

**Chapter 1 : The Captive Mind Quotes by Czesław Miłosz**

*The Captive Mind (Polish: Zniwolony umysł) is a work of nonfiction by Polish writer, poet, academic and Nobel laureate Czesław Miłosz. It was first published in English translation by Secker and Warburg in*

My friend told me that his public library had shelves and shelves of books for sale written by political scientists during the Cold War, all trying to puzzle out what the Soviets were thinking. Among the books that have already started to gather dust are the most distinguished works related to communism. I doubt many people will read Koestler in another fifty years. All those novels about nuclear anxiety will probably soon be forgotten too: *On the Beach*, etc. None of my friends who studied philosophy care much about Karl Popper or Alexander Herzen. The obvious exception is *Animal Farm*, deservedly, disappears along with the memory of its historical originals. I am a little embarrassed about why I picked it up. The book is a study of the capitulation of artists to the demands of Communism, and I was looking for some insight into the bad state of political affairs in this country—the fact that so many people who seem bright enough are willing to accept what they must know are lies for the sake of their political affiliation. Wise people say this is suspicious. Because what I wanted out of this book was to be told things I already knew, with a dash of wit, from someone with some moral authority. I was a symptom of the bad situation I was describing. Miłosz describes the attractions of Communism; the hard questions that any all-embracing philosophy spares a person from answering for herself; and the strange sort of dissembling life produced in a society of informants. There were oblique analogies here to American life, but nothing direct. Everything was beautifully written, and clearly the product of an incisive mind, but it felt like a book that no one would much care to read fifty years from now. And then, a few chapters in, Miłosz starts writing a different sort of book. He produces four character sketches of artists known to him who, in some form or another, decided to bend their art to the demands of the state. Each one is enthralling. It is one of the most beautiful acts of identification I have ever come across. Novelists are continually writing about artists — painters, musicians, other writers — but I have never come across another book that I felt had such insight into the different varieties of the artistic temperament. Miłosz does not attempt any generalizations; the sketches, in addition to being a history of life in Poland during the Nazi years, are attempts to see what made these specific writers decide to alter their art to the dictates of socialist realism. Miłosz describes their life and temperament, he reads everything they have written; and slowly, he brings out some element of their outlook that keeps emerging through their life and work, something that makes them willing to settle, in the end, for untruth. Most Western artists no longer have to worry about the demands of the state, but the traits that make a person susceptible to one capitulation will always leave him open to others, and modern society has no end of compromises that it encourages artists to make. Forget modern society—life encourages compromises. It is always easier to take your cues from convention, give up before something is quite right—or, for that matter, just leave the damn page blank and go to bed. There are a few books that I feel like I need to read every few years to steady myself somehow. *Dialogues Concerning Natural Religion* is one; I think this will become another. I encourage everyone to read it.

Chapter 2 : Czesław Miłosz - Wikipedia

*Czesław Miłosz () was born in Szetejnie, Lithuania. He worked with the Polish resistance movement in Warsaw during World War II and was later stationed in Paris and Washington, DC, as a cultural attache of the Polish People's Republic.*

