In Dostoevsky’s late works, the images of father are the major carrier of mental cultivation of and educational responsibility for the youth which is lack in society is heavily portrayed．The multi-facet images of the father in Dostoevsky’s masterpiece Brothers of Karamazov expressed Dostoevsky’s reminiscence of and yearning for the cultural tradition represented by his father’s generation, reflecting his thinking about the right path Russian culture should follow in the upheaval.

Dostoyevsky was a father of several children when he was writing Brothers of Karamazov. In May 1878, after going through a huge blow in the death of his youngest son, Alyosha, he followed 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 of being a father and being a son, he realized the importance of an ideal father for the younger generation. The father images and integrated and uncertain intergenerational relationships in Brothers of Karamazov implied Dostoevsky’s idea of the father of family and the father of culture.

Dostoevsky constructed three kinds of fathers: Fyodor Karamazov and Grigory as biological father and foster fathers respectively, Ivan as an ideological father, and Zosima as a spiritual father. These three types of father work together and uncovered meaning of father.

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. People all agreed that old Karamazov’s missed the spiritual responsibility as a father. Grigory was also an incomplete father. He raised the brothers of Karamazov but hardly educated them spiritually due to his limited capacity. The mental state of Smerdyakov, who grown up with Grigory from his birth, showed that Grigory’s role as a father was limited to extend physical lives of his sons.

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 the autocratic old businessman as a tyrannical father and Snegiryov as a loving father. But, undoubtedly, Zosima-Alyosha was the most harmonious among them. Zosima thought that Alyosha was inherently good and honest and could go through the earthly trials to understand the true love. Alyosha treated the elder as the embodiment of love and wisdom, a spiritual mentor, and a guardian. Zosima exhorted people to forgive and love those with crime because he believed that no one was perfect on the earth, and that all people have a seed of sin buried in their hearts. Zosima loved children and thought that children were pure people with the Christ in their heats.

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.

In the "Karamazov Brothers", the multi-facet intergeneration relationships symbolized the two dimensions of history, which are integrity and uncertainty. Integrity means the inevitable inheritance from fathers, symbolizing the unity and inevitability of historical development. Uncertainty means the variation of sons and represents historical turning point. Although all the Karamazov brothers had their own characteristics in the novel, they all inherited the "broad Karamazov character" from their father, old Karamazov. Dmitry's impulsiveness and recklessness, Ivan’s sarcasm and rebellion, Alyosha's self-awakening, and Smerdyakov’s patricide and suicide all exhibited some extent of their father's personality, mentality, experience. At the same time, the sons would also become varied fathers, influencing the next generation and the society differently.

The construction of Alyosha implied the integrity. He was raised by Zosima, his spiritual father, inherited his divine qualities, and passed Zosima’s spirit of philanthropy to the next generation. He inspired Kolya, comforted Ilyusha, and taught the boys to love, appreciate, and care for others. He became a shining image in the eyes of children like Zosima did. In this kind of intergenerational relationship,

The possibilities and uncertainty were reflected in the different endings of the characters. The events and people they encountered in their life were the variable beyond the inheritance and would shape their figures. The clever Kolya and the irrational Ilyusha seemed like Ivan childhood. Teenagers like Ivan could become a father like Zosima or Ippolit and could also go to crash. The ultimate direction of the spiritual development of the sons was determined by their life experience. For example, Ilyusha and Kolya, who were affected by Alyosha, died in peace and welcomed the future with enthusiasm respectively. But Ivan, influenced by western Europe thinking, went to extremes and ended on the verge of insanity due to the patricide.

In works of many Russian writers, personal experience, fate, and the vicissitudes of the nation are interwoven and coexist, especially for Dostoyevsky. Therefore, his creations were often regarded as literary annotations of Russian thought and spirit. During the assassination of Alexander II in 1866, Dostoyevsky showed extreme alarm and concern. This performance contrasted sharply with the radical thinking in his youth when he participated in Petritschevsky's group and was sentenced to death by the Tsar. In his later literary creation, he turned from rebellious children to worshipper of the imperial power. Dostoyevsky viewed the tsar as the father of Russia, resulting from changes in his fundamentalist ideology. In addition, the influence by religion was also reflected in the images of father of the Brothers of Karamazov. The concept “God is father” was implied both the Zosima-Alyosha relationship and the edification given to the public by Zosima. With the development of time, Dostoevsky grown up and became a father while his attitude towards fathers shifted from rebellion to understanding and identification. He gradually realized that passionate enthusiasm for the younger generation could not obliterate the blood inheritance of his parents. Fatherhood not only symbolized the outdated and conserved practices but also symbolized the bloodline, inheritance, and guidance. No matter how branches and leaves extended upward, roots must live in deep fertile soil. Dostoyevsky, as a son like Ivan who was attracted by western European culture, once pointed the country and set people afire using his words. Yet, when he became a father, he understood the accumulating significance of Russian origin during the history.

