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**PHENOMENOLOGY OF THE *FRONT LINE* IN LITHUANIAN
CONTEMPORARY CULTURAL LANDSCAPE**

Abstract. *The image of the front line is deeply rooted in the contemporary Lithuanian discourse about culture and politics. The strands of its cultural landscape connect art, media, politics and history. The concept of the line here performs like a literary metaphor deeply ingrained in everyday consciousness as a defensive front line due to the painful history of the nation's experience. The confrontation with the constant threat of the Russian Empire and the catastrophes of occupation, especially in the 20th century, drew the Lithuanian prototype of the nation's resistance and filled the 21st-century daily discourses with reflections on the emerged meaning of the Mannerheim Line. This actualised vision travelled to the spaces of artistic creation, music, cinematography, literature, creating feelings of infinity, spaces of transcendent landscapes, bridges of time and the dramaturgy of the Baltic archetypes of contiguity. These insights aim to unfold the Lithuanian discourse of contemporary culture with the special mark of the front line.*

Key words: *front line, Lithuania, Mannerheim, hybrid wars, discourse, landscape.*

Анотація. У полі литовських культурних та політичних медіа наразі формуються дискурси гібридних та культурних війн. Водночас, важливість одного з дискурсів зумовлена історичним концептом екзистенційного виживання та пов'язана з суттєвим феноменом передової лінії, фронту яка перебуває у постійному русі. Вона могла бути явищем останніх двох століть, пов'язаним з російською агресією та кризами східноєвропейських розподілів та приєднань Просвітництва, досвідом окупації, що потребує постійного усвідомлення потреби в обороні або опорі. Цей феномен також пронизує мислення та прозріння литовців у XXI столітті, що додає повсякденному життю не лише пандемійний вимір, а й наявність передової лінії гібридних та історичних війн. Це засвідчує низка кодів «дискурсу повсякдення» — лейтмотиви повернення та продовження історії. Перший пов'язаний з Січнеvim Повстанням (1863 року) та його ватажками, чії останки, таємно поховані царським урядом, не так давно вийшли на світло через сковання схилів гори Гедімінаса. Символ братерства литовських та польських християн щодо їхньої ідентичності та віри — код зламаноного хреста — нагадує про значущість цього повстання. Другим істотним символом передової лінії фронту, глибоко закарбованим у свідомість литовців, стала лінія Манергайма, оборонна стратегія фінського фельдмаршала, який зупиняв наступ Радянської Росії. Вона розповідає про окупацію країн Прибалтики у 1940 р., про крацій на той момент варіант опору окупації, яка була катастрофічною для державності. Третій код виражає опір, парадигматичний контакт прибалтійської самості з мороком, і драматургію архетипів. Він є виразом процесу опору та прориву, коли догми радянської ідеології були відкинуті як анахронічні. Метою прориву також було «розчинення» передової лінії фронту на трансцендентний ландшафт, культурний феномен, що має силу та виміри «ішого простору». Нині значення передової лінії, що повертається (четвертий код) має те саме значення — захист державності від Росії, яка у XXI-му столітті привернула увагу через напади на Грузію та Україну, окупацію Криму та війну у Донбасі. Литовські президенти, політики, журналісти, кінорежисери та письменники реагують на цю ситуацію своїми творами (Д. Грібаускайте, Г. Науседа, В. Адамкус, В. Ландсбергис, Е. Якідайтис, Й. Огман, В. та Й. Вальнусаїтіс, Д. Панцерова, Р. Богданас). Ця передова лінія фронту продовжує боротьбу бійців опору — партизан (А. Крауяліс), включно з тими, кого визнали очільниками Литви (Й. Жемайтис–Витаутас, А. Раманаускас–Ванагас) за відновлення литовської державності, консолідацію та підтримку інших народів, що стали жертвами російської агресії. Слід зауважити, що ця атака у формі інформаційної гібридної війни відбувається і сьогодні, намагаючись зв'язати опір Литви окупації з глобальною катастрофою Голокосту. Починаючи з «Зимової війни» (1939–1940), «війни після війни» у литовських лісах (1944–1953) до україно-російської війни (2014 і далі) феномен передової лінії фронту й особливо лінії Манергайма — це явища, глибоко вкорінені у свідомість литовців. Вони знаходять вираз мовами різних мистецтв, пробуджуючи об'ємність бачення, безкінечність, крах залізних та духовних мурів, вічність життєво-важливих кліток мінімалізму та семантичних кодів трансцендентального ландшафту у кінематографі та літературі, велич прибалтійської глибини мінімалізму (А. Пярт, Б. Кутавічюс) в музиці.