In the novel, a new Mongol Empire conquers Poland and introduces Murti-Bing pills as a cure for independent thought. At first, Murti-Bing pills create widespread content and blind obedience, but ultimately lead those taking them to develop split personalities. He describes them as feeling a mixture of contempt and fascination. The constraints placed on politicians and policemen by the rule of law struck them as incomprehensible and inferior to the police states of the Communist world. Miłosz wrote, however, that the same intellectuals who denounced Western consumerism in print would often read Western literature in search of something more worthy than the books published behind the Iron Curtain. Ketman[ edit ] The third chapter draws upon the writings of Gobineau , a 19th century French diplomat assigned to present day Iran. In his book Religions and Philosophies of Central Asia, Gobineau describes the practice of Ketman , the act of paying lip service to Islam while concealing secret opposition. Describing the practice as widespread throughout the Islamic World , Gobineau quotes one of his informants as saying, "There is not a single true Moslem in Persia. National Ketman, the practice of publicly carrying Russian books and humming Russian songs while privately believing, "Socialism-yes, Russia-no. Such beliefs, however, were considered Titoism by the Polish Government and were therefore kept hidden. Followers of this Ketman believed that, a new literary and artistic flowering would follow the end of World War II and, until then, Stalin must be not only tolerated, but supported. Miłosz writes, "This variety of Ketman was widespread if not universal in Russia during the Second World War, and its present form is a rebirth of an already once-deceived hope. Miłosz writes, "In these conditions, aesthetic Ketman has every possibility of spreading. It is expressed in that unconscious longing for strangeness which is channeled toward controlled amusements like theater, film, and folk festivals, but also into various forms of escapism. Writers burrow into ancient texts, comment on and re-edit ancient authors. Many choose university careers because research into literary history offers a safe pretext for plunging into the past and for converse with works of great aesthetic value. The number of translators of former prose and poetry multiplies. Stage managers, doing their duty by presenting bad contemporary works, endeavor to introduce into their repertoires the played of Lope de Vega or Shakespeare -that is, those of their plays that are approved by the Center. Before the Second World War, Andrzejewski had been widely admired as the author of Catholic novels and considered himself a follower of Jacques Maritain. During the Nazi Occupation of Poland, Andrzejewski was one of the leaders of the literary wing of the Polish underground state. In this capacity, he wrote many short stories and gave many underground literary readings that won many recruits and strengthened the morale of the Polish Home Army. After the war, Andrzejewski began writing and, as the new Polish began slowly demanding blind obedience from him, he obeyed without question even publicly denounced his past writing for deviating from Socialist Realism. Despite having once written Catholic novels, Andrzejewski also willingly accepting a position making speeches denouncing The Vatican. Ever after, other intellectuals began calling Andrzejewski, "the respectable prostitute. In , Borowski was arrested by the Gestapo and ultimately imprisoned in Auschwitz. In return, Borowski was allowed to keep their food and clothing for himself. After the war, Borowski returned to Poland and, like Andrzejewski, became a propagandist for the ruling Party. Eventually, however, he became disillusioned and fell into a crippling depression. After making several statements about the suicide of disillusioned Soviet poet Vladimir Mayakovsky , Borowski took his own life. Despite his doubts, his funeral was exploited for propaganda by the Stalinist Government of Poland.

Chapter 3 : The Guardian Profile: Czeslaw Milosz | Books | The Guardian

*Czeslaw Milosz was a Polish poet, author, and diplomat. His book The Captive Mind became a classic of anti-Stalinism. He was awarded the Neustadt International Prize for Literature in and the Nobel Prize in Literature. He died in*

