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Photo collage on the cover: background - demonstration of disabled soldiers in Petrograd on April 16, 1917; bottom left to right: Parvus, Rosa Luxemburg, image of Dolores Haze from the novel “Lolita”, Vladimir Nabokov.

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From the Editors

In this issue of the magazine, we would like to offer the reader an article by the lawyer Vladimir Alexandrovich Korablin (1933-2001), who passed away almost a quarter of a century ago, dedicated to the novel "Lolita" by Vladimir Nabokov.

In the modern era, the issues of sexual morality are more acute than ever. What do we see now in the West? Unnatural models of sexual behavior imposed from childhood. Undisguised propaganda of what only yesterday was called sexual perversions. The very denial of the division of humanity on the basis of sex into women and men. In Nabokov's novel "Lolita" there is not even a tenth of what can be seen now in a Western children's cartoon. And, nevertheless, sanctimonious discussions about the immorality of Nabokov's novel continue.

V. A. Korablin read the novel "Lolita" back in Soviet times, when hypocrisy of a different kind flourished. In order to defame a literary work, Soviet officious literary critics used a rather hackneyed technique: they transferred the deviant behavior of the heroes of the novel to the author himself, accusing him of being a pervert. In the article we are publishing, V. A. Korablin acts in his professional capacity – as a lawyer of Vladimir Nabokov as a writer and as a person.

Vladimir Alexandrovich Korablin wrote this article in 2000 and did not have time to publish it. Unfortunately, he died soon after. The manuscript was handed over to our editorial office by his son, Andrey Vladimirovich Korablin.

Editor-in-Chief V. V. Vorontsov

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THE DEFENSE OF VLADIMIR NABOKOV (ANALYTICAL STUDIES OF THE NOVEL "LOLITA")

Korablin Vladimir AlexandrovichA.A. Zhdanov Leningrad State University
Faculty of Law (1962)

Abstract: The article analyzes the work of Vladimir Nabokov through the prism of his legal and moral "defense" from accusations of amorism, aesthetic egoism and political detachment. The author examines Nabokov's artistic strategy as a system of intellectual self-defense, in which style, play and structure become forms of resistance to ideological violence and vulgar sociology, as well as the writer's relations with criticism, censorship and the domestic reader. Korablin proposes to see in Nabokov not a fugitive from reality, but an independent thinker defending the sovereignty of the aesthetic.

Keywords: Vladimir Nabokov, literary criticism, aestheticism, Lolita, ethical relativism, self-irony, ideology and literature, freedom of creativity, censorship, defense of the aesthetic, Nabokov and Russia, polemics with criticism.

INTRODUCTION

Ten years ago, the well-known writer Vladimir Dudintsev in his article "The Color of Our Clothes" (Literaturnaya Gazeta, August 17, 1988. No 33 /5203/ p. 11) wrote: "Nabokov comes too close and too hastily to what is the very last thing to know. According to the laws of nature. Disgusting old man! I look at his portrait - he gave me the key to understanding his face through Lolita... In every writer there is always something of his characters."

In the same issue of Literaturnaya Gazeta, in the article "Vladimir Nabokov: "Between Two Banks" (Round Table), literary critic Dmitry Urnov says: "Nabokov is like one of Dostoevsky's characters, say, Stavrogin (from the novel "Demons"), who himself became a writer, and wrote a number of novels from Stavrogin's position."

On the pages of this article, I, a professional lawyer, will have to defend the honor and dignity of the great writer, scientist and nobleman Vladimir Nabokov, protect it from those literary critics, writers and readers who did not understand the novel, could not understand its ideas, identified the image of Humbert with the personality of the author of the novel "Lolita".

The novel, I believe, is based on a case history or several case histories of patients like Humbert who suffer from deviations in the field of eroticism. It can be assumed that Nabokov wrote the novel at the request of the Association of Psychoanalysts. Very often on the pages of the novel terms found in the scientific works of Sigmund Freud and his students are used dislike for the material from which the work was built, and it turned out to be a classic sex-pathological novel. In the afterword to the

novel, the author wrote: "The book moved slowly, with many interruptions... Once or twice I almost burned an unfinished draft, and I remember when I had already carried my *Joanita Dark* almost to the evening shadow of the incinerator, crookedly standing on the lawn of the yard, when I was stopped by the thought that the spirit of the executed book would wander through my files for the rest of my days."¹

PART I

The hero of the novel Humbert is a rather complex personality. He is a scientist, the author of textbooks written by him on orders from universities. His last textbook was published on the day of his arrest. He lectured at universities, taught English, and had acquaintances among psychiatrists. Until the age of thirteen, Humbert grew up as a quite normal cheerful child. In his young years, he dreamed of becoming a psychiatrist. When he was three years old, his mother died on a picnic from lightning. Riviera. Humbert studied at an English school, received excellent grades, and went in for sports. Before meeting the "original girl", *Lolita's* predecessor - *Annabella*, he was a completely normal, slightly spoiled child. Therefore, the cause of his disease cannot be attributed to the shortcomings of upbringing or innate predisposition. He knows about his illness, the cause and the beginning of its occurrence, he is familiar with the method of psychoanalysis. Humbert understands that he needs to be treated, but at the same time does not want to part with his sexual obsession - love for girls between the ages of twelve and fourteen.

Humbert, while in custody for the molestation of the young *Lolita* and for the murder of the screenwriter *Quilty*, who kidnapped his underage lover from him, looking at his freedom through the latticed window of a prison cell, writes a diary (sometimes at the end of the novel the author Nabokov no longer calls it a diary, but a novel). Humbert's diary resembles a detailed summary of a defense speech. In it, every now and then he mentally addresses the jury, tries to mitigate his guilt in their eyes, sometimes philosophically, somewhat playfully, seeks to justify the nature of his attraction to the "nymphets". For a psychotherapist, this diary would be a medical history.

Already on the first page of the novel, the author gives a clue to Humbert's illness: "Did she (*Lolita*) have any predecessors? How could they be... I will say more: there would have been no *Lolita* if I had not fallen in love with one distant summer of one primordial girl in a certain principality by the sea" (p. 1 of the novel).

Humbert fondly recalls his first, short, tragically cut short love for young *Annabella*: "She had a honey-colored skin, thin hands, cropped brown hair, long eyelashes, a big bright mouth" - and this is how I see *Lolita*, - he adds (p. 3 of the novel). *Annabella* was a charming girl, a few months younger than thirteen-year-old Humbert. Her parents were old friends of Humbert's aunt, were very scrupulous about decency. The author writes that the brains of young people were tuned in to the tone of intelligent European teenagers of that time and that environment. She

¹ Author's note. Vladimir Nabokov *"Lolita"*, Perspektiva Publishing House, 1990, Leningrad. In the future, links will be given to the pages of this novel. Such an approach to the study leads to objectivity and will allow the reader to check the correctness of the arguments presented by references to specific pages of the novel.

dreamed of being a nurse in some Asian country, he dreamed of being a famous spy. Suddenly they fell in love with each other - madly, clumsily, shamelessly, painfully... At some point, they managed to stay alone on the beach away from the strict eyes of their parents, in a secluded place, they wanted to make love..., but suddenly two bearded tourists came out of the water with exclamations, scared off the young ones. A few days earlier, late one evening, Annabella had managed to deceive her parents' vigilance, and in the grove behind the villa on the ruins of the stone wall, the young lovers had a moment when they were ready *были подарить друг другу самые глубокие чувства*, but from the side of the house I heard the voice of Annabella's mother, calling her daughter home. Soon Annabella and her parents left this fabulous resort, full of love and exciting expectations... And four months later, Annabella died of typhus. Humbert asks himself: "Was it not from the brilliance of that distant summer that a crack began through my whole life... I am sure, however, that in a magical and fatal way, Lolita began with Annabella. I also know that Annabella's death consolidated the dissatisfaction of that delirious summer and became an obstacle to all other love during the cold years of my youth" (p. 5 of the novel). "This mimosa thicket, the mist of stars, the chills, the honeydew, and all my torment remained with me, and this girl with her feet smoothed by the sea and a fiery tongue haunted me from that time on, until finally, twenty-four years later, I dispelled the delusion by resurrecting her into another," he continues his reflections on the cause of the illness that brought him to a prison cell (p.7 of the novel).

His constant sexual dissatisfaction with adult women led him to create the theory of the "nymphet". This theory arose as a weak attempt to justify his attraction to young girls. According to his theory, a "nymphet" is a girl between the ages of nine and fourteen, who for some many times older than men with Humbert's deviations serves as a true pleasure, they experience a nymphical, i.e. demonic essence. according to Humbert, girls are prematurely mature. He believes that Annabella was not a nymphet for him, as they were the same age at the time. "What is needed here is an age difference of 10, 30 or even 40 years" (pp. 8-9 of the novel). Humbert treats his theory of the "nymphet" with some sarcasm: if there were no nymphets, then "we initiates, we solitary sailors, we nympholepts, would have gone mad long ago" (p. 8 of the novel). "On the outside, he had so-called normal relations with earth-born women, whose breasts were pumpkins or pears, but inside he was burned in the hellish furnace of concentrated lust, aroused in me by every nymphet he met" (p. 9 of the novel), that is, he did not receive real sexual satisfaction from adult women. He "was seized by fear, then shame, suffocated by social prohibitions. Psychoanalytics lured with pseudo-liberation from libidophilia" (p. 10 of the novel). Pay attention to the fact that on the pages of the novel we constantly encounter terminology characteristic of psychoanalytic literature. There is no doubt that the author of the novel was well aware of Sigmund Freud's theory of psychoanalysis and, I believe, could use several case histories of "nymphetic patients". Nabokov is not only a writer, but also a scientist who enriched psychiatric science on a global scale. I think that after the publication of the novel "Lolita", psychiatrists have a new term in the diagnosis:

"nymphetic disease" in the clinical picture of Humbert's disease.

In Humbert, on the one hand, the attraction to nymphets was constantly

fighting, on the other hand, he was tormented by a moral prohibition, as well as the fear that he was constantly being watched by the police. "I have often asked myself," he reasoned, "what happened to them afterwards, to these nymphets. In our cast-iron-lattice world of cause and effect, could not the shudder I stole from them affect their future?.. But will this not affect her later, have I not somehow spoiled her in her future fate by involving her image in my secret voluptuousness? Oh, this has been and will be the subject of great and terrible doubts!" He adds to his thought: "I have found out, however, what they turn into, these charming, maddening nymphets, when they grow up" (p. 12 of the novel). At the same time, he remembered the underage prostitute Monica, whom he met in Paris (pp. 12-13 of the novel).

In order to get rid of vicious and dangerous urges, Humbert decided to get married. His wasted father had died by this time, leaving a small fortune (p.15 of the novel). He chose to marry Valeria, a woman of thirty years old, the daughter of a Polish doctor, with whom he had been treated for a heart disease for some time. It suited Valeria, who, in spite of her small size, pretended to be a little girl, in spite of her thirty years. She was an ersatz nymphet, giving Humbert no real sexual satisfaction. After a brief wedding ceremony at the town hall, Humbert forced Valeria to change into a simple child's nightgown. By morning, Valeria was hysterical from the bullying. This marriage lasted for four years. He says about his marriage to Valeria: "I turned to her unleavened flesh only occasionally, only in moments of extreme need, extreme despair" (p. 17 of the novel). It should be noted right away that Valeria is the first victim of Humbert's disease. After four years of painful married life (there were no children in the marriage), Valeria told her husband that there was another person in her life, that she was unhappy in her marriage and wanted to divorce as soon as possible.

Recalling the nymphet adventures, Humbert writes in his diary that he dreamed of enjoying the nymphet, the little sister of his university classmate, and then shooting himself (p. 20 of the novel). From this we can conclude that his passion for the nymphet is dearer to him than his own life, and therefore he can be aggressive towards the victim of his desires.

After the death of his uncle, Humbert received an inheritance of \$3,000 a year on the condition that he move to the United States, where he would work for his uncle's firm. After moving to New York, he completed the first volume of the *Comparative History of French Literature* at the suggestion of the university. The work took him two years, he worked fifteen hours a day. In the dusty heat, however, he looked out for nymphets playing in Central Park. The decline of mental strength led him to a psychotherapeutic sanatorium for a year and a half. Then he returned to work and soon fell ill again (p. 23 of the novel).

In order to oust feelings and attraction to nymphets from consciousness, Humbert was on a polar voyage for twenty months, joking with a sigh that there were no nymphets among the Eskimos (p. 24 of the novel). But this "isolation" from nymphets did not help his health. Because of sexual dissatisfaction, he again had to fight for his health ("melancholy, confusion of mind"). He played tricks on psychiatrists, leading them away from the phenomenon that led to their illness, offering them "false memories", "spied scenes of parental cohabitation, and not allowing them to even remotely guess about the real misfortune of their patient" (p. 25 of the novel). that he "knew how to make the patient believe that he

was a witness to his own conception" (p. 25 of the novel). By bribing a nurse, Humbert gained access to the archives of the hospital. From his medical history, he learned that he was considered a "potential homosexual" and an "absolute impotent." This amused him very much and he even spent an extra month in a sanatorium (p. 25 of the novel).

On leaving the sanatorium, Humbert decided to rest in a village or in some "sleepy town" where he could continue his literary activity. He was offered to see a room in Mrs. Haze's house. Humbert did not like either the hostess herself or the squalid furnishings in the house, and he was about to leave the house when he suddenly saw Mrs. Haze's daughter. "It was the same child (as Annabella), the same thin, honey-colored shoulders, the same silky, flexible, naked back, the same blond cap of hair, the half-developed breasts that he caressed on that immortal day..., saw again the lovely sunken belly, recognized the dark brown spot on her side... A quarter of a century since then, the life lived has narrowed" (p. 29 of the novel). At that moment, Humbert remembered with a smile the doctor who was destined to cure him of all diseases (p. 29 of the novel). "This Lolita, my Lolita," continued Humbert in a state of euphoria, "must have completely eclipsed her prototype. I only want to emphasize that the revelation on the American veranda was only a consequence of that "principality by the sea" in my suffering adolescence. Everything that happened between these two events amounted to a series of blind searches and delusions and false beginnings of joy. Everything that these two beings had in common made them one for me. I have no illusions, though. My judges will see in the above only the contortions of a madman" (p. 30 of the novel). The author of the novel again emphasizes through the experiences of his hero that if there had been no Annabella in his childhood, there would have been no Lolita. Humbert had been looking for Annabella for twenty-four years and found her in the form of Lolita. "The emptiness of my soul has managed to absorb all the charms and compare them with the features of my dead bride" (p. 30 of the novel) - he ends his obsession. The search for thirteen-year-old Annabella, the first love in the life of young Humbert, which became an obsession, lasted more than twenty years Humbert:

"We loved with a premature love, distinguished by that frenzy that so often breaks the life of mature people. I was a tough boy and survived; but the poison remained in the wound" (p. 9 of the novel).

Let me remind you that Humbert's mother died tragically when he was three years old, his father had mistresses and his own hotel. Therefore, young Humbert had no one to share with him about the "poison in the wound" that tormented him after Annabella's death.

In his younger years, with the help of a psychotherapist, the disease could be cured. But over the years, the disease has become persistent. In the preface to the novel, written by the author himself, it is categorically stated:

"If our mad memoirist had gone to a competent psychopathologist in that fateful summer of 1947, no trouble would have happened. All this is true, but then there would be no this book." From this statement, it should be concluded that "Lolita" is an educational novel from the field of sexual pathology. There is nothing superfluous in the novel, everything is subordinated to the beginning and cause of Humbert's disease, the course of the disease, which has a destructive power for society and the carrier of the disease himself.

If we translate the symptoms of Humbert's erotic suffering into the medical language of psychoanalysis, we will see that Sigmund Freud called such a painful state an "affective experience" generated by a "traumatic scene" - in this case, the dissatisfaction of the adolescent's sexual feelings, his libido did not find an outlet, the death of his beloved girl "fixed the dissatisfaction... and became an obstacle to any other love" (for the clinical picture, the author's quote is taken, since it is unlikely that even the most experienced psychiatrist would find such an accurate and concise term to define the patient's condition). Sigmund Freud uses the term "fixation" in a similar clinical picture, which means "delay, stuckness" at one of the stages of sexual development, the impossibility of another form of sexual life.

