GROWING UP IN TIME: MAPPING A THEORY OF TEMPORAL NAVIGATION THROUGH THE BILDUNGSROMANE OF CHARLES DICKENS AND J.K. ROWLING

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ABSTRACT

In *Oliver Twist* (1837-38), *David Copperfield* (1849-50), *Great Expectations* (1860-61), and the seven novels of the *Harry Potter* series, Charles Dickens and Joanne Kathleen (“J.K.”) Rowling fashion Bildungsromane—coming-of-age novels or novels of education—that extol protagonists who live in the informed present by utilizing memories of the past wisely and managing their imaginative engagement with the enticing future. These British authors combine to praise such successful steering amidst the labyrinth of time—“temporal navigation”—by cutting down *Oliver Twist* for his fixation on the past and Philip Pirrip (“Pip”) for his focus on the future, while raising up *David Copperfield* and *Harry Potter* as models who balance the three tenses healthily. By considering *Harry Potter* in relation to these three orphans of Dickens, I shall not only examine the affinity between Dickens and Rowling in their engagement with the Bildungsroman, but also put forth my theory that temporal navigation constitutes the cornerstone of maturity in their works and the genre in general.

Although separated by political worldview, gender, and more than a century, Dickens and Rowling reveal not only similar philosophical and psychological views on the relationship with time that best promotes full maturity, but also deploy kindred artistic, literary, narratological, and phenomenological strategies for communicating their
shared beliefs to the reader. Thus, time and the importance of its management infuse every aspect of the genre, from the form of its narrative method to the content of its stories of self and temporal thematics to its necessarily temporal reception by readers. Regarding the *Harry Potter* series of J.K. Rowling as a productive lens through which to (re-)view the novels of Charles Dickens—her most significant literary forebear—my theory not only apprises the (narratological and phenomenological) mechanisms of temporal navigation and appraises its crucial significance for the Bildungsroman’s form and content, but also implicitly argues for the value of devoting scholarly attention to Rowling’s fiction on its own account.
This thesis is dedicated to the many people who were instrumental in its conception and execution. To Professor Pfordresher, who may not have introduced me to Dickens, but cultivated my love of all things Dickensian, was ever brilliant and generous with his time and thoughts, and whose teaching style was one of the main reasons (along with Professors Reynolds and Dominique) that I decided to go for my Masters; to Professor Fisher, whose incredible knowledge and unending kindness shepherded me through every stage of this process, and who was ever quick with a pep talk; to Judd and Catherine, for their understanding that I could not hang out, their welcome and entertaining distractions, and their infuriating hatreds of all things Potter; to Liz, for nerding with me about Harry and keeping me sane; to Kim, for giving me the gifts of time and friendship; to Mom and Dad, who have been absolutely everything to any success I may have had or will have—great friends as well as amazing parents; to the many cafés that supplied wireless internet and tolerated long stays for minimal patronization; to anyone I may have missed but certainly appreciate; and, lastly, with love, to Reen and her infinite patience, without whom this thesis would still be mired in the brainstorming stage, if even inspired or begun.

Many thanks,

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LIST OF ABBREVIATIONS

Novels by Charles Dickens (Alphabetical Order – Abbreviated by Surname/Noun)

David Copperfield.................................................................Copperfield

Great Expectations.................................................................Expectations

Oliver Twist ............................................................................Twist

Novels by J.K. Rowling (Chronological Order – Abbreviated by Title’s Noun)

Harry Potter and the Sorcerer’s Stone (Book One)..............................Stone

Harry Potter and the Chamber of Secrets (Book Two).......................Chamber

Harry Potter and the Prisoner of Azkaban (Book Three)....................Prisoner

Harry Potter and the Goblet of Fire (Book Four)...............................Goblet

Harry Potter and the Order of the Phoenix (Book Five)......................Order

Harry Potter and the Half-Blood Prince (Book Six)............................Prince

Harry Potter and the Deathly Hallows (Book Seven)..........................Hallows
INTRODUCTION: STAGE-SETTING THOUGHTS OF AN AXIOMATIC OPENING

To be human and to grow up is to struggle with time. Just as human beings cannot live without other people, nor can they live without encountering time—even if they believe it is only an illusion. One of the most obscure mysteries baffling philosophers and thinkers down through the ages, time is also a principal hurdle standing in the way of every person’s emotional, social, and intellectual maturation. Literary phenomenologist Georges Poulet comments on the mystery and significance of time for human beings, writing:

Now there is nothing so mysterious, so enigmatic, so wonderful as Time. It is not only that it is the most difficult of all problems; it is also the most urgent, the one which most frequently confronts us and reminds us of its actual importance, the one which is perpetually experienced not only as a thought, but as the very essence of our being. We are not only living in time; we are living time; we are time. (“Timelessness” 3, emphases in original)

Time\(^1\) is as inescapable and important as inexorable.