The book was written in the early s and translated into English by Jane Zielonko. Milosz was born in Lithuania in and educated in Wilno the Polish name of what is now called the city of Vilnius and Paris. Wilno was a Polish city between and and Milosz studied there during this period. He was already a published writer when Germany invaded Poland in and became active in the Resistance. Later, he became a diplomat in post-war Poland and was stationed in Washington and Paris. In he defected to the West, living briefly in Paris before emigrating to the US where he became a Professor of Slavic languages and Literature at the University of California, Berkeley. He was awarded the Nobel Prize for Literature in and died in The book itself, is made up of nine chapters. The first three set out the structure against which the book can be understood by readers who are physically and culturally situated outside Eastern Europe. The Captive Mind is not an easy or entertaining book. Well, it is worth resisting that urge. The book begins with a quotation: Wise people say this is suspicious. Despite being aware of the dismantling of personal freedom in his homeland he rejected the push to emigrate, as that represented exile, sterility and inaction to him. Consequently he had to live through five years of Nazi occupation and the establishment of the Stalinist Russian regime in Poland. As a writer he experienced first-hand the moral challenges that "Socialist Realism" posed. To him, it came with the demand that he "cease to look at the world from his own independent viewpoint, to tell the truth as he sees it, and so to keep watch and ward of society as a whole. Notwithstanding the desire to continue to live among his own people and write in his own language, he could not capitulate and so "won his freedom" by defecting. When cushioned by safety, the drive to tell his story and explain the thought processes of his people, resulted in the book. In , an almost prophetic book entitled *Insatiability* was published in Warsaw. Though fictional, it envisaged a situation very similar to that which occurred in Eastern Europe after the Red Army crossed into Poland. Milosz borrowed the central plot device from *Insatiability*. This was a "pill" called "Murti Bing". It was used as a metaphor for both 1 the conformist thinking people adopted to survive the imposition of Stalinist "dialectical materialism" and also for 2 the mind-numbing effects of consumerism in the West. So what is "Dialectical materialism"? It is a term coined in by Joseph Dietzgen a German Marxist and was adopted as the official philosophy of the Soviet communists. In essence it states that political and historical events result from the conflict of social forces and can be interpreted as a series of contradictions and their solutions. The conflict is seen as caused by material needs. What this really means is that any work of art, that did not support the socialist system was viewed as worthless and its creator as untrustworthy ie as a threat that had to be removed. Since survival itself was at stake in these circumstances, how did the intelligentsia cope under the system? To tease out the array of camouflage masks used to endure the situation, Milosz borrows the concept of "Ketman" a term described by Gobineau in his book *Religions and Philosophies of Central Asia*. The word "Ketman" is a corruption of kitman, a term used in Islamic jurisprudence to refer to secrecy or concealment and is a sub-field ofhiyal the science of deception or legal trickery. There are seven different types of "Ketman" described by Milosz and these are: Though the person practising ketman realises that he lies, for certain types of intellectuals living under constant tension and watchfulness, practising ketman and the mind games that implied, provided a "masochistic pleasure", a form of "self-realisation against something". To further explain how "real" people adapted, Milosz described four different writers with differing histories. Though he called them Alpha, Beta, Gamma and Delta, their identities were so thinly disguised that have been established to be: Jerzy Andrezejewski Beta, the Disappointed Lover: Tadeusz Borowski Gamma the Slave of History: Jerzy Putrament Delta the Troubadour: In the final chapter, Milosz detailed the fate of the Baltic people, the systematic brutalisation that reduced them from being members of self-sustaining rural communities to depleted "eternal slaves" in the Gulag. Emigration gave Milosz the gift of penetrating dual vision, ie, the capacity to see and understand simultaneously, the inner workings of two widely disparate cultures, the Communist East and the democratic West. In spite of this, *The Captive Mind* is a sobering read.

The experience of living in a besieged nation and the consequent mental trauma that entailed seemed to suggest to Milosz that a chasm existed between him the Eastern Bloc intellectual and poet and his presumably Western reader. This can be summed up in his closing remarks.. I am sure that Zeus will be merciful towards people who have given themselves entirely to these I shall say to him: I felt that if I did not use that gift my poetry would be tasteless to me and fame detestable.

Chapter 4 : The Captive Mind by Czesław Miłosz

*Published in , The Captive Mind was Milosz' attempt to explain why intellectuals from the Eastern Bloc countries were willing to tolerate and eventually accept the 'New Faith' (Stalinism) in the post-war years. He explicitly says that it was not a matter of force and coercion: that, given the reality of the situation, these people were converted through a rational thought process that led them, happily or no, to conform and even become proponents--at least superficially.*