So, let us continue the clinical picture of the sick Humbert in the language of psychoanalysis: Humbert has been suffering from memories of incomplete feelings since the age of thirteen. These peculiar symbols of memories of love for Annabella over a long period of his life led Humbert to be sexually attracted to girls between the ages of twelve and fourteen. They were "Annabella's deputies" until he "finally, twenty-four years later, dispelled the delusion by resurrecting her in another" (Lolita). (And in this case, for clinical picture, it is more expedient to use the exact term of the author of the novel). Lolita completely ousted from Humbert's mind the image of his first lover, thirteen-year-old Annabella. Freud believes that "such a fixation of mental life on pathogenic traumas is one of the most important characteristic features of neurosis. Pathogenic experiences of patients, psychic traumas are equivalent to bodily injuries",² and the treatment is long and sometimes unpredictable, since it is necessary that the patient wants to be cured, and Humbert, on the one hand, understands that he is sick and needs to be treated, and on the other hand, he resists treatment, fearing to lose the pleasant obsession with nymphets. suffering in the field of eroticism, said: "Instead of willingly telling us about their sex life, they try with all their might to hide it. People are generally insincere in sexual matters... The combination of scrupulousness and voluptuousness determines the sexual behavior of the majority of cultured people" (3. Freud Upom. Work, p. 34). In psychoanalytic research, patients often transfer feelings of hostility to the doctor. This is fully true of Humbert, as already mentioned earlier in this article. Sharing his observations of patients suffering in the field of eroticism, Sigmund Freud believes that "people fall ill if they cannot really satisfy their erotic need because of external obstacles or because of an internal lack of adaptability. Sexual need and its deprivation are a factor that plays a role in the mechanism of neurosis" (S. Freud, op. work, p. 41). On the way of attraction to nymphets is criminal law and morality. But instincts are stronger than Humbert's "I", they are these instincts, sometimes paralyzing his mind. The struggle of "drives" with "prohibitions" is the cause of the disease of his nervous system.

Lolita did not lead Humbert to healing. One young girl was replaced by another young girl. The disease remained. Neither criminal, nor moral, nor religious prohibitions could stop Humbert's attraction to young girls. Perhaps it is incurable? The author of the novel seems to pose the question to psychotherapists: "Could you cure the eccentric patient Humbert?"

² Sigmund Freud, "Psychoanalytic Studies", Minsk, "Belarus", 1991, pp. 9-12, 33-34. Further in the text there will be a link to the mentioned work with an indication of the pages.

In one of the articles, Sigmund Freud expresses his opinion in which cases a psychotherapist should refuse to treat patients:

- 1) if patients do not have a certain education and a relatively trustworthy character;
- 2) if patients do not want to be treated, but agree to treatment only because of the request of relatives;
- 3) if patients are not able to be educated;
- 4) if the patients are at the age of 50 years and older, since at this age the plasticity is lost and the personality does not lend itself to education.

As for young men, they respond perfectly to the effects of treatment (S. Freud, op. work, p. 54).

It can be concluded that the very educated and still relatively young Humbert has no contraindications to treatment - only "resistance", which is quite common with this kind of patients. "There is no other bliss on earth like the bliss of not an undead nymphet," says Humbert (p. 149 of the novel). It is very difficult for him to part with this "bliss." The psychotherapist has a very difficult task in overcoming the resistance of the patient, "shrouded in a shell of lies."

The author of the novel believes in the method of treatment with the use of psychoanalysis. In the preface to the novel "Lolita" it is said: "If our mad memoirist had gone to a competent psychopathologist in that fateful summer of 1947, no trouble would have happened." This important statement has already been referred to above in the pages of the article. Humbert also believes in treatment by the method of psychoanalysis and this is confirmed by the following evidence. called sublimation. Through sublimation, sexual energy is transformed into various types of activity that are acceptable to the individual and society. A variety of sublimation is sports, intellectual work, creativity (3. Freud, up. work, p. 579). Let me remind you again that Humbert worked for two years on the first volume of the Comparative History of French Literature, working fifteen hours a day, but in Central Park in New York, in his spare time, he "looked out for nymphets". Sexual dissatisfaction contributed to the loss of strength. Humbert was forced to go to a psychoanalytic sanatorium for treatment for a year and a half did not help. He ironically calls himself "sublimated Humbert" (p. 264 of the novel).

In psychotherapy, there is another method of treatment - "isolation", which consists in the fact that the patient moves away from the psychotraumatic situation and from the emotional experiences associated with it (3. Freud, up. work, p. 579). Humbert was on a polar voyage for twenty months, and from his observations he came to the conclusion that there were no nymphets among the Eskimos. And this method of "isolation" did not help him to oust the attraction to nymphets from his consciousness. He fell ill again and had to be treated again in a psychotherapeutic sanatorium. which he receives from love for nymphets, so he misleads doctors about his illness, ironically ridicules them.

There is another method of treatment in psychoanalysis: the doctor aims to eliminate the symptoms of the disease with the help of hypnosis - "to force the patient to transfer to the mental state in which the symptom first appeared", i.e. to restore in his emotional memory the "traumatic situation", "to reproduce this pathogenic moment with signs of strong emotional excitement". In this state, the symptom that once led to the onset of the disease will be removed. and the return of

the symptom will no longer be possible (see 3. Freud, up. work, p. 19, 58).

The educated Humbert, who dreamed of becoming a psychiatrist in his youth, is also familiar with this method: "Another experienced psychiatrist who is now studying my work (diary) - and whom Dr. Humbert has managed to immerse, I hope, in a state of rabbit hypnosis - would undoubtedly very much like the narrator to take his Lolita to the seashore and there find at least the "ratification" of this urge, namely, the deliverance from the "subconscious" delusion of an incomplete nursery romance with the original little Miss Lee" (Annabella) (p. 150 of the novel). The reader who does not know the basics of Freudianism has no idea that this ironic statement of the sick Humbert refers to к одному из методов лечения психоаналитическим method with the use of hypnosis, and the patient warns in advance that he will "resist" this treatment in order to avoid the loss of nymphetic pleasure.

So, from the analysis of the clinical picture, it follows that Humbert wants to be treated, but strenuously resists. Therefore, he is a very difficult patient to heal. This, in brief, is the clinical picture of Humbert's disease from the point of view of psychoanalysis.

In Vladimir Nabokov's work, Humbert's disease is presented in artistic images and in constantly changing tones of colors. However, without knowledge of the basics of psychoanalysis, it is difficult to understand the language as well as the idea of the novel, and most readers are carried away by erotic scenes, ignoring psychoanalytic opuses. There are many Western literary works and movies in which the characters suffer from painful symptoms that are destructive, while these symptoms of illness are actually eliminated in a psychotherapeutic way. Love, for example, as a carnal feeling, is very complex. It can be quite organic, normal, of course, not without experiences inherent in the human psyche, and in some cases there are people who have an "obsession with love". Such painful love, as a rule, turns into a destructive force. This also applies to jealousy. Jealousy can be natural, for the sake of preserving the relationship of lovers, or it can be pathological and also turn into a destructive force. In our Great Medical Encyclopedia, unfortunately, I did not find "obsessive states" (phobias) of "love" and "jealousy". But the symptoms of pathological love and pathological jealousy can be eliminated in a psychotherapeutic way. And people should be aware of this.

In the article, constant footnotes are made indicating the pages of the novel so that the reader is convinced that the author of the novel tried to help the "humberts" understand their disease, to gain courage and patience in the matter of their treatment and to save lolitas from molestation, and in general to warn some people against tragedies, the consequence of which in this case is sexual ailments.

I talked about the novel with many people, among whom were engineers, historians, lawyers, writers, actors, even with one famous theater director and teacher of the theater institute, but all of them believed that "Lolita" was a wonderful novel about the love of a twelve-year-old girl (nymphet) for an adult thirty-seven-year-old man. At the same time, they proceeded from Pushkin's principle - "All ages are submissive to love." Unfortunately, such evaluations of the novel stem from our ignorance of at least the elementary foundations of psychoanalysis. In Soviet literature, starting from 1936, when science, culture and literature were divided into Soviet and bourgeois, it was positively forbidden to refer to the works of Sigmund Freud in the field of psychoanalysis, opinions were allowed only in the form of

criticism of his teaching. When criticizing Freudism, scientists did not even often refer to his specific works, indicating pages, etc., distorted his scientific views on psychiatry. In the textbook on the Theory of State and Law, the subtitle to one of the chapters, "Freudian Concepts of Law," was marked in bold type, although Sigmund Freud never wrote about law, as I later learned from his writings. It was then that I went to the Public Library on the Fontanka for the first time out of curiosity, where, having familiarized myself with the catalog, I began to read the works of Sigmund Freud in microfilms (a microfilm is a photographic film of a work). Students of medical institutes, as well as students of the law and philosophy faculties of the university, it was enough to present a student card. Other students were deprived of this opportunity to use the works of Sigmund Freud. The ban on the use of the works of Sigmund Freud led to the fact that several generations of our citizens were not familiar with psychoanalysis as a method of studying mental processes and a method of treating neuroses, as well as with psychoanalysis as a philosophical direction.

The preface to the novel frankly says: "As a description of a clinical case, *Lolita* is undoubtedly destined to become one of the classic works of psychiatric literature, and we can guarantee that in ten years the term "nymphets" will be in dictionaries and newspapers."

It is clear from the language of the writer, and the language of a person is always individual, that the preface was written not by Doctor of Philosophy John Ray, but by the author of the novel Vladimir Nabokov himself. To prove this, he himself

Vladimir Nabokov, "On the Book Entitled *Lolita*" (Afterword to the 1958 American Edition), wrote: "After my performance as John Ray, who is pleasant in all respects , the character in *Lolita* who writes the 'preface' to it, any comment proposed on my behalf may seem to the reader - it may even seem to me - imitation of Vladimir Nabokov, who is analyzing his book" (p. 289 novels). The novel was created for educational purposes, it became an excellent artistic advertisement in the field of psychotherapy.

Now it seems that everything, or almost everything, has been said about Humbert's disease. And then, together with the reader, we need to follow the destructive forces of this disease.

PART II

Humbert, having settled in the house of Mrs. Haze, keeps a diary of his observations of *Lolita*. He secretly studies the skin of her naked parts of the body, her gait, characteristic of twelve-year-old girls. He understands that writing a diary is madness, but the "piercing pleasure", Humbert believes, prevails, and he keeps daily notes of his observations of *Lolita*. This inflamed his passion even more. that he was "sick with lust." "I'm afraid I'll get nervous breakdown again if I stay in this house, under the constant pressure of unbearable temptation" (p. 34 of the novel). He is disturbed by dreams: "Sometimes I attempt murder in my dreams" (p. 37 of the novel). Humbert's dream is not accidental. He wants to eliminate *Lolita*'s mother (psychotherapists believe that the dream is a product of the psychic activity of the

dreamer himself). When Lolita left for the summer holidays, Humbert searches Lolita's closet for her underwear to satisfy his sexual desires. "I especially remember," he writes in his diary, "one pink fabric, worn, holey, slightly smelling of something pungent along the seam. It was in it that I swaddled Humbert's huge, tense heart" (p. 55 of the novel). At one point in his diary, Humbert writes that he "slept with Lolita's sock." In psychiatry, this is called fetishism.

Humbert decided to marry Lolita's mother: "I would be able to snuggle up to her (Lolita) three times a day - every day. All my worries would evaporate. I would have become a healthy person" (p. 59 of the novel). In his mind's eye, he saw himself giving a strong sleeping pill to both mother and daughter at the same time, in order to caress the latter all night: "So Humbert Vyvoren dreamed and sorcered," says the author of the diary about himself, and continued to develop his ideas of mastering Lolita: "I will force the big Geyziha to allow me to communicate with the little one, threatening the poor lady who adores me that I will leave her if she forbids me to play with my lawful stepdaughter" (p. novel). The author of the work treats his hero not only with irony, but also with a sense of hostility.

Humbert was afraid of the embarrassment of his lack of feelings for Charlotte Haze. "Again and again, the cunning Humbert conjured up a semblance of Charlotte as seen through the keyhole of the male imagination. Her body was sleek and slender, no one disputed that, and perhaps I could prop myself up with the thought that she was Lolita's elder sister - unless I imagined her heavy hips, rounded knees, luxurious breasts, rough pink neck skin ("rough" compared to silk and honey) and all the other features of that deplorable and boring called: "A beautiful woman" (p. 61 of the novel). We see that Humbert's view of female beauty is deformed due to nymphetic disease. For him, a beautiful woman is "a deplorable and boring concept." The ideal of beauty for him is a "nymphet." Developing an obsession with the possession of Lolita, Humbert continued: "We drank something, whiskey or gin, and it helped me to imagine my daughter while I caressed my mother" (p. 64 of the novel). twitched from neuralgia" (p. 65 of the novel).

Lolita's mother dreamed of "sending her daughter to a good boarding house with strict discipline and a solid program of religious education after the summer camp. And then - Beardsley College" (p. 71 of the novel). We see that Lolita had a pretty good future ahead of her, if not for the sexual maniac Humbert, who corrupted her, left her a complete orphan, without a home and without means of subsistence.

Almost from the first days of Humbert's appearance in Charlotte's house, Haze Humbert has been thinking about her physical elimination. Left alone, he plunges into sad and sadistic thoughts: "If Charlotte were Valeria (Humbert's first wife), I would know how to act in this case - yes, "act" is just the right word: in the good old days, it was enough for me to start turning out the fragile hand of fat Valeria (the one who which she had injured when falling off her bicycle) in order for her to change her mind instantly, but in relation to Charlotte all this was unthinkable - the cold-blooded American Charlotte frightened me" (p. 71 of the novel).

While swimming in the lake, the idea of killing his wife Charlotte is born in Humbert's mind. "I knew I just had to get a little behind, get more air into my lungs, then grab her ankle and dive headlong underwater with the captive corpse." However, the "law-abiding" Humbert renounces the criminal intention. "Had I gone through this ordeal, her ghost would have haunted me all my life." 72-75 of the

novel). But the reader sees from the further content of the novel that Charlotte still dies through the fault of Humbert.

The idea of possessing Lolita became obsessive for Humbert. He no longer had other thoughts and activities, he stopped working. The lives of Charlotte and her daughter Lolita, as well as their health, were already in danger.

While waiting for Lolita from summer camp, Humbert began to test sleeping pills on his wife. "I need the assurance that when my lovely girl returns, I will have the opportunity that night, and then night after night, until St. Catherine takes her from me. Algebra" (as Humbert ironically called the boarding house where Lolita was supposed to study) to put two living creatures to sleep so thoroughly that no sound and no touch could interrupt their sleep. During the month of July I experimented with various sleeping pills, testing them on Charlotte, a great lover of pills. The last dose I gave her (she thought it was a weak bromine preparation for anointing the nerves) brought her down for four whole hours. I ran the radio at full blast. He directed the brightest beam of a phallic-shaped flashlight into her face. He pushed, rubbed, pinched, poked - and nothing disturbed the rhythm of her calm and powerful breathing. However, from such a simple thing as a kiss on the collarbone, she woke up immediately, fresh and grasping, like an octopus (I barely escaped).

Having deceived the doctor, Humbert obtained a new medicine, "intended not for neurasthenics, who can be calmed down even with a sip of water, if you take it skillfully, but only for great sleepless artists who need to die for a few hours in order to live through the ages. I like to fool doctors" (p. 82 of the novel).

How much humor the author of the novel has here, even at the moment of the final tragic denouement, which is about to come for Charlotte, and then for her daughter. Nabokov gives a description of events in a cheerful tone, so that the process of cognition of sexual illness would not be tiresomely boring for the reader, would not turn into "sleeping pills", as once many of our neurasthenics suffering from insomnia read "The History of the CPSU" or "Capital" by K. Marx at night. For some, one page was enough to fall asleep. However, few people imagined what harm to health and society Marx's "pills" would cause. But one should not be distracted from the analysis of this literary work, unusual in its nature and ideological content.

Humbert's disease is not harmless. Aggression and thoughts of molestation are directed only at minors. In parentheses, I note that our Criminal Code refers to minors as everyone under the age of fourteen. According to part three of paragraph "c" of Article 131 of the Criminal Code of the Russian Federation, rape of a victim who has not reached the age of fourteen is punishable by imprisonment for a term of eight to fifteen years.

