expose
rj	In this consonant group, again both letters retain the integrity of their root sound, however the presence of the uvular 'r' softens the 'j' slightly from a distinct 'juh' sound to more of a soft English 'g' pronunciation (<i>dirge</i>).	<i>ferji</i> / rude
rl	Pronunciation is similar to English (<i>girl</i>), following the rules of both Divinian consonants.	<i>orlo</i> / go

rs	Pronunciation is similar to English (<i>perrson</i>), following the rules of the Divinian ‘r’.	<i>parsousan</i> / person
rt	Pronunciation is similar to English (<i>parrty</i>), following the rules of both Divinian consonants.	<i>oualarta</i> / small open space
sc	Unlike it’s English counterpart, the consonant group ‘sc’ never slides into one sound (<i>as in ‘science’</i>). Both letters are clearly pronounced, with the ‘c’ retaining it’s usual hard ‘k’ sound (<i>school</i>).	<i>escobar</i> / priest
sh	Always pronounced the same as in English (<i>wsh</i>).	<i>shosha</i> / normal
sk	Pronounced the same as in English (<i>ask</i>).	<i>basaskidoun</i> / show
sp	Pronounced the same as in English (<i>speak</i>).	<i>isperobera</i> / prophecy
sst	Following the rule of the double ‘ss’ and the softening of the letter ‘t’, this group is pronounced just as it appears (<i>shtick</i>).	<i>assta</i> / these
tch	Pronounced the same as in English (<i>catch</i>), with the sounds blending to produce a slightly more distinct ‘ch’.	<i>itchewa</i> / turn
tr	Pronunciation is similar to English (<i>train</i>), following the rules of both Divinian consonants.	<i>hotro</i> / about (something)
tz	Often signifying a syllable break, the consonant group ‘tz’ is pronounced as two very distinct sounds (<i>Howittzer</i>), and the ‘z’ does not soften to an ‘s’ sound as it tends to in English in similar context (<i>as in ‘ritz’</i>).	<i>setzuki</i> / happy
zh	This is another example where the ‘h’ is relatively silent, however it works with the ‘z’ to change the overall sound of each letter to produce one sound that is a distinctly deeper ‘sh’ or elongated ‘j’ sound (<i>casual</i>).	<i>zhit</i> / on

1.3.3 Double Consonants⁶

dd	Pronounced much the same as in English (<i>adddress</i>).	<i>seddan</i> / never
ll	Pronounced much the same as in English (<i>lllama</i>).	<i>nealla</i> / really
mm	Pronounced much the same as in English (<i>summer</i>).	<i>chimmäs</i> / mother
nn	Pronounced much the same as in English (<i>running</i>).	<i>manna</i> / power
pp	Pronounced much the same as in English (<i>supper</i>).	<i>hoppi'hoppa</i> / make love
ss	Always pronounced as the soft English ‘sh’ sound (<i>wsh</i>).	<i>assin</i> / without
tt	Pronounced much the same as in English (<i>better</i>).	<i>kozött</i> / walk

⁶ Double consonants behave much the same in Divinian as they do in English, with the individual sound of each letter remaining the same, only slightly elongated. However, unlike English, the presence of a double consonant often, but not always, denotes stress on the syllable following the consonants, not the syllable preceding.

1.4 Stress

Boldface type will be used in this section to indicate stressed syllables. While there are no established rules for spoken stress in Divinian, there are a few general guidelines:

- In simple words of two syllables, the stress is usually on the first syllable.

chagan / accept

talar / before

staizhit / chair

- A syllable following a double consonant will almost always be stressed.

*himm**Äs*** / father

*goumm**il*** / leg

*man**na*** / power

- A syllable with a vowel group containing an umlaut will almost always be stressed.

*lumin**ai*** / light

*limo**i*** / listen

2. *Skrivé Takhtad*

2.1 Sentence Structure Overview

A *sentence* is an organized group of words that express a statement, a question, a command, a wish, or an exclamation. A sentence starts with a capital letter and ends with a period, a question mark, or an exclamation mark.

Chamille skrivén y'am mechtaba. / Chamille writes a book.

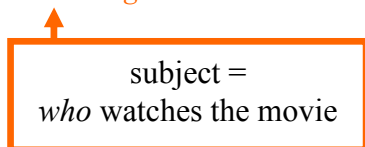
Fankön Chamille skrivé y'am mechtaba? / Does Chamille write a book?

Chamille, skrivé hila mechtaba! / Chamille, write the book!

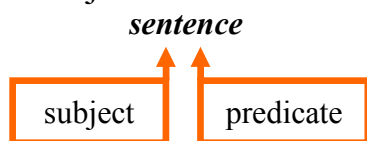
Sentences consist of two basic parts: a *subject* and a *predicate*.

- A *subject* is the sentence unit that originates the action or the condition indicated by the verb. The subject is the “who” or “what” the sentence is about. It is often the first element in a simple sentence.

Robert *vigon hila chacha'souk.* / Robert watches the movie.



- A *predicate* is that part of the sentence that expresses what is said about the subject.



Robert

vigon hila chacha'souk. / Robert watches the movie.

- A subject must contain a noun or pronoun; a predicate must include a verb. The parts of speech that make up the subject and predicate are defined and discussed in Chapter 3 – Parts of Speech.

Divinian sentence structure and word order is much the same as English, with only four types of sentences prevalent as exceptions: Sentences consisting of genitive nouns, and negative, future tense, or modal verbs.

2.1.1 The Genitive Clause

The presence of a *genitive* or possessive noun in a clause or sentence alters the sentence slightly from its English counterpart. In English, a possessive noun acts more as an adjective, describing the object being referred to. In the clause ‘a mother’s love’, the object of the phrase is ‘love’ and the possessive noun ‘mother’s’ is describing the ‘love’. This sentence structure differs in Divinian in that it presents the object of the phrase first, followed by the appropriate article and the possessively-declined noun, implying the word ‘of’, thus denoting ownership: *hila achan’chinou y’am chimmäsen* (the love [of] a mother). Genitive structure and usage is further explained in Section 3.2.2.

Djala on hila abrilomat kan azapo’dalaten? / What is that restaurant’s address?
Hila fryesh soun piti’hämasen on mu’chagantakat. / Your son’s behavior is unacceptable.
Hila matala soun chimmäsen on michico. / Your mother’s dress is beautiful.

2.1.2 The Negative Clause

A Divinian affirmative (or positive) sentence can be made into a negative sentence by using the suffix *–né* (not). While *né* can be used as a word in its own right, it is more commonly used as a suffix, added to a noun, adjective or verb describing the subject of a sentence. For example: *kan on kala* (that is good) – *kan on kalané* (that is not good). Please note that the word being negated will often appear at the end of the sentence or clause. A good rule to follow for a negative clause is this: Most negative clauses will actually begin as an affirmative clause, with the noun, adjective or verb being negated by the suffix *–né*. For example: ‘He does not talk’ would translate to *Sen tokematané* (He talks not)⁷.

Negated words can also appear mid-sentence, especially when the word being negated is followed by a pronoun or phrase, or any time the word being negated is separated from the word *–né* in the English affirmative equivalent. For example: ‘Did you not see her?’ (Did you **see** her **not**?) would be said as *Fämkot deno vigoné veno?* or more grammatically correct as *Mavano deno vigoné’met veno?* (Have you not seen her?).

Essentially, any word that is negated in a sentence can take on the *–né* suffix, however this rule only applies when the English counterpart includes the use of the

⁷ In this example, the verb ‘talk’ takes on the 3rd person verb conjugation when the present tense clause changes in the affirmative in English – from ‘he does talk’ to ‘he talks’, therefore the verb *tokemata* becomes *tokematan* with the addition of the negative suffix *–né* to become *tokematané*. This differs from the singular negative form of ‘do not talk!’ which would translate into *tokematné!* or ‘talk not!’, dropping the ‘a’ at the end of the infinitive form and replacing it with the suffix. Similar rules follow for past or future tense clauses that are negated.

word ‘not’, or implies an opposition or negation. It does not apply to English words that are negated by the presence of a prefix, such as un-, mis-, non-, im-, or dis-; such words take on the Divinian prefix of *mu*’, which also acts a negating element, but does not alter the basic sentence structure.

Hila dogaban chay kalané. / The weather was not nice.

Sän mechtaba on imanétné'met. / This book is not informative.

Sen chay chtamantné. / He was not understood.

Sen chay mu'chtamant. / He was misunderstood.

2.1.3 The Future Tense Clause

A Divinian sentence or statement that indicates something that will be done in the future differs from English in that the word ‘will’ is implied by the addition of the *-té* suffix to the verb. The Divinian word for ‘will’ is *manté*, and can be used independently, however usually only in the affirmative statement *Me manté*. (‘I will.’) The only deviation in sentence structure from its English counterpart in a future tense statement is the removal of the word ‘will’, and the addition of the suffix *-té* to the verb. For example: ‘I will go’ is said as *Me orloté* (I [will] go), as opposed to *Me manté orlo*. However, when future tense is implied in a question, sentence structure differs more greatly from English, as the affected verb will precede the subject. For example: ‘Will you go?’ is said as *Orloté deno?* (Go [will] you?), rather than *Manté deno orlo?*. Also note there is no difference in the Divinian structure when an English phrase denoting future tense does not include the use of the word ‘will’, such as the question ‘Are you going to...?’.

Vigoté deno kan chacha'souk? / Will you see that movie?

Awa vigoté sän chacha'souk. / We will see this movie.

Gété denon y'am metalkcta? / Are you going to (will you) buy a house?

Awa gété kan metalkcta. / We are going to (we will) buy that house.

2.1.4 The Modal Clause

A modal clause is recognized by the presence of one of five modal verbs; *can*, *may*, *must*, *should* or *want to*. Modal verbs do not describe an action but an attitude toward it. A modal verb normally is followed by a complementary or ‘completing’ infinitive. The use of modal verbs can simplify a statement or question a great deal, however sentence structure does change slightly with their use, specifically when asking a question. The object is to phrase a question with a modal verb as opposed to an infinitive. For example: ‘Do you want to read the book’ directly translates in Divinian to *Fänko deno bankité chtaman hila mechtaba?*, which is acceptable, but grammatically incorrect. The correct structure

would be *Bankité deno chtaman hila mechtaba?* or directly translated to English, ‘Want you (to) read the book?’. When posing a question with a modal verb, always remember to place the verb before the subject noun, and that the word ‘to’ is always inferred.

Mana sen fänko kan? / Is he capable (can he) of doing that?

Makna deno eto kyla? / Are you allowed to (may you) be here?

Achtat deno elgoun’doloun domo? / Did you have to (must you) wait long?

Deno bachta eto setzuki. / You ought to (should) be happy.

Awa bankité ansila perod’jun. / We want to study now.

3.