THE IMPETUS FOR THIS THESIS (DICKENS AS ROWLING’S LITERARY FOREBEAR)

For those familiar with their work, reading J.K. Rowling’s Harry Potter series calls to mind the novels of Charles Dickens. While their texts are curiously similar in terms of atmospherics, linguistics, and onomastics, the most significant parallel between

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\(^1\) Throughout this study, I employ the lowercase “time” to refer to the normal understanding of the word as indicative of the human experience of the three tenses in relation to one’s perception of reality or one’s belief in its illusion. Alternately, I use the uppercase “Time” to invoke the abstract concept inherent in the word, as personified by phrases like “Father Time” and “Old Man Time.” Delving into the history or rationale behind the masculinization of temporality as a personified character remains a matter for another, as they say, time and space.
these two authors’ engagement with the Bildungsroman genre is a shared portrayal of how adolescents can and should tackle time in order to come of age. Dickens and Rowling should be examined together not only because they each have enormous readerships, but also because they impact the genre through supporting the same essential principle of maturation: successful navigation of the labyrinth of time through a temporally coherent self-story\(^2\) that balances memory/the past with imagination/the future to promote and prioritize action/the present. They share a conception of what it means to forge an identity in relation to the temporal labyrinth, upholding the present-focused self-story as the best method for successful subject formation.

Managing one’s relationship with time, as the preeminent difficulty facing the developing young man,\(^3\) recasts the standard (social, economic, physical, etc.) obstacles in the Bildungsroman\(^4\) as offshoots stemming from this central problem. Coming to grips with a lost parent or the lack of love entails handling the past, especially through

\(^2\) I have borrowed this term from cognitive psychologist Jerome Bruner by way of literary critic Kirsty Waugh, as she quotes his theorization in “The ‘Remembered Self’” of the “‘self [a]s a perpetually rewritten story’” (8).

\(^3\) Even though each orphan in this study is a white, male orphan, I nevertheless (as I explain in footnote forty-five below) feel I do not sacrifice applicability of my study by focusing on this single demographic. As we shall see in the phenomenology section, the Bildungsromane of Dickens and Rowling can have real-world efficacy for any reader by the very virtue of their being read. However, in order to avoid the charge of sexism, to support the growing usage of the feminine rather than the masculine pronoun when referencing the depersonalized reader, and to clarify my intended meaning, I will consistently substitute “she” for “the reader” and “her(s)” for “the reader’s.” Such usage should not only buttress the need to keep pushing for equal treatment of women in the arts, but also preempt confusion by refraining from adding another “he” or “him” to a work centering on four male orphans.

\(^4\) See literary critic Jerome Buckley’s definition in footnote twenty-two below for specifics regarding these generic tropes.
memory; discerning and deciding what to do professionally or what to be socially, and grappling with the relationship between self and other, requires occupying the present, especially through action; encountering expectations or forces like fate through prophecies or predictions necessitates an engagement with the future, especially through imagination. Growing up in the Bildungsroman has always been temporal; yet Dickens and Rowling render playing with time of the utmost importance and situate temporal navigation as the cornerstone of their works.

For Dickens and Rowling, the recipe for an orphan’s maturation is to prioritize the present without shunning the past or future. The creation of and methods of narration in their novels both mirror their desired method of maturation for their orphan protagonists, and also cultivate this approach in the reader through the act of reading. These British authors of uncanny similarity parallel and interweave the temporal activities of writer, narrator, character, and reader in such a way that writing, narrating, living in, or reading the novel demonstrates or constitutes a legitimate way to learn how to mature within and alongside time. In this ultimate wedding of form to content, Dickens and Rowling bring their own temporal navigation and that of their narrators and characters to bear upon the reader’s very development through the phenomenologically complex—and phenomenally rewarding—act of reading one of their Bildungsromane.