Ключові слова: *передова лінія фронту, Литва, Манергайм, гібридні війни, дискурс, ландшафт.*

The concept of the *front line* has a particularly acute meaning in contemporary Lithuanian cultural discourses. Here the notions of historical memory and the present, hybrid warfare, and the so-called «cultural wars» join the discourses, which require a **line** of a meaning discovery to endure, balance and purify, i.e. create a universally phenomenal situation of the personalisation of the continuation of time, based on historical and fact-based concepts. Therefore, the line here becomes an active phenomenon of the front line, an action of the drama, or a line of the spiritual front, connecting the past and the present, and culturally embedded in the *transcendent landscape* of worldview, which also comes from the totality of everyday discourses.

From line to front line. The line moves and transforms into a self-defending ritual from the minimalism in music into cinematography, literature and consciousness of cultural-political-archaeological memory. It is a unique connection between history and the present, waking up in the form of creative imagination, which visual graphics figures could correspond to the symbolism of the Lithuanian-Polish Uprisings of the middle of the 19th century and the break of the state pathway. Such a symbol corresponds to the graphics of the dramatic break of both nations: it is **the code of the broken cross**[8, p. 31]. The breaking of the cross symbolises the aggression of the Russian Empire against the Polish-Lithuanian state and its eternal Self — religion, faith, and the Catholic Church as a continuum of statehood, a deep connection in visual form. Here, we move on to the new version of the concept of the line as front line and fracture of the cross that has already entered into the present discourse of *the in-depth state*. Everything that is broken (occupied, blocked) but exists and resists together with a line of the Self becomes a symbol of survival. This symbol is an example of how the line transforms into cultural artefacts. The line as the front line is expressed by the graphics of visual art, the melody of music, the line as a representation of the memory of the state continuity, toward history (cinematography, photography) and the timeline, the horizon line, the empyrean skyline of the transcendental landscape. However, the medial discourse of the present and images of the daily life turns it into a *front line*, offering essentially activated dramaturgy, the paradigm of which overshadows all

others: it is the *Mannerheim Line* [6, p. 233] or simply the *front line* of the hybrid war with the strengthening significance in the current discourse of Lithuanian culture. Then the idea of the *line* in this «everyday discourse» loses its philosophical postmodernist neutrality of the «cast out world» and the «end of history» and becomes a line of intermedial resilience of special significance — the existential defence of the nation or *Mannerheim Line*, which is destined to play a significant role in the purification of meanings in the current prevention of state fractures in the information war as in a media project by Edmundas Jakilaitis «Deconstructions of Propaganda». Here one encounters a globally organised attack on the values that are essential from the point of view of the Lithuanian state [10].

The line as the paradigm of the state's road. Mannerheim line. The meaning of the *Mannerheim Line* in Lithuanian discourse, in the current media space, the centres of specific problems appear, which connect epochs of several centuries and basically raise the question of the defence and preservation of Lithuania's statehood. Paradoxically, they even emerge as a new factor of time, bringing the message in everyday discourse about the front line with the events like finding remains of the dead. For example, after the trees were cut off on Gediminas Hill in Vilnius and the slopes started sliding down, secretly buried bodies of the leaders of the 1863 January Uprising were found buried on the slopes, identified by the survived wedding ring of Uprising leader Zigmantas Sierakauskas (1827–1863). On November 22, 2019, in the historical Rasos cemetery in Vilnius, the funeral of the leaders of the 1863 January Uprising takes place in the presence of the heads of state of Lithuania and Poland, representatives of Latvian and Ukrainian diplomacy. At that time, Belarus position in this situation became brighter only thanks to the forces of democracy; Vilnius was flooded with a sea of white-red-white flags. It is just one example of the current history — the Mannerheim Line in recreated Lithuanian statehood time. The other events are mostly related to the discovered but also secret and attempted to destroy the remains of Lithuanian freedom fighters-partisan commanders a century later. Thanks to the careful research and work of archaeologists and anthropologists, one of the most prominent events is the discovery of the remains of Adolfas Ramanauskas-Vanagas, a partisan general

brutally tortured and shot by the Soviet KGB in 1957. On October 6, 2018, his state funeral took place in Vilnius, even in the presence of heads of state and foreign diplomats. Adolfas Ramanauskas-Vanagas (1918–1957) was reburied in the Vilnius Antakalnis Cemetery in the Pantheon of Heads of State.