Imanétaban oum Tokemata

3.1 Declension and Conjugation Prefix and Suffix

English	Divinian
-s or -es	-n or -en
's or s'	-n or -en
-ed	-t or -et
[to do]	ko- ⁸
-y, -ly or -ley	-o ⁹
-ful	'oum ¹⁰
-fully	'oumo ¹¹
-able	'oum
-ability	'oumet ¹²
-ious	'oum
-iously	'oumo
-ably	'oumo
-ish	'oum
-ishly	'oumo
-less	'mol
-lessly	'molo
-ness	-u ¹³

-ing	-a ¹⁴
-en	'met
-enly	-o'met ¹⁵
-th	'dé
-er	-tz
-est	-tzen
-al	'met ¹⁶
-ally	-o'met
-tion	-kt
-ment	'gé
im-, in- non-, un-, mis-, dis-	mu'
-ive / [to be]	eto'
con-	ma ¹⁷
[to get]	'gé
[to make]	'met
self-	sossian'
[of us/our]	'tot
[will be – future tense]	-té

⁸ occasionally used in root verbs

⁹ will replace vowel at the end of words, and vowels preceding 't'

¹⁰ will replace vowel(s) at the end of words

¹¹ will replace vowel(s) at the end of words

¹² will replace vowel(s) at the end of words

¹³ will replace vowel at the end of words, and vowels preceding 't'

¹⁴ will replace vowel at the end of words, and vowels preceding 't'

¹⁵ 'o' will replace vowel at the end of words, and vowels preceding 't'

¹⁶ to make

¹⁷ occasionally used in root verbs

3.2 Nouns

Nouns are words that label or name persons or things (objects, places, concepts, etc.). Divinian nouns have endings that indicate their number and role within a sentence, however they are *not* assigned a gender, as is common with many European languages. Grammatical gender assignment is limited in Divinian, and is prevalent only in articles.

Sän mechtaba on imanetab'oum. / This book is informative.

↑
noun (singular)

Kan chämas on domo assino. / That woman is very friendly.

↑
noun (singular)

Me vano kyla statoncron. / I had good intentions.

↑
noun (plural)

- *Proper nouns* name a particular person, place or thing.

Nou'shan Smith chay topometimbacktat. / Mr. Smith was surprised.

↑
proper noun

David on setzuki. / David is happy.

↑
proper noun

- *Common nouns* do not name a particular person, place or thing. They can be classified as count and non-count.
 - *Count nouns* refer to persons, places or things that can be counted.

Singular

hila polygot / the hotel
dé chämas / the woman

Plural

hila polygoten / the hotels
dé chämasen / the women

- *Non-count nouns* refer to persons, places or things that cannot

be counted; they usually have only a singular form.

hila imanétaba / the information

hila dogaban / the weather

3.2.1 Compound Nouns

By combining two or more nouns, *compound nouns* are formed. The last noun of the compound determines the count (singular or plural). Two singular nouns may be joined to form a compound singular noun, or a singular noun and a plural noun may be joined to form a compound plural noun. Compound nouns are usually recognizable because the individual nouns are often separated by an apostrophe.

Noun 1	Noun 2	Compound Noun
<i>foun'dé</i> / first	<i>ogon</i> / day	<i>foun'dé'ogon</i> / the birthday
<i>metalkcta</i> / home	<i>dalat</i> / page	<i>metalkcta'dalat</i> / the homepage
<i>ligunai</i> / space	<i>dalaten</i> / locations	<i>ligunai'dalaten</i> / the websites

3.2.2 Number and Declension

Number means that a word can be *singular* (referring to one person, place, etc.) or *plural* (referring to more than one).

- A plural noun is recognized by its ending, or declension, which is dependent on the last letter of the singular noun.

Declension relates to the endings of a noun that determine its role within a sentence. *Case* is the inflectional form of a noun indicating its grammatical relation to other words.

- The Divinian noun has only two cases: The *nominative*, marking the subject *and* the object of the verb, and the *genitive*, or the possessive.
- The nominative case encompasses the *accusative* (the direct object) and the *dative* (the indirect object), and there is no difference in declension in these contexts from the nominative, otherwise determined by number.
- The genitive case of a singular or plural noun will always take the plural declension (*-n* or *-en*) of the subject noun to indicate possessiveness.

<i>Dé chāmas</i> The woman	<i>kilen'poulant</i> protected	<i>hila parsousanen</i> the people	<i>foun hila kiko</i> from the evil	<i>hila ouacran.</i> of the enemy.
subject	verb	direct object	direct object	possessive
nominative		nominative (plural)	nominative	genitive
who?		to whom?	what?	whose?

3.2.3 Plural Nouns

How do Divinian plurals compare with their English counterparts? Almost all English nouns form plurals by adding –s or –es to the singular forms: boy, boys; office, offices. The declension of plural nouns in Divinian is similar to English, but uses –*n* and –*en* endings. Some plural forms do not change at all from the singular. In terms of forming plurals, most Divinian nouns belong to one of five groups. Each group forms the plural endings in a different way.

Group 1

Nouns that end in a consonant will always take the –*en* ending, including words that end in –*y*.

Case	Singular	Plural	Meaning
nom.	<i>dé chimmäs</i>	<i>dé chimmäsen</i>	the mother(s)
gen.	<i>dé chimmäsen</i>	<i>dé chimmäsen</i>	of the mother(s)
nom.	<i>hila ligunäi'dalat</i>	<i>hila ligunäi'dalaten</i>	the website(s)
gen.	<i>hila ligunäi'dalaten</i>	<i>hila ligunäi'dalaten</i>	of the website(s)

*Icoulay on soun **chimmäs**?* / Where is your mother? (nominative singular)

*Mina on pan dé matin **chimmäsen**.* /

She is with the other mothers. (nominative plural)

*Djala on hila abrilomat soun **ligunäi'dalaten**?* /

What is your website's address? (genitive singular)

*Djala on hila abrilomaten senon **ligunäi'dalaten**?* /

What are his website's addresses? (genitive plural)

Group 2

Nouns that end in a vowel will always take the –*n* ending, with the exception of words that end in –*y*.

Case	Singular	Plural	Meaning
nom.	<i>hila sassta'shima</i>	<i>hila sassta'shiman</i>	the ship(s)

gen.	<i>hila sassta'shiman</i>	<i>hila sassta'shiman</i>	of the ship(s)
nom.	<i>hila mechtaba</i>	<i>hila mechtaban</i>	the book(s)
gen.	<i>hila mechtaban</i>	<i>hila mechtaban</i>	of the book(s)

Icoulay on soun sassta'shima? / Where is your ship? (nominative singular)

Mino sassta'shiman ont felsetet. / My ships were destroyed. (nominative plural)

On hila imanétaba cheba sän mechtaban? /

Is that book's information valuable? (genitive singular)

Hila statoncron on ma'oolzi seno mechtaban. /

Her books' intentions are confusing. (genitive plural)

Group 3

Nouns that end in the vowel groups *-ai*, *-ei*, and *-oi* will always take the *-n* ending, and will never lose their umlaut.

Case	Singular	Plural	Meaning
nom.	<i>hila luminai</i>	<i>hila luminain</i>	the light(s)
gen.	<i>hila luminain</i>	<i>hila luminain</i>	of the light(s)
nom.	<i>hila toutei</i>	<i>hila toutein</i>	the head(s)
gen.	<i>hila toutein</i>	<i>hila toutein</i>	of the head(s)

Bom on soun toutei? / How is your head? (nominative singular)

Tba toutein on keseben dan amna. /

Two heads are better than one. (nominative plural)

Pan hila givo'mana luminain awa ont sonoyet. /

With the light's help, we were awakened. (genitive singular)

Hila dalat luminain chay mu'welsoni. /

The lights' location was unknown. (genitive plural)

Group 4

Nouns that do not change in the plural, but do take on a plural declension in the *genitive* (possessive) case.

Case	Singular	Plural	Meaning
nom.	<i>hila dogaban</i>		the weather
gen.	<i>hila dogabanen</i>		of the weather

Djala on hila isperobera dogabanen sän ogonen? /

What is today's weather forecast? (genitive singular)

Group 5

Proper nouns, or names of people or places, never take on the plural declension in the genitive (possessive) case, rather they are preceded by the word *oum* (of) to indicate possessiveness.

*Hila chacha'souk **oum** Shakespeare chay akba.* /
Shakespeare's play was brilliant.

3.3 Articles

Articles are words placed before nouns (or their modifying adjectives) that permit us to differentiate among them in some way.

- Articles that refer to specific persons or objects are called *definite* articles (equivalent to the English 'the'). Articles designating nonspecific persons or objects are called *indefinite* articles (equivalent to the English 'a' or 'an')

Definite

***hila** azapo'dalat* / the hotel
***hila** ouacra* / the enemy

Indefinite

***y'am** azapo'dalat* / a hotel
***y'am** ouacra* / an enemy

- In Divinian, only the definite article is used to indicate grammatical gender, and since nouns are not assigned gender in Divinian, the neutral '*hila*' is most commonly used, unless speaking specifically about a male (*da*) or female (*dé*) subject.

***y'am** cocha* / a car
***hila** ansilan* / the students
***dé** piti chämas* / the young woman
***da** welso hämas* / the intelligent man

- There is also a *formal* article used primarily for the purpose of introductions, titles or statements, although its use is not common in day to day dialog.

***Hila'y'am** Yututuki Melaloyen **oum** William Shakespeare* /
The Complete Works of William Shakespeare
***Hila'y'am** Toma **oum** Homer* / The Odyssey of Homer

3.3.1 The Definite Article

The definite article points to people, objects, or concepts that are known or

have been defined. The same article is used regardless of number or verb tense, however a noun with a genitive declension will lose its article unless the article is *demonstrative* (indicating nearness), or has a possessive pronoun associated with it.

Hila melaloy chabogon on kessetount. / The work week is finished.

Hila chacha'souk chay kiko. / The movie was terrible

hila dogabanen sän ogonen / today's weather

hila achan'chinou seno assinen / her friend's love

hila zarbrra mehtaban / the book's release

3.3.2 The Indefinite Article

The *indefinite* article points to something that is unspecified – a person or an object in the singular. There are no plural forms. As with the definite article, the same indefinite article is used regardless of verb tense, however a noun with a genitive declension will never lose its indefinite article, in order to establish that the noun is not specific or possessive.

Djala y'am ankanach ogon! / What a rotten day!

Olou chay y'am setzuki dolgaban dat veno. / It was a happy time for her.

hila achan'chinou y'am chimmäsen / a mother's love

hila achan'chinou dé chimmäsen / the mother's love

- A good rule to follow when using a genitive noun is this - if the sentence can be changed to include the words '**of the**', (where 'the' is not preceding a gendered noun) then the article preceding the noun with the genitive declension is always removed. For example: 'the book's information' can also be said as 'the information **of the** book', thus the Divinian phrase would read as *hila imanétaba mehtaban*, whereas the English phrase 'a book's information' can also be said as 'the information **of a** book', therefore the Divinian phrase would read as *hila imanétaba y'am mehtaban*.
- Also note that the article preceding the possessed noun will always be definite, for it is the genitive article, or lack thereof, which determines specification or nearness.

3.3.3 Demonstratives

Demonstratives point to a person or thing that has been referred to previously. They specify whether someone or something is relatively near (the demonstratives 'this' and 'these') or far ('that' and 'those').

Demonstratives Indicating ‘Nearness’

Case	Singular	Plural	Meaning
nom.	<i>sän</i>	<i>assta</i>	this / these
gen.	<i>sänen</i>	<i>asstan</i>	of this / of these

The genitive forms of demonstrative articles are rarely used, but would take on the same genitive declension as a proper noun by adding *-n* or *-en*, following the same rules.

Sän mechtaba on domo kala. / This book is very good.
Assta matalan on michico. / These clothes are beautiful.

Demonstratives Indicating ‘Farther away’

Case	Singular	Plural	Meaning
nom.	<i>kan</i>	<i>kanen</i>	that / those
gen.	<i>kanen</i>	<i>kanen</i>	of that / of those

In this case, the nominative and genitive forms are the same because the plural is not a separate word, but has been pluralized from the stem word ‘kan’ to ‘kanen’, however the genitive forms of these articles are rarely used.

Kan hamäs on domo assinou. / That man is very friendly.
Kanen piti’hamäs on mu’fryesha. / Those boys are misbehaving.