At first glance, it may seem curious to overlay Rowling on Dickens. After all, these authors are separated by over a century and (seemingly) employ the different fictional modes of “realism” and “fantasy.” Moreover, Dickens penned at least five
separate Bildungsromane, while Rowling spread her treatment of a single character’s physical, emotional, psychological, and heroic development across seven novels. However, as is often observed in the arts and life, first impressions can be deceiving. Even across the temporal gap of a century, these authors exhibit kindred atmospherics and patterns of verbal inventiveness, especially regarding onomastics. They share not only similar nationalities, but also uneasiness with the categorical categorization of their works as strictly realistic or fantastic: Dickens and Rowling eschew these labels, respectively, in favor of self-conceptions as purveyors of hybrid genres. Moreover, and most importantly for our present purposes, these two authors embark upon the same literary, psychological, and philosophical mission in their engagement with the Bildungsroman, namely, artistically communicating the idea that growing up entails balancing one’s experiences with and orientations to the past, present, and future.

The link between Dickens and Rowling is so strong that the latter must be used to productively (re)read the former. Many thinkers besides myself acknowledge the

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5 In chronological order, these Bildungsromane include Oliver Twist (1837-38), Nicholas Nickleby (1838-39), David Copperfield (1849-50), Bleak House (1852-53), and Great Expectations (1860-61).

6 Pat Pinsent, a specialist on children’s literature, claims that fantasy writer Ursula LeGuin’s “A Wizard of Earthsea thus seems more evidently a bildungsroman [sic] than is the case for any single Harry Potter book, though the much larger scale of Rowling’s portrayal of growing up, seven projected volumes against the initial three, rather shorter, ones about Ged’s youth, needs to be borne in mind” (31-2). Thus, “[o]ver the projected volumes of her series, she is offering a bildungsroman, not only of Harry himself but also of Ron and Hermione” (50). For our purposes, the individual novels in Rowling’s series can be considered Entwicklungsromane—defined by children’s literature specialist Roberta Seelinger Trites as novels in which “the protagonist has not reached adulthood by the end of the narrative” (Disturbing 10)—but the collective whole should be considered an example of the Bildungsroman genre.
Dickensian/Rowlingian affinity: Potter scholar Julia Park claims that “Dickens is the author whom Rowling most resembles” (183); Marc Philip Napolitano, whose Masters thesis juxtaposes Oliver Twist with Harry Potter and Voldemort, states that “Dickens is Rowling’s most significant forebear” (5); literary critic Cynthia Whitney Hallett points out the similitude between Dickens’s Copperfield and Expectations and the Harry Potter series (2); Roni Natov, a respected critic of children’s literature, argues that Rowling echoes Dickens in producing a Bildungsroman whose protagonist is almost universally identifiable and who achieves maturity through an awareness of the importance of the place of the individual in the community (311); even Rowling, drawing a personal rather than artistic parallel by invoking Dickens’s October 1850 letter to John Forster in a press release five months before the release of Hallows, likens her emotional response to finishing the last part of her series to that of Dickens when he completed Copperfield.7

Rowling meaningfully draws from the novels of “The Inimitable,” bundling the temporal preoccupations of his orphan protagonists into a solitary character and recasting them in a (more) fantastic light. Indeed, Dickens is Rowling’s most important literary ancestor, sparking her imagination and love of wordplay, and providing the template for what it means to grow up in relation to the past, present, and future by utilizing mental

7 On February 1, 2007, Rowling wrote, “Charles Dickens put it better than I ever could: ‘It would concern the reader little, perhaps, to know how sorrowfully the pen is laid down at the close of a two-years' imaginative task; or how an Author feels as if he were dismissing some portion of himself into the shadowy world, when a crowd of the creatures of his brain are going from him for ever.’ To which I can only sigh, try seventeen years, Charles.” (See USA Today’s February 6, 2007 article entitled “Rowling reacts to Potter’s End” at << http://www.usatoday.com/life/books/news/2007-02-06-rowling_x.htm >> for more details.)
tools such as memory and imagination. Following Dickens’s lead, Rowling has produced an extended Bildungsroman whose ontological significance—as it informs the manner in which human beings deal with Time in their subject formation—is one crucial reason for her series’ success.\(^8\)

Thus, while I mainly read Dickens through Rowling, such an approach will obviously reflexively comment upon that latter author. As Potter scholar Anne Hiebert Alton informs in an article whose chief claim is that the secret to Rowling’s success is her fresh amalgamation of several genres—“pulp fiction, mystery, gothic and horror stories, detective fiction, the school story and the closely related sports story, and series books…along with more ‘mainstream’ genres…such as fantasy, adventure, quest romance, and myth” (141)—the author has made something new out of something old. However, this “something old” from which Rowling borrows is Dickens’s novelistic engagement with the Bildungsroman rather than a bundle of generic forms: her work surpasses literary pastiche. Having validated my grouping together of Dickens and Rowling, I shall now discuss my theory in the context of other thinkers, provide a preview of what is to come, and set out some limits for this study.

