

This paper is trying to present how changes of mythology, in Losev's sense, influenced art, literature and attitude towards poetic language. The study presents the Avant-garde movements in all their heterogenic forms, as the art of the period of crises, which appears in European culture and brought big changes in the consciousness of people. By describing an artistic attitude towards space and time we give examples how this new consciousness dealt with the spatial and time relations. Also this paper deals with the universal myths that are shown on the examples of the Avant-garde works of art. The chosen myths should present a desire of the Avant-garde movements to rebuilt, reconstruct and understand the very essence of the language of art and poetry.

The Avant-garde art and literature cannot be understood if separated from the time when they appeared. Nevertheless, these movements carry in essence something that is generally characteristic of mythical thinking as well - that is, the periodical, instinctive return to essence and original purity with an aspiration to reconstruct the genetic moment and the act of creating. This phenomenon we analyze through myths that are omnipresent in European and other cultures and which appear in Avant-garde works as well.