Such is the specific intermedial and paradigmatic actualisation of the everyday discourse of the Lithuanian statehood line, which provides a specific political shift to culture, and becomes *the transcendental landscape with the Mannerheim Line*. The actualisation and visualisation of this discourse in art continue to deepen; a special historical memory of the present appears with a view of the concept of the *in-depth state*.

Nevertheless, here a direct approach to the *Mannerheim Line* itself emerges. The Winter War of 1939–1940, known as the First Finnish-Soviet War, has deeply integrated into the Lithuanian political consciousness, becoming the object of attention of writers and historians. It is an excruciating question for Lithuania: why did its government, after receiving Stalin's Soviet Russian ultimatum to allow in the Red Army on June 15, 1940, did not make a decision to resist. There were many reasons for this; the main mistake was that the Commander of the Armed Forces, General Vincas Vitkauskas, recruited by the KGB and served Russian interests. He later was proud of his role in destroying Lithuania. However, the Finland example keeps reminding everyone that it was possible to resist the «red flood» [13]. Speaking about the tragedy of the state [15], now the ongoing post-traumatic discourse of the occupation leads the new insights further into the Winter War strategy where deepening the understanding and the paradigmatic idea of the *Mannerheim Line* emerge, permeating the arts, literature and cinematography. The Lithuanian American writer Kazys Almenas (1935–2017) even went to Finland to experience the spiritual presence of the *Mannerheim Line* in reality. It is like a sacred symbol for the heart of a Lithuanian — a line of defence thought out by the Finnish army Commander Carl Gustav Mannerheim, who resisted Russia, withstood the red invasion [6]. It is a peculiar Baltic experience of the vitality of history, which gives a special cultural *discourse among others*, even dominating with its own *timeline*. Vidmantas Valiušaitis, one

of the most politically, historically active authors of the present time, a former deputy director of the Lithuanian Center for the Research of Genocide and Resistance (forced to resign in 2021 due to political attacks), testifies about this discourse. In his essay «Who Will Build the Lithuanian Mannerheim Line», grounding his research on the experiences of Lithuanian American writer Kazys Almenas' travel to Karelia described in the article «Miškas. Manerheimo linija» [The Forest. Mannerheim Line] (in *Baltijos miškai ir mediena*, 2006, May, p. 70–71), Valiušaitis writes: «...The line of the vital fortifications thought out by the Finnish general Mannerheim and built-in Karelian Isthmus in 1929–1930 played a decisive role in the Winter War. The fortification line was named after its inventor. It is a 125 km long stretch of the front consisting of 90 concrete reinforcements (machine gun bunkers and hideouts). There were also ditches and stone obstacles in more important places. In the summer and autumn of 1939, the Mannerheim Line was further supplemented by field reinforcements, but knowing that the Finnish-Soviet border was 1,300 km long, a 100 km stretch, let alone reinforced, could hardly be overestimated [16, p. 63].

Writer Kazys Almenas was looking for reassurance. In his youth, reading about the heroic resistance of the Finns to the Bolshevik invasion, he imagined that the war had to take place «in some special land, where the gloomy impassable forests with intertwined spruce branches stand in one's way, where ranges of granite rocks rise being cut through with insurmountable gorges. It took something dramatic to understand how Finland could withstand it at that time» [16, p. 64]. This image of the Mannerheim Line is firmly entrenched in Lithuanian discourse with an open question, why Lithuania did not resist in 1940, and inspire the actualisation of history and lay the internal front line up to Ukraine's war with Russia (since 2014) as the Mannerheim Line for Lithuania and Europe.