\(^8\) Naturally, other critics attribute the popularity of the novels to divergent factors. Trites, for instance, claims Rowling’s recipe for literary success consists of two “secret ingredients…portray[ing] parents’ love as omnipotent, and…provid[ing] a reassuring message about death” (*HP as Test Case* 472).
Critical Context, Primer, and Restrictive Scoping

In this section, I have two goals. First, I would like to provide a primer for certain key elements of my study in the context of the critical work that has already been written about the Bildungsromane of Dickens and Rowling. Thus, I refashion the frequent nature versus nurture debate regarding orphans in the Bildungsroman as a matter of temporal questing after lost love, and the performative efficacy of the self-story for the individual’s identity as a necessarily temporal understanding of self in time. Therefore, the Bildungsroman genre becomes as much about the protagonist’s experience with time as about his personal development. In so doing, I hope the reader will better understand my view that these other thinkers are not wrong—far from it in most cases—but can be merged under the umbrella conception of temporal navigation as the Bildungsroman’s backbone. Second, and more simply, I will draw some of this study’s boundaries by stating what the reader will not find in these pages.9

The temporal play for which my work argues throws into relief one of the thorniest questions of what it means for a person to mature and one of the subjects of inquiry inherent in any Bildungsroman, namely, whether nature or nurture plays a larger role in the constitution and development of humankind. Modern theorists such as Judith Butler have impacted this debate (as linguist Alison Phipps informs [10]), refashioning the polarized camps into essentialist and social constructivist/performative groups.10

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9 I have relegated the statement of topics the reader can expect to find to the next section, entitled “What You Will Find in These Pages, and How.”

10 For more information on the similarities and differences between these two groups, see footnote forty-six below.
While my study does not purport to decide these seemingly intractable deliberations, it does inform the way in which nature and nurture can be aligned with certain tenses in our examination of the responses of the four orphans to temporality. Nature seems to derive from the past, as it comes from parents and appears to lie outside the control of the protagonists. Conversely, nurture primarily resides in the present as it refers to the

11 Indeed, since thinkers on opposing sides have been trying to resolve this issue since the Greek philosophers, the debate between nature and nurture shall surely rage onwards and I am not arrogant enough to claim either that I have the key to unlock the “answer” or that I even know a “solution” exists.

12 I use the word “orphan” deliberately here to highlight the deficit position in which Oliver, David, Pip, and Harry find themselves regarding both nature and nurture. While I will discuss the special case of the orphan in more detail as part of my consideration of (lost) love as a key thematic in the Bildungsroman of temporal navigation (starting on p. 90 below), let us briefly assess their major lack.

Regarding nature, they—with the temporary exception of David, who has a few good years with his mother and Peggotty—lack direct access to their parents, those people whose genes, knowledge, and behavior (i.e., the elements that make up a child’s parental heritage) impact their children’s quiddity when they are beings of pure raw material (or whatever the reader chooses to term children before they attain consciousness). Our orphans are not different from non-orphans in not receiving a parental heritage—in the form of genetic material, etc.—but in their lack of direct contact with the two people who pass on such a heritage. (Interestingly, Rowling keeps the reader in the dark regarding this period of Harry’s life. As Alton points out, “Harry’s birth and first year of life with his parents is still shrouded in mystery, along with his lineage on his father’s side” [157]. While this narrative lacuna probably owes its existence to the fact that Harry filters and focalizes most of the narrative for the reader, another possibility is that Rowling wants to stress Harry’s ability to avoid fixating on the past. In other words, it is almost as if she wants the reader to, like the young wizard, focus on more important matters in the present and near future—in both reading and life.)

Concerning nurture, orphans clearly lack the guardianship and care-giving expected from one’s biological parents for some period of time, even if they successfully find surrogate protectors and nurturers. As specialist Karen Coats suggests is the typical case for the orphan in children’s literature, Oliver, David, Pip, and Harry live in the “melancholic stance of trying to sustain a connection with that which is always already lost” (37).