Share via Email In December , a monument was unveiled at the Gdansk shipyard in Poland, birthplace of the Solidarity trade union, in memory of shipworkers killed by the security forces during riots a decade earlier. Inscribed on the base was a line from Psalm When he went to view the Gdansk monument, members of Solidarity unfurled a huge banner bearing the message: However, his work was widely circulated in samizdat editions and he went on to become an almost mythical figure among the dissident community. His study of totalitarian ideology, *The Captive Mind*, had dared to face up to both its subtle attractions as well as its mechanisms of enslavement. In his poetry, particularly his autobiographical works, his depictions of an idealised and peaceful homeland provided solace to a nation living in an uncertain world under foreign domination. He was awarded the Nobel Prize for literature in October and following a highly symbolic meeting with Lech Walesa at the Catholic university of Lublin in , his status as national bard was confirmed. You can kill one, but another is born. The words are written down, the deed, the date. But for most Poles, his lack of ideological purity made him more representative of the complex national experience. It had to wait 30 years for its moment. Even his triumphant return to Poland turned out to be something of a false dawn. Within days of his visit the first official Polish publication of his poetry sold , copies, only to be once again banned and forced underground when martial law was imposed shortly afterwards as part of a government attempt to crush the Solidarity movement. He was brought up a Pole, in Lithuania, under Russian tsarist rule, and as a child witnessed the October revolution and the first world war. As an adult he lived through the wartime Nazi occupation of Warsaw and then the Soviet domination of Poland. In exile, he navigated the choppy intellectual waters of s Paris as an impoverished writer, and then the counter-cultural revolution of s California as a professor at Berkeley. Fellow Nobel prize-winning poet Seamus Heaney described Milosz as, "among those members of humankind who have had the ambiguous privilege of knowing and standing more reality than the rest of us". Another Nobel winner, Joseph Brodsky, said: It contains work written from right up to earlier this year. Jerzy Jarniewicz, a poet and professor of English at the University of Lodz, says his impact on 20th-century Polish and world literature has been immense. Then, in , after the Warsaw ghetto uprising, he was unique as a Polish poet who witnessed, responded to and articulated something that had been silent for decades in Poland; the relationship between Poland and Jews, and the feeling of moral guilt for what was going on. After the war, he helped open up Polish poetry to many European and American poets. It was Milosz who made the first translation of *The Waste Land*, for example. Milosz was a part of that. It is idiomatically and, in terms of its symbolic life, extremely influenced by middle-European poetry which has a different way of advertising its existence as symbolic writing or allegory. It was having an interesting effect on me but I realised that I was missing so many of the references. But also, when Czeslaw deals with the details of his world, it is, emotionally, some of his most powerful writing. Working with Czeslaw is like reliving the whole of the 20th century through this prism of great specificity. It has been very important to him to remember exactly how, say, wine was stored in s working-class Paris, or the precise details of the elaborate hairdo of his piano teacher in Vilno in The family belonged to the Polish gentry, but while Milosz was bequeathed their culture, little was left of their wealth by the time he was born. His father was an engineer for the tsarist army during the first world war and his work took him, and his family, all over Russia, repairing bridges and highways. Milosz has one younger brother, Andrzej, who now lives in Warsaw. I was very sorry about that. The barn at his childhood home has been converted into a literary and cultural conference centre under the name The Czeslaw Milosz Birthplace Foundation. As he shows photographs of the newly renovated building, he points out the large, open plain in the background. The villages and everything there were destroyed. It is one he has returned to time and again in both his poetry and his prose, most notably in his