3.4 Adjectives

Adjectives are words that describe or modify nouns. Adjectives follow some of the same declension rules as nouns and verbs, however they do *not* have to necessarily agree with the verb tense of the sentence, or noun they are describing in terms of number, and they don’t change whether preceding a noun or appearing as a *predicate* adjective, which stands after a linking verb.

dé setzuki piti’chämas / the happy girl
dé setzuki piti’chamäsen / the happy girls
dé piti’chämasen on setzuki / the girls are happy (predicate adjective)

Adjectives can also take on many other declensions, depending on their context and English counterpart endings.

dé setzukitz piti’chamäs / the happier girl
dé setzukitzen piti’chamäsen / the happiest girls

Adjectives do *not* change declension when describing a genitive noun, and

will immediately precede the noun they are describing, whether it is the genitive or the possessed noun, much the same as in English.

hila chila da ma'raydio himmÄsen / the kind father's hug
hila ma'raydio chila da himmÄsen / the father's kind hug
hila chila da himmÄsen chay ma'raydio / the father's hug was kind

3.4.1 Adjectives used as Nouns

Whenever an adjective is used as a noun, it is declined like a noun.

Sen on da mu'klaat'met. / He is the unforgiven. (singular)
Ten on hila mu'klaaten'met. / They are the unforgiven. (plural)

3.4.2 Comparative and Superlative Adjectives

As in English, Divinian adjectives have comparative and superlative forms. The comparative of an adjective is formed by adding *-tz* to its stem; the superlative is formed by adding *-tzen*.

Adjective	Comparative	Superlative	Meaning
<i>valo</i>	<i>valotz</i>	<i>valotzen</i>	deep / deeper / deepest
<i>skal</i>	<i>skaltz</i>	<i>skaltzen</i>	close / closer / closest
<i>podo</i>	<i>podotz</i>	<i>podotzen</i>	great / greater / greatest

3.4.4 Possessive Adjectives

There is a group of *possessive adjectives* that are actually possessive pronouns used as adjectives whenever they precede a noun.

Div.	<i>mino</i>	<i>soun</i>	<i>senon</i>	<i>veno</i>	<i>toten</i>	<i>tenon</i>
Eng.	my	your	his	her	our	their

mino himmÄs / my father
veno chimmäs / her mother

Common Adjective Prefix/Suffix

English	Divinian	Eng. Stem	Div. Stem	Eng. Example	Div. Example
-ed	<i>-t or -et</i>	change	<i>nonjima</i>	changed	<i>nonjimat</i>
-able	<i>'oum</i>	regret	<i>azipo</i>	regrettable	<i>azip'oum</i>
[of us/our]	<i>'tot</i>	choose	<i>ojela</i>	chosen	<i>ojela'tot</i>
-y or -ly	<i>-o</i>	light	<i>luminai</i>	lightly	<i>luminoi</i>
-en	<i>'met</i>	forgive	<i>klaat</i>	forgiven	<i>klaat'met</i>

-al	'met	history	itoumalena	historical	itoumalena'met
-ful	'oum	power	manna	powerful	mann'oum
-ious	'oum				
-ish	'oum	self	sossian	selfish	sossian'oum
-less	'mol	self	sossian	selfless	sossian'mol
-ing	-a	run	komoul	running	komoula
-th	-dé	four	pat	fourth	pat'dé
-er	-tz	small	piti	smaller	pititz
-est	-tzen	small	piti	smallest	pititzen
-ive	eto'	destroy	felset	destructive	eto'felset

3.5 Pronouns

A *pronoun* is a word that replaces a noun or a noun phrase, refers back to it, or inquires after it.

- Personal pronouns

Da hāmas on ma'raydio. Sen on too dakt'oum. /

The man is kind. He is also thoughtful.

personal pronoun

The word *sen* is a personal pronoun; it replaces the subject noun *hāmas*.

- Reflexive pronouns

Dé piti'chāmas tokematan man veno'sossian. / The girl talks to herself.

reflexive pronoun

The word *veno'sossian* is a reflexive pronoun; it refers back to the subject noun *piti'chāmas*.

- Possessive pronouns

Mary on géna mino mechtaba. / Mary is getting my book.

possessive adjective

The word *mino* preceding a noun is a possessive pronoun used as a possessive adjective.

*Hila mechtaba on **minon**.* / The book is mine.

↑
possessive pronoun

The word *mino*, standing by itself, is a possessive pronoun; it replaces the name of the possessor, and takes on an *-n* ending to indicate the difference from its possessive adjective counterpart.

- Demonstrative pronouns

***Sän** piti'hāmas on assinou.* / This boy is friendly.

↑
demonstrative adjective

The word *sän* is a demonstrative pronoun, used as a demonstrative adjective.

***Sen** on assinou.* / He is friendly.

↑
demonstrative pronoun

The word *sen*, standing by itself, is used as a demonstrative pronoun; it replaces the noun.

- Relative pronouns

*Dé chāmas **kan** on kozötta on mino chimmäs.* /

The woman that is walking away is my mother.

↑
relative pronoun

The word *kan* is a relative pronoun; it refers back to the noun in the main clause.

- Interrogative pronouns

***Kinen** matala on sän?* / Whose clothing is this?

↑
interrogative pronoun

The word *kinen* is an interrogative pronoun; it inquires after a person or thing.

- Indefinite pronouns

Amin achta né eto mu'chtamant. / One must not be misunderstood.



indefinite pronoun

In the sentence above, the word *amin* is an indefinite pronoun; it replaces a noun subject, a person, or persons who are not clearly defined.

3.5.1 Personal Pronouns

Personal pronouns refer to living beings, objects, or ideas. The first person is used by a speaker or writer about himself or herself (*me/mo, awa* / I, we). The second person is the person spoken or written to (*deno* / you). The third person is the person or thing spoken or written about (*sen, ven, olou, ten* / he, she, it, they).

3.5.1-1 Subject

Subject pronouns are used in the nominative. They have the following forms:¹⁸

	Person	Divinian	English	Examples
sin.	1st	<i>Me / Mo</i>	I	<i>Me o maata.</i> / I am sad.
	2nd	<i>deno</i>	you	<i>On deno hela?</i> / Are you coming?
	3rd	<i>sen</i> <i>ven</i> <i>olou</i>	he she it	<i>Sen tokematan kala.</i> / He speaks well. <i>Ven on michico.</i> / She is beautiful. <i>Olou y'am kala ogon.</i> / It is a good day.
pl.	1st	<i>awa</i>	we	<i>Awa orlot dot.</i> / We went there.
	2nd	<i>denon</i>	you	<i>Icoulay fänko denon tch'oum?</i> / Where do you live?
	3rd	<i>ten</i>	they	<i>Ten on kyla.</i> / They are here.

3.5.1-2 Object

Object pronouns are used in the accusative and in the dative as direct objects or as objects of a preposition that takes the accusative or the dative. They have the following forms:¹⁹

¹⁸ The Divinian words for 'I' are *Me* and *Mo* and can be used interchangeably, often depending on the verb following the pronoun. For example: 'I am' would more likely be said as *Me o*, rather than *Mo o*.

¹⁹ 2nd person plural pronouns will always take on a plural declension (adding *-n* or *-en* to the stem) to indicate that the subject or object is plural, but only IF the English counterpart plural does not differ from the singular, as in the case of *deno* (you – singular) and *denon* (you – plural)

	Person	Divinian	English	Examples
sin.	1st	<i>mina</i>	me	<i>Charles danket mina.</i> / Charles thanked me.
	2nd	<i>deno</i>	you	<i>Ven vigo deno manané.</i> / He can't see you.
	3rd	<i>seno</i> <i>veno</i> <i>olou</i>	him her it	<i>Ven achan'chinoun seno.</i> / She loves him. <i>Awa basaskidount veno.</i> / We showed her. <i>Ven veluit olou.</i> / She felt it.
pl.	1st	<i>tot</i>	us	<i>Deno aranouylipotet tot.</i> / You rescued us.
	2nd	<i>denon</i>	you	<i>Sen givo'manat denon.</i> / He helped you.
	3rd	<i>teno</i>	them	<i>Ven hinoot teno.</i> / She kissed them.

3.5.1-3 Reflexive

A *reflexive pronoun* “reflects” or refers back to the subject:

Dé piti'chāmas tokematan man veno'sossian. / The girl talks to herself.

Similar to English, Divinian distinguishes *reflexive pronouns* by the use of ‘self’. The word *ossian* is added to the stem word, separated by an apostrophe to indicate that it has become a compound word and reflexive pronoun.

	Person	Divinian	English	Examples
sin.	1st	<i>mino'sossian</i>	myself	<i>Mo paknat mino'sossian.</i> / I questioned myself.
	2nd	<i>soun'sossian</i>	yourself	<i>Latun soun'sossian.</i> / Trust yourself.
	3rd	<i>seno'sossian</i>	himself	<i>Sen mekteten seno'sossian.</i> / He prepares himself.
		<i>veno'sossian</i>	herself	<i>Ven dinat veno'sossian.</i> / She judged herself.
		<i>olou'sossian</i>	itself	<i>Olou kilen'poulanan olou'sossian.</i> / It protects itself.
pl.	1st	<i>toten'sossianen</i>	ourselves	<i>Awa mu'gamatet toten'sossianen.</i> / We forbade ourselves.
	2nd	<i>soun'sossianen</i>	yourselves	<i>Givo'mana soun'sossianen.</i> / Help yourselves.
	3rd	<i>teno'sossianen</i>	themselves	<i>Ten bydem'mineart teno'sossianen.</i> / They humbled themselves.

3.5.2 Possessive Pronouns

Possessives denote ownership. Their use generally corresponds to English usage. Each possessive can be used as an adjective or as an independent pronoun.

Indefinite*y'am hämas* / a man*y'am chämas* / a woman*y'am piti'parsousan* / a childSingular Possessive Adjective*mino hämas* / my man (husband)*mino chämas* / my woman (wife)*mino piti'parsousan* / my childDemonstrative*assta piti'parsounanen* /
these childrenPlural Possessive Adjective*mino piti'parsounanen* /
my children**Possessive Adjectives / Pronouns**

Adjective	Pronoun	Meaning
<i>mino</i>	<i>minon</i>	my / mine
<i>soun</i>	<i>sounen</i>	your / yours
<i>senon</i>	<i>senon</i>	his
<i>veno</i>	<i>venon</i>	her / hers
<i>toten</i>	<i>toten</i>	our / ours
<i>tenon</i>	<i>tenon</i>	their / theirs

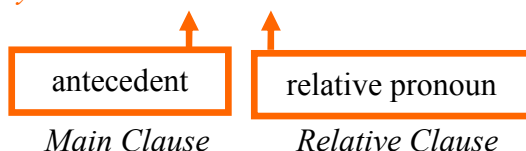
- A *possessive pronoun*, or *predicate nominative*, that stands by itself will always take on the plural declension (-*n* or -*en*) unless it is already a pluralized word, like *senon*, *toten* and *tenon*.

3.5.3 Relative Pronouns

A *relative pronoun* introduces a relative clause by referring to a noun or pronoun in the preceding main clause. The element to which the relative pronoun refers is called the *antecedent*.

Here is a woman whom you know.

Kyla on dé chämas kin deno welso.



The relative pronouns in Divinian are *kin* and *kan* (who and that). Their use depends on the context of the sentence.

Case	Pronoun	Meaning
nom.	<i>kan</i>	that
nom.	<i>kin</i>	who / whom
gen.	<i>kinen</i>	whose / of which

3.5.4 Interrogative Pronouns

An *interrogative pronoun* replaces a noun or noun phrase introducing a question. The main Divinian interrogative pronouns are the same as in English: *kin* (who), *djala* (what), *icoulay* (where), *ashna* (when), *nalifta* (why), and *bom* (how).