In sum, and whether viewed as a deficit more of nature or nurture, the initial lacks of these four orphans prompt forced entry into the temporal labyrinth.
continuous treatment of the orphans by others in that tense. Obviously, there are ways in which nature can be manifested in the present (showing “one’s true colors” in a positive manner) or the future (getting back to one’s “true self”), and in which nurture can hearken back to a past time (formative prior experience contributing to or determining subsequent action). Nevertheless, if we use these terms in the spirit of literary theorist Brian McHale’s “dominant”\textsuperscript{13} then, generally, nature invokes the past and nurture evokes the present. Therefore, and to an extent, my study considers the nature/nurture divide a problem of time management.

The temporality involved in the nature versus nurture debate touches upon a central thread weaving through all of the Bildungsromane in this study: the search for a parent characterized as a fundamentally temporal quest. Where Bildungsroman expert Susan Ashley Gohlman identifies these elements as two (of three) separate strains in the genre, I see them as interconnected. Quoted by Alton, she writes:

\textsuperscript{13} In \textit{Postmodernist Fiction} (1987), McHale acknowledges his debt to two literary theorists, writing that “Jurij Tynjanov probably deserves the credit for this concept, but it is best known…through a lecture of Roman Jakobson’s” (6). Before justifying its usage, McHale summarizes the meaning of “the dominant” (6-11), which he describes as a “conceptual tool…[with which] we can…elicit the systems underlying…heterogeneous catalogues” (7) and that “specifies the order [of priority] in which different aspects [of a certain text] are to be attended to” (11, emphasis in original).

His main point is that, even within terms that can accommodate a large swath of either ideas or aesthetic movements that are constituted by diverse pieces, there nonetheless exists an overriding bond (or “dominant”) that ties such ideas or artworks together under the same classification. McHale’s argument, which could be used to validate the science of typology, boils down to the practical views: that not every single item must match the exact criteria of a category in order to belong in that category, as some characteristics are defining and signal appropriate inclusion if present; and that even if a term can be used to argue for diverse—even contradictory—phenomena, its usage is more appropriate to explain certain phenomena than others.
The Harry Potter series also can be considered a bildungsroman in the way it embodies three motifs common to the genre: the loss of the father and the search for a surrogate parent, the realization of conflict between the gentlemanly ideals of the past and the struggle in the present for survival and identity, and the search for and discovery of love (Gohlman 249). (148-49)

Each of these motifs buttresses the fundamentally temporal quest inherent in the Bildungsromane of Dickens and Rowling, as coming to grips with loss involves: memory regarding the past; struggle in the present; and hope—or at least a prospective sense—regarding imaginative possibility in the future.

To claim that the search for a parent is an inevitably temporal task is not to argue that a specific temporal tense is wed to this undertaking. Searches for the parent are just as likely to focus on the past or present as on the future. Rather, I mean to suggest that the very need to find a parent or, more generally, love, unavoidably invokes the temporal quest. Orphanhood constitutes temporal crisis, and the parental nether-region/void/vacuum in which Oliver, David, Pip, and Harry find themselves demands they learn to manage time. Oliver’s search leads constantly backwards, Pip’s ever forward, and David’s and Harry’s oscillate back and forth without resulting in temporal whiplash. Hence, losing one’s parents is a central structural as well as thematic element in the Bildungsromane of Dickens and Rowling. The nature versus nurture element in an orphan’s life matters more for its impact on his temporal navigation (which influences the search for love and the self-story) than in itself.

Much of the critical work on the intersection between Dickens and Rowling to this point has focused on an attempt to answer the nature versus nurture debate, with most critics (like Napolitano) falling on the side of the former. However, while revealing the
waters of the nature versus nurture controversy in these authors’ works to be much more muddled than critics like Napolitano\textsuperscript{14} would have one believe, my analysis eschews such an approach. Instead, I maintain that getting bogged down in such a debate distracts from the essential aesthetic, textual, philosophic, psychological, and emotional link between Dickens and Rowling, namely, the importance of raising temporal navigation up as the key process in maturing, which is their shared contribution to the Bildungsroman genre. Therefore, because the nature versus nurture controversy has mistakenly been given such preeminence in the field, when temporal navigation should be recognized as the cornerstone of the Bildungsroman, this essay shall not add to the already rich, but ultimately misplaced store of thought on the topic.