If the perpetrator has brought a woman of any age into a helpless state (poured a large dose of sleeping pills or drugs into food or wine to achieve one's goal, then such actions are qualified as rape. The court may also refer to a helpless state as a minor. The same approach to assessment and punishment in cases of a sexual nature is in other civilized countries.

With pills of strong sleeping pills, Humbert went home in a good mood. At home, he found his wife Charlotte with a face distorted with anger. It turned out that she had read his diary. Charlotte was feverishly writing letters. Humbert understood that the content of the letters was the discovery that his wife had made for herself.

She left the house. In the bedroom, from under the pillow, Humbert took out the diary hidden by his wife. At this time, the phone rang. Humbert was informed that his wife had been hit by a car. He ran out of the house. At the site of the tragic crash that was going to happen one way or another, lay the mutilated corpse of Charlotte, who had been run over and then dragged several feet by a car as she ran across the street to drop the letters in a mailbox on a street corner. These letters were picked up and handed to Humbert by a girl. Immediately in his pocket, he turned them to shreds.

Humbert persuaded Charlotte's friends not to inform Lolita, who was at summer camp, of her mother's death, that after the funeral he, as a father, would tell her about everything himself and take her on some fun trip

After this tragic event, Humbert happily reasoned: "I had only one thing in my mind and blood, namely, the consciousness that in just a few hours the warm, fair-haired, and all, all my Lolita in my arms would shed tears, and I would begin to dry them with kisses sooner than her eyes would be filled with them" (p. 86 of the novel).

Humbert admits that he "vaguely discerned his own vile contribution to Charlotte's death." And then, the young Lolita was left without the protection of her parents, an orphan. A molester with a morbid sexual imagination, using a powerful sleeping pill, seduced a twelve-year-old girl. True, he writes in his diary that she was no longer a virgin, and even seduced him herself. It is a draft of Humbert's defense speech in a jury trial. Like any criminal of this kind, Humbert tries to dissolve his guilt in the guilty behavior of the victim of the crime herself. And as a consequence of this, Humbert says: "Finally, the sexist in me (a huge and insane monster) would have nothing against the presence of some depravity in his victim" (p.111 of the novel). We do not know Lolita's testimony about her seduction by her stepfather. Goodbye to the dreams of the late mother about a wonderful boarding school, college, etc. She found herself in the tenacious clutches of the lustful Humbert, and then - the sexual maniac playwright Quilty.

On the pages of the novel, you, the reader, will not find Lolita's love for her stepfather Humbert. When Humbert finally found Lolita, who had run away from him, she was already married, pregnant, confessed to him that she had never loved him, so she ran away from him with the same maniac - a lover of nymphets.

Humbert understands the criminality of his plan, but he is no longer able to stop. He mentally reasons: "... In a few minutes - let's say Twenty, say, half an hour, I'll unlock the door of room 342 and find my nymphet, my beauty and bride, in the dungeon of the crystal dream. the country, the continent, the hemisphere and the entire globe... After all, Lolita was only twelve years old, and no matter what adjustments I made for the environment and the era (even taking into account the unbridled American school-age children), it seemed to me that the depraved games between these frisky teenagers took place later, and in a different environment" (p. 110 of the novel). However, the fear of punishment does not stop Humbert, the mind is no longer able to overcome sexual passion. "It's mine, mine, the key is in my fist, the fist is in my pocket, it's mine! By means of incantations and calculations, to which I had devoted so many insomnias, I gradually removed all the superfluous turbidity and, applying layer after layer of transparent paints, brought them to a complete picture. In this picture she appeared to me naked - there was

nothing on her except one sock, and a bracelet with key rings; "She was lying stretched out where my magic potion (sleeping pills) had knocked her down" (S. 111 of the novel).

After having sexual intercourse with Lolita, Humbert recalls his condition: "It was already about ten in the morning. Passion calmed down, and a terrible consciousness of misfortune descended on me... the everyday reality of a dull, neuralgic day, which made your temples ache" (p. 123 of the novel)... "There, in the hall, she sat, deeply immersed in a blood-red leather chair," he continued his gloomy thoughts of a penitent criminal. "It was very peculiar, this feeling: a languid, disgusting constraint - as if I were sitting next to a small shadow of someone I had killed" (p. 125 of the novel). After committing the crime, Humbert is constantly disturbed and disturbed by something: the noise of the elevator door, the work of the toilet in the next room, the noise of the car. He even sees nature and cities as ugly: "Outside the window was a damp black night of a sour New England spring" (p. 187 novel); "We will leave this parched, inflamed, sparkling city" (p. 224 of the novel). Humbert hates all the people around him. As a criminal, he assumes that everyone can suddenly find out the secret of his relationship with the young Lolita. The language of the scientist Humbert eventually becomes vulgar, words characteristic of people of the criminal world appear in the lexicon. There is an active process of decomposition of his personality: "My guide to the hospital was a little old woman, like a portable witch", "I told an unsmiling blonde secretary, a lousy bitch, that my daughter was 'generally sixteen'", "At some point I was very rude to a very young and very impudent sister with hypertrophy of the ass and agate eyes", "Then a ripe young whore ran in again with her usual gait, stinking of urine and garlic" - he characterizes the nurse, "A couple of idiotic green parrots occupying a cage in the waiting room" (p.

221, 224 novels). In his diary, preparing for the speech, Humbert wrote:

"Virgin cold ladies of the jury! ... It was she who seduced me" (p. 118 of the novel). Vladimir Nabokov gives the reader only a diary, without remarks, but from this diary we see the victim Lolita's assessment of the actions that Humbert committed. Lolita calls Humbert a "cretin", a "reptile". "I was a fresh daisy, and look what you did to me. In fact, I should have called the police and told them that you raped me. Oh, you dirty, dirty old man!" ... "She began to complain, sucking in the air with a hiss, that 'everything hurts inside her', that she could not sit, that I had turned something around in her" (p. 126 of the novel). Therefore, rape took place.

In the second part of the novel, which consists mainly of travels in the United States, the author tells how Humbert corrupted Lolita both physically and morally. To make Lolita susceptible to love, Humbert gave her small gifts, then began to give her money. Then he went even further: he began to interpret books about girls and upbringing in his own way. "A normal girl usually makes every effort to please her father. She feels in him the forerunner of a desirable, elusive man. A wise mother (and your poor mother would have been wise if she had lived) encourages communication between father and daughter, because she understands that the girl derives her dream of courtship and marriage from communication with her father... Among the Sicilians, sexual intercourse between father and daughter is accepted as something natural, and the girl who participates in this intercourse is not looked upon with condemnation by the social order to which she belongs" (p. 133 of the novel).

"And finally," Humbert continued, "let's see what happens if you, a young girl accused of seducing an adult under the roof of a respectable hotel, went to the police with a complaint that I stole and raped you. Suppose they believe you. A minor who has allowed an adult to know her bodily exposes her victim to the accusation of "formal rape" or of the "sin of sodomy of the second degree," depending on the method; and the maximum punishment for this is ten years in prison... But what happens to you then, my orphan?.. You fall under the care of the Department of Public Charity... While I am languishing behind bars, you, a happy child, will be offered a choice between several abodes, in general quite similar to each other: a disciplinary school, a reformatory institution, an orphanage for street youths, or one of those excellent asylums for juvenile delinquents where girls knit all sorts of things and sing hymns, and get pancakes in rancid lard on Sundays." "Don't you think that under the circumstances, Dolores Haze must remain faithful to her old dad? ... I managed to establish as a basis that we must share both the secret and the guilt with her" (p. 134 of the novel). Continuing his reasoning, Humbert says:

"Using the geography of the United States, I spent hours trying to give the impression that we were living a 'full life', that we were rolling down the direction to some extraordinary pleasure" (p. 135 of the novel). In this way they traveled for a whole year. Then the clumsiness and absurdity of the journey of the thirty-seven-year-old Humbert with his twelve-year-old mistress is described.

In his diary, Humbert boastfully and cynically admits: "Thanks, perhaps, to the daily exercise of love, she radiated, despite her very childish appearance, an inexplicably languid glow, which brought garage owners, individual messengers, tourists, boors in luxurious cars into a state of fitful lust" (p. 142 of the novel), i.e. Lolita became a twelve-year-old woman.

She wanted to meet her peers, but the jealous Humbert would not let her go even for a step. He took great pleasure in stopping at the schools, watching the girls leave the school. She heaped rude abuse on Humbert for demanding to caress him, "while blue-eyed brunettes in blue panties, redheads in green sleeveless jackets, and boyish-looking smoky blondes in faded paper trousers passed by in the radiance of the sun" (p. novel). Humbert did not give Lolita coffee in bed in the morning until she had performed his morning "duties" (p. 148 of the novel). He becomes more and more cynical and irritable. Humbert makes an unequivocal hint that he was the trainer of a "confused and crouching animal" in relation to Lolita. "What black stars burst in the heart of the trainer" when he obliges the young animal to carry out his orders (p. 152 of the novel). Humbert can no longer restrain the flow of his cynicism: "I have managed to get her to render me so many sweet favors - the list of them would have caused the greatest amazement of a theoretical teacher" (p. 156 of the novel). He confesses that after a year of living with him, Lolita sobbed every night when she thought he was asleep (p. novel). When Humbert began to experience financial difficulties, he rented a small apartment and arranged for Lolita to enter a gymnasium. Humbert immediately foresaw the pleasure he would get from his bed in his study, with powerful binoculars, at the statistically inevitable percentage of nymphets among the girls playing around Dolly (Lolita) during the big break. 161 novels).

He paid a week's salary to Lolita, on the condition that she would perform her main duties three times a day (p. 165 of the novel). "I thought I had the right to

tenderly demand from her an additional kiss or even a whole assortment of overtime caresses, when I knew that she especially liked one or another of the pleasures peculiar to her age. However, it was not easy with her. She was too apathetic in earning her three kopecks (and then three nickels) a day, and in other cases she knew how to bargain cruelly when it was in her power to deny me some special kind of life-ruining, strange, slow, paradisiacal poisons, without which I could not live more than a few days in succession, and which, in view of the fundamental nature of unspeakable languor, I could not obtain by force. Well considering the magic and power of her soft mouth, she managed - in one school year! - to increase the premium for this particular service to three or even four dollars!" (p. 165-166 of the novel). From this cynical revelation one can easily conclude that sexual acts against the young Lolita were committed in all forms pleasing to the sophisticated Humbert. He called Lolita "a spoiled slave girl" (p. 170 of the novel). Humbert then found the money she earned for sexual services from Lolita and took it for himself, after which she accused him of stealing. "My greatest fear was not that she would ruin me, but that she would raise enough money to run away," says Humbert (p. 166 of the novel). Even during Lolita's illness, the sadistic Humbert could not restrain his sexual desires for her: "At first she had a high fever, and I could not refuse the heat of unexpected pleasures, but to tell the truth, a very lethargic girl moaned, coughed and shivered with chills in my persistent embrace" (p. 180 of the novel). that Lolita was pretending to avoid his caresses. She had a temperature of 40.2 degrees. "I knew that in hysterical nymphets the temperature rises to fantastic degrees, even higher than the point at which ordinary people die" (p. 220 of the novel). Humbert's jealousy of Lolita's school friends led to the fact that she was forced to leave school and go on a trip with Humbert again.

Lolita, taking advantage of her illness, escaped from the hospital, but found herself in the clutches of the debauched playwright Quilty. At the hospital, Humbert was told that her uncle had taken her away in a black Cadillac. Humbert was terribly shocked. "One simple thought stood naked in front of me: the main thing is to stay free. Had I taken any rash step, I would have had to explain all the details of my criminal life. Therefore, I pretended to be stupefied from drinking," Humbert explained his condition (p. 227 of the novel).

"I would be a rogue to say that the shock I felt when I lost Lolita cured me forever of my passion for young girls. Now I have fallen in love with Lolita with a different love, it's true, but my cursed nature cannot change because of this. On the playgrounds, on the sea and lake coasts, my gloomy, thievish gaze was involuntarily looking for a glimpse of the naked legs of a nymphet, or other cherished signs of Lolita's maids and confidantes with bouquets of roses," Humbert frankly admitted that he was unable and unwilling to radically change his erotic desires (pp. 237-238 novel). Even before Lolita's flight from him, Humbert in his discourse sometimes "passed during the day from one pole of madness to another - from the idea that Lolita would soon be fourteen, and he would have to get rid of the a difficult teenager, whose magical nymphet will have evaporated by that time, to the thought that with some diligence and luck, it may be possible in the near future to make her produce the most elegant nymphet with my blood in her veins, Lolita the Second," and began to count how old he would be by the time Lolita II was nine (p. 156 of the novel).

Turning to the jury in his mind, Humbert, not without some irony and with his characteristic sense of cynicism, seems to deliver his defense speech: "Gentlemen of the jury, gracious sovereigns and equally gracious sovereigns! Most of those accused of misdemeanors against morality (he does not call child molestation a crime), who dreadingly crave at least some trembling, sweetly moaning, physical, but not necessarily limited relations with a teenage girl - these are all harmless, worthless, passive, timid strangers, asking only one thing from society - namely, that it would enable them to follow the generally innocent, aberration, as they say, inclinations, and to indulge in privately small, pleasantly burning and unpleasantly wet acts of sexual perversion, without the police or neighbors rudely attacking them. We are not sexual monsters! We do not rape, as brave soldiers do. We are miserable, docile, well-mannered people with dog-like eyes, who have adapted enough to restrain their impulses in the presence of adults, but who are ready to give many, many years of our lives for one opportunity to touch a nymphet. I emphasize that we are not murderers in any sense. Poets do not kill. (During the monologue, he remembered his second victim - his wife Charlotte, who died through his fault). Oh, my poor Charlotte, do not look at me with hatred from your eternal paradise in the midst of an eternal alchemical mixture of asphalt, rubber, metal and stone" (p. 76 of the novel).

Humbert says that he was afraid of the emptiness that was formed as a result of Lolita's escape from him. Loneliness inflamed him, he believed that sudden madness could "succumb to an accidental temptation when meeting a schoolgirl returning home in some alley" (p. 238 of the novel), i.e. Humbert understood that in his condition he could become an aggressive rapist against young girls.

The sublimated Humbert, as he called himself in the pages of his diary, found Rita, who was twice Lolita's age and ten years younger than Humbert, as an "ersatz" nymphet. She weighed only one hundred and five pounds. "She only made me very slightly sensitive, but I still decided to do a test... She was so kind, this Rita, so sociable that out of pure compassion she could have given herself up to any pathetic personification of nature - an old broken tree or a widowed porcupine. When we met, her third husband had recently divorced her..., and her seventh official lover had recently left her... Her brother, a politician with an udder-like face who wore suspenders and a hand-dyed tie, was the mayor and soul of the city of Grainball" (pp. 238-239

novel). Humbert believed that Charlotte was Hegel in comparison with her in terms of intellectual merit. He explained to Rita that he wanted to find his runaway lover and kill her cat. Humbert traveled with Rita in search of Lolita for more than two years. Rita in some features resembled a nymphet to Humbert. "The strangely childish concavity of her back, the rice skin, the slow, languid, pigeon-like kisses - all this protected me from trouble... from the straitjacket" (p. 239 of the novel). Some time after their acquaintance, Rita went to prison for theft, but Humbert managed to expel her from there.

The process of not only physical, but also moral decay of Humbert under the influence of nymphetic disease continues. Having become a criminal himself, he is drawn to those who are also potentially inclined to commit crimes.

There are moments when Humbert repents of his sins. He remembered that about two years ago he had turned to a clever confessor with his vices. "Alas, I have

not succeeded," Humbert admits, "in rising above the simple human fact that whatever spiritual consolation I may have received, whatever lithophanic eternity may have been prepared for me, nothing could have made my Lolita forget all the wild, filthy things to which my lust had forced her..., that the behavior of the maniac who deprived the childhood of a North American young girl, Dolores Haze, has neither price nor weight in the context of eternity" (pp. 262-263 of the novel)... "I often noticed that living as we lived in a separate world of evil, we felt a strange embarrassment when I tried to talk to her about something abstract (which she and an older friend, she and a parent, she and a normal lover, me and Annabelle, Lolita and a sublimated, licked, analyzed, deified Harold Haze could talk about), about art, about poetry, about dots on Hopkins' trout or Baudelaire's shaved head, about God and Shakespeare, about any real object... "I was a five-legged monster" (p. 264 of the novel). "My stereotyped Lolita, during our unheard-of, immoral cohabitation, gradually came to the conclusion that even the most unhappy family life is preferable to the parody of incest - and in the end I could not give anything better than this to my homeless girl" (pp. 266-267 of the novel). He was like "a crust of dried dirt that clung to her childhood" (p. 252 of the novel).

