

- e) farewell expressions:
SYL (see you later)
GBU (God bless you)
GL (good luck)
CU (see you)

The list of acronyms will become larger and larger every year and undoubtedly, we'll follow these changes to enlarge our acronym vocabulary. Of course, you should understand that acronym is a part of the informal layer of lexis mostly used in the internet chats or short videos. Business, or formal language have some other requirements and informal acronyms should not be used there. But to understand modern informal language and be able to communicate like a representative of the 3d millennium it is worth learning new structures to feel up-to-date person.

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THE MYSTERY OF THE DOG IN THE MARQUESAN ROCK ART HAS BEEN SOLVED

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Summary. The author has interpreted the rock picture disclosed on the Marquesas Islands. As a result, the mixture of the Peruvian and Polynesian mythologies has been decoded successfully.

Keywords: Marquesas Islands; Easter Island; Rapanui; Rapa Nui; Polynesia; Quechua; Andean; Peruvian; rongorongo; script; writing; hieroglyphic script; folklore; mythology; Austronesian.

Consider the drawing which is engraved on a boulder, Nuku Hiva, the Marquesas Islands, in conformity with Millerstrom [6, fig. 4], see fig. 1.

The dog is distinguished here easily. But what do the other signs mean? The crescent-like symbol (*Hina, Hine*) is attached to the back of this domestic animal. Such symbols are widespread in the Polynesian rock art [7, pp. 164ff]. The big-eyed mask of the god *Tiki* is presented at the top right.

In reality, these data suffice to decode this mythical plot. There are two parallel plots in the Maori and Tuamotuan folklore sources [2, pp. 53, 195]. The demi-god *Maui* had the sister called *Hine (Hina)*. Her husband was *Ira-waru* or *Ri. Maui* once transformed that hero into the dog.

The presence of the similar stories in two different parts of Polynesia allow me to suppose that the initial plot existed at the homeland of the early Eastern Polynesians which was the Marquesas Islands. I believe that the myth recorded in fig. 1 tells of *Maui, Hina (Hine)* and her husband who became the dog later.

But in this drawing the emblem of the god *Tiki* is read. Why does *Tiki* correspond to *Maui*?

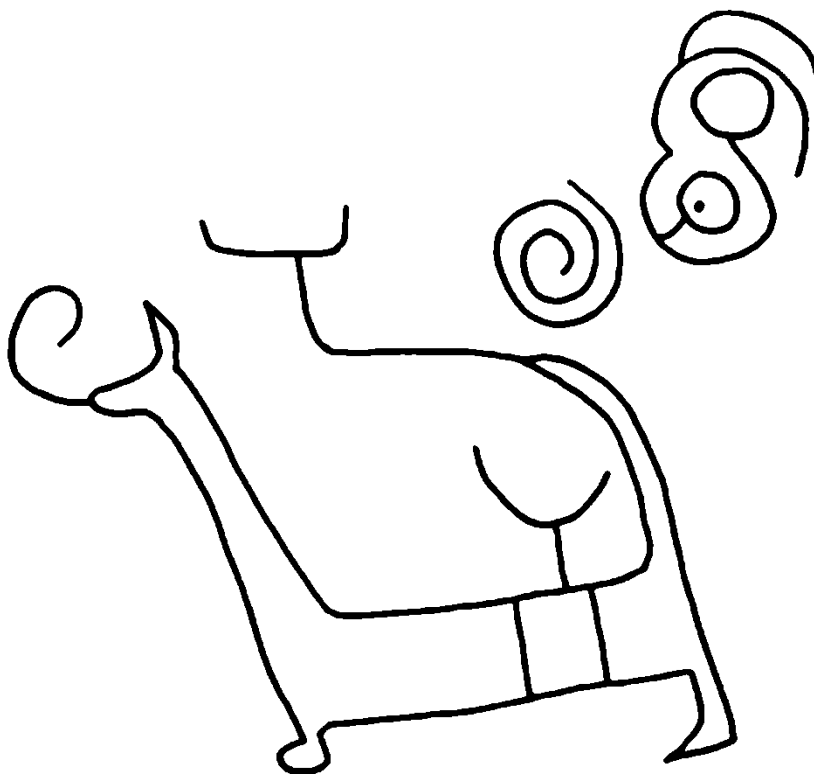


Fig. 1. (after [6]). **The mysterious symbols**

First of all, the team of biologists has proved that the inhabitants of the South America contacted the early Polynesians on the Marquesas Islands [4]. Second, according to Heyerdahl, the Eastern Polynesian god *Tiki* is correlated well with the Peruvian sun god known as *Con-Ticci Viracocha* or *Kon-Ticsi Wiracucha* [3, p. 357]. Third, the Eastern Polynesian demi-god *Maui-tikitiki* could be the conjunction of the Western Polynesian god *Maui* and the Peruvian deity *Ticci*. Hence *Maui = Maui-tikitiki (Maui Tiki) = Tiki* in the plot in fig. 1.

Why did the dog appear in this drawing? In the Peruvian mythology, the black dogs are associated with the souls of the dead [1, p. 159]. Interestingly, the symbol representing the deepening is joined to the tail of the dog. In my opinion, this sign denotes the underworld where the souls of the dead lived. Two spirals are also rendered in fig. 1. The similar Rapanui glyph **166** reads *hiva* (cf. Maori *hiwa* ‘black’).

Thus, the mixture of the Peruvian and Polynesian mythologies has been deciphered successfully.



Fig. 2. I visited the General Archives of the Congregation of the Sacred Hearts of Jesus and Mary (Rome) in May 2015. I was tracing the rongorongo glyphs of the Aruku-Kurenga tablet. Some inscriptions on this board tell of the demi-god Maui

This interpretation of the Marquesan rock drawing permits to understand some early Peruvian-Polynesian parallels. For example, in the Andean mythology, the god *Viracocha* created the mankind from the stones (cf. Quechua *rumi* ‘stone’) [5]; on the other hand, in the Tahitian beliefs at the beginning of the existence of the universe the god-creator *Ta’aroa* (*Tangaroa*) came from the initial Shell called *Rumia* [2, p. 72]. It is possible that it was an echo of the Peruvian creation myth known once on the Marquesan Islands. Besides, Rapanui *koreha* ‘worm; eel’ corresponds to Quechua *kuru* ‘worm,’ Maori *hakoro* ‘father; old man’ (*ha koro, a koro*) and Rapanui *koro* ‘father’

correspond to Quechua *kuraq* ‘elder’ as well as Rapanui *akuaku* ‘ghost; spirit; deity’ corresponds to Quechua *akuy* ‘corpse.’ In the last case, we can remember about Rapanui wooden male figurines *moai kavakava* which are decorated with protruding ribs.

So, Heyerdahl’s theory with a number of amendments is correct. I repeat my idea: the decoded plot of the Marquesan rock picture containing the dog design is a key to the Eastern Polynesian mythology and art.

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БАРОККО ЮЛИИ ЛЕЖНЕВОЙ

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Summary. The article is devoted to the formation of the world-famous baroque singer Yulia Lezhneva. The article notes the performing interpretation of the singer, the correctness of the use of melismatics, the refinement of details.

Keywords: baroque era; Yulia Lezhneva; coloratura virtuosity; intimacy; introversion.

Голосом этой певицы восхищаются в Лондоне и Париже, в Вене и Зальцбурге, в Риме, Берлине. Критики называют ее голос «взлетающим в стратосферу», голосом ангельской красоты. Она получила признание на