Writing the Karamazov Brothers in 1878, Dostoyevsky was a father of several children. In May 1878, after going through a huge blow in the death of his youngest son, Alyosha, he had to follow his wife's advice to seek spiritual healing. Dostoyevsky, in the autumn of his life, had experienced both losing his father and his son. Recalling his experience as a father and a son, he realized the importance of an ideal father for the younger generation. The image of the father of the novel "Karamazov Brothers" inevitably absorbed Dostoevsky’s deep thinking about fatherhood.

Dostoevsky constructed three kinds of fathers. Fyodor Karamazov and Grigory were biological father and foster fathers respectively, Ivan was an ideological father, and Zosima was a spiritual father. The three fathers work together to support and create the complex connotation of fatherhood.

Fyodor Karamazov had never done his father's duty during the growth of four sons. Procurator Ippolit Kirillovitch’s said: “It seems to me that certain fundamental features of the educated class of to-day are reflected in this family picture. . . Think of that unhappy, vicious, unbridled old man, who has met with such a melancholy end, the head of a family! . . . On the spiritual side he was undeveloped, while his vitality was excessive. . . He had no feelings for his duties as a father. He ridiculed those duties.” Defense lawyer Fetyukovitch also said that old Karamazov did not deserve to be a father. Despite the positions of the two sides in the court, people all agree on old Karamazov’s missed spiritual responsibility as a father. While old Karamazov only gave birth to children, Children abandoned by their biological father, Grigory took care of and raised them. But Grigory was hardly exposed to education, he could not provide the spiritual education for the children. With respective to the mental state of Smerdyakov’s, who grown up with Grigory from his birth, Grigory’s duty was limited to extend physical life, lack of spiritual enlightenment.

Compared to the first two incomplete father, Zosima became the spiritual fathers of Karamazov brothers, especially Alyosha. Although he did not raise Alyosha physically, Zosima was an important mentor who guided Alyosha’s life, which represented the ideal father in Dostoevsky’s mind. In addition to the Zosima-Alyosha, Dostoevsky constructed a variety of father figures, such as autocratic old businessman as a tyrannical father and Snegiryov as a loving father. But, undoubtedly, Zosima-Alyosha was the most harmonious ideal father and son the relationship. In the eyes of zosima, Alyosha, inherently good and honest, could go through the earthly trials to understand the true love. Alyosha treated the elder as the embodiment of love and wisdom, spiritual mentor, and guardian. Zosima exhorted people to forgive and love people with crime. He also educated people that legal punishment was good for a sinner, which could clean his sin and found the meaning of life.

Ivan, a very studious person who has strong intellectual inclinations, was an ideological father, imbuing the idea into others. As an atheist and nihilist, he questioned the reasonableness of god's creation of the world and mankind and challenged the ultimate meaning of Christian god and faith. Ivan thought that the world created by god was absurd because the way of saving is not reasonable. The incarnation of Jesus Christ was a kind of cruel torture for human, which contrasting the ideology of Zosima. Ivan convinced Smerdyakov that "anything is allowed", which led to the murder of Fyodor Karamazov.

评论这本书实在需要一些不知天高地厚的勇气，请先原谅我的无知者无畏。

这本书充满着矛盾与挣扎，卡拉马佐夫一家每个人身上都有陀的影子，总是处在一种癫狂的状态，时时刻刻被自己的欲念和信仰所折磨，着了魔一般拷问着自己的灵魂。即使是丑角老卡拉马佐夫也颇有思想家的气质。他笔下的人物可以在任何时间任何地点，展开一场关于哲学和宗教的对话。虽然小说也有起伏跌宕的情节，但只是为了盛放人物复杂的思想和心理活动而搭建的框架。

卡拉马佐夫家长子是一个粗鲁纵欲但天性纯良的军人，次子伊万是知识分子和理性的代表。他明白只有如基督之爱，“让人们自由分辨善恶”，才能拯救世人堕落的灵魂，然而软弱的人们又怎能承受如此深刻的爱，自由只能让他们痛苦，他们宁愿选择跟随能给他们奇迹、神秘和权威的魔鬼。所以对这个世上的可怜人来说，接管他们的自由，并进行暴力而体贴的统治也许更好--“鸡雏依偎在母鸡身边一样”，“胆战心惊地对待我们的震怒”，“像小孩子一样高歌欢庆”，“强迫他们劳动，但是在劳动之余，要把他们的生活安排得就像小孩子做游戏一样”，“允许他们有过错”“允许和禁止他们同妻子和情妇同房，生孩子或不生孩子--一切全看他们听话不听话”。

书中后来写道圣徒佐西马长老的死便是对伊万的思想的一个例证。长老死后不到一天，尸体就发出了腐臭，原来都在期盼着神迹显现的善男信女立刻就开始怀疑长老，甚至指责这个逝者怎么能有这样的“行为”。