It can be seen in several critical perspectives of the lines:

As a continuous horizontal — melodic line in Baltic minimalism, a metaphor of time continuity — the continuity of history, rooted in nature's systems. Its image coincides with the vision of the North and resistance to the apocalyptic force; it is based on the idea of continuity — the intonational cell,

wholeness in the creation of music (R. Kabelis, V. Germanavičius).

As a line of the transcendental landscape from the depths of the earth to the infinity of the sky, a metaphor of eternity and an exact revision of thought in hybrid wars. Its meaning lies in dimensional purity, documentary straightforwardness, or historical truth, based on a case of facts being disclosed over time. It is an intermediate phenomenon, especially pronounced in cinematography (A. Stonys, Š. Bartas).

As a defensive line — a factor of resilience strategy against Russia, permeating the current literature when researching this situation in the perspective of several centuries previous to the current war in Ukraine (K. Sabaliauskaitė, R. Šerelytė, R. Bagdonas).

Mannerheim's line in music and interaction with nature. Here, the concept is related to the transformation of the melodic line into a rhythmic pulsation or a pointillistic continuity of texture. The transformation of a melody into a continuum of an intonational cell, a sphere, a fragmented landscape, is possible. An example would be the work «Strengthening the Myth» by Ričardas Kabelis (*1957). Here, the polyphony of Lithuanian multipart songs unfolds into the *sphere* of the intonational cell — the space of sound, in which the principle of the monotony of rhythm focuses on the soundscape of the eternity of time [5, p. 19]. It *reinforces the myth* — the nation's Self when the line becomes a pivotal paradigm. Here, the melody is broken down into the «atmosphere» of the cells or pulsating space and emerges as a transcendental landscape in the field of musical hum. It is purposefully correlated with the concept of the *Mannerheim Line*, which Kazys Almenas describes as a striking continuity of the flatlands: «The image did not match what was created in my imagination. It turns out that the isthmus between Lake Ladoga and the Gulf of Finland is flat like a plain... The forest is sparse, and in some places, it does not exist at all, and the swamp stretches among the lakes.

The swamp is not a barrier but a wide road. In February, it froze with ice over 40 cm thick on the lakes. The winter of 1940 was exceptionally cold, making the ice even thicker. [...] The reinforcements of the Mannerheim Line were also disappointing. I had to look for them because there were almost none left. In this barren land, they were not demolished;

they dilapidated on their own over time. [...] The trenches collapsed, the logs of the hiding places rotted, the wires rusted. [...] Obviously, it was neither terrain nor the strength of the reinforcements that determined this collapse. For example, the terrain around Vilnius is more favourable for defence, and the forests are denser.

Looking around the forest in the area of the former Mannerheim Line, it seemed there was nothing left but surprise. The snow-covered forest is beautiful, and when it is so sparse, it can be seen through from afar. The darkness of spruces is replaced by the areas of growing low single birch trees. These are swamps. You can look through them into the distance of a few kilometres. You can see it is flat over there too. No visible living being. It is so calm.

In general, it is hard to imagine how all this could have happened. [...] It is not easy to understand. A sense of wonder is replaced by respect» [see in 16, p. 65–66].

An in-depth examination of the Mannerheim Line semantic codes raises a paradigm for Lithuanian authors: «It is obvious that the Mannerheim Line firstly passed through the hearts of Finnish people but not through the wilderness of Karelia» (16, p. 66). However, the following images merge in the current cultural landscape: the Mannerheim Line passes through the hearts of Lithuanians, drawing transcendence from the depths of the hum of rhythmic monotony of the North and Karelian plains and the rhythms of Lithuanian multipart songs. Its dimensionality functions primarily as an *affirmation* that cannot be denied precisely because of the sphere of the universality of its expression.