charming novel *Issa Valley*, and his, very guarded autobiography, *Native Realm*. Milosz attended both school and university in Wilno now Vilnius and remembers watching Charlie Chaplin and Mary Pickford films. Although he started out studying literature, he graduated in law in 1934. So I switched to law and I reluctantly passed my studies. But I never planned a legal career. He was not interested in sports, although he was in the boy scouts, but he was a boy who displayed many talents and many people expected a great future for him. His difficulty has been that he was trying to combine his faith and tradition with ideas which were rather contrary to the surroundings in which he was brought up. He later returned to the church, and learned Hebrew in order to translate the Psalms into Polish, but has said that while he is a Catholic, he is not a Catholic writer. During the same year he made his first trip to Paris, where he came under the influence of a distant cousin, Oscar Milosz, a French-Lithuanian writer who had been a representative of independent Lithuania at the League of Nations. But for many Poles of his generation, the ultimate source of judgment was Paris and my impression is that he is still very aware of the French response to his work. When Germany invaded Poland in 1939, he was briefly sent to the frontline as a radio reporter before making his way back to Wilno. Following the Soviet invasion of Lithuania the following year, he made a dangerous journey across Soviet lines and returned to Nazi-occupied Warsaw where he found a job as a janitor at the university, making ends meet with some black-market trading. But Milosz points to another poem written in the wake of the failed Warsaw uprising of 1944, *The World*, which was published in 1945, as equally important to him and his move away from the catastrophism of his youth to a more philosophical and transcendent faith in the future. While he has directly engaged with enormous historical and intellectual horrors, Milosz has done so not as a politician, but more as a theologian, philosopher or mystic meditating on the nature of humanity and culture. But in the same year I wrote *The World*, which has nothing to do with the horror of the war but instead gives an image of the world as it should be - a counterbalance and a restoring of dignity to the world as it was. It was very difficult to liberate myself from prewar patterns and tastes and styles, but I knew when I wrote these poems that it was a turning point in my poetry. They had met in the late 30s when they both worked for the radio station. They had two sons who both still live in California: Antoni, who was born in 1938 and is a computer programmer; and Piotr, born in 1940, who is an anthropologist. They have a home in Berkeley but over the past few years have spent most of their time in Krakow. Seeing Milosz in the city is to glimpse his place in Polish life. People spontaneously come up to him to say hello and take his photograph. The image of the dourly forbidding sage - he often looks darkly brooding in photographs - regularly dissolves into a huge, red-cheeked smile and rich chuckling. Milosz first came to Krakow in 1945 after the failed Warsaw uprising. On the one hand, the country was completely dependent on Moscow and it was obvious that it was a new occupation. But on the other hand, there were some radical reforms and that was good. For a time I had a hope that things would develop as I wanted, but, in fact, for countries such as Poland and Hungary, that initial period was just an introductory period of Stalinisation. On his way home, at about four in the morning, he has said that he came across some jeeps carrying newly arrested prisoners. It was then that I realised what I was part of. However, only eight weeks later he was allowed to travel to Paris, where he sought political asylum. Official connivance has long been suspected in his escape, but for many years Milosz has been reluctant to discuss the details. But if you decide otherwise, remember that you have a duty to fight him [Stalin], the executioner of Russia. Maybe I would have made a fool of myself, like the friend I describe in the *Captive Mind*, by writing what the party desired. A man may persuade himself, by the most logical reasoning, that he will greatly benefit his health by swallowing live frogs; and, thus rationally convinced, he may swallow a first frog, then the second; but at the third his stomach will revolt. In the same way, the growing influence of the doctrine on my way of thinking came up against the resistance of my whole nature. Regardless, his move to Paris was physically, politically and artistically dangerous. But among intellectuals then there was great admiration for life in the east. They were very dissatisfied by me and I was considered, at best, a madman. I had left the world of the future for the world of the past. That made my life in Paris very difficult. Things were made even more difficult by the fact that his family had remained in America and he was denied a US visa to join them because of his association with the communist Polish government. However, despite this, his early years in Paris were productive and he published *The Seizure of Power*, the first of his two novels; *Treatise on Poetry*, a vast, poetic overview of

