

合評 Robert L. Patten. *Charles Dickens and “Boz:” The Birth of the Industrial-Age Author* 書評
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(1) Arguably, I should have declined to review this book: could I bring to the task that fearless impartiality incumbent upon reviewers, especially such an authoritative specialist journal as this? (Collins 444)

(2) I suspect that Dickens is also, in these passages overtly and throughout the serial more covertly, reinscribing his tortured feelings about his own family, their follies about money, their sacrifice of him to their improvidence and distractions. Psychically, he arranges a space, more easily accomplished after Seymour’s death, in which to express these emotions. (121)

(3) [H]is refusal of a very considerable sum of money for the use of “Boz” or Dickens as the editor of something Bentley absolutely controlled was a necessary move. He could not entrust his growing reputation as editor or author to the product of Bentley’s judgments, sometimes quite at odds with those of editor Boz. (233)

(4) Secondly, that I am well disposed towards them [Chapman & Hall], and that if they do something handsome – even handsomer than perhaps than they dreamt of doing – they will find it their interest and will find me tractable.

Thirdly. That I have had straightforward offers from responsible men to publish anything for me at pr. centage on the profits, and take all the risk. (*Letters* 562)

(5) In his own life, he has for five years been struggling to subdue his alter ego Boz and supplant it with his own name. He wants to sacrifice the life of Boz to release and copyright the life writing of Dickens. (324)

(6) What I had to do, was, to take my woodman’s axe in my hand, and clear my own way through the forest of difficulty, by cutting down the trees until I came to Dora. And I went on at a mighty rate, as if it could be done by walking. (*DC* 439)

(7) What Dickens does is to take both models of infringement on intellectual property and embed them in a net (*plaga*, if you will) of associations within its novel. Oliver is, as we’ve remarked, boy and book. (172)

(8) Well, that [Barthes's idea] may be true of post-modern texts, but it is not entirely true of *The Old Curiosity Shop*, nor of Dickens's intentions as an author who always wants to seem in control of text and audience, whether he speaks in his own name or through a pseudonym. (276)

(9) Other writers submit their sentiments to their readers, with the reserve and circumspection of him who has had time to prepare for a public appearance.... But the periodical essayist commits to his readers the feelings of the day, in the language which those feelings have prompted. (NN 4)

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