Vytautas Germanavičius exalts the Mannerheim Line as a code of the broken cross (*1964) in his work «Rote Bäume» [The Red Trees] (for flute, cello and organ, 2018), which is dedicated to Adolfas Ramanauskas-Vanagas (the aforementioned partisan Commander tortured and shot by the Soviet KGB). Here, the constant rumble of the melodic line is intertwined with the transcendent expressionism of fragments of songs about Lithuanian nature and partisan songs. The aspect of transcendence here is connected to the expression of borderline situations: the vibration of a melody, sliding, going beyond the intonation (quaternary, non-musical sounds-accent, the «walks» of overtones in organ pipes). Thus, the breaking of the melodic line symbolises the intimacy

of the other side, the transcendent connection of space and the *other space*. However, the continuity of instrumental action, even after the changes of a soundscape, inspires the shift and continuation of the image of the line in the «other time», the reinforcement of the Self, and the circumstances of the disappearance of the existence of the Mannerheim Line semantic code. It is a paradigmatic interpretation of the historical Lithuanian line in music, raising the significance of the dramaturgy of archetypes through the transformations of the melodic line. These tensions merge into one code of the Mannerheim Line as eternal melody and the broken cross as fracture collapse (*glissando*) in the «Rote Bäume» music. It opens the way to the soundscapes of the Baltic «touching the darkness» archetype category [4, p. 266].

Mannerheim Line in Cinematography.

This aspect — the exposure of the Self-archetype to darkness, manifests itself through cinematic expression particularly well. Here, dimensions of the «other space», the *transcendental landscape* and *the passing time* that are difficult to sense elsewhere appear. Cinematography allows to universalise everything, combine all categories into a clear wholeness, and expand it not only into one sphere of the intonational cell (as in music) but to expand into the paradigmatic depths of thinking — consciousness and subconscious. In this way, a powerful imagination of memory is activated here with the dramaturgy of its archetypes and purifies the unknown boundaries of perception. In other words, this is the most efficient way for the *transformation of time*. A particularly eloquent example of the relationship between landscape and time across the *Mannerheim Line* is the work of the documentary filmmaker Audrius Stonys [see 11, p. 32–39]. In his article, the director analyses the doubling of the timeline in the flow of cinematography: «we are talking about two times: the physical time, at which the duration of frames is measured and the associative sensory time, ...which is rarely, and more often, never adequate to physical time. [...] All elements must exist in a certain harmony that cannot be calculated or explained. It is like a solution for an equation with a countless number of unknowns. The process of harmonising the elements is more reminiscent of the magic ritual because there is no reliable, tested and functioning system [...]. And the

aim is to dissolve the viewer in the landscape...» [11, p. 38]. This phenomenon of landscape is related to the aspect and transcendence of the *Mannerheim Line*, the dimension of space. Synchronisation of archetypal meanings takes place [2, p. 157] i.e. a spiritual connection with its linear horizon magic, which Stonys, quoting film theorist Bela Balzs, recalls as the culture of old magicians [11, p. 38]. In cinematography, this line emerges as a dimension of the landscape and the flow of time, best illustrated by the Stonys' films: «Cenotaph», 2013, «Woman and the Glacier», 2016, «Bridges of Time», 2019. Stonys' documentary consists of multi-layered dramaturgy of archetypes that expands the depth of symphony, which reaches the farthest associations with its connections, creates the spiritual defensive essence of the horizontal that becomes the code of the eternal Mannerheim Line. For example, in the film «Cenotaph», which reveals a seemingly meaningless search of the bones for the unknown of the past in the form of everyday discourse (searching for the remains of irrelevant dead German and Russian soldiers buried in an unknown place in Lithuanian woods in real time), from its very first shots, the magic floods into the reality of eternity: the eyes of the stars, the night sky and the forest, like a hood for everything that was and may happen. The protection of eternity, the silence of music infinity, ritual and everyday action become guesses of the search, men's deliberations where it is better to dig the earth, the time, which stopped above everything in the sea of its own meaninglessness and the mystical semantics of the hidden codes in all this. Does the documentary «Cenotaph» correspond to the landscape code of the Mannerheim Line? Yes, because the infinite connection of the line gets purified, pouring into the light like a clairvoyant truth: a chain of intersections of war and existence, which does not leave indifferent sides, connecting «this» space with the «other». Especially here, the aforementioned contact of the Baltic Self with darkness is highlighted like the awakening of archetypes for their long journey to Enlightenment, the hum of harmonies of the cycles of movement. The film «Cenotaph» contains not a direct but a profound *soundscape* image of the Mannerheim Line associations. The interaction of the depths of the earth and the sky through the action of strengthening the roots and tree trunks creates an eternal transcendence of the horizon, a