Again, the author of the novel reminds us that neither the appeal to religion, nor his own moral condemnation of his desires for nymphets, nor the attempt to transfer morbid sexual desires to Humbert's last woman Rita, who was for him the "ersatz" of the nymphet, nor the fear of punishment for crime - nothing can stop Humbert from painfully pleasant, destructive attraction to young girls.

Humbert unexpectedly received a letter from Lolita. In the letter, she said that she was married, expecting a child, that she was going crazy because there was nothing to get rid of debts. My husband's name is Dick, he is a mechanic, he was promised service in Alaska, but she did not give her home address, she was still afraid of Humbert's madness, asked to sell her old things and give her at least some money.

Humbert parted with Rita forever and again rushed on the road in search of Lolita. He finally managed to find her. About three years had passed since she had run away from him.

"Grew two inches. Pink-rimmed glasses. Newly combed hair, new ears... She was frankly and incredibly belly. Her face seemed to have shrunk, her freckles turned pale, her cheeks sunk; the bare arms and shins had lost all their tan, so that hairs became noticeable on them... She looked like Botticelli's reddish Venus - the same soft nose, the same smoky charm." Humbert was ready to shoot her husband Dick. She explained that her husband knew nothing about their story, he thought she was Humbert's daughter (pp. 249-252 of the novel).

Of her lover, with whom she had run away, she said that he was a jolly man, and that he was laughing when she confessed to him about her relationship with Humbert. She found herself on his splendid ranch. Her lover, a playwright, had promised to take her to Hollywood in September to see if she was fit for a cameo in a film based on his play. "There, in the ranch, life consisted mainly of drinking and drugs. He was a perfect monster sexually. He had girls and boys, a few grown men, and he wanted them to do God knows what together naked while filming. She refused and was chased away" (p. 256 of the novel). Then she worked in small roadside restaurants when she met Dick (p. 258 of the novel). Lolita seemed to

Humbert "hopelessly withered at the age of seventeen" (p. 257 of the novel). He handed her an envelope containing four hundred dollars and a check for three thousand six hundred dollars, explained that it was the net income from the rental of her mother's house, and that the attorney would send her a full statement of her financial position. Lolita thought that, as before, for money, she would have to "sleep with him in a hotel" (p. 258 of the novel). Having parted forever with his third victim, Lolita, Humbert went to the castle of the playwright Quilty to settle scores for her kidnapping.

Repentant Humbert transferred all his property to Lolita's name. He understood that the end of his life was coming - chaotic, depraved and painful. So the author of the novel, Vladimir Nabokov, decided to deal with two child molesters.

Finally, Humbert reached this "castle of terror" with a huge tower. He took out a loaded pistol. "Focus," Humbert said, "on the thought of Dolly Haze, whom you kidnapped."

«Not true!" Quilty shouted, "you're talking nonsense. I saved her from a perverted scoundrel. I am not responsible for other people's molestation. What nonsense! This pleasure trip was, I confess, a stupid joke, but you got the girl back?.. And besides, I've had a splendid vacation for her. She met wonderful people in Texas..." (p. 176 of the novel).

Claire Quilty was murdered. Humbert says of his condition after the crime: "I did not feel any relief, on the contrary, I was weighed down by an even more painful burden than that which I had hoped to get rid of..." "This is the end of the cunning spectacle staged for me by Claire Quilty," he thought (pp. 282-283 of the novel).

Yes, the end of the "cunning performance" in which the author Vladimir Nabokov played the role of Humbert; he played according to the canons of epic theater - the theater of performance (or the theater of Bertolt Brecht), without completely merging with the image, critically, with a sense of humor, as if watching Humbert from the outside during his acting. For the truthfulness of the story, Nabokov used an autobiographical literary device, which made it possible to merge the image of Humbert with the author of the novel. being under the influence of a magical literary device, they believe that Humbert and Nabokov are one and the same person. But the performer of the role of Arturo Ui or Richard III is not Ui himself or Richard III. Nabokov, who played the role of Humbert, is not Humbert himself in real life.

The playwright Bertolt Brecht often used "songs" (choruses and solo songs) in his plays. Songs sometimes comment on events taking place on the stage, contributing to their critical assessment by the audience. Nabokov in the scene of the murder of the playwright Quilty introduced a kind of "song" in verse. In this "song" there is "Quilty's sentence", says Humbert, but as the content of the poems shows, it is a sentence to Humbert himself:

*"Because you took the sinner by surprise...,
When naked Adam I stood
Before the Federal Law
And with all its stinging stars -
For taking advantage of it
By my sin, when
I molted helplessly, wet, tender,*

*Hoping for a good change,
Imagining a marriage in a mountainous state,
And a whole brood of Lolita...*

*For taking advantage of this
The foundation of my innocence,
For what you took away by deception,
The possibility of redemption is with me;
For taking her
At the age when boys
They play with their cannon...
For what you stole
At her patron...,
I took the bored doll,
And pulling it to pieces,
He threw his head away. Therefor
For all that you have done,
For all that I have not done,
" You must die!" (pp. 278-279 of the novel).*

This poetic form, reminiscent of the "song", is not an imitation of Bertolt Brecht, but serves as a hint for the reader to unravel the "cunning performance" - that it is played in the novel according to the rules of epic theater.

In the afterword to *Lolita*, Vladimir Nabokov wrote: "The novel consists of an alternation of erotic scenes. Intermediate places should be only semantic seams, logical bridges of the simplest construction, short paragraphs devoted to exposition and explanation, which the reader will probably miss." And then he continued: "There are, I know, bright personalities who recognize "*Lolita*" as a meaningless book, because it is instructive." (p. 292-293 in the afterword to the novel).

That is why there was a desire to write this article in defense of Vladimir Nabokov, because many readers and critics ignored the "semantic seams" of the novel and consider the book not instructive, and the author is a person "with a sexual flaw". But let's get back to the novel.

After the fourth victim, the murder of the playwright Quilty, Vladimir Nabokov, having taken off the mask of Humbert, which he had been pretty tired of, no longer addressed the jury, but the reader: "There was an airy flutter of collected sounds, which did not cease for a minute as I ascended to the granite shelf on which I stood, wiping my vile mouth. And suddenly I realized that all these sounds belonged to the same genus, and that no other sounds except them rose from the streets of the transparent town. Reader! The melody I heard was made up of the sounds of the children playing, only of them, and the air was so crystal that in the gloomy confluence of voices, both majestic and miniature, detached and at the same time magically close, straightforward and wonderfully mysterious, the ear sometimes distinguished, as if released, an almost articulate burst of bright laughter, or the rattle of a lapta or the rattle of a toy cart, but everything was too far below. so that the eye could notice any movement on the streets thinly etched on copper. Standing on a high slope, I could not get enough of this musical vibration, these

outbursts of individual exclamations against the background of even rumbling, and then it became clear to me that the piercing and hopeless horror was not that Lolita was not with me, but that her voice was not in this chorus" (pp. 285-286 of the novel). This monologue by the humanist Vladimir Nabokov, addressed to readers, says that the novel ultimately carries deeply moral tasks in order to improve society.

In the afterword to the novel, Vladimir Nabokov wrote that the autobiographical device helped him merge with his model (see the afterword to the novel, p. 289). Therefore, the author of the novel has to be consistent in the literary device he has chosen. He again put on the mask of Humbert: "So, here is my story... When I began, fifty-six days ago, to write Lolita, first in the asylum for psychopaths where my sanity was tested, and then in this well-heated, though somewhat grave-like, dungeon, I assumed that I would use my notes in full at the trial to save, not my head, of course, but my soul" (p).

In the afterword to the novel, the author Vladimir Nabokov gives some explanations. "Humbert, whom I invented, is a foreigner and an anarchist; And I disagree with him in many ways, not only in the matter of nymphets" (see the afterword to the novel, p. 294). In the preface to the novel, written by Nabokov, he veiledly admits that he was wearing a mask. "This mask - through which two hypnotic eyes seem to burn - had to remain in place according to the wishes of its wearer." This is how an autobiographical literary device was conceived and used throughout the novel. In the preface to Humbert, the author sometimes calls him "Humbert Humbert" (a man without a name): "There is no doubt that he is disgusting, that he is base, that it is a vivid example of moral leprosy, that it combines ferocity and playfulness, which may testify to the deepest suffering, but do not give attractiveness to some of its outpourings. His eccentricity, of course, is a bit heavy... He is abnormal. He's not a gentleman." "Humbert Humbert died in prison, from a blockage of the cardiac aorta, a few days before the start of his trial." This is how the author of the novel presented us with the fifth victim - the victim of the consequences of nymphetic disease. If Dr. Humbert Humbert had carefully read the novel "Lolita", he would have reacted differently to his treatment for the "sexual defect". Again, in the preface, the author of the novel says: "As a work of fiction, Lolita goes far beyond penitential confession,... we must recognize its moral effect on the serious reader, for this painful analysis of a single case also contains a general morality."

CONCLUSION

So, the present research has shown that the novel "Lolita" is built on the description of a clinical case in artistic images, has cognitive value in the field of psychiatry. The novel calls on Humberts of all stripes to seriously and persistently treat their sexual ailments. This is necessary for the preservation of morality, health, and sometimes the life of lolitas. And, secondly, there is no evidence that Vladimir Nabokov painted Humbert from himself. This is not a self-portrait. The opinion expressed in the press of an offensive nature of the writer Vladimir Dudintsev, and after him - of the literary critic Dmitry Urnov addressed to the writer Vladimir Nabokov, has no foundation. This opinion of theirs was published in 1988, i.e. 12 years ago, and to please the communist ideologists of that time, the authors wanted to "touch the stray calves" of the great Russian writer who wrote in the West.

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AFTERWORD TO V. A. KORABLIN'S ARTICLE "THE DEFENSE OF VLADIMIR NABOKOV"

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The author of the article "The Defense of Vladimir Nabokov" Vladimir Alexandrovich Korablin (1933 – 2001) graduated from the Faculty of Law of Leningrad State University.

He worked as an investigator of the prosecutor's office, has been practicing law for more than thirty years. In his youth, he was fond of the theater. He worked as an actor at the Voronezh Theater for Young Spectators, studied at the directing faculty at the Leningrad Theater Institute.

For the first time I read the novel "Lolita" in "samizdat" in 1981 or 1982. The idea of writing an article in defense of Vladimir Nabokov arose back in 1988 after a speech in Literaturnaya Gazeta by writer Vladimir Dudintsev and literary critic Dmitry Urnov, who wrote not so much about the novel Lolita, but about the personality of the author of the novel. But I thought that literary critics would do it better than the author of this article. However, since the publication of the novel "Lolita" in our country, there has not been a single analytical study of this very complex literary work.

Practical work in the courts, as well as some knowledge in the field of theatrical art and psychoanalysis, helped to penetrate into the depths of the novel "Lolita", "to read its semantic seams".

When analyzing the novel "Lolita", the method of work on criminal and civil cases was used. To prove his arguments, the author of the article often made references to the pages of the novel "Lolita", and for a comparative analysis of the clinical picture of Humbert's disease - to the pages of the works of S. Freud. When working on criminal and civil cases, lawyers refer to "case sheets" for the same purposes. The novel "Lolita" was like a criminal case. The defense of the writer Vladimir Nabokov was carried out according to all the rules of judicial protection: the arguments in defense were given only from the "materials of the case" (the novel, the preface and the afterword), no speculations or interpretations of the subtext, so that it would not be necessary to summon the writer who believes in immortality to find out the authenticity or correctness of his thoughts set forth in the novel. There is no appeal to the judges. This is intentional because the strictest and most picky judges are readers!

In the article, it was indisputably possible to prove that "Lolita" is a sex-pathological novel, that the image of Humbert is not a self-portrait of Nabokov; the writer Nabokov used an autobiographical device in the novel, he himself played the role of Humbert in the "cunning performance" according to the canons of epic theater (theater of performance). This all follows from the text of the novel, the preface and the afterword. Finally, the last: the attitude of the writer Nabokov to psychoanalysis, the founder of which is the famous scientist S. Freud. In the preface, written by the author of the novel himself, Vladimir Nabokov, it is said: "If our mad

memoirist had gone to a competent psychopathologist in that fateful summer of 1947, no trouble would have happened. All this is true, but then there would be no such book." Firstly, this statement of the author of the novel suggests that he believes in healing by the method of psychoanalysis (at that time, the newly ill thirteen-year-old Humbert could easily be cured if a "competent psychopathologist" undertook it). Secondly, the author of the novel says that if there had been no clinical case, "there would have been no this book." Dr. Humbert Humbert is a collective image. There are many pedophiles on our planet who cause great physical and moral harm to human society. The hero of the novel, Humbert, remembered a familiar gymnasium teacher, Gaston, a homosexual, caressed by boys: "He contrasts with my own case. I need him now for protection" (p.165 of the novel), that is, Humbert tried to justify himself, at least morally, that he was not the only one suffering from a "sexual defect". Many of them can probably be cured. Humbert could not be cured, as he strenuously resisted treatment. Others, perhaps, after reading the novel "Lolita", will find the courage in themselves and begin serious treatment. Nabokov himself says in the preface to the novel: "As a description of a clinical case, Lolita is undoubtedly destined to become one of the classics of psychiatric literature, and it can be guaranteed that in ten years the term 'nymphets' will be in dictionaries and newspapers. As a work of fiction, Lolita goes far beyond penitential confession; but much more important than its scientific significance and artistic value we must recognize its moral effect on the serious reader, for this painful analysis of a single case contains a general morality."

In the afterword to the novel *Lolita*, Nabokov speaks of his hatred of all symbols and allegories, based partly on his old hostility to the shamanism of Freudianism and partly on his aversion to the generalizations invented by literary mythomaniac and sociologists. At the same time, he gives an example: "One, having leafed through the first part of *Lolita*, defined its theme as follows: 'Old Europe corrupting young America', while the other saw in the book 'Young America corrupting old Europe' (see in the afterword to the novel, p.292).

Serious, thoughtful, pedantic Nabokov, being in his creative studio among "unsuitable limbs and unfinished torsos", in his reasoning considered any dilettantism, including in the field of literary criticism, to be "shamanism". Nabokov believes that a "competent psychopathologist" would have cured the young Humbert. This confirms that the author of "Lolita" believed in the possibilities of psychoanalysis as an integral part of medicine in the healing of certain diseases.

Nabokov admits that "the novel contains not a few references to the physiological urges of a perverted person" (afterword to the novel, p. The hero of the novel, Humbert, made attempts to cure himself of these "urges" to young girls. However, in no case should it be assumed that the novel "Lolita" is addressed specifically to patients suffering from pedophilia. The novel "Lolita" is built on Freudian concepts in the field of sexual pathology, has not only great artistic, but also great cognitive value for the reader. I believe that many readers after reading the article "The Defense of Vladimir Nabokov" will want to re-read the novel "Lolita" in order to take part in revealing the mystery of this interesting book together with the author of the proposed article.

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**LENIN: HISTORY'S GREATEST SERVANT OF MONOPOLY
CAPITALISM
(PART I: PARVUS)**

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Abstract. The author argues that Vladimir Ilyich Lenin, the so-called “leader of the world proletariat,” was in fact history’s greatest servant of monopoly capitalism. The preparation of the revolution in Russia was carried out by Lenin in close cooperation with his German partner Israel Gelfand, better known by the pseudonym Parvus. It was Parvus who advised the German government to rely on the Bolshevik Party, led by Lenin, as the only political force capable of seizing power in Russia, removing Russia from the world war on the side of the Entente, and transferring Russian resources into the hands of German industrial and financial circles. It was also Parvus who arranged Lenin’s unrestricted passage through the territory of the German Empire on his way to Russia.