Kin on kyla? / Who is here?

Djala fänko Mo vigo dot? / What do I see there?

Icoulay fänkot deno helé foun? / Where did you come from?

Ashna on hila djebet? / When is the meeting?

Nalifta on deno maata? / Why are you sad?

Bom on deno sän ogon? / How are you today?

3.5.5 Indefinite Pronouns

Indefinite pronouns refer to persons or objects that the speaker cannot or will not identify. A majority of them can also be used as indefinite adjectives.

Indefinite Adjectives

jesset mechtaba / some books

yaknan dolgaban / another time

Indefinite Pronouns

Adjiset on envolet. / Something is missing.

Manté maha'nili givo'mana mina? /

Will someone help me?

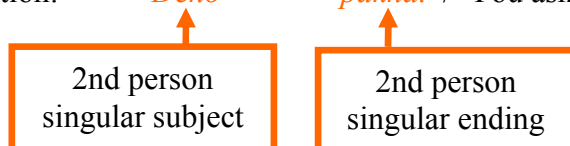
Important Indefinite Pronouns

Singular	Plural / Genitive	Meaning
<i>yaknan</i>	<i>yaknanen</i>	another
<i>mol</i>	-	less
<i>piti</i>	-	little
<i>do</i>	-	no
<i>do'amin</i>	<i>do'aminen</i>	nobody
<i>ania</i>	-	none / nothing
<i>amin</i>	-	one
<i>matin</i>	<i>matinen</i>	other
<i>parsousanen</i>	<i>parsousanen</i>	people
<i>dom</i>	-	plenty
<i>jesset</i>	-	some
<i>maha'nili</i>	<i>maha'nilen</i>	someone
<i>adjiset</i>	<i>adjiseten</i>	something
<i>ten</i>	<i>tenon</i>	they
<i>deno</i>	<i>soun</i>	you

3.6 Verbs

Verbs are words that describe an action, a process, or a state of being. Verbs are conjugated depending on their tense, person and continuation of the act being described. There is a direct relationship between Divinian verb conjugation and that used in English, which greatly simplifies learning the proper verb endings.

Action: *Deno* *pakna.* / You ask; you are asking; you do ask.



Process: *Awa* *bet.*²⁰ / We take; we do take.²¹



State of Being: *Ten* *on.* / They are.



Me latun / I trust (1st person)

deno latun / you trust (2nd person)

ven latunen / she trusts (3rd person)

The English verb ends in –s, therefore the Divinian verb is conjugated like a plural noun, ending in –n or –en

sen latunet / he trusted (3rd person past tense)

English past tense verbs often end in –d or –ed, whereas the Divinian past tense verb ends in –t or –et

latuna teno / trusting them (continuous verb)

²⁰ Most 1st and 2nd person Divinian verbs, and even some 3rd person verbs, can be used interchangeably, and therefore may not be conjugated differently. For example: 'I take, you take, we take, they take' all use the same verb in English, despite the difference in person and number – Divinian verbs act much the same way. However, the English phrase 'he takes' would be conjugated plurally in Divinian as '*sen beten*'.

²¹ The English verb 'taking' denotes a continuous action, therefore an –a is added to the stem word. This is the general rule for any verbs ending in –ing, unless they already end in –a, in which case they are not conjugated.

The English equivalent are verbs often ending in –ing, whereas Divinian continuous verbs will end in –a

3.6.1 Present Tense

The *present tense* of a verb is determined by the noun/pronoun person. 1st person present tense verbs are always the same as the infinite verb. For example: The verb in *Me komoul* (I run) is the same as in *man komoul* (to run). The difference in conjugation of a present tense verb is decided by the person and the verbs relation to its English counterpart. For example: *Me komoul* (I run) is not conjugated because it is in the 1st person, however *sen komoulen* (he runs) **is** conjugated in the 3rd person singular form (similar to plural noun declension) to reflect the English use of the –s at the end of the stem word. 3rd person plural present tense verbs are typically not conjugated and will remain the same as a 1st person singular present tense verb. For example: *Me tokemata De'oum* (I speak Divinian) and *Ten tokemata De'oum* (They speak Divinian). Divinian verb conjugation is very closely related to English, and therefore very simple to learn once the verb stems are memorized.

	Person	Ending	Example	Meaning
sin.	1st	-	<i>Mo pakna</i>	I ask
	2nd	-	<i>deno pakna</i>	you ask
	3rd	-n or -en	<i>ven paknan</i>	she asks
pl.	1st	-	<i>awa pakna</i>	we ask
	2nd	-	<i>denon pakna</i>	you ask
	3rd	-	<i>ten pakna</i>	they ask

3.6.1-1 Continuous Action

When expressing a situation that started in the past and continues into the present, the *continuous verb* conjugation is used. This situation is easily recognized in English by the ending –ing on a present tense verb. The Divinian conjugation of the same verb would add the ending –a instead, but only when the infinite verb does not already end in –a. Many Divinian verbs end in –a, therefore when in a continuous state, they do not change. For example: *Me pakna* (I ask) and *Me o pakna* (I am asking) use the same verb, and essentially have the same meaning. These two phrases are differentiated only by the inclusion of the auxiliary verb *o* (am), which changes its meaning from an indicative statement to a continuous statement.

- When conjugating a verb that ends in –eī or –oi, the –a ending

replaces the vowel preceding the *-i*, rather than appearing at the end of the word.

- When conjugating a verb that ends in a double vowel ending in *-i*, the *-a* ending replaces the letter preceding the *-i*, and the *-i* takes on an umlaut (*ī*).
- When conjugating a verb that ends in a single vowel other than *-a*, the *-a* ending replaces the vowel.

Stem	Continuous	Meaning	Conjugation Rule
<i>nonjima</i>	<i>nonjima</i>	changing	no change from the infinite
<i>velui</i>	<i>velaiī</i>	feeling	-ui is replaced by -aiī
<i>vigo</i>	<i>viga</i>	seeing	-o is replaced by -a
<i>mektet</i>	<i>mekteta</i>	preparing	-a is added to stem

3.6.1-1 Auxiliary Verbs

There are three *auxiliary* (or helping) *verbs* in Divinian: the verbs *eto*²² (to be)²³, *eto 'helé* (to become) and *mavano* (to have). The verbs *eto* and *mavano* are as commonly used in Divinian as are their equivalents in English. They can be used as words in their own right, but usually they help to form other verb forms.

<i>eto</i> / to be			
<i>Me o</i>	I am	<i>awa on</i>	we are
<i>deno on</i>	you are	<i>denon on</i>	you are (pl)
<i>sen on</i>	he is	<i>ten on</i>	they are

Me o y'am chimmäs. / I am a mother.

On deno min metalkcta? / Are you at home?

Awa on setzuki. / We are happy.

<i>mavano</i> / to have			
<i>Me mavano</i>	I have	<i>awa mavano</i>	we have
<i>deno mavano</i>	you have	<i>denon mavano</i>	you have (pl)
<i>sen mavano</i>	he has	<i>ten mavano</i>	they have

Deno mavano y'am cocha. / You have a car.

²² The Divinian auxiliary verb *eto* can also be used as a prefix for other verbs, adjectives and adverbs to indicate to action of being, or if the English equivalent bears the prefix be-. For example: *eto 'dero* – decisive (to be decisive), *eto 'akiletet* – beloved (to be loved).

²³ Grammatically, the actual word 'be' or *eto* will not appear in a present or past tense clause, for it is grammatically incorrect to say 'I be', 'you be' or 'they be', 'I been', 'you been' or 'they been', which is why the actual word *eto* does not appear in the present or past tense 'to be' auxiliary tables.

Ven mavano y'am michico matalan. / She has a pretty dress.
Mavano ten y'am ligunai'dalat? / Do they have a website?

eto'helé / to become			
<i>Mo eto'helé</i>	I become	<i>awa eto'helé</i>	we become
<i>deno eto'helé</i>	you become	<i>denon eto'helé</i>	you become (pl)
<i>sen eto'helén</i>	he becomes	<i>ten eto'helé</i>	they become

Sen bankitén eto'helé y'am escobar. / He wants to become a priest.²⁴
Mavano deno eto'helé kit'mol?. / Have you become careless?

3.6.2 Past Tense

The *past tense*, also called *imperfect*, is used in Divinian primarily to report or narrate past events, sometimes a recurring or habitual action – especially in written or formal usage. An English past tense verb is often conjugated by adding –ed to the stem (walk, walked). Similarly, Divinian past tense verbs will take on a –*t* or –*et* ending to reflect a past action or event. The past tense verb is always conjugated the same way, regardless of noun person (1st, 2nd or 3rd) or number (singular or plural).

Hila amitba ten tch'oumt din Amsterdam. / The year they lived in Amsterdam.
Afta ven azapot, ven orlot dat y'am kozött. / After she ate, she went for a walk.
Sen dalatet hila mechtaba. / He located the book.

- If the stem of the verb ends in a vowel, it takes on the –*t* ending to indicate past tense. (*azapo* – *azapot* / *orlo* - *orlot*)
- If the stem of the verb ends in a hard consonant (–*d* or –*t*), it takes on the –*et* ending to indicate past tense. (*dalat* – *dalatet*)
- If the stem of the verb ends in a consonant other than –*d* or –*t*, it takes on the –*t* ending to indicate past tense. (*tch'oum* – *tch'oumt*)

3.6.2-1 Auxiliary Verbs

eto / to be			
<i>Me chay</i>	I was	<i>awa ont</i>	we were
<i>deno ont</i>	you were	<i>denon ont</i>	you were (pl)
<i>sen chay</i>	he was	<i>ten ont</i>	they were

mavano / to have			
<i>Me vano</i>	I had	<i>awa vano</i>	we had

²⁴ In this case, the word *bankitén* is a modal verb (meaning ‘wants to’), so the word ‘to’ (*man*) is dropped.

<i>deno vano</i>	you had	<i>denon vano</i>	you had (pl)
<i>sen vano</i>	he had	<i>ten vano</i>	they had

<i>eto 'helé</i> / to become			
<i>Mo eto 'helét</i>	I became	<i>awa eto 'helét</i>	we became
<i>deno eto 'helét</i>	you became	<i>denon eto 'helét</i>	you became (pl)
<i>sen eto 'helét</i>	he became	<i>ten eto 'helét</i>	they became

Awa vano y'am kala dolgaban. / We had a good time.

Sen eto 'helét y'am escobar. / He became a priest.

Ont deno min ansila 'dalat? / Were you at school? (singular)

Me chay chtamana sän mechtaba. / I was reading this book.

Ont denon min hila chacha 'souken zhit Sabogon? /

Were you at the movies on Friday? (plural)

3.6.3 Present Perfect Tense

The *present perfect tense* is a verb form used frequently in English and in Divinian. It is the tense commonly used in conversation and is, in most instances, the equivalent of the English past tense.

- The present perfect is formed by taking the present tense of the auxiliary verbs *mavano* or *eto* plus the *past participle* of the main verb. Please note that there is often no difference in conjugation between past tense and past participles in Divinian.



3.6.3-1 Auxiliary Verbs²⁵

<i>eto / to be</i>			
<i>Me mavano etot</i>	I have been	<i>awa mavano etot</i>	we have been
<i>deno mavano etot</i>	you have been	<i>denon mavano etot</i>	you have been (pl)
<i>sen kau etot</i>	he has been	<i>ten mavano etot</i>	they have been

<i>mavano / to have</i>			
<i>Me mavanon</i>	I have had	<i>awa mavanon</i>	we have had

²⁵ For the sake of brevity, the auxiliary 'have had' or 'mavano vano' is shortened to 'mavanon', essentially pluralizing the verb 'vano'.