counterweight to fragility and oblivion. In Stonys' film «Cenotaph», time seems to stop in the flow of the treetops and the landscape of the starry sky. The line of the horizon becomes a transcendental melody with a granite rock as its image. The accents of the whole implicate its eternal parameter, the archetypal symbolism and the code of the dramaturgy of the passing time elevated above the breaking point and hidden in the landscape. This code of time and break has been established in Lithuanian documentary cinematography since the early Soviet era, for example, Almantas Grikevičius' film «Time Passes Through the City» (1966). An essential sign of the defence of history here, yet metaphorically encoded narrative, is an episode with a white horse. Stonys writes: «...an image emerges, which is the riskiest in the entire story of the film. The white horse trots on the empty streets of Vilnius. You do not need special insight to see that this is Vytis' (Pagan) horse, which came out of the coat of arms of independent Lithuania. ...The slowed-down Ogiński polonaise is heard in the soundtrack [...] seems to transfer viewers into the Polish period of Vilnius history. [...] Somewhat, this is confirmed by the coats of arms of the noble families shown further on. [...] and Vytis is in one of the coats of arms. [...]

The image is obscured by fog or smoke curtains. Dissipating plumes of fog radiate signs of the greatness of the past with a very pronounced shade of sadness. The wind carries dry leaves through the ruins of the castle [...] The camera moves through the dungeons of Vilnius, showing the macabre figures of the dead, the skulls placed on the stairs. The camera emerging from the dungeons rises from the altar, rises towards the cross of St. Anne's Church, floats and stops at the painting of «Mary of the Gates of Dawn» [12, p. 47]. The parable with time and line in music is halted, and the symbolism loaded with meanings, both historical and Christian, and meanings of the Self blocked by the present, leading the idea on the path of archetypal dramaturgy are being named. The spirit of awakening from darkness becomes apparent and paradigmatic here. It is a line — a possible Mannerheim Line — on the path of the nation's statehood, connecting the past and the present. Suspended time acts as a metaphorical explosive of memory, freeing the image from exile — an alien ideological doctrine. In this way, the Soviet-era seems to preserve the

Baltic Self in the darkness and equally empowers it to change the time. The parable of a flow or a line plays a decisive role of *unfinishedness*, not even *the end of history or the past*, however, unfolding its wings of transformations. It can be accomplished by music (melody — the infinite will of the world), cinematography (alternative pasts and the coming of the *other*), and literature, which accurately names the blocked fields of archetypal meanings.

Mannerheim Line in literature. It is a traditional long line of defence of Lithuanian statehood, primarily related to the Polish-Lithuanian nobility and its genesis spilling out in the 19th-century poetics of Polish Romanticism: A. Mickiewicz, J. Slowacki, St. Moniuszko. It is strengthened by famous historical portraits of soldiers and rebels: Tadeusz Kosciuszko, Simonas Konarskis, Emilia Plater, Zigmantas Sierakauskas, Antanas Mackevičius, Kostas Kalinauskas, the discovery of the January Uprising leaders remains on Vilnius Gediminas Hill. Kristina Sabaliauskaitė (*1973) strongly empowers this heroic line in literature in the four-volume epic novel «Silva Rerum». The line of statehood seems to transfigure into an abyssal eternal line, outlining the contours of Baroque architecture in the literary language of connection with its distinctive infinite aspects, uninterrupted in time and pulsating with musical polyphony. The encoded statehood of the past — the shocking greatness of time suddenly joins the present, so-called *vertigo* [11, p. 38] occurs — the identification of the present and the past through the expression of the word. The image travels through the darkness into the light like following the camera. So does the magic of describing the purposefulness of the phenomena in Sabaliauskaitė's sentences which open the living pulse of history, describing its infinity. The paradigm of the defensive of statehood essence emerges, which seems to have been eliminated from the discourses of the prosiness of time and the long (post)Soviet present. Here is an example of an infinite line from «Silva Rerum II»: «...or has the man a free will in general... If that jackdaw on St. Casimir Church has been able to maintain its unstoppable gaze for at least a few moments longer and have had the brain of a wise man instead of a bird, it would have seen what strange, coercive connections, invisible chains of coincidence and threads of consequences

actually stretched under its roost in Vilnius, but also beyond, beyond it, and through spaces and the unstoppable flow of time, from the past to the future; and how did all this relate and twist into the most complicated scheme of complexity, which is to witness the supreme good, or perhaps the evil, spread somewhere beyond?» [9, p. 18].