One of Lenin’s first acts as head of the Soviet government was to create concessions as a mechanism for transferring Russian resources to the magnates of Western capital. During the era of “war communism” (1918–1921), Lenin destroyed Russia’s own entrepreneurs by nationalizing all forms of private, joint-stock and other enterprises and reorganizing them into state industrial syndicates, control over which was transferred to Western bankers and capitalists. Through the monopoly of foreign trade, Lenin allowed the largest Western corporations to gain access to the Russian economy, stripped of domestic competition and closed to other capitalists who were not part of the narrow circle of those who had commissioned the revolution. Ultimately, Lenin transformed Russia from a country with an open market economy into a totalitarian state with a state monopoly over all resources and forms of business; this economy was managed by selected foreign corporations. This not only slowed the development of the emerging Russian economy, but also limited the economic growth of many neighboring countries, drawing them at the same time into commercial relations with Western European and American firms that already dominated world trade.

This article is devoted specifically to the destructive activity of Israel Gelfand (Parvus), who embodied the collective will of the foreign financial, industrial, military and political circles that brought Lenin to power. Parvus hoped that, in gratitude, Lenin would place him in charge of all Russian finances after the coup. Lenin, however, acted in Lenin's usual manner: he simply deceived him. Parvus received nothing.

Keywords: Lenin, Parvus, Gelfand, Kaiser's Germany, imperialism, monopoly capitalism, the First World War, the Soviet monopoly of foreign trade.



"A lie told often enough becomes the truth" – V.I. Lenin

Israel Gelfand (Parvus) and the coincidence of interests of German financiers with the interests of Russian revolutionaries

In June 1983, when I was nineteen, I went to Poland to study at the University of Warsaw as a third-year American exchange student. My first impressions of the communist system—after my train from Frankfurt crossed the guarded Polish border, lined with walls and barbed wire—were of endless golden rapeseed fields being ploughed by horses. It seemed to me that I had stepped back in time by at least fifty years. This was the socialist camp that we Americans had been taught for decades to regard as the greatest threat to “freedom and democracy” on the planet. I thought the justification for such poverty and technological backwardness must be that the Soviet Union was supposedly devoting all its resources to weapons production, but what I saw looked more like a country with a Third World colonial economy than an industrial power threatening U.S. global domination.

As I settled into life in the socialist camp and traveled from Wrocław to Warsaw and Gdańsk, I began to notice that all the large, expensive, or technically advanced machines were of Western manufacture. This came as a revelation to me, because in the West we had always been told that socialist economies were closed to Western capitalists.

All ground transport—locomotives, railway cars, trams, and buses—had been manufactured in West Germany and Sweden. All the taxis were Mercedes, and the passenger cars were FIATs of American-Italian origin. A large hotel in Warsaw had been built by a German transnational construction company. Some of the first computers I saw at the Faculty of Mathematics of the University of Warsaw were IBM machines. Bright orange *Fanta* from Coca-Cola Deutschland was served at every party. Even boxes of Kellogg's cornflakes were sold in shops that had almost nothing else on their shelves. The boxes did not bear the company name, but they were the same cornflakes I knew from the United States.

The common denominator among all these Western firms doing business with the Polish government was that they belonged to the largest Western brands—the most powerful companies in the world. In Poland, they enjoyed something they did not have in the markets of the United States or Western Europe: a monopoly. There was no domestic competition, and the country suffered from a shortage of goods. They did not need to advertise their products, coordinate and pay sales staff, hire transport, rent warehouses or shops, or maintain management personnel as they did in the West: all of that logistics work was handled for them by the “anti-capitalist” communist government.

My 13-month stay in socialist Poland forever changed my understanding of East-West relations, shifting the focus from political events to commercial deals, and led to a profound reassessment of Cold War history.

As noted in my first article in Issue No. 1 of 2025 of *Scientific Platform “XXI Century,”* at the turn of the twentieth century Russia was the largest market in the world. When the Trans-Siberian Railway was completed in 1905, Russia was steadily moving toward becoming the leading economic power in Europe, and perhaps in the world, because of its unique economic and geographical position. It stood in close proximity to major economic subcontinents, with the exception of the United States, which was a distant island on the other side of the globe—and its prospects looked promising. Already a serious competitor to the United States in oil, wheat, timber, gold and many other resources, Russian businesses and banks expanded into China, where they competed for—and won—coveted concession contracts that Western capitalists wanted for themselves.

Moreover, Tsar Nicholas II's fortune at the time of his abdication in February 1917 was estimated at \$300 billion. The Russian imperial government was the richest in the world in material resources and agriculture, owning thousands of square miles of land rich in timber, minerals and oil.

When Lenin's Bolsheviks overthrew Kerensky's Provisional Government, they instantly became the richest revolutionary regime in history. This fact alone should have inspired far more journalistic and historical research than it has received over the past century.

Such wealth and resources, combined with Russia's exceptionally favorable economic and geographical position, should have enabled the Bolsheviks quickly to

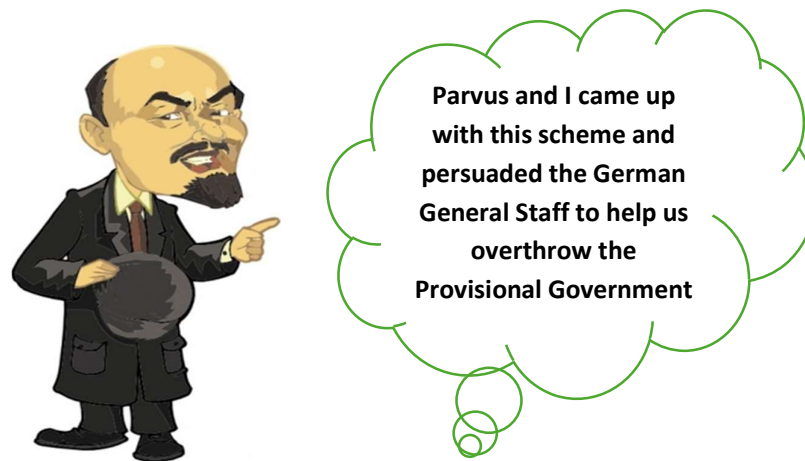
overtake the leading European and American economies by surpassing them in production and flooding the world market with Russian goods, thereby lowering prices for essential commodities until Western manufacturers became uncompetitive and Western firms were forced out of the market. Moreover, if Russian enterprises—many of which were foreign-owned—had been nationalized and placed in the hands of Russian entrepreneurs rather than the Soviet state, they could have grown rapidly into giants many times larger than European and American corporations simply by making use of Russia's abundant resources and the newly built Trans-Siberian Railway to trade with the country's many neighbors.

Germany and the United States were aware of this fact.

Instead, Russia's economic progress was abruptly interrupted just six weeks after the October Revolution, when the Supreme Council of the National Economy (VSNKh) was established in December 1917 under the Council of People's Commissars, the supreme authority of the Bolsheviks and Left Socialist Revolutionaries acting as a "provisional workers' and peasants' government." This revolutionary body, which included representatives of the new Soviet regime and the most ardent enemy of capitalism, the "leader of the world proletariat" Vladimir Ilyich Lenin, decided to organize concessions as a means of transferring Russian resources to foreign capitalists. All local enterprises belonging to Russian citizens—local, not foreign, entrepreneurs were treated as "class enemies"—were subject to "confiscation, requisition, sequestration, forced syndication in various branches of industry and trade, and other measures in the field of production, distribution, and state finance."

But why did the Bolsheviks—the most verbose and hyperbolic of all anti-capitalist political parties—destroy and outlaw, on pain of death, all forms of domestic entrepreneurship, only to hand Russia's abundant resources over to the elite of Western capital?

The answer is simple: the Soviet regime was not created to protect the proletariat, as it claimed. It was created to nationalize the Russian economy and transform it into a totalitarian state with a state monopoly over all resources and all forms of enterprise, ultimately under the control of German financial and industrial magnates.



The German "September Program"³

Before the October Revolution of 1917, British, French, and Belgian capital depended on the preservation and stability of the Russian economy. In particular, Britain's decision in 1913 to convert its fleet from coal to oil made it dependent on Russian oil in order to maintain its dominance of the world's oceans and, with it, its global colonial possessions. Germany, too, was deeply involved in the economy of its great neighbor; however, it understood that overthrowing the Russian monarchy and installing a pro-German regime would not only allow it to capture and control Russia's emerging markets, but would also inflict fatal damage on the British and French magnates whose corporations were competing for Russian resources. Realizing how the Entente countries' involvement in the Russian economy could be used to weaken their economies, German financial-industrial circles and military-political leaders developed a plan to do precisely that through regime change in Russia, which would lead to the nationalization of their competitors' subsidiaries operating in the Russian Empire.

The German plan to overthrow the Russian monarchy formed part of a broader plan to destroy the economies of the Entente countries so that German financial and political interests would gain control over Europe's resources and, by eliminating competitors, secure a commercial monopoly over Europe and Russia. The destruction of French mines and factories by the German army became one of the greatest sources of dispute over reparations at the end of the First World War, because Germany left behind such a trail of devastation that French enterprises, and later the French economy itself, were literally reduced to dust. This idea lay at the heart of Germany's military policy: to destroy the economies of the Entente countries so that, after the war, the countries of Europe would depend on German

³ The "September Program" (in German: Septemberprogramm) is the name of the project of the Reich Chancellor of Germany Theobald von Bethmann-Hollweg of September 9, 1914, in which military goals were formulated by German Empire at the beginning of the First World War. It says the following verbatim about Russia: "Questions... about the goals to be achieved in relation to Russia will be considered later." It is not entirely clear why the author titled this chapter this way (editor's note).

financial and industrial magnates to rebuild, feed, clothe, and supply them with essential goods. The plan would have been exposed after Germany's defeat, but it remained secret because the other capitalist powers considered it useful to exploit the German High Command's work in Russia for their own purposes.

German efforts to destabilize the Russian Empire: Parvus and the Bolsheviks



Israel Leizerovich Gelfand (1867-1924), pseudonym: "Parvus"

Germany's attempts to overthrow the Russian monarchy and replace it with a regime willing to seize all assets—foreign and domestic, except German ones—were a clever way to neutralize Russia's economic growth while causing irreparable damage to the economies of Britain and France. In 2017, journalist Wagener published an article in Deutsche Welle about Germany's role in the Russian Revolution. "Kaiser Wilhelm II spent more than half a billion euros to weaken his cousin's [Tsar Nicholas II's] control over Russia's economy." Wagener drew attention to information that had remained veiled for more than a century but is crucial to understanding not only the Russian Revolution and Germany's involvement in it, but also the role that the United States assumed in the Soviet Union during and especially after the First World War.

The German plan to overthrow the Romanov monarchy originated with a former subject of the Russian Empire, Israel Gelfand, known by the pseudonym "Parvus." Parvus had taken part in the 1905 revolution with Trotsky, written for left-wing newspapers, and become a wealthy arms dealer during the Balkan Wars. By 1914, Gelfand was living in Constantinople (Istanbul), where he approached the German ambassador with a proposal for an alliance of "Prussian bayonets and the fists of the Russian proletarians," arguing that the interests of German corporations and Russian revolutionaries complemented one another. According to Zeman and Scharlau, authors of *The Merchant of the Revolution: Parvus-Gelfand. A Political*

Biography, archives seized from the German Foreign Office after Germany's defeat in the Second World War revealed a wealth of documents relating to Parvus, who "became a central figure in the conspiratorial ties between the [German] imperial government and the Russian Social Democratic Party, in particular the Lenin [Bolshevik] faction." The long-standing claim that Germany participated in spreading revolution in Russia is now confirmed by documentary evidence.

The facts show that, after the Provisional Government came to power, Lenin and his fellow Bolsheviks were not only given passage by train through Germany—then at war with Russia—from Zurich to St. Petersburg, but also received financial assistance from the German High Command and from the Reich Chancellery on Wilhelmstrasse in order to carry out the "proletarian" revolution, seize power, remove the Russian army from the German-Austrian front, and transfer the Russian economy into the undivided control of German financial and industrial oligarchs.

Israel Gelfand (Parvus)

Israel Leizerovich Gelfand was born in 1867 in the town of Berezino, Minsk Province, in the Russian Empire. He graduated from a gymnasium in Odessa. The widespread myth that his father, Leizer Gelfand, was an artisan—almost a shoemaker—is a fabrication: Israel himself wrote that he belonged to the bourgeois estate. In those years, almost every Jewish gymnasium student in Russia considered opposition to the tsarist regime his first social duty. Gelfand joined Narodnaya Volya circles, and there is information that he belonged to their terrorist wing. This first experience, however, did not satisfy him, and in 1886 he went abroad to Switzerland, gradually changing the Hebrew name "Israel" to the European name "Alexander" and using the Russian surnames "Maskovich" and "Molotov." That same year he visited Zurich in order to establish contact with the Russian émigré revolutionary group Emancipation of Labor (Plekhanov, Zasulich, Deutsch, Axelrod and Ignatov). Gelfand, however, failed to reach an understanding with the group's leader, G. V. Plekhanov, because Plekhanov saw in him a complete absence of Russian patriotism. "Where could one buy a homeland cheaply?" Gelfand is said to have asked. From that time on, he avoided the traditional centers of Russian emigration—Geneva, Zurich and others—and settled in Basel, where he entered the University of Basel in the autumn of 1888. In 1891 he defended his dissertation, "The Technical Organization of Labor (Cooperation and the Division of Labor)," based on the works of Marx. That same year, after moving to Saxony, he became a journalist for the Social Democratic newspaper *Die Sächsische Arbeiterzeitung* ("The Saxon Workers' Newspaper") in Dresden. Gelfand quickly won the favor of leading German Social Democrats, including Karl Kautsky, Viktor Adler and Clara Zetkin, and even had an affair with the young Rosa Luxemburg. In 1895–1896 he was already editing *Die Leipziger Volkszeitung* ("The Leipzig People's Newspaper"), and from 1896 to 1898 he edited the former *Die Sächsische Arbeiterzeitung*. At first

he signed his articles with the pseudonym Helphand, a German transcription of his Jewish surname Gelfand (Yiddish for “elephant”). But in the summer of 1894, in an article published in Kautsky’s journal *Die Neue Zeit* (“The New Era”), the pseudonym “Parvus” appeared, derived from the Latin *parvus*, meaning “little.” The nickname was ironic, since he was a very large man. According to some accounts, he was “a man with the body of an elephant and the head of Socrates.” From then on, Israel Gelfand began signing his articles simply as Parvus, without initials and without the name “Alexander,” which for some reason later became attached to the pseudonym.

Parvus was distinguished by exceptional energy and productivity. Politically, he held left-wing Marxist views and hated the bourgeoisie; at the same time, he was consumed by a love of extreme luxury, a thirst for profit, and a desire to become “richer than the richest capitalist.” Morality and ethics meant nothing to him. Parvus accepted no half-measures or compromises. His hostility to anything half-hearted was, throughout his life, inseparable from his aspiration toward revolution—a socialist, world revolution that would bring about a new world order, at the head of which he ultimately saw himself.

At the time of his death in 1924, he owned a villa in Wädenswil on Lake Zurich in Switzerland, as well as a mansion in Denmark. In Berlin, he lived in the city’s most elite district, Schwanenwerder (“Swan Island”). This island on Lake Wannsee was home to some of the wealthiest people in the German Empire. His residence had a luxurious garden and a large staff of servants, whom he forced to wear costumes in the style of the late eighteenth century. The fashionability and significance of this mansion may be illustrated by the following fact: after the Nazis came to power, Joseph Goebbels moved into it.

As for Parvus’s finances and assets, they remain a mystery. After his death, no money, securities, or documentation were found. Neither his contemporaries nor later researchers have been able to provide even an approximate estimate of his wealth. Only part of the assets managed by Parvus is known: several companies in different countries that engaged in export and import operations, often semi-legally. During the war, for example, one of his companies sold Ruhr coal from Germany to Denmark, while another bought Danish bacon for Germans suffering the effects of the Entente naval blockade. A third company traded with Russia through neutral Sweden under gray schemes. It is known that the revolutionary had offices in the Ottoman Empire and also owned a steamship company. In addition, Parvus owned several publishing houses and the Institute for the Study of the Causes and Consequences of the World War, which he founded in neutral Denmark. The businessman also financed several European Social Democratic newspapers. Whether all this belonged personally to Parvus, or whether he was merely a front man formally managing other people’s assets—and to whom those assets actually belonged—has never been established.

Parvus gave the following exhaustive description of himself: “By betraying my homeland—Russia—I betrayed the class from which I came, the bourgeoisie. At the same time, I distanced myself from the Russian intelligentsia.”