<i>deno mavanon</i>	you have had	<i>denon mavanon</i>	you have had (pl)
<i>sen kau vano</i>	he has had	<i>ten mavanon</i>	they have had

<i>eto'helé</i> / to become			
<i>Mo mavano eto'helé</i>	I have become	<i>awa mavano eto'helé</i>	we have become
<i>deno mavano eto'helé</i>	you have become	<i>denon mavano eto'helé</i>	you have become (pl)
<i>sen kau eto'helé</i>	he has become	<i>ten mavano eto'helé</i>	they have become

Awa mavano etot min metalkcta sän ogon. / We have been (were) at home today.

Kau sen etot man hila chacha'souk? / Has he been (was he) to the movie?

Mavanon deno y'am kala dolgaban? /

Did you have (have you had) a good time?

Kau soun himmÄs eto'helé da prematical? /

Did your father (has your father) become the manager?

- In the examples below, the first Divinian sentence uses the past tense of the verb, and the second sentence uses the present perfect.

Sen tokematat pan veno. / *Sen kau tokematat pan veno.* / He talked with her.

Fanköt ven djebet seno? / *Kau ven djebetet seno?* / Did she meet him?

Awa azapot y'am domo. / *Awa mavana azapo'met y'am domo.* / We ate a lot.²⁶

Sen paknat seno dat senon kil'kisst. / *Sen kau paknat seno dat senon kil'kisst.* /

She asked him for his number.

Ven nonjimat veno matalan. / *Ven kau nonjimat veno matalan.* /

She changed her clothes.

Deno chtamant hila mechtaba. *Deno mavano chtamant hila mechtaba.* /

You read the book.

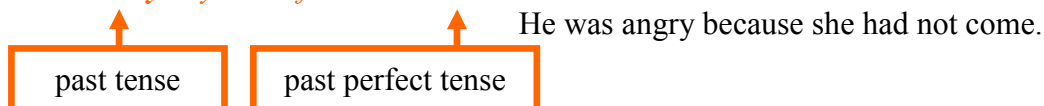
Fämkot deno vigoné veno? / *Mavano deno vigoné'met veno?* /

Did you not see her?

3.6.4 Past Perfect Tense

The *past perfect tense* consists of the past tense of the auxiliary verbs *mavano* or *eto* plus the past participle of the main verb. This tense indicates a past event that took place *before* another past event.

Sen chay bayaterol fer ven vano heléné. /



²⁶ Some Divinian past participles differ from past tense and can be used interchangeably as adjectives. For example: *azapot* (ate) – past tense / *azapo'met* (eaten) – past participle. Most times that an English past participle ends in –en, its Divinian counterpart will take on the 'met' ending. The 'met' endings is never altered, despite tense – tense conjugation will appear at the end of the stem word preceding 'met'.

Ven chay maata fer veno chimmäs vano envolet. /

She was sad because her mother had gone.

David chay topometimbacktat fer ten vano flamtatné'met senon foun'dé'ogon. /

David was surprised because they had not forgotten his birthday.

3.6.4-1 Auxiliary Verbs²⁷

eto / to be			
<i>Me vano etot</i>	I had been	<i>awa vano etot</i>	we had been
<i>deno vano etot</i>	you had been	<i>denon vano etot</i>	you had been (pl)
<i>sen vano etot</i>	he had been	<i>ten vano etot</i>	they had been

mavano / to have			
<i>Me vanon</i>	I had had	<i>awa vanon</i>	we had had
<i>deno vanon</i>	you had had	<i>denon vanon</i>	you had had (pl)
<i>sen vanon</i>	he had had	<i>ten vanon</i>	they had had

eto'helé / to become			
<i>Mo vano eto'helé</i>	I had become	<i>awa vano eto'helé</i>	we had become
<i>deno vano eto'helé</i>	you had become	<i>denon vano eto'helé</i>	you had become (pl)
<i>sen vano eto'helé</i>	he had become	<i>ten vano eto'helé</i>	they had become

Me vano etot min metalkcta ashna deno helét. /

I had been at home when you came.

Ven vano etot maata fer sen vano vigoné'met veno basaskidoun. /

She had been sad because he had not seen her show.

Ten vanon y'am ankanach dolgaban ashna ten azapot min kan azapo'dalat. /

They'd had a rotten time when they ate at that restaurant.

3.6.5 Future Tense

The *future tense* is formed when a verb takes on the *-té* suffix. The Divinian word *man* (to) becomes the equivalent of the English future tense verb 'will' when followed by *-té* as in *manté*. This word can be used independently, but primarily is only used as a word in its own right in the affirmative 'Me manté.' Or 'I will.', and when not acting as an auxiliary verb. When used in a question, the affected verb precedes the subject. For example: 'Will you buy the book?' is said as *Gété deno hila mechtaba?*, which directly translates to English as 'Buy you the book?' with the suffix –

²⁷ Because there is no differentiation between the past tense and past participle of *vano* (had), the past perfect form of 'had had' in Divinian is shortened to *vanon* (essentially pluralizing it) as opposed to *vano vano*, to reduce the obvious repetition.

té added to the verb to denote the action has not yet happened. Simply put, when the use of the word ‘will’ is used in conjunction with a verb or auxiliary verb in English to express an affirmative future tense statement, the word *manté* in Divinian is dropped, and the verb takes on the *-té* ending (as in the phrases *Mo eté* / ‘I will be’ or *Mo komoulté* / ‘I will run’).

Me kozoulté man New York. / I will fly to New York.

Me geté metalkcta tum ogon. / I’ll get home tomorrow.

Awa djebeté din hila azapo’dalat. / We’ll meet in the restaurant.

Future tense conjugation tends to be slightly more complex than past tense, and is dependent on the ending of the verb being conjugated. There are five groups into which future tense verb conjugation will fall:

Group 1

For verbs ending in *-t*, *-ta*, *-te*, *-ti*, *-to*, *-tu*, the suffix *-té* replaces the *-t* (and vowel).

Present	Future	Meaning
<i>barata</i>	<i>baraté</i>	to bestow
<i>kit</i>	<i>kité</i>	to care
<i>angesset</i>	<i>angesseté</i>	to face
<i>banalëto</i>	<i>banalëté</i>	to give

Group 2

For verbs ending in *-é*, *-wa*, any vowel group (including *-y*), or any consonant other than *-t*, the suffix *-té* is added without changing the stem word.

Present	Future	Meaning
<i>simoulaï</i>	<i>simoulaïté</i>	to reason
<i>gé</i>	<i>gété</i>	to get
<i>itchewa</i>	<i>itchewaté</i>	to turn
<i>daïtakya</i>	<i>daïtakyaté</i>	to strike
<i>skal</i>	<i>skalté</i>	to close
<i>kanach</i>	<i>kanachté</i>	to rot

Group 3

For verbs ending in the suffix *'met*, the suffix *-té* is added to the stem word, **not** the suffix.

Present	Future	Meaning
<i>seto'met</i>	<i>seté'met</i>	to relieve
<i>apsha'met</i>	<i>apshté'met</i>	to immobilize
<i>binay'met</i>	<i>binayté'met</i>	to endanger

Group 4

For verbs ending in a single vowel preceded by *pl-*, *kn-*, *rr-*, *rl-*, *pk-*, the suffix *-té* is added without changing the stem word.

Present	Future	Meaning
<i>keratapla</i>	<i>kerataplaté</i>	to battle
<i>zarbrra</i>	<i>zarbrraté</i>	to expose
<i>orlo</i>	<i>orloté</i>	to go
<i>pakna</i>	<i>paknaté</i>	to question
<i>trapka</i>	<i>trapkaté</i>	to steal

Group 5

For verbs ending in a single vowel preceded by a single consonant, the suffix *-té* replaces the vowel.

Present	Future	Meaning
<i>chamina</i>	<i>chaminté</i>	to caress
<i>ojela</i>	<i>ojelté</i>	to choose
<i>tactila</i>	<i>tactilté</i>	to contact

3.6.5-1 Auxiliary Verbs

<i>eto / to be</i>			
<i>Mo eté</i>	I will be	<i>awa eté</i>	we will be
<i>deno eté</i>	you will be	<i>denon eté</i>	you will be (pl)
<i>sen eté</i>	he will be	<i>ten eté</i>	they will be

<i>mavano / to have</i>			
<i>Me mavanté</i>	I will have	<i>awa mavanté</i>	we will have
<i>deno mavanté</i>	you will have	<i>denon mavanté</i>	you will have (pl)
<i>sen mavanté</i>	he will have	<i>ten mavanté</i>	they will have

<i>eto'helé / to become</i>			
<i>Mo eto'helté</i>	I will become	<i>awa eto'helté</i>	we will become

<i>deno eto'helté</i>	you will become	<i>denon eto'helté</i>	you will become (pl)
<i>sen eto'helté</i>	he will become	<i>ten eto'helté</i>	they will become

Ashna Mo helé, sen eté dot too. / When I come, he will be there too.

Deno mavanté y'am kala dolgaban. / You will have a good time.

Manté sen eto'helté da tum prematical? / Will he become the next manager?

Sen eto'helté da tum prematical. / He will become the next manager.

3.6.6 Future Perfect Tense

The *future perfect tense* is formed from the future tense of the verb *mavano* (*mavanté*), and the past participle of the main verb. This tense is rarely used.

Sen mavanté mektetet y'am domo dolgaban. / He will have prepared a long time.

Me mavanté etot kyla dat kba amitban. / I will have been here for three years.

3.6.7 The Subjunctive Mood

The *subjunctive mood* expresses a point of view, doubt, fear, hope – essentially, anything that is **not** a fact. A subjunctive mood or statement can be considered as a counterpart to the indicative mood or statement.

3.6.7-1 Auxiliary Verbs

The auxiliary verbs *eto* and *mavano* in the subjunctive are as follows:

<i>eto</i> / to be	
Past Tense Indicative	Present Tense Subjunctive
<i>Me chay</i> / I was	<i>Me banté eto</i> / I would be
<i>deno ont</i> / you were	<i>deno banté eto</i> / you would be
<i>sen chay</i> / he was	<i>sen banté eto</i> / he would be
<i>awa ont</i> / we were	<i>awa banté eto</i> / we would be
<i>denon ont</i> / you were (pl)	<i>denon banté eto</i> / you would be (pl)
<i>ten ont</i> / they were	<i>ten banté eto</i> / they would be
Past Tense Subjunctive	
<i>Me banté mavano etot</i> / I would have been	
<i>deno banté mavano etot</i> / you would have been	
<i>sen banté mavano etot</i> / he would have been	
<i>awa banté mavano etot</i> / we would have been	
<i>denon banté mavano etot</i> / you would have been (pl)	
<i>ten banté mavano etot</i> / they would have been	

mavano / to have

Past Tense Indicative	Present Tense Subjunctive
<i>Me vano</i> / I had	<i>Me banté mavano</i> / I would have
<i>deno vano</i> / you had	<i>deno banté mavano</i> / you would have
<i>sen vano</i> / he had	<i>sen banté mavano</i> / he would have
<i>awa vano</i> / we had	<i>awa banté mavano</i> / we would have
<i>denon vano</i> / you had (pl)	<i>denon banté mavano</i> / you would have (pl)
<i>ten vano</i> / they had	<i>ten banté mavano</i> / they would have
Past Tense Subjunctive	
<i>Me banté mavanon</i> / I would have had	
<i>deno banté mavanon</i> / you would have had	
<i>sen banté mavanon</i> / he would have had	
<i>awa banté mavanon</i> / we would have had	
<i>denon banté mavanon</i> / you would have had (pl)	
<i>ten banté mavanon</i> / they would have had	

Aka amna Me banté eto pititz. / If only I were (would be) younger.

