The relationship between fathers and children for decades was a conspicuous issue in nineteenth-century Russian literature. One of Turgenev's most famous novels, Fathers and Sons, concentrated on this topic and displayed the social relationship between the two generations represented by the fathers, the gentry of the 1840s, and the children, the "nihilists" of the 1860s, against a social and historical backdrop. Dostoevskii, a contemporary of Turgenev, also raised this issue in his novels, but had a different point of view. He primarily concentrated not on the social, but the moral relationship between fathers and children. This issue accompanied Dostoevskii through his entire literary career, from his first short novel Poor Folk (1846) to his last giant work The Brothers Karamazov (1880). Although there are different types of fathers, the real and the substitute, there are common questions in their relationship with the children, namely, what they have done to the children, how they take responsibility for the children, and what their influences on the children are. In fact, Dostoevskii created a much more complicated world in which Turgenev's ideology almost has nothing to do with the father-child relationship.

If we look through Dostoevskii's gallery of literary characters, we find that the fathers are often not the most outstanding figures. Even in some of his important works the figure of father is hardly seen: Varvara remembers her father only in her girlhood (Poor Folk); Raskol'nikov's father appears just once in his dream and plays no important role in his life (Crime and Punishment); Nastas'ia Fillipovna lost her father when she was eight years old and never recalls him (The Idiot); and Nelli does not even have a legal father (The Insulted and Injured). On the other hand, while these people lost their fathers in the early period of their lives but still live under the shadow of some kind of fatherhood, other characters in Dostoevskii's novels do have fathers who have great deal of influence on their lives, especially in The Brothers Karamazov. In short, fatherhood in Dostoevskii is a complicated question. In this essay I shall group those father figures into different categories in order to portray the relationship between fathers and children and its development.

In Dostoevskii there are two major groups of fathers: the real and the substitute. The first group can be further divided into the following subgroups:
A-1. Raskol'nikov's father, who does not play a direct part in his children's life;

B-1. General Epanchin, the beloved father of three sisters, who has special standards to choose fiancés for his daughters (The Idiot);

C-1. Brothers Gania and Kolia's father, General Ivolgin (The Idiot), Soni-a's father, Titular Counselor Marmeladov (Crime and Punishment), Katerina Ivanovna's father, Lieutenant-Colonel Verkhovtsev (The Brothers Karamazov), and Iliushenka's father, Captain Snegirev (The Brothers Karamazov), who have lost or are about to lose their moral reputations and social positions, and become humiliated and fallen;

D-1. Petr's father, Stepan Trofimovich, who has never taken care of his child when he was a little boy, but has some special connection with his son in the spiritual and political aspects (The Possessed);

E-1. Nelli's father, Prince Valkovskii, who robbed Nelli's mother and grandfather and abandoned them (The Insulted and Injured), and the brothers Karamazov's father Fedor, the plunderer of his own sons and the representative of amorality in all the aspects of social life (The Brothers Karamazov).

The second group can be further divided into the following subgroups:

A-2. Varvara vs. Makar Devushkin, a weak father figure, and Bykov, a strong father figure (Poor Folk);

B-2. Prince Myshkin vs. General Epanchin, who sees Myshkin as a candidate to be his daughter's fiancé for a time, and Gania Ivolgin vs. General Epanchin, who once tries to marry Gania, his secretary, to Nastas'a Fil- lipovna, a beautiful fallen woman, so that he himself will be able to have her as a concubine (The Idiot);

C-2. Nastas'a Fillipovna vs. Totskii, whose concubine she used to be, and General Epanchin, who wants to make her his concubine (The Idiot), and Dunia vs. Svidrigailov who has humiliated her by trying to make her his concubine while she works as a tutor in his family (Crime and Punishment);

D-2. The sixteen-year-old wife vs. the forty-year-old husband who ruins her life by treating her with neither love nor respect so that she decides to commit suicide in order to escape from him (A Gentle Creature), and Dunia vs. Luzhin who wants to marry her for the sake of his own satisfaction (Crime and Punishment);

E-2. Alesha vs. the Elder Zosima, a very special pair of father-son figures, created by Dostoevskii at the end of his literary career (The Brothers Karamazov).

There are not many similar types of Group A-1 in Dostoevskii. In Raskol'nikov's case in Crime and Punishment even the direct father-son relationship does not seem to be important. The father appears in his dream as a guide of the seven-year-old boy to the cemetery or to go out for a walk. The