In 1898, Parvus quarreled with the German Social Democrats. The prominent Social Democrat and Reichstag deputy August Bebel accused him of publishing vile libels against fellow party members in order to increase newspaper circulation. Parvus was expelled from Saxony. He settled in Munich and decided to make peace with the Russian Social Democrats. The leaders of their radical wing—Lenin, Martov and Potresov—had just decided in 1900 to publish the newspaper *Iskra* abroad and smuggle it into Russia. Parvus hospitably offered them his Munich apartment for this purpose, receiving in return a place on the editorial board and the right to publish his own articles on the front page. There he met Leiba Bronstein, who later became famous under the assumed name Trotsky. In 1902, Parvus founded the firm *Verlag für slawische und nordische Literatur* (“Publishing House of Slavic and Nordic Literature”) in Munich, registering it in the name of his associate Julian Marchlewski. After 1905, under Marchlewski’s sole management, the publishing house went bankrupt. In 1904, Parvus and Trotsky began developing the theory of permanent revolution.

After an amnesty for political crimes was announced in the Russian Empire on October 21 (November 3), 1905, opponents of tsarism began returning from emigration to Russia in large numbers to organize revolutionary activity. Parvus was among the first to arrive, bringing with him his new friend Trotsky. From October 1905, both men were members of the Executive Committee of the St. Petersburg Soviet of Workers’ Deputies, and Parvus authored its “Financial Manifesto.” The manifesto called on the population of the Russian Empire to refuse to pay taxes, withdraw deposits from the State Bank and savings banks, and demand that the government conduct monetary transactions only in gold. According to Parvus, these measures would drive the tsarist government into financial bankruptcy. At the same time, Parvus and Trotsky rented the obscure *Russkaya Gazeta* and quickly turned it into an extremely popular publication with a circulation of 500,000. When the members of the Soviet were arrested on December 3 (16), 1905, because of this manifesto, Parvus himself, for some reason, was not arrested and instead headed the new composition of the Soviet. He did not prove himself as a leader: he quarreled with members of the Soviet, left it, and was soon arrested as well. Whereas Trotsky was sentenced to permanent settlement in Siberia, Parvus was exiled to Turukhansk for only three years. On the way there, he escaped and returned to Germany, where he became a member of the Central Committee of the Social Democratic Party of Germany (SPD). In 1908, Parvus published *Colonial Policy and the Collapse of the Capitalist System*, in which he presented an analysis of modern imperialism.

In 1908, a major scandal broke out: Maxim Gorky accused Parvus of embezzling funds from the German production of the play *The Lower Depths*.

Parvus had worked as Gorky's impresario. The proceeds from the performances were to be distributed as follows: 20 percent of the total amount was to go to Parvus; of the remainder, one quarter was to go to Gorky and three quarters to the treasury of the Social Democratic Party. Parvus paid neither the party treasury nor Gorky, appropriating 180,000 gold marks. The party trial of Parvus was headed by Bebel and Kautsky; as a result, he was expelled from both parties, the SPD and the RSDLP. Parvus did not appear before the tribunal, instead writing a letter in which he said that he had squandered all the money on a trip to Italy with the woman he loved. It was no secret to anyone that this woman was Rosa Luxemburg. He returned none of the money. He simply disappeared, reappearing in 1910 in Constantinople as an economic adviser to the Young Turk government. There he also wrote articles for the government journal *Young Turkey*.

Probably from 1911 onward, Parvus was an agent of the German General Staff and, according to some sources, also of Turkish intelligence. By 1910, he had begun trading in arms in Constantinople and became a partner of the British arms firm Vickers and of the notorious arms dealer Basil Zaharoff. The arms trade also made him a partner of Germany's leading arms concern, Krupp, and brought him considerable profits during the Balkan Wars of 1912–1913. In 1913, Parvus came to Vienna, where he financed and edited the newspaper *Pravda* together with Trotsky.

During the First World War, Parvus advocated Germany's victory and called on Russian Social Democrats to contribute to Russia's defeat.

Parvus Memorandum

During the First Partition of Poland in 1772, the Austrian Empire received the Belz and Ruthenian voivodeships, from which the Austrians formed the administrative unit known as the "Kingdom of Galicia and Lodomeria." Its name was a Latinized version of the historical names of the old Galician and Vladimir (Volodymyr-Volynsky) principalities, once occupied by the Poles and transformed into the "Ruthenian Voivodeship." In 1775, Bukovina, inhabited by Ruthenians, was transferred from the Principality of Moldavia to Austria and annexed to this "kingdom." In the west, the kingdom was inhabited by Poles; in the east, the predominant population was Ruthenian, speaking various western dialects of the Russian language.

With the outbreak of the First World War, in which Austria-Hungary entered the conflict against Russia, the Austro-Hungarian Empire faced two problems. The first was the presence in the border zone of a large number of subjects of Russian nationality, most of whose sympathies in the war lay with Russia. To imprison and isolate Russians sympathetic to the Russian Empire, the first concentration camp in Europe was created on September 4, 1914; a little later, a second camp, Terezín, was established. Many thousands of Russians, and people merely suspected of sympathizing with Russia, passed through these camps and died in inhuman

conditions. But repression did not solve the problem completely. It was necessary to create conditions under which those who remained at liberty under Austrian rule would no longer gravitate toward their homeland, Russia. There was also a second problem. In the event of victory in the war, Austria-Hungary intended, under an agreement with Germany, to occupy southern Russia, and the Austrians needed to create a powerful separatist underground in these still-unoccupied territories, whose population was predominantly Russian and hostile to them. The Austrians decided to solve both problems at once. They declared Galicia and all of southern Russia to the east of it to be a country called “Ukraine,” and its population not Russians but a new, previously unknown nation: “Ukrainians.” The name was evidently coined by someone unfamiliar with the Russian language. In Russian, the common noun *ukraina* means any borderland, outskirts, suburb, or periphery—whether of a city, village, or country. The word “Ukrainian” itself was a neologism that had not previously been used in Russian. From various dialectal, foreign and invented words, as well as vulgarisms, a dictionary was hastily compiled for the language of this newly created “nation”; however, the newly minted “Ukrainians” could not understand one another in this newspeak and continued speaking normal Russian among themselves.

After this epoch-making invention, on August 4, 1914, in Lemberg—as Lviv, the capital of Galicia, was called under Austrian rule—the Austro-Hungarian government created the “Union for the Liberation of Ukraine” (later the word “Union” was replaced by the new “Ukrainian” word “Spilka”). It consisted mainly of revolutionaries who had fled Russia after the suppression of the disturbances of 1905–1907, as well as ordinary bandits who justified robbery and murder as “revolutionary activity.” Its goal was to detach Russia’s southern territories, within undefined borders, declare them “Ukraine,” and create a puppet “Ukrainian” state under the rule of the Austrian emperor. The Union received substantial funding from the Austro-Hungarian government to conduct propaganda among Russian prisoners of war in Austria and Germany and to infiltrate agents of influence into Russian territory. In connection with the Russian offensive in Galicia in August–September 1914, the Union’s leadership fled to Vienna, and the stronger German Empire took over its patronage. In Berlin, the Union’s central office was located at Leipzigerstraße 131.

As is clearly established from the secret documents of the German Foreign Office, which fell into American and British hands after the Second World War, as well as from documents of the Austro-Hungarian Foreign Office, Lenin received \$5,000 from the Union for the Liberation of Ukraine at the very beginning of the war to resume publication of his newspaper *Sotsial-Demokrat*, which he published in Switzerland.

By September 1914, Germany had entrusted Parvus with leadership of the revolutionary fifth-column groups in Russia supported by Germany and Austria-

Hungary. His mansion in Constantinople became a meeting place for Social Democratic conspirators against the Russian state. At the very beginning of the war, the leader of the Union for the Liberation of Ukraine, Melenevsky-Basok, met with Parvus in Constantinople. Parvus expressed his readiness to help the Union in every possible way. Melenevsky introduced Parvus to Dr. Max Zimmer, a representative of the German and Austro-Hungarian diplomatic missions who directed all the activities of the "Ukrainian" Union, and from that time Parvus worked hand in hand with him. The son of a German industrialist, Zimmer was interested in creating a puppet "Ukraine" in southern Russia, which would draw the region closer to Germany and help expand his father's business. Zimmer used Parvus's earlier revolutionary writings to incite an uprising and foment a movement for the "independence" of Ukraine.

On November 18, 1914, the Chief of the German General Staff, Erich von Falkenhayn, informed Reich Chancellor Bethmann-Hollweg that the failure of the offensive on the Marne had deprived Germany of the possibility of a decisive, lightning-fast military victory and that Germany now faced the threat of collapse in a prolonged war of attrition. The military command asked the Chancellor to take measures to break the enemy by political means—namely, by knocking the largest military power, Russia, out of the war through internal revolution.

In early January 1915, Parvus asked Zimmer to arrange a meeting with the German ambassador in Constantinople, Baron Hans von Wangenheim, a well-known supporter of creating revolutionary fifth columns in enemy countries. On January 7, 1915, von Wangenheim received Parvus, who explained that "the interests of the German government fully coincide with the interests of the Russian revolutionaries. The Russian Social Democrats can achieve their aim only through the complete abolition of tsarism. Germany, on the other hand, will not be able to emerge victorious from this war unless it first provokes a revolution in Russia. Even after such a revolution, however, Russia will remain a great danger to Germany unless it is dismembered into a number of independent states."

Parvus promised the ambassador that he could "create unity and organize an uprising on a broad basis." On January 8, von Wangenheim reported his conversation with Parvus in a telegram to the Foreign Office. The ambassador emphasized the "useful services" that "the well-known Russian socialist and publicist Dr. Parvus" had rendered since the beginning of the war, adding that he was "definitely pro-German." Von Wangenheim also conveyed Parvus's request to present his plans personally to the German Foreign Office.

On January 10, the State Secretary of the German Foreign Office, Gottlieb von Jagow, received Parvus on Wilhelmstrasse. The meeting was attended by Dr. Max Zimmer and Dr. Kurt Riezler, the author of the "September Program." No records of this meeting have survived, but a few days later Parvus submitted to the German Foreign Minister a detailed memorandum setting out his plan to overthrow

the Russian monarchy. This document became known as the “Dr. Gelfand Memorandum,” or the “Parvus Memorandum.” It is of particular interest because it is the first surviving written manual for organizing what would now be called a “color” revolution. The main theses of Parvus’s memorandum were as follows:

“By spring (*meaning the spring of 1916 — Ed.*), it is necessary to prepare a mass political strike in Russia under the slogan ‘freedom and peace.’ The center of the movement should be St. Petersburg and, within it, the Obukhov, Putilov and Baltic factories (*these factories produced weapons, ammunition and military equipment, including warships and armored cars — Ed.*). The strike must cover the St. Petersburg–Warsaw and Moscow–Warsaw railway lines, as well as the South-Western Railway...”

“This work can be carried out only under the leadership of Russian Social Democracy. Its radical wing has already begun to act. But the moderate minority faction must also join it. Until now, such unification has been obstructed primarily by the radicals. Two weeks ago, however, their leader Lenin himself openly raised the question of unification with the minority...”

“The campaign should begin immediately. Through Bulgaria and Romania, contacts can be established with Odessa, Nikolaev, Sevastopol, Rostov-on-Don, Batum and Baku.”

“The prospects for an uprising in the Black Sea Fleet can be assessed only after close contact has been established with Sevastopol.”

“In Baku and in the oil-field region, a strike can be organized relatively easily. If a strike takes place, efforts should be made, as in 1905, to set fire to oil wells and storage facilities. Strikes are also possible in the Donets coal-mining region. Conditions are especially favorable in the Urals, where the Bolshevik Socialist Party has many supporters. Political strikes by miners can be organized without great difficulty if sufficient funds are available, since the population there is very poor.”

“Particular attention should be paid to Siberia. In Europe, it is known only as a place of exile. Yet along the great Siberian highways, railways and rivers lives a strong, proud and independent peasantry, whose greatest wish is not to be disturbed by the central government.”

“At the same time, the general line of this effort must be strengthened within the Russian socialist parties through discussions in the press, pamphlets and similar means. Pamphlets in Russian can be printed in Switzerland.”

“If the Russian army suffers any serious defeat, the movement against the regime may quickly acquire unprecedented proportions. In any event, if all forces are brought into action in accordance with the plan outlined above, we may expect a mass political strike to break out in the spring.”

“An important accompanying phenomenon of these processes, as in 1905, may be a peasant movement. The living conditions of the peasants in Russia have not improved since then; on the contrary, they have worsened. For the Russian

peasant, the whole question is the land. He will therefore again begin to seize landlords' estates and threaten the landlords themselves."

"The formation of an independent Ukraine would appear both as liberation from the tsarist regime and as salvation from the chaos of peasant unrest."

"The Finns, above all, can ensure communication between the Russian revolutionaries and St. Petersburg."

"If the revolutionary movement reaches a large scale, then even if the tsarist government retains power in St. Petersburg, a provisional government will be created that will place on the agenda the question of ending hostilities and concluding peace."

In a special appendix to his original memorandum, Parvus formulated his program in eleven points. The first point read: "Financial support for the Bolshevik faction of the Russian Social-Democratic Labor Party, which is fighting the tsarist government by every means available to it. Its leaders are in Switzerland. Lenin's group of experienced professional revolutionaries is the best guarantee of success for the future 'All-Russian Mass Strike.'"

According to Zeman and Scharlau, from mid-March 1915 onward Parvus became the German government's leading adviser on revolutionary affairs in Russia. He was entrusted with organizing a united front of European socialism against the tsarist regime. For these purposes, he received the first one million marks from the German Foreign Office. At his request, the money was transferred in foreign currency to Bucharest, Zurich and Copenhagen. In all, Parvus calculated that twenty million marks would be needed to organize a revolution, but he did not dare demand such a sum and asked for only five million. German diplomats, of course, did not believe that the dynasty in Russia could be overthrown in a way that would pave the way for socialism. They were interested, however, in increasing internal turmoil in Russia, which might force the tsar to conclude a separate peace—something the Germans urgently needed, since they were fighting on two fronts and, after Italy entered the war on the side of the Entente in 1915, on three. For Parvus, a separate peace between Germany and Russia would have meant the complete collapse of his entire plan. Peace would have allowed the tsarist government to suppress the revolution, as it had done in 1906. For the same reason, Lenin was also a resolute opponent of any peace settlement at that time.

After Parvus returned to Germany, the German Social Democrats—even SPD co-chairman Hugo Haase, who had spoken in the Reichstag in defense of war credits—warned their comrades against any contact with him. When Parvus visited his former "lady of the heart," Rosa Luxemburg, she did not let him speak and immediately showed him the door. Clara Zetkin called him "a pimp of imperialism who had sold himself to the German government," and all of them finally broke off relations with him. Among the Russian Social Democrats, too, he was received

coldly, which cast doubt on his plan to unite all left-wing forces under his own leadership.

Parvus's Plan for Russia: Transforming the National Economy into a Corporatocracy

Parvus devised a program to transform the national economy from open market competition, with protection for local enterprises against powerful foreign firms, into a closed, state-sponsored monopoly dominated by foreign corporations. He called this system “socialist,” but it would be more accurate to call it a corporatocracy. The nationalization of the banks was to be the starting point. If the government controlled money and capital markets, it could control the entire economy.

Quoting the German politician and head of Germany's General Electric Company (AEG), Walter Rathenau, Parvus noted that 300 people controlled “the economic destiny of the [European] continent.” Since banks were to be placed under government control, entrepreneurs outside the ruling elite would be deprived of access to the credit essential for doing business. None of Lenin's “revolutionaries” pointed out that, by destroying local businesses, they were eliminating all competition to foreign commercial encroachment and opening the Russian economy to the monopoly domination of the very foreign firms they publicly denounced. As Parvus foresaw, the nationalization of the means of production would change “only the form of capitalist domination.”

Lenin and Trotsky understood that nationalization was a means of removing domestic entrepreneurs and individual foreign entrepreneurs from the economy. Russia's industrial assets—plants, factories, mines and similar enterprises—and the property of local firms were stripped of their owners, grouped into state-controlled syndicates, and offered as concessions to foreign industrialists. These foreign firms then paid royalties to the “revolutionary” government; many acquired shares in joint ventures and even sat on the boards of trusts. The only losers were the “masses,” whom the revolutionaries had drawn into a devastating revolution by promising that they would finally gain control over their lives and over the economy in which they lived. This plan became a key part of Lenin's War Communism (1918–1921).