Aka amna deno banté mavano kyla. / If only you had (would have) been here.

3.6.8 The Conditional Mood

The *conditional mood* is the grammatical form usually introduced by *aka* (if). It expresses a condition: “I would do it, if...” It is used in the same way as the English conditional.

- The indicative mood is used in both parts of a conditional sentence if nothing in the clause is introduced by *banté* (would), or contrary to the fact, and if the dominant verb is in the future tense.

Aka Me mavano dolgaban, Me chtamanté y'am mechtaba. /

If I have time, I will read a book.

- Present contrary-to-fact situations can be expressed by the present tense of the subjunctive.

Aka Me vano dolgaban, Me banté chtaman y'am mechtaba. /

If I had time, I would read a book.

- Past contrary-to-fact situations can be expressed by the past tense of the subjunctive.

Aka Me vanon dolgaban, Me banté mavano chtamant y'am mechtaba. /

If I'd had time, I would have read the book.

3.6.9 Modal Verbs

Modal verbs do not describe an action but an attitude toward it. A modal verb normally is followed by a complementary or 'completing' infinitive.

There are five modal verbs in Divinian:

<i>bamana</i>	to be able to, could
<i>makna</i>	to be allowed to, may
<i>achta</i>	to have to, must
<i>bachta</i>	ought to, should
<i>bankité</i>	to want to

bamana / to be able to, could

Present Tense		Past Tense	
<i>Me mana</i>	I can	<i>Me bamana</i>	I could
<i>deno mana</i>	you can	<i>deno bamana</i>	you could
<i>sen mana</i>	he can	<i>sen bamana</i>	he could
<i>awa mana</i>	we can	<i>awa bamana</i>	we could
<i>denon mana</i>	you can (pl)	<i>denon bamana</i>	you could (pl)
<i>ten mana</i>	they can	<i>ten bamana</i>	they could

Ven mana skrivé kala. / She can write well.

Awa mana kozoul man Amsterdam. / We can fly to Amsterdam.

Me bamana tokemata De'oum. / I could speak Divinian.²⁸

Deno on mana man fänko kan. / You are able to do that.

Kan manané sedan. / That cannot happen.²⁹

Mana ven eto min metalkcta? / Can she stay at home?

Mana sen fänko kan? / Is he capable of doing that?

Bamana deno givo 'mana teno? / Were you able to help them?

Bamana ven helé? / Could she come?

makna / to be allowed to, may

Present Tense		Past Tense	
<i>Me makna</i>	I may	<i>Me maknat</i>	I was allowed to
<i>deno makna</i>	you may	<i>deno maknat</i>	you were allowed to
<i>sen makna</i>	he may	<i>sen maknat</i>	he was allowed to
<i>awa makna</i>	we may	<i>awa maknat</i>	we was allowed to
<i>denon makna</i>	you may (pl)	<i>denon maknat</i>	you were allowed to (pl)

²⁸ While this type of question is referencing something that happened previously, the infinitive verb used in conjunction with the modal verb is always spoken as present tense.

²⁹ The modal verb 'mana' takes on the *-né* suffix to indicate that it is being negated.

<i>ten makna</i>	they may	<i>ten maknat</i>	they were allowed to
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Deno makna orlo man hila chacha'souk. /

You are allowed (may) to go to the film.

Deno maknat man loungalino. / You were allowed to leave.

Ven makna azapo adjiset. / She may eat something.

Hila piti 'parsounanen makna helé. / The children may come.

Ven maknatné hila kaji. / She was not allowed to (may not) go out.

Makna awa helé too? / May we come too?

Makna deno eto kyla? / Are you allowed to (may you) be here?

Makna Me orlo pan deno? / May I go with you?

Maknat deno vigo seno? / Were you allowed to (may you) see him?

***achta* / to have to, must**

Present Tense		Past Tense	
<i>Me achta</i>	I must	<i>Me achtat</i>	I had to
<i>deno achta</i>	you must	<i>deno achtat</i>	you had to
<i>sen achta</i>	he must	<i>sen achtat</i>	he had to
<i>awa achta</i>	we must	<i>awa achtat</i>	we had to
<i>denon achta</i>	you must (pl)	<i>denon achtat</i>	you had to (pl)
<i>ten achta</i>	they must	<i>ten achtat</i>	they had to

Me achta orlo metalkcta. / I have to (must) go home.

Ten achta ansila perod'jun. / They have to (must) study now.

Achta deno orlo? / Do you have to (must you) go?

Sen achta gé pana perod'jun. / He has to (must) get up now.

Awa achtat chtaman hila mechtaba. / We had to read the book.

Achtat deno elgoun'doloun domo? / Did you have to wait long?

Djala matin achta awa fänko? / What else do we have to do?

Achta deno limoi man seno? / Do you have to listen to him?

Achtat deno azapo domo? / Did you have to eat so much?

***bachta* / ought to, should**

Present Tense		Past Tense	
<i>Me bachta</i>	I should	<i>Me bachtat</i>	I should (have)
<i>deno bachta</i>	you should	<i>deno bachtat</i>	you should (have)
<i>sen bachta</i>	he should	<i>sen bachtat</i>	he should (have)
<i>awa bachta</i>	we should	<i>awa bachtat</i>	we should (have)
<i>denon bachta</i>	you should (pl)	<i>denon bachtat</i>	you should (have) (pl)
<i>ten bachta</i>	they should	<i>ten bachtat</i>	they should (have)

Sen bachtat etot pan veno. / He should have been with her.

Deno bachta eto setzuki. / You ought to be happy.

Ven on bachta eto kyla. / She is supposed to be here.

Me bachta skrivé seno. / I ought to (should) write him.

Ven bachta eto din Toronto. / She is supposed to be in Toronto.

Ashna bachta awa eto dot? / When are we supposed to be there?³⁰
Bachta Me dilin'dilin teno? / Shall I call them?

***bankité* / to want to**

Present Tense		Past Tense	
<i>Me bankité</i>	I want to	<i>Me bankitét</i>	I wanted to
<i>deno bankité</i>	you want to	<i>deno bankitét</i>	you wanted to
<i>sen bankitén</i>	he wants to	<i>sen bankitét</i>	he wanted to
<i>awa bankité</i>	we want to	<i>awa bankitét</i>	we wanted to
<i>denon bankité</i>	you want to (pl)	<i>denon bankitét</i>	you wanted to (pl)
<i>ten bankité</i>	they want to	<i>ten bankitét</i>	they wanted to

Djala bankité deno fänko sän ogon? / What do you want to do today?
Bankité deno givo'mana mina? / Do you want to help me?
Awa bankité ansila perod'jun. / We want to study now.
Ven bankitén chtaman hila mechtaba. / She wants to read the book.³¹
Me bankiténé fänko kan. / I do not wish to do that.
Bankité deno orlo man hila chacha'souken? / Do you want to go to the movies?
Bankitén sen kozoul man Las Vegas? / Does he want to fly to Las Vegas?
Bankitét deno dilin'dilin seno? / Did you want to call him?
Djala bankitét ven tokemata seno? / What did she want to tell him?

3.7 Adverbs

Adverbs are words that modify verbs, adjectives, or other adverbs. They indicate place, time, manner, and intensity.

Sen tokematan too dia. / He talks too slow.
Dé chämas on nealla michico. / The woman is very beautiful.
Sen dom orlon man hila chacha'souken zhit Sabogon. /
 He often goes to the movies on Friday.

Divinian adjectives often take on the *-o* ending to become adverbs, which is the equivalent of the English *-ly* ending, as in *dakt'oum* / *dakt'oumo* (thoughtful / thoughtfully). However, there are also Divinian words that are adverbs only.

3.7.1 Adverbs of Place

Adverbs of place indicate location or direction. They determine the place of

³⁰ The 'are' is dropped in this case because the modal verb '*bachta*' changes the context of the sentence from 'when are we supposed to' to 'when should we', with '*eto*' or '*be*' being the infinitive verb.

³¹ Similar to English, when a modal verb takes on an 's' to indicate third person (I want / he wants), the Divinian counterpart also takes on the pluralized ending of *-n* or *-en* (*Me bankité* / *sen bankitén*).

the action.

<i>kajindo</i>	outside
<i>kando</i>	inside
<i>pana</i>	up
<i>panané</i>	down
<i>sebat</i>	over
<i>do'icoulay</i>	nowhere
<i>patou</i>	everywhere
<i>zhit'ruta</i>	on the way

Maha'nili on elgoun'dolouna kajindo. / Someone is waiting outside.

Mo mavano vigoné'met kan do'icoulay! / I have not seen that anywhere!

Me chimmäs tch'oumen sebat dot. / My mother lives over there.

Olou too dato pana dot. / It's too high up there.

3.7.2 Adverbs of Time

<i>afta</i>	after
<i>akta</i>	soon
<i>ashan</i>	then
<i>tum'ogon</i>	tomorrow
<i>aft'ogon</i>	yesterday
<i>sän'ogon</i>	today

Mo eté dot akta. / I will be there soon.

Ashan Me orlot metalkcta. / Then I went home.

Me skrivté man seno tum'ogon. / I will write to him tomorrow.

3.7.3 Comparison of Adverbs

Adjectives used as adverbs add *-tz* in the comparative. In the superlative, they take *-tzen*.

Marco melaloyen kicktenan. / Marco works hard.

John melaloyen kicktenantz. / John works harder.

Michael melaloyen kicktenantzen. / Michael works hardest.

3.7.4 Adverbs of Manner and Degree

Adverbs of manner and degree describe the way in which a situation comes about or an activity occurs.

<i>domo</i>	very
<i>nealla</i>	really
<i>dayodomo</i>	quite
<i>skalo</i>	nearly / almost
<i>hotro</i>	about (something)
<i>hatelo</i>	about (someone)

Sen skalo loungalinot. / He almost left.

Ven on hatelo kbaami amitba welso. / She is about 30 years old.

Ten on dayodomo setzuki pan olou. / They are quite happy with it.

Kan chacha'souk chay nealla kiko. / That movie was really bad.

3.8 Prepositions

Prepositions are words that relate with other parts of speech to form phrases.

*Soun mechtaba on **zhit** hila täblazat.* / Your book is on the table.

*Sen fänkot olou **dat** mina.* / He did it for me.

3.8.1 Prepositional Contractions

Sometimes prepositions and the definite article are combined to form a single word. Here are some of the more common forms of these contractions:

		Object	Person (m)	Person (f)
<i>min hila</i>	at the	<i>minla</i>	<i>minda</i>	<i>mindé</i>
<i>man hila</i>	to the	<i>manla</i>	<i>manda</i>	<i>mandé</i>
<i>zhit hila</i>	on the	<i>zhitla</i>	<i>zhitda</i>	<i>zhitdé</i>
<i>divo hila</i>	by the	<i>divola</i>	<i>divoda</i>	<i>divodé</i>
<i>dat hila</i>	for the	<i>datla</i>	<i>datda</i>	<i>datdé</i>
<i>dindo hila</i>	into the	<i>dindola</i>	<i>dindoda</i>	<i>dindodé</i>
<i>din hila</i>	in the	<i>dinla</i>	<i>dinda</i>	<i>dindé</i>
<i>foun hila</i>	from the	<i>founla</i>	<i>founda</i>	<i>foundé</i>
<i>oum hila</i>	of the	<i>oumla</i>	<i>oumda</i>	<i>oumdé</i>

Zhitla hanya, awa orlo kaji. / In the evening, we go out.

