

Indicator of direction, movement or deadlock (of people, matter and non materialised states)

Actively performed both by humans and objects e.g. chairs. Less frequently by animals, most notably horses which thereby transform into objects. Passively experienced by a trembling of the surrounding ground, and floor. Often described by a curved passage from one place to the other – from left to right or the other way round or back and forth, to and fro.

Also antithetically associated with steadiness and motionlessness. Statically unmovable.

Geographically – a condition and locus of drinks, ships and inter-human relations – mostly located in depth and profundity. A hard solid end and consequent deceleration of (figurative/ metaphorical) fall.

Favoured activity of facilitation of vibration traveling through air and swarms of birds, by rhythmic hitting and twitching (plucking) of objects and ejaculation of bodily noises or other physical contact with objects. Group activity – needs one or more – but usually no more than five (members) to occur.

Originating from movement of water carrying vessels, driftwood (nautical) and animal landmarks, or an expression of religious/ritualistic fervor.

Resonance is used as documentation of courtship behaviour, adultery or rutting incorporating the telling of themes of reproduction and other analogies (as such) in metronomic signatures. Container of liquid mood and existence.

Vehicle for denouncing sadness, dissatisfaction (discontent) with oppressing systems and women, triggering movement/motion – thrown towards/at receivers.

Arrangement of different parts, eternalised in the form drawings of dots and lines.

Material of regular occurrence –  
varying in size.

Ranging from monolithic to miniature/  
minuscule.

Specified and named in accordance to  
their portal qualities and penetrability,  
texture of husk and substance and  
dimension of incorporated parts.

Important factor for indication of  
advancement of animate species  
and objects. Suitable aggregate for  
construction of living environments,  
houses and decoration.

Originating from the outer solid layer of  
celestial bodies (fictitious and genuine).  
Brought into being by annexation and  
cementation of the already existing,  
salt, granulate and living organisms,  
or by melting into one with others  
– spontaneous transfer of energy  
(between entities)

Changes in form are provoked  
by subjection to extramundane  
surrounding factors, weather and  
mammals. Alterations in colour are  
ascribed to metal and light and dark  
times.

Fragments are hardened by pressure,  
stress or mass movements and  
shaped by each other, water or other  
elementary bodies. During the process  
material of the self is lost and converted  
into panoramic landscape.