最小的弟弟阿辽沙及其代表的“以爱来化解一切罪恶”的理念是陀氏最高的理想。但是“爱”与欲望和理性相比较似乎是最柔弱无力的，它总是只能在社会的角落里发出微弱的声音。

一生为信仰所折磨的陀氏临死前喊出“骄傲的人们，驯顺吧”，可是基督之爱就像他早年信奉的空想社会主义一样，是人类的一个美梦吧。

小说主人公伊凡·卡拉马佐夫以一个虚无主义者思想家的身份提出了尖锐的问题，质疑上帝创造世界和人类的合理性，挑战信仰上帝、信仰基督的终极意义。伊凡认为上帝创造的世界是荒谬的，他的拯救方式是不合理的，而耶稣基督的道成肉身来到地球进入人类历史，他所带来的天国的真理，对于软弱的人类是一种残酷的折磨。而《佐西马长老的谈话和训言》一章在陀思妥耶夫斯基的心中具有更为非凡的地位：“……这些训言是荒唐的，可是从另一种内在的意义来说，它们又是真实的……我是怀着极大的爱写的。”[3]创作佐西马长老的临终训言，陀思妥耶夫斯基有两个目的 ，其一就是要借佐西马长老之口间接反驳伊凡·卡拉马佐夫对基督教信仰的错误观点。陀思妥耶夫斯基1879年8月24日（俄历）给康·彼·波别多诺斯采夫的信中谈到：“对所有这些无神论的观点（指伊凡表述的观点，引者注）我暂时没有回答，而回答是必要的。……因为我打算用八月三十一日即将出版的第六卷《俄罗斯教士》来回答这些虚无主义观点。”[4]其二就是要借圣徒佐西马长老这美好的人物形象（陀思妥耶夫斯基所有小说人物中最为谦逊和伟大的少数人物之一，是表征了他宗教信仰思想的最完美的少数人物之一），破除世俗社会对基督徒的误解，阐明基督信仰的光明本质，彰显基督教内在的真理之光和终极意义。他在1979年6月11日（俄历）给尼·阿·柳比莫夫的信中说：“下一卷将是佐西马长老之死及其临死前跟朋友们的谈话。……倘若成功的话，我就做了一件好事：我要迫使大家意识到，纯洁的理想的基督徒并非是抽象的，而是非常现实的，活生生的，能办到的，看得见摸得着的，基督教是俄罗斯大地摆脱一切罪恶的唯一避难所。愿上帝保佑我成功。”[5]作为圣徒的佐西马长老的临终绝唱，这些训言是他一生信仰体验的结晶，是一份珍贵的精神遗产。陀思妥耶夫斯基曾说：“我那位佐西马长老的许多训言（或者说是这些训言的表达方式）属于他这个人物亦即他的艺术形像。尽管我的思想与他所表达的思想完全一致，但假如要我自己表达这些思想，那我会用另一种方式，另一种语言。”[6]佐西马长老所表达的思想与陀思妥耶夫斯基的思想是“完全一致”的，因此训言也是陀思妥耶夫斯基一生对上帝的体验和对信仰的思考的浓缩，是陀氏对最终价值采取的整体态度。确实佐西马长老的临终训言在陀思妥耶夫斯基心中是有极高的地位的，在小说《卡拉马佐夫兄弟》一书中同样也是举足轻重的，在小说文本它具备辐射、贯穿、连接等功能，所以它在这方面的价值不容忽视。

通过上文对佐西马长老临终训言的爱感意蕴的类释，不难发现佐西马长老身上透射出来的爱感精神包含着浓厚的人道主义情怀、精神苦行的品性以及东正教的感悟式的信仰体验。这种爱感意蕴深深地包融着俄罗斯文化精神的因子：宽容、忍耐和苦难意识。俄罗斯是信仰东正教的民族，东正教的精神理念塑造了俄罗斯人民的心灵，俄罗斯的精神文化因子几乎就是东正教的精神因子，不了解东正教也就不可能把握俄罗斯的传统文化。

　　俄罗斯东正教最为突出的特征有两点，一是它具有强烈的禁欲受苦意识，这直接塑造了俄罗斯人民的受苦精神、忍耐精神和承担精神。在俄罗斯东正教大的体系之内，曾经存在过许多不同的教派，其中有相当一部分都提倡禁欲苦行和自求受苦，著名的有17世纪的鞭笞教派和阉割教派，前派的教徒常用皮带或树皮鞭抽打自己，后派的教徒要割掉部分的生殖器官。二是它具有静修和冥思的传统，倾向神秘主义。俄罗斯宗教历史上影响最大的教派是分裂教派和旧割礼派，它们的教义就是这种传统的直接结果。正如俄罗斯宗教哲学家叶夫多基莫夫所言：“俄罗斯文化就其渊源来说是从一种独特的宗教泉源汲取营养的……表现了对绝对者的永恒而牢固的渴望以及纯粹是神秘本性的灵感。”[29]

　　 通过上文的论述，可以看到俄罗斯文化包含的浓烈的宗教情怀和悲天悯人的意识，这种情怀和意识流露为人道的精神、苦难的意识和神秘的体悟。下文也正试图结合俄罗斯文化精神的这三个特征，阐释佐西马长老临终训言的爱感精神意蕴。