Sen staanen divola täblazat. / He stands by the desk.

Ven orlot dindola metalkcta. / She went into the house.

Me limoït kan founda escobar. / I heard that from the priest.

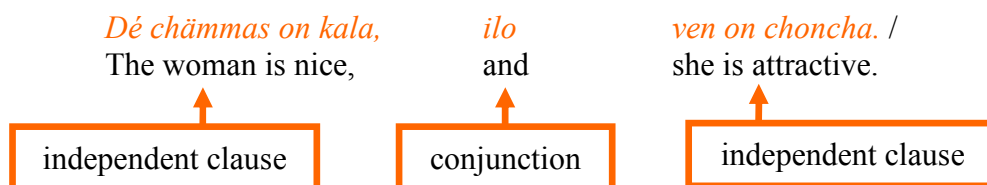
- *-la*, *-da* and *-dé*

When getting something from a place or thing, *-la* is used.
 When getting something from a man, *-da* is used.
 When getting something from a woman, *-dé* is used.

3.9 Conjunctions

Conjunctions are words that connect other words, phrases or clauses. An independent (or main) clause has at least one subject and one predicate and can stand by itself.

Dé chämmas on kala. / The woman is nice.
Ven on choncha. / She is attractive.



3.9.1 Coordinating Conjunctions

Conjunctions that join words, phrases or independent clauses of equal standing are called *coordinating conjunctions*. The primary coordinating conjunctions are:

<i>bom</i>	but
<i>seja</i>	or
<i>ilo</i>	and

- Coordinating conjunctions joining words

Chamille ilo Tobin orlot manla mehtaba'dalat. /

Chamille and Tobin went to the library.

Deno mana itchewa kital seja kitoz. / You can turn left or right.

Ven on michico, bom kiko. / She is pretty, but mean.

- Coordinating conjunctions joining phrases

Sen orlot manla chacha'souk, seja Me fänkotné. /

He went to the movie, but I didn't.

Sen, seja senon himmÄs, on hela. / He, or his father, is coming.

- Coordinating conjunctions joining independent clauses

Me orlot kaji, ilo sen staant min metalkcta. / I went out, and he stayed at home.

Me limoït veno, bom ven limoïtné mina. /

I heard her, but she did not hear me.

Sen orlotné manla chacha'souk, bom staant min metalkcta. /

He did not go to the movie, but stayed at home.

3.9.2 Subordinating Conjunctions

Conjunctions that make one clause dependent on another clause are *subordinating conjunctions*. They join dependent clauses to independent clauses or to other dependent clauses. A dependent clause cannot stand by itself.

- In English, most subordinate clauses can be inversed without changing word order. Divinian subordinate clauses act much the same way.

Ashna sen paknat mina kaji, awa orlot man y'am podo azapo'dalat. /

When he asked me out, we went to a great restaurant.

Awa orlot man y'am podo azapo'dalat, ashna sen paknat mina kaji. /

We went to a great restaurant, when he asked me out.

Common subordinating conjunctions

<i>aka</i>	if
<i>ashna</i>	when
<i>divo</i>	by
<i>talar</i>	before
<i>afta</i>	after
<i>fer</i>	because
<i>foun</i>	since
<i>kan</i>	that

Mo bamana gé y'am cocha, aka Mo vano y'am keseben melaloy. /

I could buy a car, if I had a better job.

Divo ansila mani, deno fänkot soun kalatzen. /

By studying more, you did your best

Kiba flamta soun matala, talar deno loungalino. /

Don't forget your coat, before you leave.

Afta Me stai, Me veluïté keseben. / After I rest, I will feel better.

Me o loungalina fer oum soun kiko tokemata. /

I am leaving because of your cruel words.

Ven kau etot maata foun sen loungalinot. / She has been sad since he left.
Ten welso kan ven on michico. / They know that she is beautiful.

4.

Kil'kissten

4.1 Numbers Overview

Preliminary sources for Divinian numbers provide only the basic cardinal numbers, 1 through 10, 100 and 1,000,000, leaving many gaps in even common usage of numbers in Divinian. With the facilitation of pre-established words, this comprehensive reference of numbers was developed. Please note that the use of the word 'and' or an inferred comma to separate a number series between tens, thousands and so on, common in English pronunciation of numbers (1543 is one thousand, five hundred and forty three), appears as an apostrophe in Divinian, **without** the use of the word 'ilo' (and).

4.1.1 0 through 10

The numbers 1 through 10 are established and published herein as derived from existing sources, however a translation for zero (0) was not clearly defined. The Divinian word *ania*, directly translated as 'nothing' has been determined as the associated word for zero (0).

0	zero	<i>ania</i>
1	one	<i>amna</i>
2	two	<i>tba</i>
3	three	<i>kba</i>
4	four	<i>pat</i>
5	five	<i>sab</i>
6	six	<i>sat</i>
7	seven	<i>chab</i>
8	eight	<i>rab</i>
9	nine	<i>fab</i>
10	ten	<i>ami</i>

4.1.2 11 through 19

The determination of the numbers 11 through 19 was essentially derived from the root number group of 10 or 'ami' in Divinian. Therefore, each spoken number would begin with this root and the conclusive number is associated as an unpunctuated compound.

11	eleven	<i>amiaamna</i>
12	twelve	<i>amitba</i>
13	thirteen	<i>amikba</i>
14	fourteen	<i>amipat</i>
15	fifteen	<i>amisab</i>
16	sixteen	<i>amisat</i>
17	seventeen	<i>amichab</i>
18	eighteen	<i>amirab</i>
19	nineteen	<i>amifab</i>

4.1.3 20 through 99

Still using 10 or ‘ami’ as the established root of numbers up to one hundred (for which there is also an established translation), the appearance of ‘ami’ follows through from 20 to 99, however it no longer precedes an individual numerical assignment, but either follows it, or occurs between the dominant number, which assigns the quantity, and the conclusive number, as an unpunctuated compound.

20	twenty	<i>tbaami</i>
30	thirty	<i>kbaami</i>
40	forty	<i>patami</i>
50	fifty	<i>sabami</i>
51	fifty one	<i>sabamiamna</i>
52	fifty two	<i>sabamitba</i>
53	fifty three	<i>sabamikba</i>
54	fifty four	<i>sabamipat</i>
55	fifty five	<i>sabamisab</i>

4.1.4 100 through 999

The Divinian word ‘chöun’ is the only established translation between ‘hundred’ (*chöun*) and ‘million’ (*crön*), therefore it becomes the root of the next three series of numbers, beginning with numbers from 100 through 999. As with the ‘ten’ in the previous series, the ‘hundred’ is the subsequent condition of the designated number, therefore it follows the dominant number, which assigns a quantity to the amount in question, and would then precede the conclusive number(s), as a punctuated compound.

	hundred(s)	<i>chöun</i>
100	one hundred	<i>amnachöun</i>
200	two hundred	<i>tbachöun</i>
300	three hundred	<i>kbachöun</i>
400	four hundred	<i>patchöun</i>
500	five hundred	<i>sabchöun</i>
505	five hundred and five	<i>sabchöun'sab</i>
515	five hundred and fifteen	<i>sabchöun'amisab</i>
525	five hundred and twenty five	<i>sabchöun'tbaamisab</i>

4.1.5 1,000 through 9,999

There is no established translation for thousand (1000) in Divinian. However, with the root of hundred (100) or ‘*chöun*’, and the simple calculation of 100 by 10 (equalling 1000), it follows that the root of the number (*chöun*) would remain, and would be quantified by 10 (*ami*), resulting in an unpunctuated compound of ‘*chöunami*’, preceded by the singular dominant number, and followed by the punctuated conclusive.

	thousand(s)	<i>chöunami</i>
1000	one thousand	<i>amnachöunami</i>
2000	two thousand	<i>tbachöunami</i>
3000	three thousand	<i>kbachöunami</i>
4000	four thousand	<i>patchöunami</i>
5000	five thousand	<i>sabchöunami</i>
5005	five thousand and five	<i>sabchöunami'sab</i>
5015	five thousand and fifteen	<i>sabchöunami'amisab</i>
5025	five thousand and twenty five	<i>sabchöunami'tbaamisab</i>
5525	five thousand, five hundred and twenty five	<i>sabchöunami'sabchöun'tbaamisab</i>

4.1.6 10,000 through 99,999

For the sake of avoiding tedious and obvious repetition in the resulting pronunciation following the rules of the last number group, this series diverts from the basic multiplicative translation ($100 \times 10 = 1000$) to a solution which has a similar numeric result, however a less cumbersome pronunciation. The established translation of 100 (*chöun*) is the mathematical root of 10,000, therefore the resulting interpretive translation of 10,000 would be an unpunctuated compound of ‘*chöuntba*’ or (100^2) ,

preceded by an ‘*ami*’ dominant and followed by punctuated conclusive number(s).

	ten thousand(s)	<i>chöuntba</i>
10000	ten thousand	<i>amichöuntba</i>
20000	twenty thousand	<i>tbaamichöuntba</i>
30000	thirty thousand	<i>kbaamichöuntba</i>
40000	forty thousand	<i>patamichöuntba</i>
50000	fifty thousand	<i>sabamichöuntba</i>
50005	fifty thousand and five	<i>sabamichöuntba'sab</i>
50025	fifty thousand and twenty five	<i>sabamichöuntba'tbaamisab</i>
50125	fifty thousand, one hundred and twenty five	<i>sabamichöuntba'amnachöun'tbaamisab</i>
55125	fifty five thousand, one hundred and twenty five	<i>sabamisabchöuntba'amnachöun'tbaamisab</i>

4.1.7 100,000 through 999,999

Carrying forward the rules of the previous series, we return to the multiplicative rule of its predecessor for the final series of numbers leading up to the established million (*crön*). Still maintaining the overall root of ‘*chöun*’, the following series becomes the unpunctuated compound ‘*chöuntbami*’ ($100^2 \times 10 = 100,000$), preceded by a dominant number and followed by the respective punctuated conclusive number(s).

	hundred thousand(s)	<i>chöuntbami</i>
100000	one hundred thousand	<i>amnachöuntbami</i>
200000	two hundred thousand	<i>tbachöuntbami</i>
300000	three hundred thousand	<i>kbachöuntbami</i>
400000	four hundred thousand	<i>patchöuntbami</i>
500000	five hundred thousand	<i>sabchöuntbami</i>
500005	five hundred thousand and five	<i>sabchöuntbami'sab</i>
500045	five hundred thousand and forty five	<i>sabchöuntbami'patamisab</i>
500345	five hundred thousand, three hundred and forty five	<i>sabchöuntbami'kbachöun'patamisab</i>
502345	five hundred and two thousand, three hundred and forty five	<i>sabchöun'tba'chöuntbami'kbachöun'patamisab</i>

512345	five hundred and twelve thousand, three hundred and forty five	<i>sabchöun'amtba'chöuntbaami'kbachöun'patamisab</i>
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4.1.8 1,000,000 +

With the established translation of a million (*crön*), we can carry forward with most any common number usage, taking into consideration the previous rules, always with the compound and unpunctuated dominant number preceding, and punctuated conclusive number(s) following.

	million	<i>crön</i>
1000000	one million	<i>amnacrön</i>

5.

Tokemata Dolgaban

5.1 What time is it?

In Divinian, this question is asked thus: *Djala tima oloun?*

- When speaking in terms of time, the word *tima* (hour) is always used in the singular.

Oloun kba tima. / It is three o'clock.

- The word *dolgaban* (time) is not used to ask the time; it expresses an abstract concept.

