

In the introductory part of the paper, we will define the term hegemony in the context of fascism and, after a brief review of the history of fascism, we will introduce the Serbian poet of Polish-Jewish origin, Stanislav Vinaver, who wrote his last collection of poems, „European Night”, in the German concentration camp „Osnabrück”.

In the main part of the paper, we will define the term „Holocaust literature”, and what it actually represents; we also state the reasons why Vinaver's collection of poems can be (and must be) analyzed in the context of camp literature.

Then we look at indicative poems from the collection, such as: „European Night”, „Song of the Tower Watchman”, „Staklenac”, „In Poland” and „April 1941”, which describe how millions of defeated intellectuals, Jews and, mainly, Slavic peoples, in order to save their lives, were degraded to the level of helpless animals and doing heavy physical labor, so that the Nazi machinery could function smoothly. In the poem „April 1941”, the lyrical subject breaks all ties with the cultural tradition of the country that is the backbone of modern, European society. After the maxims about the great German poets and philosophers, the lyrical subject gains higher self-awareness: he realizes that a person can be a great intellectual, but, in essence, still an animal, that has not moved away from mythical consciousness.

In the concluding part of the paper, we will look back at the understanding that human history, in fact, does not have a linear movement, but rather a cyclical one: camps, unfortunately, also appear in the 21st century, because, in the words of the Italian philosopher, Giorgio Agamben, camps are, unfortunately, civilizational paradigms.