I lean heavily upon Waugh’s recent work with the fiction of Rowling and Philip Pullman\textsuperscript{15} to support my conception of the self-story. Her thesis centers on memory as imaginative engagement with the past through narrative in the present, and also helps me theorize the narrative function of remembering as a type of time travel. Moreover, Waugh has introduced me to the idea that the past is just as fluid as the future, as subjective interpretation looking backwards meets with imaginative creativity looking forward in a

\textsuperscript{14} Regardless of my opinions regarding the shortcomings of his work, Napolitano provided a helpful ratification of my initial perception of the Dickens/Rowling connection during this study’s most embryonic stage. The following sentence was particularly fruitful for sparking my curiosity and desire to describe the nature of the link Napolitano notices: “[i]t seems to me that if Rowling has inherited part of Dickens’ literary legacy, then Harry Potter himself is the successor to many of Dickens’ youthful protagonists including Philip Pirrip, David Copperfield, Nicholas Nickleby, and Oliver Twist” (7-8).

\textsuperscript{15} Pullman is the author of the \textit{His Dark Materials} trilogy, which is comprised by \textit{The Golden Compass} (1995), \textit{The Subtle Knife} (1997), and \textit{The Amber Spyglass} (2000).
middle of the present tense that is made of infinitely pliable elements, and thus limitlessly changeable in itself. Her study provides the framework for my analysis of how these four Dickensian and Rowlingian orphans exemplify the process of growing up as telling a certain story to oneself about who one is in relation to the three tenses, a story that has constitutive effect in its very performance. Waugh’s thesis sparked the germination of this idea, as she writes, “[w]e tell stories in order to make sense of our world and we express our beliefs, desires, and hopes in stories, in an attempt to explain ourselves and to understand others…[n]arrative creates identity” (65-6), and that “self-continuity or a sense of self is composed by and through narrative, the stories we tell ourselves and each other about our lives” (73). In other words, we are who we tell ourselves we are in time because of how we deal with time.

Waugh brilliantly elucidates the ways in which memory and imagination impact the construction of one’s subjective identity through narrative sense-making. However, while correctly asserting the positive capabilities of these twin abilities, she neglects their temporal propensities (as memory tends toward the past and imagination toward the future) and fails to consider the dangerous prospect of juggling time in order to grow

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16 Waugh, in turn, borrows from Bruner’s “Life as Narrative,” as she quotes: “‘[i]n the end, we become the autobiographical narratives by which we “tell about” our lives’ (694, italics in original)” (69).

17 Comments on this topic are a familiar refrain in Waugh’s thesis. She writes that characters like Harry “actively construct their ‘selves’ from memories and narratives” (iii) and that “[m]emory pervades our lives…[w]e devote much of the present to getting or keeping in touch with some aspect of the past. Few waking hours are devoid of recall or recollection and only intense concentration on some immediate pursuit can prevent the past from coming unbidden to mind” (2). Furthermore, quoting Bruner, Waugh maintains that “‘life’ and ‘narrative’ become the same sort of creations of the human imagination ‘constructed by human beings through active ratiocination’ (692)” (69).
up—an act that must be carefully performed to ensure proper growth. Although she
delves into the ways in which Harry Potter and Lyra Belaqua (from Pullman’s series)
manipulate self-narratives to effect maturation, Waugh only indirectly addresses the
temporal demands of this process. She neglects how the self-story can, when coupled
with poor temporal navigation, stunt as well as promote growth in literature.

In contrast, I consider ill-conceived self-stories in my analyses of Oliver and Pip,
as that of the former stagnates the orphan in the past and that of the latter projects him
excessively into the future. My argument supplies the component of time missing from
Waugh’s own, finding that recollection and reflection on one’s past are important, as is
imagining one’s future, but they must be balanced with and made to serve action in and
possession of the present moment, without which the character’s or person’s life slips
away, according to American journalist James Alonzo (“Jim”) Bishop,18 a minute—an
hour, a day, a year, a decade—at a clip. Waugh fails to consider that, without such
temporal navigation emphasizing the present tense, the person “writing” their self-story
risks living in nostalgia or dreams rather than their own world. I argue that the
“transformative power of constructive self-narration” (Waugh 74) hinges upon the teller’s
ability to navigate time in his narrative—which, by extension, entails successful temporal
navigation in life experience (even for Pip, who learns temporal navigation from
narration rather than life). While Waugh does mention the prospective bent of self-stories
as imagining the future (iii), she does not fully flesh out the effects such thoughts have on

18 According to Bishop, “nothing is as far away as one minute ago” (<<http://www.quotes.net/quote/19714>>).
the development of the protagonist in the Bildungsroman. In short, I add an explicitly
temporal element to Waugh’s analysis: the stories we tell are both about time and told in
time. If the self is the self-story, then the mature/maturing self is the coherent self-story
of one’s dealings with time as that self-story changes through time.