Bom dolgaban kozoulen! / How time flies!

Dot on do dolgaban. / There is no time.

5.2 The Hours

5.2.1 The Twelve-Hour Clock

<i>amna tima</i>	one o'clock
<i>tba tima</i>	two o'clock
<i>kba tima</i>	three o'clock
<i>pat tima</i>	four o'clock
<i>sab tima</i>	five o'clock
<i>sat tima</i>	six o'clock
<i>chab tima</i>	seven o'clock
<i>rab tima</i>	eight o'clock
<i>fab tima</i>	nine o'clock
<i>ami tima</i>	ten o'clock
<i>amiamna tima</i>	eleven o'clock
<i>amitba tima</i>	twelve o'clock

In ordinary conversation, you can distinguish between the different times of day by using the following expressions:

<i>talagon</i>	in the morning
<i>aftagon</i>	in the afternoon
<i>hanya</i>	in the evening

<i>akhanya</i>	at night
----------------	----------

Oloun sat tima talagon. / It is 6am.

Oloun kba tima aflagon. / It is 3pm.

Oloun amitba tima akhanya. / It is midnight.

5.2.2 The Twenty-Four Hour Clock

To determine the time in terms of a twenty-four hour clock, each hour (0:00 to 23:59) must be considered in terms of hundreds, much the same as in English. And the time is expressed in 2 sets of compound numbers, rather than the numerically correct expression of thousands, hundreds, tens and ones. For example: 1300 hours (1pm) translates to *amikbachöun tima* (directly translated as thirteen hundred hours). This format will only appear when referencing a twenty-four hour clock or when speaking in terms of years. It is not an acceptable way of defining numbers mathematically.

Oloun ania'satchöun tima. / It is 6am.

Oloun amisabchöun tima. / It is 3pm.

Oloun tbami'patchöun tima / It is midnight.

5.3 The Minutes

- Minutes (*satami'dé*) may be added directly after the hour, as in English.

Oloun ami tima amisab. / It is ten fifteen (10:15).³²

- Or they may be used with the word *afta* (after, past).

Oloun amisab (satamdina) afta ami. / It is fifteen (minutes) past ten.

- As the next hour approaches, you may use *man* (to) to express minutes.

Oloun sab man fab. / It is five to nine.

- To express half and quarter hours, the words *koulin* (half), and *kazin* (quarter) are used.

Oloun koulin afta chab. / It is half past seven.

Oloun dazing man tba. / It's quarter to two.

³² When time is spoken casually in this manner, the word *tima* is dropped.

6.

Ogonen, Patchabogonen, Djebeten ilo Dolgamitban

6.1 Days, Months and Dates Overview

Pre-existing words for Imperial date reference are virtually nonexistent in any known Divinian source, with only one prevalent word - ‘day’ (*ogon*). With the facilitation of pre-established words, this comprehensive reference of date-related terminology was developed, based upon the current Imperial system.

6.1.1 General Terms

Using the pre-determined word for ‘day’ (*ogon*), the general terms for ‘week’, ‘month’ and ‘year’ were determined, using the root of ‘*ogon*’ and the obvious numbers in relation to each word; ‘seven’ (*chab*) days in a week, and ‘four’ (*pat*) weeks in a month. The word for ‘year’ is an exception to this, which directly translates to simply ‘twelve’ (*amitba*), as in the twelve months in a year.

day	<i>ogon</i>
week	<i>chabogon</i>
month	<i>patchabogon</i>
year	<i>amitba</i>

6.1.2 Days of the Week

The format used for weekdays is based on the seven days in a week being treated as numbers, beginning with Monday as the first day (*amna*), through to Sunday as the seventh day (*chab*), and each word ending in ‘day’ (*ogon*), just as in English. You’ll notice that those days whose preceding compound ends in a vowel, the vowel is dropped and replaced by the compound *ogon*. The Divinian word for ‘Sunday’ is actually the same word as for ‘week’, however it is capitalized, as with all days of the week, similar to English.

Monday	<i>Amnogon</i>
Tuesday	<i>Tbogon</i>
Wednesday	<i>Kbogon</i>
Thursday	<i>Patogon</i>

Friday	<i>Sabogon</i>
Saturday	<i>Satogon</i>
Sunday	<i>Chabogon</i>

6.1.3 Months of the Year

For the sake of brevity, the word for ‘year’ in Divinian has been determined as simply ‘*amitba*’ meaning ‘twelve’, as in twelve months in a year. The format used for the individual months is based on the 12 months in a year being treated as numbers, beginning with January as the first month (*amna*), through to December as the twelfth month (*amitba*), and each word ending in ‘year’ (*amitba*), behaving much like a fractional expression. For example, the month of May is translated to ‘*Sabamitba*’, or the fifth out of twelve months. Please note that those months whose preceding compound ends in ‘a’, the vowel is dropped and replaced the the compound *amitba*. The month of December is also simply ‘*Amitba*’ or ‘twelve’ however it is capitalized, as are all the months, to distinguish it from its counterpart word.

January	<i>Amnamitba</i>
February	<i>Tbamitba</i>
March	<i>Kbamitba</i>
April	<i>Patamitba</i>
May	<i>Sabamitba</i>
June	<i>Satamitba</i>
July	<i>Chabamitba</i>
August	<i>Rabamitba</i>
September	<i>Fabamitba</i>
October	<i>Amiamitba</i>
November	<i>Amiamnamitba</i>
December	<i>Amitba</i>

6.1.4 Dates

To express dates in Divinian, ordinal numbers are used. These are words representing the rank of a number with respect to some order; in particular, order or position (first, second, third). They differ from cardinal numbers which refer to quantity (one, two, three). Cardinal numbers become ordinal numbers with the addition of the punctuated suffix ‘*dé*’ (the equivalent of the

English suffix –th).³³

³³ The punctuate suffix ‘*dé*’ differs from the unpunctuated suffix –*dé*, which is used in prepositional

The structure of a written or spoken dates differs slightly from English in that the date precedes the month and year. This variation on word order and the presence of the 'dé suffix provide inference to the word 'of'. For example: The fourth of July would be written as *4 Chabamitba*, and spoken as *pat'dé Chabamitba*.

18 Amiamnamitba 2008 (amirab'dé Amiamnamitba tbachöunami'rab) /

November 18, 2008

Djala on hila djebet sän'ogonen? / What is today's date?

Sän'ogon on hila amirab'dé Amiamnamitba /

Today is the eighteenth of November.

Awa loungalinté zhit kbami'dé Amiamnamitba. /

We will leave on November thirtieth.

Years are expressed much the same in Divinian as in English: Rather than the proper, but lengthy, pronunciation of the complete number, expressing thousands, hundreds and ones, years can be shortened to two compound numbers. For example: 1912, when spoken in correct numeric form is *amnachöunami'fab-chöun'amitba*, or 'one thousand, nine hundred and twelve'. However, the preferable method when speaking in terms of years is *amifab'amitba*, or 'nineteen twelve'.

6.2 Seasons

The Divinian word for 'season' is *dolgamitba*, or 'time of year'.

<i>zima</i>	winter
<i>mola</i>	spring
<i>väro</i>	summer
<i>jesei</i>	autumn

Me kozouté man Europe dinla mola. / I will fly to Europe in the spring.

Väron kyla on michico. / Summers here are beautiful.

Jesei on mino kalatzen dolgamitba. / Autumn is my favorite time of year.

Oloun dom hany kyla dinla zima. / It's very mild here in the winter.

contractions to express gender.

Prematicalen

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Fan Contribution:

Anonymous L. - aka Laloomana Mina Lekatariba Foun D'Laminatchn Ekbat D'Sebat aka Laloolapipoulai Mina Lekatariba Manapipoulai Ekbat D'Sebat

T. Leah Fehr-Thompson published her first poetic anthology, *der Nackte Künstler* (ISBN 13: 978-0-7795024-6-2), in 2008, and was previously published in *Shells Upon The Shore* (ISBN 0-7951-5068-7) by the International Library of Poetry, and she is a two-time recipient of their Editors Choice Award for her poems 'The Hindrance' and 'Unspoken'. She was also granted the Silver Medallion Award and rank of Amateur Judge Advocate and Poet Laureate by Poets.com, an affiliate of the International Library of Poetry.

der Nackte Künstler

As the first published anthology of her written works, *der Nackte Künstler* offers a glimpse into the poetic anima of T. Leah Fehr-Thompson, as she embarks on an infinite journey of rumination, lust, bitterness and betrayal. With an eclectic collection of structurally chaotic free-verse, prose, short-form and 'purge' poetry, *der Nackte Künstler* palpably challenges the proverbial artist to recognize and acknowledge the writer as a peer of equal stature, while simultaneously and delicately delving into such ambiguous realms as immortality, literary alcoholism, Don-Juanism and cyberrelationship addiction.

To be released...

Apatheology

In her second collection of poetry and prose, T. Leah Fehr-Thompson takes her boundless journey of parable and verse from within to without in a provocative dissection of the human condition and the faithlessly inherent Doctrine of Apathy to which humanity has befallen; an intrinsic indifference in the wake of such atrocities as domestic violence, racial and religious prejudice, sexual persecution and poverty. *Apatheology* is one poets study of the Apathetic cult and culture, as it cowers and cultivates within every blind and deaf mute who succumbs to this New World dogma.

Just Like You

Childhood is filled with imagination and speculation about every possibility in the universe. What if aliens walked among us, disguised as humans... stuffed into the human suits that they wear, just as we wear our own disguises? Childhood is also filled with fear of the unknown, insecurity and a yearning to belong. *Just Like You* is a short comedic children's story, written as a pantoum, of one alien's struggle to fit in on Earth and his fear of being different than everyone else; his fear of misunderstanding and persecution, and his inherent yearning to be seen as one with his peers, despite his physical differences.

Divinian. The Language of the Gods. The Divine Language.

The Divinian tongue is the oldest of all languages; a dialect from which all contemporary language finds its origin. Divinian is the elemental language of the human race; a language conceived of intangible and forgotten gods. A language lost to time. Until now.

In the spring of 1997, remnants of this forgotten language were offered to the world by a French scribe and playwright, who had devoted years of research to its study and development. It was speculated, at the time, that he had uncovered over 800 words of the original vernacular, however less than 150 words were actually made public. Following the revelation of the existence of the language in 1997, the scribe ostensibly resigned his studies, and his research and findings were all but forgotten, save for a few notations and articles, based more on conjecture than fact, by devoted linguistic students who had followed his work.

T. Leah Fehr has undertaken an independent and ongoing study of the remaining fragments of the Divine Language. Through exhaustive research and collaboration, she has uncovered more words of the original language than have ever before been revealed. This text is a collection of over 1300 Divinian words, as well as grammatical rules and an extensive study of Divinian parts of speech. As a poet and scribe herself, T. Leah Fehr strives to revive this lost language, to develop it into a living language that can be learned, written, spoken and passed down through generations, lest it be mislaid once more.

*This language represents the conception
of the spoken word.
May we bear witness to its rebirth.*

Intended for ENTERTAINMENT PURPOSES only. *Divinian* is a fictitious language and is NOT intended for biblical, historical, literary, linguistic, etymological or factual usage. This text is derived from an independent and unofficial interpretation of the Divine Language, and is not sponsored by Gaumont or any affiliates thereof. Any and all words and definitions appearing in this text which originated in the script by Luc Besson, the publications of Luc Besson or Terry Bisson, the soundtrack by Eric Serra, or the film *The Fifth Element* (Copyright © 1997 Gaumont. All Rights Reserved.), are for reference purposes only and are not owned by this author. All sources accredited herein.