Another image of the thread of time passes through Renata Šerelytė (*1970) prose. Following the diaries of the last partisan of Aukštaitija, the longest surviving forest brother Antanas Kraujalis (1928-1965), she recreates the depth of the line of resistance, which is rooted externally in Soviet Lithuania. This prose recreates the hybridity of reality characteristic of Sovietism, the transformations of which also flood the space of present-day recovered discourses: «Antanas' Diary. 1952, Utena area».

«When I thought about it on a dreary Christmas night filled with a sound of blinding silence, indifference dominating in space, and death on earth, I felt the taste of blood in my mouth, mixed with the coolness of mints» [14, p. 99]. Antanas Kraujalis-Siaubūnas died in 1965; he took his life to avoid of being taken captive. His remains were also discovered in Vilnius Orphanage Cemetery in the summer of 2019 and reburied in Vilnius Antakalnis Cemetery in the Lithuanian Armed Forces Quarter.

Thus, this constantly reopening Lithuanian Mannerheim Line continues, convincingly permeating the different discourse of everyday life. Today, the topic of Ukraine is probably the most significant contributor to its strengthening. It determines the contours of the established defensive landscape in Lithuanian discourse. Authors of texts: Ramūnas Bogdanas «Black Snow, Red Sky» [1] Dovydas Pancerovas «The Land of Cyborgs» [7], Vytautas Landsbergis «Ukrainian Golgotha» [3] stretch out the consolidation of statehood through current history — the topic of the Ukraine-Russia war. This discourse is marked by the intermedial code of the political dimension to «withhold Russia». The same code is electrified by Sabaliauskaitė's dramatism of 17th–18th centuries Lithuanian-Polish state sunset. That convocation of the semantic fractures and values of the *in-depth state* — the bridge from the Baroque to the present acquires the total memory of the landscape of the *front line* with the expression of infinity

(limitlessness in stylistics) travelling through the connections of time. Though the texts on the subject of Ukraine do not yet translate into the great language of art in literature, they symbolise the contours of the same *Mannerheim Line*, the signs of glow marking the insurmountable boundaries of the empyrean of red sky.

Conclusions

In the current discourse about Lithuanian culture, one can observe the opening cultural landscape of the *front line* toward the *Mannerheim Line*. It is literature, journalism, history, music, art, photography and cinematography that perceive statehood as the essence of existence. Especially here, three dimensions of expression stand out, revealing this phenomenon of the line. It is a convocation of depth, height and horizontal, graphics lines of a critical situation, infinity and continuity with appropriate expression in music (Baltic minimalism, Arvo Pärt «Fratres», Bronius Kutavičius «Ad Patres», Aivars Kalējs «Via Dolorosa»), in cinematography — landscape and time collusion as darkness and fog (Audrius Stonys «Cenotaph», «Bridges of Time»), in literature — the style of infinite sentences (Kristina Sabaliauskaitė «Silva Rerum»), the phenomenon of the interaction of two realities Soviet-era hybrid corporeality (Renata Šerelytė «Through a Rust Night»). The texts speak the magnificence of this literary Mannerheim Line (or the code to «withhold Russia») of Lithuanian newest cultural discourse about Ukraine. Their unique historical political leap into relevance, somewhat *vertigo* hits the same emerging horizon of the *Mannerheim Line* since the 17th century, the borderline line from the point of view of the Lithuanian-Polish state, the tension creating dramaturgy, which begins to dominate in contemporary *front line's* discourse as well. Therefore, this coexistence of everyday discourse with historical one creates a special, interactively charged, multifaceted cultural landscape close to the transcendental state and remains emotionally unique, inspiring, and eloquent in its universal wholeness. The symbolism of the image is equated with the code of the broken cross — the symbol of the 19th-century Uprising. The phenomenon of connection between ages in Lithuanian visual art, media, music and literature is a particularly influential factor even in everyday discourse.

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