A second critical debate surrounding the works of Dickens and Rowling that I
shall ignore, for the most part, is whether they can be classified as Bildungsromane.
Debates about genre are rife for these texts: Twist is probably the least solidly-canonized
Bildungsroman, as critics argue Oliver either fails to develop or falls out of the narrative
entirely; Copperfield is often seen as a classic example of a Künstlerroman, or coming-
of-age tale of an artist, as well as a Bildungsroman; Expectations is fairly
uncontroversially considered a Bildungsroman; and finally, some critics classify the
Harry Potter series as part of the high fantasy quest genre, or think about Rowling’s
novels in terms of the medieval conception of the road of trials for an already fully-
formed person. (I have elsewhere19 argued for conceiving of the individual novels as
Entwicklungsromane and the overall series as a Bildungsroman.) Nevertheless, without
meaning to dismiss the validity of such questions of classification, and owing to the need
to draw the boundaries of this analysis somewhere, my study assumes (as its title
suggests) rather than argues that all of the works under consideration can be reasonably
classified as Bildungsromane. However, if the reader generously permits this assumption,
my study might (help to) twist the definition of the Bildungsroman genre itself, so that
the genre wraps itself around the linchpin principle of temporal navigation. As current

19 See footnote six above.
definitions implicitly recognize the temporal nature of the maturity process,\textsuperscript{20} such a change is more of a critical refinement of the already-existing definition of “Bildungsroman” than a paradigm shift. My theory may provide the cohesiveness that Bildungsroman expert Thomas Jeffers claims the genre lacks.\textsuperscript{21} That is, Dickens’s and Rowling’s principle of temporal navigation (as indicative and constitutive of subject formation) can be used to tie together the works falling under the heading “Bildungsroman.”

Dickens and Rowling reveal that temporal navigation is the Bildungsroman genre’s cornerstone, both portable and productive for interpreting any individual work under that classification. Temporal navigation and the self-story it enables preserve the critical “idea of Bildung, the ethical assertion of the individual’s capacity to shape some part of his own life” (Jeffers 44). Therefore, it may be the most important of all possible “premises for the formation of personality” (as narrative theorist Petru Golban terms them [1]) and personal maturity. Dickens’s and Rowling’s fiction upholds this claim, as their characters who employ this principle best are also those who become the most mature. David and Harry, the most successful temporal navigators, skillfully sail past the Charybdis of the past (whose solitary mouth suggests the repository of history and whose regular belches thus mirror the past affecting the present) and the Scylla of the future.

\textsuperscript{20} Indeed, the term “coming-of-age” enshrines the principle of temporal navigation within the Bildungsroman, as the “coming” aspect highlights the movement so important to time and “age” reflects the temporal threshold mature adults are deemed to have crossed.

\textsuperscript{21} Jeffers writes that “[t]he coherence of the Bildungsroman tradition, then, can to some extent seem artificial—a line of authors who, wittingly or unwittingly, have organized their tales around some arbitrary conventions or semiotic flags” (54).
(whose multiple heads suggest the limitless possibility inherent in that tense).

Specifically, this study argues that one main criterion for a work to be considered a Bildungsroman is the protagonist’s grappling with the three tenses of time; while such temporal struggle has been an implicit part of definitions such as Buckley’s, it has never

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Buckley’s definition runs as follows: “Yet from all these books and many others we may abstract the broad outlines of a typical Bildungsroman plot and so determine the principal characteristics of the genre. A child of some sensibility grows up in the country or in a provincial town, where he finds constraints, social and intellectual, placed upon the free imagination. His family, especially his father, proves doggedly hostile to his creative instincts or flights of fancy, antagonistic to his ambitions, and quite impervious to the new ideas he has gained from unprescribed reading. His first schooling, even if not totally inadequate, may be frustrating insofar as it may suggest options not available to him in his present setting. He therefore, sometimes at a quite early age, leaves the repressive atmosphere of home (and also the relative innocence), to make his way independently in the city (in the English novels, usually London). There his real ‘education’ begins, not only his preparation for a career but also—and often more importantly—his direct experience of urban life. The latter involves at least two affairs or sexual encounters, one debasing, one exalting, and demands that in this respect and others the hero reappraise his values. By the time he has decided, after painful soul-searching, the sort of accommodation to the modern world he can honestly make, he has left his adolescence behind and entered upon his maturity. His initiation complete he may then visit his old home, to demonstrate by his presence the degree of his success or the wisdom of his choice. No single novel, of course, precisely follows this pattern. But none that ignores more than two or three of its principal elements—childhood, the conflict of generations, provinciality, the larger society, self-education, alienation, ordeal by love, the search for a vocation and a working philosophy—answers the requirements of the Bildungsroman…” (17-8).