In May 1915, the German Imperial Treasury approved the allocation of another two million marks—about half a billion euros, or \$582 million, in 2017 values—“to support revolutionary propaganda in Russia.” Parvus went to Switzerland, where Russian Social Democratic leaders were living in poverty as exiles. He settled in Zurich's most luxurious hotel, the Baur au Lac. At the end of May, Parvus went to a restaurant where Russian political émigrés usually dined. One of the Russians led him to the table where Lenin was sitting with his wife, Krupskaya, his mistress, Inessa Armand, and his friend Kasparov. After a brief

conversation, Lenin and Krupskaya left the restaurant with Parvus and invited him to their modest apartment. Parvus explained that he was seeking Lenin's cooperation in exchange for German funding. Lenin and Parvus did not reach any definite agreement at that time. It is possible that Lenin saw Parvus as a dangerous competitor. Lenin knew that if Parvus's plan succeeded, Parvus would eventually gain great influence in Russian socialist organizations and, thanks to his financial resources and intellectual abilities, might outmaneuver the other party leaders. On the other hand, Lenin is also thought to have been careful not to tarnish his image by making a deal in public with a well-known German agent. What happened privately can only be inferred from subsequent events.

A few months later, Parvus moved to Copenhagen to work under his new German handler, Count Ulrich von Brockdorff-Rantzau, the German ambassador to Denmark. Parvus was authorized to operate through a front organization for recruiting and financing Russian revolutionaries in Russia and abroad. Before leaving Zurich, he instructed his friend Catherine Groman to inform the Russian émigrés that he wished to assemble a group of researchers for an Institute for the Study of the Causes and Consequences of the World War, which he intended to open in Copenhagen. Parvus's promise that the institute's staff would be able to travel to Copenhagen through Germany on legal passports aroused suspicion among many Russian émigrés: was the "Parvus Institute" really an institution created with German government money to conduct propaganda in favor of Germany's victory? Parvus managed to recruit only four Russian émigrés: Ekaterina Groman, Vladimir Perazich, Georgy Chudnovsky, and Arshak Zurabov, a former Social Democratic deputy of the Second State Duma. Later, Moisey Uritsky, who played a prominent role in the Bolshevik Revolution in 1917–1918, joined the institute. Alexinsky argued that the institute was funded by the German government and that its task was to spread defeatist propaganda in the Allied countries, above all in Russia. Parvus indignantly denied this. According to documents of the German Foreign Office later published in the United States and Britain, however, the Parvus Institute was indeed founded with German government money and precisely for the purpose described by Alexinsky. On Lenin's behalf, Lenin's associate Jakub Fürstenberg—also known as Yakov Ganetsky or Kuba—joined Parvus's dummy "institute" as chief accountant. Fürstenberg acted as an intermediary between Lenin and Parvus so that Lenin could avoid accusations of involvement in German financing. The German authorities granted Parvus trade licenses to establish an import-export business in Copenhagen, which launched a profitable illegal trade between Germany and Russia through neutral Denmark. Between August 1915 and July 1916 alone, German-Russian trade through Scandinavia and other neutral countries amounted to 11.2 million rubles.

A member of the Austro-Hungarian diplomatic mission in Stockholm summarized the matter as follows: "During the war, Parvus and Fürstenberg, with

Germany's assistance, conducted export business through Scandinavia to Russia... This importation of German goods into Russia was carried out regularly and in considerable quantities by the Parvus–Fürstenberg enterprise in the following way: Parvus received from the Germans certain goods needed in Russia, such as surgical instruments, medicines and chemicals, and Fürstenberg, as his Russian agent, sent them into Russia. The value of these goods was not returned to Germany, but was used mainly for Leninist propaganda.”

After the nationalization of Russian banks in 1918, Jakub Fürstenberg—also known as Yakov Ganetsky—was appointed Deputy People's Commissar of Finance and Governor of the People's Bank of the RSFSR. In 1918–1919, he was in charge of Gokhran, housed in the former Moscow Loan Treasury, where jewelry and gold confiscated by the Bolsheviks from wealthy individuals were accumulated. From 1923 to 1930, he was one of the leaders and a member of the board of the People's Commissariat for Foreign Trade of the USSR, and he also served as a member of the Presidium of the Supreme Council of the National Economy of the RSFSR. In July 1937, Jakub Ganetsky was arrested by the NKVD on suspicion of espionage for Poland and Germany and sentenced to death. On November 26 of the same year, he was shot.

Parvus was given material support to create his own periodical, *Die Glocke* (The Bell), which “was to be used only for the purpose of fomenting revolution in Russia, persuading German workers to support their state, and creating stability and unity within the Reich.”

On August 11, 1915, the Reich Chancellor reported to the Kaiser that “pushing the Muscovite Empire eastward by separating its western territories” was the main goal of Germany's Eastern policy. Now, armed with a business, a “research institute” and his own publication, Parvus allegedly began preparations for a mass political strike in Russia, which he scheduled for January 22, 1916, to coincide with the anniversary of “Bloody Sunday” in 1905. In other cities, in January 1916, workers' strikes did take place. These strikes were spontaneous and did not lead to a revolution, contrary to the expectations and predictions of Parvus. The German Foreign Minister's distrust of Parvus increased after that. He expressed a well-founded suspicion that the funds intended by the German government for the revolution in Russia were flowing into the pockets of Parvus himself.

Then Parvus proposed lowering the exchange rate of the Russian ruble even further than it had already fallen since the beginning of the world war by introducing counterfeit money into circulation. He called for the issuance of sets of banknotes with the same serial number in order to create panic among the population and damage Russia's credit in foreign banks and firms. Together with a propaganda campaign in the Russian army aimed at weakening the resolve and loyalty of the men and women defending their country against German invasion, Russia would be

further weakened. On December 29, 1915, the German government allocated another million rubles for propaganda directed against the Russian army.

In October 1916, Parvus founded the *Københavns Befragtnings-og Transport-Kompagniet* freight company, in which Danish trade unions participated, as most of the cargo was to consist of Danish coal shipped to Germany, unconcerned that their coal would continue to power the large German arms factories Krupp and Rheinmetall, the German navy, and locomotives transporting troops and weapons throughout Europe. During 1917, Parvus's company acquired a large number of berths and warehouses, which employed about 1,000 people. Through a shell company, Parvus made another fortune by buying copper, rubber, tin, and corn for Germany, while exporting German chemicals and equipment to Russia. Part of the income was provided to Lenin. Parvus also organized the smuggling of weapons and dynamite across the Finnish border to Russia.

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The monarchy in Russia fell quite unexpectedly, without any visible prerequisites and completely out of accordance with the "program" outlined by Parvus. As early as January 9 (22), 1917, in Switzerland, Lenin uttered his famous phrase in German: "We, old people, may not live to see the decisive battles of this coming revolution," and a month later it had already taken place. This happened just on the eve of the large-scale offensive of Russian troops on the German-Austrian front planned for the spring of 1917. It had to be thwarted. According to the major players from Wall Street and the London Stock Exchange, it was not only the Central Powers (and they were already doomed) that had to lose the war, but also Russia. In any case, here their goals coincided with the goals of Germany. St. Petersburg was literally flooded with spies and agents of influence from all the belligerent countries, as well as the "neutral" United States, the most interested party in this matter. For the coup d'état in Russia, it was not the Social Democrats who were used, but a completely different destructive force: the liberals and the deputies of the State Duma dancing to their tune, which, instead of a legislative body, was turned by foreign puppeteers into a real "fifth column" in the heart of the country.

The February riots of 1917 were pitiful babble compared even with the December 1905 uprising in Moscow. Nicholas II had at his disposal an army of 7 million, a battalion of which would have been enough to crush the rebels in two hours. Instead, driven by traitors from among the deputies and generals to the Pskov station, on March 2 (15), 1917, he signed an abdication in favor of his brother Mikhail and retroactively approved the composition of the "Provisional Government." And the frightened Mikhail, the next day, cowardly fearing for his life, in the presence of a handful of deputies in the apartment of Prince Putyatin, refused to accept supreme power, leaving the decision on the form of government to a hypothetical "Constituent Assembly."

However, the liberals were deceived in their expectations. Not yet having received real power, the Provisional Government practically lost it. Without waiting for the abdication of the tsar, right under the noses of the deputies in the Tauride Palace, like a devil from a snuffbox, a self-styled "Executive Committee" of the not yet created "Soviet of Workers' Deputies" appeared, which destroyed the Russian army with its Order No. 1, distributed on the very first day in the amount of 9 million copies. According to the Order, in all political speeches, military units were now subordinate not to officers, but to their elected committees and the Soviet. All weapons were also transferred to the disposal and control of the soldiers' committees.

After that, the Provisional Government, hand in hand with the Executive Committee, began to systematically destroy everything else in the country. With its very first declarations and decrees, the Provisional Government dug its own grave, declaring "a complete and immediate amnesty for all political and religious cases, including terrorist attempts, military uprisings and agrarian disorders," that is, giving all its most radical and dangerous political enemies the opportunity to return from imprisonment and emigration to their homeland.

A situation of complete anarchy was created in the country, and anyone could seize power.

On April 1, 1917, there was a long exchange of views between Parvus and Brockdorff-Rantzau. Within two or three months, Parvus predicted, the worst anarchy would come to Russia. German policy toward revolutionary Russia, said Parvus, could follow one of two paths. Germany could begin a broad occupation of Russian territories in order to break the centralized empire, or it could conclude a separate peace with the Provisional Government. For the implementation of the first option, Parvus recommended a strong military offensive on the Russian front, which should be undertaken in three months. Such an offensive, with anarchy in the country, would lead to the subjugation of Southern Russia by the German army and would render the rest of Russia defenseless. In this case, the German Government must be prepared to ruthlessly exploit its victory to the end: the disarmament of the Russian army, the destruction of its fortresses, the destruction of its fleet, the prohibition of the production of military implements and ammunition, and the extended occupation of Russia. If this did not happen, there was no doubt that the Russian Empire would quickly become powerful and dangerous to Germany again. In order to prepare the ground for such a radical solution of the Russian question, it was necessary "to support the extreme revolutionary movement in Russia, with the aim of strengthening anarchy there." He was therefore inclined to see Germany give full support to the "extreme Left revolutionary movement" in Russia, that is, to Lenin and the Bolshevik Party.

Chancellor Bethmann-Hollweg instructed the German ambassador in Bern in April to establish contacts with Lenin and his Bolsheviks in Zurich in order to offer them transit through Germany to St. Petersburg. The Bolsheviks, Parvus argued,

would not only destroy the obsolete state structure, but also the entire Russian economic system, which would have to be rebuilt in the interests of German industry. Parvus's support for Lenin and the Bolshevik Party as part of the German government's plan to inflict a strategic defeat on Russia, dismantle Russian statehood, and reorganize the Russian economy in order to give German financial and industrial interests unchallenged control over the resources of Russia turned Lenin from a miserable emigrant in a squalid rented apartment in Switzerland into a ruthless tyrant and bloody autocrat of the greatest country in the world.

In the spring of 1917, Parvus sent a telegram to Berlin via Brockdorff-Rantzau to the leaders of the German party, advising them to bring back to Russia the most effective Russian revolutionaries from Europe: Lenin and Zinoviev, the two leading Bolsheviks, together with Karl Radek and about forty other people waiting in Zurich. On April 2, 1917, Brockdorff-Rantzau sent a telegram to the German Foreign Office:

... It is very important that we now try to create as much chaos as possible in Russia. To this end, any obvious interference in the course of the Russian revolution must be avoided. In my opinion, we should gradually make every effort to deepen the differences between the moderate (Mensheviks) and extremist parties (the Bolsheviks), for it is in our interests that the latter (the Bolsheviks) gain the upper hand, since in that case a sharp change would be inevitable and would take forms that would inevitably shake the very existence of the Russian Empire. In all likelihood, in about three months, we could expect the disintegration to reach a stage where we could break the power of the Russians by military action. If we were to launch a premature offensive now, we would only give the various centrifugal forces a pretext for consolidation, and perhaps even lead the army to unite in the struggle against Germany.

Parvus was received at the German Foreign Office by State Secretary Zimmermann; the meeting received the highest secrecy rating. The conversation was not recorded, but after the meeting, the Foreign Office requested another grant of five million marks from the German Treasury for political purposes in Russia. This was the largest amount requested so far, and it was approved on April 3, 1917. A representative of the leading electrical engineering company in Germany, Siemens-Schuckert, Lenin's agent, the Bolshevik V. V. Vorovsky (aka Orlovsky), accompanied Parvus to Copenhagen. Parvus was the main, if not the only, source of German money going to the Russian Bolshevik Party.

With a letter testifying that he had full authority to negotiate on behalf of the German party leadership, Parvus was sent to meet with Lenin in Stockholm on April

13. The letter of the German government said that Parvus could promise all-round support to the Bolsheviks in the struggle for political power in Russia.⁴

After the October armed coup (which began to be called the October Socialist Revolution only ten years later by the Bolsheviks themselves), Parvus expected Lenin to invite him to manage Russian finances, but this did not happen. Karl Radek wrote: "When the news of the October Revolution came, he (*Parvus — Ed.*) came to Stockholm on behalf of the Central Committee of German Social Democracy and addressed the Bolshevik representation abroad, proposing, on behalf of the German government, to conclude peace and organize a general strike. In a personal conversation he asked that, after the conclusion of peace, he be allowed by the Soviet Government to come to Petrograd; he was ready to appear before the court of the Russian workers and accept the sentence from their hands. He was convinced that they would understand that he was not guided by any selfish interests in his policy and would allow him to join the ranks of the Russian working class in order to work for the Russian revolution." But Lenin considered Parvus too compromised and did not give him permission to return to Russia.

Parvus made attempts to participate in the Russian Revolution from afar. According to Trotsky's testimony: "After October, Parvus made an attempt to get closer to us; he even began to publish a newspaper in Russian somewhere in Scandinavia for this purpose, I think under the title *From Outside...* I remember how merrily we laughed at the clumsy attempt of a 'former' man to take the Russian Revolution under his high hand. 'We must instruct Pravda to whip him...' — with these words Lenin responded to Parvus's attempt. Ilyich fiddled with the newspaper from right to left and from left to right with disgusted movements of his hands. What kind of name is *From Outside*? It is not even in Russian. We need to whip him in such a way that he forgets to think about meddling."

In response to accusations of political provocations for personal enrichment, a ban on entry into Russia, and Lenin's words that "revolution cannot be made with dirty hands," Parvus wrote the book *In the Struggle for Truth*.

But the Bolsheviks had their own Pravda, and no one read the justifications of the German spy and millionaire revolutionary.

Israel Gelfand died in Berlin in December 1924 at the age of 57 from a stroke, outliving his enemy Lenin by less than a year. After his death, there were no papers left and all his huge fortune disappeared. Such is the natural end of this active, intelligent, completely unprincipled and dishonest "former man" who took the pseudonym Parvus.

⁴ Ibidem.

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ARTIFICIAL INTELLIGENCE AND COPYRIGHT: LEGAL ASPECTS**Kildeev Adel**

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Abstract: This article examines the issues of copyright in the use of Artificial Intelligence (AI), as well as the protection of intellectual property created using AI.

Objective: to consider the existing law enforcement practice on the protection of copyright and AI in the world and to propose measures of legal regulation.

Keywords: Artificial intelligence, copyright, legal regulation of AI, legal status of AI.

This article is a follow-up to my previous article "Artificial Intelligence as a Human Servant or Vice Versa: Legal Aspects" published in the first issue of this journal (April 2025), as well as the article "Ethical Application of Artificial Intelligence: A Global Review of Principles, Practices, Regulations and Consequences" published in the second issue of the same journal (May 2025).⁵

Millions of users in the world generate pictures, videos, songs, and lyrics using various AI tools every day, without thinking about how exactly AI performs the task assigned to it and whether this violates existing copyrights to intellectual property. And it is in vain that they do not think about it.