In the second half of the 19th century, the eternity of time and space in the traditional Russian religious concept was invaded by European “rational supremacy”. Russian was facing the culture uncertainty and possibilities. In Brothers of Karamazov, Ivan was influenced by atheism and nihilism from the Western European. Meanwhile, the spirit of love emanating from Zosima contained a strong sense of humanity, the quality of asceticism, and the traditional belief in Orthodox Church. By character Ivan, Dostoevsky rehearsed the disintegrating life experience and the spiritual dilemma of modern Russian people who lost their cultural roots, which he also encountered when he was young. Through the teaching of Alyosha by his ideal father, Zosima, Dostoevsky implied his desire to rebuild the social order and traditional Russian culture.

Beyond his desire to reserve the essence in traditional Russian culture, Dostoevsky also dreamed of a universal world where people saw each other as brothers, let alone the different beliefs or fractions. In 1861, Dostoevsky used the example of Pushkin to refute the contempt for the value of Russian literature and art by "The Russian Messenger". In the Great Pushkin Celebration of 1880, Dostoevsky said: “Yes, beyond all doubt, the destiny of a Russian is pan-European and universal. To become a true Russian, to become fully Russian, means only to become the brother of all men, to become, if you will, a universal man.” This speech and the last words of Zosima in Brothers of Karamazov implied his interrelated idea that the father of Russia was tsar, the father of Russian literature was Pushkin, the father of religion was god, and the father of all humanity was the universal love. Beyond the memorization of Pushkin, this lecture was actually the declaration of independence of Russian culture. Thus, in Dostoevsky’s funeral, Solovyov commented that “Dostoyevsky does not preach asceticism but infinite universal love.” He advocated spiritual rebirth, hoping to establish ubiquitous kingdoms of truth on earth. Therefore, Dostoevsky is the spiritual leader of the Russian people and the spokesman of God.”

一方面他为老卡拉马佐夫所生，为格里戈里所养，为佐西马所引导，是一个领受了各类父亲影响的子辈青年。另一方面在孩子们面前，他启示科里亚、安慰伊留沙、在石头边向 十二个孩子宣讲未来大同的希望。于是，小说中为子

亦为父的阿辽沙拥有双重身份和双重意义。他既如镜子般照见精神之父佐西马的光辉身影，同时又将佐西马的爱之光束传递后代、投射于孩童的心灵，自己也成为孩童眼中的光辉之像。在这类镜照关系中，时间是完整历史的连续性发展，体现为人物从思想到行为模式的

延续相传。

Dostoevsky expressed his reminiscence yet negative attitude towards the Western European culture by Ivan's words:” I want to travel in Europe, Alyosha, I shall set off from here. And yet I know that I am only going to a graveyard, but it’s a most precious graveyard, that’s what it is! Precious are the dead that lie there, every stone over them speaks of such burning life in the past, of such passionate faith in their work, their truth, their struggle and their science, that I know I shall fall on the ground and kiss those stones and weep over them; though I’m convinced in my heart that it’s long been nothing but a graveyard.” Western European civilization, which once nurtured Russian culture, turned into a grave in Dostoevsky's mind. This cognitive and emotional change conformed with the process of his cultural speculation. Early in his writing, Dostoevsky praised Peter the Great's reforms and regarded St. Petersburg which modeled on Western European cities as "the eye and soul of Rose." However, in his later stage of writing, he denied the overall Europeanization, emphasizing the return to the foundation. Dostoevsky reexamined the absorption of the European civilization and hoped to reshape the father of Russian and rebuild social order and cultural. The ideal father in Brothers of Karamazov was constructed with profound cultural metaphysics shaped by his dream.

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。

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。