20th-century Polish poetry, only recently translated into English; and *The Captive Mind*, in which he attempted to explore "the vulnerability of the 20th-century mind to seduction by socio-political doctrines and its readiness to accept totalitarian terror for the sake of a hypothetical future". He has measured the intellectual engagements of these people against all the trends of the 20th century. In some ways it has been hermetic in making the passions of Polish culture and literary life come alive, but it has also been engaged with wider intellectual currents. It is about the attractions of communism and socialism, and so is often about people much like himself, people whose attraction to communism came from a principled rejection of capitalism at its worst. And it also created the idea, particularly in the west, that I was a political writer. This was a misunderstanding because my poetry was unknown. I have never been a political writer and I worked hard to destroy this image of myself. I went to America as a lecturer of literature. He retired in At the time of the Berkeley campus revolution in , when the students began to assess their professors, he was proud to receive excellent grades. That said, he found much of the 60s student radicalism depressingly short-sighted and familiar. Friends say he can have periods of melancholy, but is generally a highly gregarious companion who is enthusiastic about food, drink and conversation. I was in constant correspondence with good friends in Paris, as my friendships were based upon my poetry. Hass has said that during this time, Milosz was living in, "intolerable obscurity and loneliness. He had to invent the idea that there was still somebody to read his poems. Two years later he received a 3am phone call at his Berkeley home from a journalist in Stockholm, telling him he had won the Nobel prize. I tried very hard not to change my habits and I went to my class not to break the routine. I tried to save myself from too much turmoil, but it was very hard. I am a private person and have resisted being made a public one. While he fulfilled an important moral duty to bear witness, more recently younger poets have rebelled against this idea. It goes in fear of anything that is pretentious and prophetic, and so they have replaced communal experience - which is a key idea in Milosz, and in Polish poetry generally - and instead focused on what is unique and individual and personal. He has also been criticised for what is seen as an over-romantic defence of Polish and European culture.

**Chapter 5 : Booko: Comparing prices for The Captive Mind**

*The Captive Mind, by Czeslaw Milosz I wonder how many books got sold or thrown out the year after the Soviet Union collapsed. My friend told me that his public library had shelves and shelves of books for sale written by political scientists during the Cold War, all trying to puzzle out what the Soviets were thinking.*

His work included Polish documentaries about his brother. He has emphasized his identification with the multi-ethnic Grand Duchy of Lithuania in his writings, a stance that led to ongoing controversies. He refused to identify exclusively as either a Pole or a Lithuanian. But the landscapes and perhaps the spirits of Lithuania have never abandoned me". He said that it might be the language spoken in heaven. After receiving his law degree that year, he spent a year in Paris on a fellowship. Upon returning, he worked as a commentator at Radio Wilno , but was dismissed. This action has been described as stemming from either his leftist views or for views overly sympathetic to Lithuania. Only then did the Soviets enter the city. The Trosses ultimately died during the Warsaw uprising. For this he was criticized in some emigre circles. Conversely, he was attacked and censored in Poland when, in , he defected and obtained political asylum in France. He described his life in Paris as difficult " there was still considerable intellectual sympathy for Communism. Throughout the Cold War , the book was cited by conservatives and has been a staple in political science courses on totalitarianism. His attitude about living in Berkeley is sensitively portrayed in his poem, "A Magic Mountain," contained in a collection of translated poems, Bells in Winter Ecco Press, Since his works had been banned in Poland by the communist government, this was the first time that many Poles became aware of him. In he had been given an honorary doctorate by the University of Michigan ; two weeks after he received the Nobel Prize in Literature, he returned to Michigan to lecture, and in he became the Visiting Walgreen Professor of Human Understanding. In he received the U. National Medal of Arts and an honorary doctorate from Harvard University. His second wife, Carol Thigpen b.