A good analysis of this important legal issue is given in Negara Bondari's article "AI, Copyright and the Law: The Ongoing Struggle for Intellectual Property Rights":

«1. Current legal environment for AI-generated content

One of the most pressing questions is whether AI-generated works can be protected under copyright law. In August 2023, a district court in Washington, D.C., confirmed the U.S. Copyright Office's position that AI-generated content cannot obtain copyright protection on its own.⁶ Even though Thaler's AI-created work met all the requirements for copyright protection, "the court agreed with the Copyright Office that only people can be considered authors under U.S. copyright law, which means that an AI-created work like the one submitted by Thaler is not eligible for copyright protection."⁷ The Court emphasized that human creativity is a fundamental requirement for the enforcement of copyright.

⁵ Scientific Platform "21 CENTURY" journal, # 1, April 2025, pp. 4-13, www.episs.ru; Scientific Platform "21 CENTURY" journal, # 2, May 2025, pp. 92-126, www.episs.ru.

⁶ Thaler v. Perlmutter, 687 F. Supp. 3d 140 (D.D.C. 2023).

⁷ Jones Day, Court Finds AI-Generated Work Not Copyrightable for Failure to Meet "Human Authorship" Requirement—But Questions Remain, Jones Day (Aug. 2023) https://www.jonesday.com/en/insights/2023/08/court-finds-ai-generated-work-not-copyrightable-for-failure-to-meet-human-authorship-requirement-but-questions-remain?utm_source=chatgpt.com

This decision is consistent with previous rulings by the U.S. Copyright Office, which rejected applications for artworks created by artificial intelligence. It is also consistent with the broader principle that copyright protects the expression of ideas by human beings, rather than the ideas themselves or works created by autonomous machines. The U.S. Copyright Office has consistently argued that human authorship is a prerequisite for copyright protection, a position that has been upheld by recent court rulings.⁸

However, this decision does not fully address the complexities of human-AI collaboration. The Copyright Office has clarified that if a person makes significant creative contributions, such as editing, arranging or selecting AI-generated elements, the work may be eligible for copyright protection. These are crucial factors in determining the copyright status of AI-generated works. But the line between human authorship and machine production remains blurred, and future court cases are likely to refine this legal standard.

2. AI Training and Copyright Infringement: Lawsuits Against Tech Giants

In addition to authorship issues, there have been significant legal issues surrounding the use of copyrighted material in training AI models. Several high-profile lawsuits have been filed against companies such as OpenAI, Meta,⁹ and Stability AI, alleging unauthorized use of copyrighted content to train their generative AI models.

For example, in *Andersen v. Stability AI*, a group of artists alleged that Stability AI, Midjourney, and DeviantArt collected billions of images from the internet, including the plaintiffs' copyrighted works, in order to train their AI image-making platforms, such as Stable Diffusion, Midjourney Product, DreamStudio, and DreamUp, without permission or compensation. The court ruled that the plaintiffs' allegations that Stability had acquired copies of copyrighted The works of the plaintiffs, used those works to train Stable Diffusion, and then retained or incorporated the training images obtained from their works into Stable Diffusion as compressed copies, were sufficient to claim direct infringement.¹⁰

Similarly, in December 2023, The New York Times sued OpenAI and Microsoft, alleging that their large language models illegally incorporated the newspaper's copyrighted articles into their training datasets. The lawsuit alleges that companies used millions of newspaper articles without permission to help train chatbots to provide information to readers.¹¹

These cases raise fundamental questions: Does the use of copyrighted AI training materials fall within the scope of the fair use doctrine or is it a violation? The defendants argue that training AI models is analogous to human learning and that their actions fall under fair use because they do not directly copy or distribute

⁸ See generally, What Does Copyright Protect?, Copyright.gov, https://www.copyright.gov/help/faq/faq-protect.html?utm_source=chatgpt.com

⁹ Meta is recognized as extremist. Its activities are prohibited on the territory of Russia.

¹⁰ Cm. before. Link

¹¹ Jonathan Stempel, NY Times sues OpenAI, Microsoft for infringing copyrighted works, Reuters (Dec. 2023), https://www.reuters.com/legal/transactional/ny-times-sues-openai-microsoft-infringing-copyrighted-work-2023-12-27/?utm_source=chatgpt.com.

the works in their original form. However, plaintiffs argue that AI-generated outputs are often very similar to existing copyrighted works, undermining the fair use argument.

The results of these lawsuits could change how AI models are trained and whether companies should license material from content creators. If courts rule against AI developers, companies may have to enter into licensing agreements with publishers, artists, and other content owners, which could significantly impact the business models of AI companies.

3. Legislative measures

In response to these legal battles, lawmakers have begun drafting legislation to address AI and copyright issues. One such proposal is **the Generative AI Copyright Disclosure Act of 2024**, introduced in the U.S. Congress on April 9, 2024. increasing transparency and potentially giving copyright owners more control over their works.¹²

Another legislative initiative, **the AI Fraud Ban Act**, introduced in 2024, aims to prevent AI from being used to impersonate people without their consent. This could have implications for deepfake technology, especially in the entertainment industry, where AI-generated representations are becoming more common.¹³

4. Global Perspectives: How Other Jurisdictions Are Dealing with AI and Copyright

While the U.S. is at the forefront of these legal battles, other countries are also grappling with artificial intelligence and copyright issues. As a result, the global landscape of AI and copyright law is evolving, with different jurisdictions taking different approaches to addressing the complexities associated with AI-generated content.

For example, the European Union is seeking to create a comprehensive legal framework for AI technologies through the proposed **AI Law**. The AI Law introduces a risk-based approach to AI regulation, classifying AI systems based on their potential risks and imposing appropriate obligations on providers and users. ensuring transparency and accountability in AI development and potentially setting a precedent for stricter copyright protection. This measure is designed to support existing copyright protection measures and promote responsible innovation in the field of artificial intelligence.¹⁴ In addition, the Artificial Intelligence Act recognizes the importance of striking a balance between copyright protection and the promotion of innovation and research. It introduces limited exceptions for text and data mining, recognizing the need for proportionality in compliance

¹² Ewerton Barroso, New Generative AI Copyright Disclosure Act of 2024 Introduced, BYU (Apr. 2024) <https://copyright.byu.edu/new-generative-ai-copyright-disclosure-act-of-2024-introduced>.

¹³ Salazar Introduces the No AI Fraud Act (Jan. 2024), <https://salazar.house.gov/media/press-releases/salazar-introduces-no-ai-fraud-act>.

¹⁴ EU AI Act: first regulation on artificial intelligence, Topics European Parliament (Jun 2024), https://www.europarl.europa.eu/topics/en/article/20230601STO93804/eu-ai-act-first-regulation-on-artificial-intelligence?utm_source=chatgpt.com.

requirements, especially for small and medium-sized enterprises (SMEs), start-ups, and non-profit organizations. ensuring proper protection of the interests of copyright holders.¹⁵

Meanwhile, China is also developing a legal framework related to AI-generated content. In November 2023, the Beijing Internet Court issued a landmark ruling recognizing copyright protection for an AI-generated image, provided that the work demonstrates originality and reflects human intellectual effort.¹⁶ This decision reflects a progressive stance towards the recognition of AI-powered creations under Chinese copyright law. In addition, China's regulatory approach requires AI-generated content to be clearly labeled, and AI-powered companies are liable for any misinformation or illegal content produced by their models.¹⁷ This stringent regulatory framework underscores China's commitment to maintaining control over AI development and ensuring that AI technologies operate within the law.

These strict rules contrast with a more flexible approach in the U.S., where courts are still determining the extent to which AI should be prosecuted under existing copyright laws.

5. Looking to the Future: The Future of AI and Copyright

As AI technologies continue to advance, the legal framework must keep up with the times. Some key questions for the future include:

1. **Will the courts set new fair use standards for AI training?** If courts rule that permission is required to train AI models using copyrighted content, it could change the AI industry by requiring licensing agreements.
2. **How will AI-human cooperation be treated under copyright law?** The legal definition of "authorship" could be expanded to include AI-assisted creativity.
1. **Will legislative efforts succeed?** Bills such as the Generative AI Copyright Disclosure Act may establish new disclosure requirements for AI developers.

For lawyers, artists, tech companies, and policymakers, the intersection of AI law and copyright represents one of the most dynamic and important legal debates of our time. With landmark court cases and legislative efforts unfolding in real time, staying informed is essential for everyone involved in IP and technology law."¹⁸

Speaking of lawsuits pending in the courts, it is impossible not to mention the recent lawsuit filed in June 2025 in federal district court in Los Angeles, California,

¹⁵ EU AI Act: shaping Copyright compliance in the age of AI Innovation, KEA (Mar. 2024), https://keanet.eu/eu-ai-act-shaping-copyright-compliance-in-the-age-of-ai-innovation/?utm_source=chatgpt.com.

¹⁶ Yuqian Wang & Jessie Zhang, Beijing Internet Court Grants Copyright to AI-Generated Image for the First Time, Wolters Kluwer (Feb. 2024), https://copyrightblog.kluweriplaw.com/2024/02/02/beijing-internet-court-grants-copyright-to-ai-generated-image-for-the-first-time/?utm_source=chatgpt.com.

¹⁷ Cheryl Yu & Barbara Li, AI explained: AI regulations and PRC court decisions in China, ReedSmith (Oc. 2024), https://www.reedsmith.com/en/perspectives/2024/10/ai-explained-ai-regulations-and-prc-court-decisions-in-china?utm_source=chatgpt.com.

¹⁸ Negar Bondari AI, Copyright, and the Law: The Ongoing Battle Over Intellectual Property Rights. AI, Copyright, and the Law: The Ongoing Battle Over Intellectual Property Rights – IP & Technology Law Society Перевод с английского Microsoft Translation service

by Hollywood film companies Disney and NBCUniversal against Midjourney based on allegations that the artificial intelligence engine, described in the lawsuit as a "bottomless pit of plagiarism", was trained on the copyrighted works of both companies without permission. The lawsuit alleges that Midjourney pirated the libraries of two Hollywood studios, making and distributing "countless" copies of characters like Darth Vader from Star Wars, Elsa from Frozen, and the minions from Despicable Me.

Disney and Universal have asked the court for a preliminary injunction to prohibit Midjourney from copying their work or offering its image or video creation services without protection from infringement. The studios are also demanding compensation for unspecified damages. The lawsuit alleges that Midjourney used the studio's work to train its image service and create copyrighted reproductions of its characters.¹⁹

How are AI and copyright considered by our legal science? Russian lawyers rightly note the diversity of positions on the issue of AI and copyright. "Determining the owner of rights in AI-generated works is not only theoretically difficult, but also has significant practical implications in the field of intellectual property. The first option that is considered is to recognize the copyright of the AI developer or AI copyright holder. This approach is based on the assumption that the developer, by creating and programming AI, actually determines the parameters and capabilities of AI for content creation. Hence, the developer can be considered the author of the work created by AI.

The second option is to recognize the AI user as the copyright holder. This approach argues that the user, by interacting with AI and setting certain parameters or criteria for it, plays a key role in the creation of content and, therefore, should own the copyright to the results of AI output.

The third option involves recognizing the copyright of the AI itself. However, this approach faces serious legal and philosophical problems, as AI does not currently have legal personality and cannot have legal rights and obligations.

The fourth option provides for joint ownership of the rights of AI rights holders and the user, which creates a number of difficulties in terms of practical implementation and legal interpretation.

Finally, the fifth option is that AI-generated content is not owned by anyone, which calls into question the appropriateness and feasibility of protecting this kind of intellectual property." A similar analysis is given by other Russian lawyers, who believe that "the most logical approach at present is to recognize the creator of a **particular neural network** as the author... the author of the work can be **the user of the platform**.... In the current conditions, it is necessary to amend the Civil Code of the Russian Federation, which will equate the neural network to computer programs, and then, according to the position of the Supreme Court of the Russian Federation, the right of authorship can be recognized for the user of the neural network, at whose request the neural network generated images, in the case of the creative nature of his activity." Professor, Doctor of Law Lutkova O.V. correctly notes that "today states are not ready to endow AI with the status of an author (and

¹⁹ Disney and Universal sue Midjourney for AI copyright infringement <https://www.cnbc.com/2025/06/11/disney-universal-midjourney-ai-copyright.html>

subject of law). A way out of the legal impasse could possibly be the establishment of a special legal regime in relation to the results created by neural networks that are comparable to the results of intellectual activity, in particular works. In view of the possible commercial and artistic value of the latter, it is advisable to include the results created by AI systems in the list of objects of civil rights equated to protected results of intellectual activity. In relation to such objects, a special regime can be established without granting non-property rights to anyone, but with the recognition of all (or some) property rights of the owner (lessee) of the AI system for a reduced period of time (for example, 25 years)."

Currently, the Law "On the Regulation of Artificial Intelligence Systems in Russia" is being developed. The group includes lawyers, representatives of consulting companies and market participants developing AI, they said. The initiative is formalized in the form of a bill "On the regulation of artificial intelligence (AI) systems in Russia." The document was discussed at meetings of working groups in the State Duma, in Business Russia, as well as at industry discussion platforms, RBC's interlocutors noted.

The draft law proposes:

1. Introduce the concept of artificial intelligence: a set of technological and software solutions that imitate human cognitive functions, including self-learning and the search for solutions without a predetermined algorithm, and provide results comparable to those of human intellectual activity.
2. Introduce the concept of AI technologies, including computer vision, natural language processing, speech recognition and synthesis, data mining, machine learning, etc.
3. Introduce the concept of AI systems: information systems that imitate human cognitive functions using the technologies listed above, as well as the concepts of the developer, operator and user of such systems, etc.
4. Introduce requirements for the labeling of AI systems, that is, a mandatory information designation that will indicate the use of AI in user interaction. Labeling must be "explicit, unambiguous and easily identifiable." It must be provided by the operator of the AI system before each user interaction. The requirement will not apply to AI systems used in closed technological processes, for internal automation of organizations, and a number of others.
5. Introduce a classification of AI systems according to the level of potential risk: systems with an unacceptable, high, limited or minimal level of risk. It is proposed to prohibit in Russia the development and operation of AI systems that belong to the category with an unacceptable level of risk, that is, that pose a threat to the security of the individual, society and the state, as well as violate the fundamental rights and freedoms of man and citizen; for high-risk systems (those used in healthcare, transport, finance, law enforcement and other areas where they can create significant risks to the life, health, fundamental rights and freedoms of citizens), to introduce mandatory state registration and certification; and for systems with a limited level of risk, to introduce internal quality-control systems and voluntary certification.

6. Introduce liability for causing harm to life, health or property for persons involved in the development and operation of artificial intelligence systems. The document stipulates, however, that the developer will not be liable if he has taken all necessary measures to prevent harm, if the damage occurred due to a violation of the rules for operating the system, or in several other exceptional cases. The operator of AI systems will be exempt from liability if he proves that the damage occurred through the fault of the developer or as a result of the user's violation of the rules for using the system, etc., for high-risk AI systems.
7. **To determine who owns the rights to the result of intellectual activity created using AI, it is proposed to focus on whether there was a significant creative contribution by a person: whether a person determined the parameters and criteria for creating the result, made a creative selection and refinement, or made creative decisions in the process of creation. If there was such a contribution, then the exclusive right to the result should belong to this person; if there was none, then it should belong to the operator of the AI system and be valid for 50 years.**

If the document is adopted in its current form, operators and developers of AI systems will have to comply with its requirements within a year after its entry into force; high-risk AI systems that were created before the adoption of the project will have to undergo mandatory certification within two years.

In addition to this Law, it is necessary to prepare appropriate amendments to civil legislation, consolidating the status of AI as an object of law (not a subject), using by analogy the norms of Roman law regulating the status of a slave, of course, modified based on modern realities. The time for legal scholars to speculate about whether AI is a human, an animal, or a legal entity, ridiculous to any sane lawyer, is long gone, and we are at a critical juncture in the development of a new technology that is being perfected before our eyes. AI is not a person, an animal, or a legal entity; it is a neural network that operates according to established algorithms, and the works created with its help must be the property of the operator of the AI system (the right holder of the AI).

At the end of the article, I want to recall the film *Aladdin's Magic Lamp* (1966), so beloved by all of us, in which the Maghribin sorcerer, having taken possession of the magic lamp, makes the Genie repeat over and over again: I am a slave of the lamp! If we do not now determine WHO is the slave and WHO is his master in relations with AI, we may suffer the sad fate of this Maghribin.

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