Chapter 6 : The Captive Mind by Czeslaw Milosz | [calendrierdelascience.com](http://calendrierdelascience.com)

*The Captive Mind by Czeslaw Milosz discusses life in the Eastern European countries during the years of Stalinism. The book was written during this era and earned the author a Nobel Prize for Literature. The author lived and wrote in Poland during the years of the Nazi occupation and then under the socialist regime.*

Isaac James Baker writes poetry, short stories, novels and non-fiction. He drinks a lot of great wine. Sometimes he does both activities simultaneously. So how is this year-old book relevant today? Time shapes the written word like the incoming tide over sand, but this text shows no signs of erosion. The ideas are still radical, the insight still profound, and the use of language still divine. Writing about this book sometime before his death, the novelist Jerzy Kosinski is quoted on the back flap as saying: Milosz starts off his masterpiece with a quote of warning: During the Nazi occupation of Warsaw, Milosz joined up with the Polish underground. Suffice it to say that Milosz has some insight into the mechanisms of totalitarian control. Calling them Alpha, Beta, Gamma and Delta, Milosz tries to understand how anti-fascist intellectuals morphed into apologists for big-C Communist control. Milosz gives some great examples of how this works, how agitators surrender their greatest weapons to the service of power. His prose is alive, and his zeal for freedom is contagious. Czeslaw Milosz in *At his core, Milosz is an evangelist of true art. He defends intellectual and artistic freedom furiously, because he knows that the unchained mind is the best bulwark against repression. Some of his quotes about the meaning and value of art jumped off the page at me. Here are a few: An artist can contemplate sensual beauty only when he loves all that surrounds him on earth. But if all he feels is loathing at the discrepancy between what he would wish the world to be and what it is in reality, then he is incapable of standing still and beholding. When a writer strives to present reality most faithfully he becomes convinced that untruth is at times the greatest truth. The world is so rich and so complex that the more one tries not to omit any part of the truth, the more one uncovers wonders that elude the pen. If you believe in art, free speech and the inherent value of the common person, give this book a whirl.*

### Chapter 7 : calendrierdelascience.com:Customer reviews: The Captive Mind

*Czeslaw Milosz was born in Szetejnie, Lithuania. He survived World War II in Warsaw, publishing in the underground press, after which he was stationed in New York, Washington, and Paris as a cultural attachE from Poland.*

The book was written during this era and earned the author a Nobel Prize for Literature. The author lived and wrote in Poland during the years of the Nazi occupation and then under the socialist regime. He became a supporter of socialism since he did not want to go into exile. Milosz watched as his own philosophical views were replaced by those of the Soviet regime until he could no longer tolerate the situation and broke with the regime. He could no longer tolerate the doctrine which was forced on him. In a sense, he obtained his freedom when he rejected the doctrine. For example, the individual basically sells out to the State in order to survive. The writer can no longer be creative. The writer must portray the class struggle in a manner that is acceptable to the Party. If not, the individual will not find work. The individual that cannot accept the doctrine is branded as a reactionary and an enemy of the people. Adherence to the Method stifles creativity as it did in each of these authors. Some made the adjustment and were successful. One did not and was basically out of favor with the regime. Milosz relates the kind of internal conflict the writer undergoes in adapting to the Method and how it is reflected in their writing. Milosz relates what happens to a nation when socialism is imposed. He not only talks about Poland but also about the Baltic States. The country that is taken over must be made to conform to the Soviet model, which involves deportation of thousands to labor camps, collectivization of agriculture and the organization of labor. The author does a good job in portraying life under socialism. The book, although short in length, is rather slow reading in that the reader needs to think of the implications of what the author is saying. Some familiarity with Marxian terminology is also helpful. The book is well worth the time spent reading it, especially for those with an interest in the Soviet bloc countries and life under socialism. This section contains words approx.

### Chapter 8 : The Captive Mind Summary & Study Guide

*Czeslaw Milosz's Invincible Reason The author of 'The Captive Mind' became a political thinker who didn't like politics.*

### Chapter 9 : The Occasional Review: The Captive Mind, by Czeslaw Milosz

*In "The Captive Mind" Milosz tells the stories of other artists and writers and how they turned from freedom fighters during WWII into supporters of Soviet repression. Calling them Alpha, Beta, Gamma and Delta, Milosz tries to understand how anti-fascist intellectuals morphed into apologists for (big-C) Communist control.*