Finding Buckley’s definition to be lacking when applied to female protagonists (Disturbing 12), Trites simply defines the Bildungsroman as a “coming-of-age novel [that] focuses on the development of the adolescent into an adult” (HP as Test Case 472). Such debates over the definition of the Bildungsroman are not as important to our argument as the contention that certain types of scenes often found within the genre carry inevitably temporal connotations. The protagonist’s repression in the country (a definitive Potter experience, as the start of most of the novels demonstrates) and salvation from such treatment respectively represent the futility of the past and the comparative superiority of the present; marking moments of physical or figurative importance reveal the preeminence of the present and that tense’s ability to contain the past (through traces)
before (to my knowledge) been considered the critical strain of the genre. Furthermore, my analysis seeks to demonstrate how the Bildungsroman admits of widely divergent character attitudes toward growing up in time, a variety reflected in the diverse representational strategies (slant choice, etc.) employed and plot choices (like whether time-travel is possible) decided upon by authors like Dickens and Rowling to show such engagements with the past, present, and future. While these authors demonstrate that the best relationship with time prioritizes the present and subordinates the past and future to their respective uses, the definitional benefit of my study resides in its highlighting of the Bildungsroman’s inevitable temporal element.

Because I focus on the Bildungsroman as a genre of temporality, this study neglects a detailed consideration of space. Identity and its formation are probably better thought of as spatiotemporal mysteries.23 However, I restrict this paper to an examination of temporal enigmas and their consequences, for I find time to be a more important aspect of the maturation process than space—especially considering the impact of the former on the all-important self-story. I believe temporal navigation to be more important than its spatial counterpart in the social, mental, and emotional development of each of our and to illuminate the future; the main character’s reappraisal of his values and return home constitutes the incorporation of the future back into the (narrative) present.

23 After all, spatial considerations constitute the “topos” prong of literary theorist Mikhail Bakhtin’s “chronotope.” As I shall discuss near the beginning of my narratology section (starting on p. 106 below), my study concentrates upon and refashions the temporal aspect of the Bildungsroman’s chronotope, as Dickens and Rowling open up new temporal possibilities for and stress the temporal aspects of the maturation process through the narrative action. In other words, Dickens and Rowling do not free the genre from the restrictions of first- or third-person or contemporary or retrospective narration, but create stories in which the main character matures in a hybridized temporal fashion wherein the tenses of past, present, and future lose their fixity but retain their importance.
orphans, as spatial answers follow somewhat facilely from temporal ones. Nevertheless, this approach is not to suggest that, at a fundamental level, temporal questions (like “who was I?”, “who am I becoming?”, and “who will I become?”) asked by a fictional character in the diegetic present tense (including in retrospective narratives which, as I explain in more detail on p. 117 and p. 125 below, employ a continuous past tense to approximate its present counterpart) about their past or future as they move progressively toward (or live slightly in) the latter do not imply spatial queries (such as “where am I from?”, “where am I?”, and “where am I going?”). Thus, I focus on time to the exclusion, but not the detriment, of space.

One of space’s fictional analogues is narrative structure. Therefore, it should not surprise the reader that, in my approach, narrative structure takes a back seat to the relationship of narrators and characters to the temporality that informs every aspect of their tales and lives. After all, as Trites makes clear, analyzing the “narrative structure [of a Bildungsroman] in terms of character development” (HP as Test Case 473) remains legitimate because the self-story’s place of primacy in the maturation-through-temporal-navigation process renders either the ordering of experience by a first-person, retrospective narrator or the evolution of an orphan’s self-story through its third-person slanted communication to the reader as important as the raw events that impact their lives. Thus, we are right to focus on narratology and phenomenology vis-à-vis temporality because the teller/form and the subject/content hold greater primacy and

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24 The method of publication, another spatial consideration applicable to the Bildungsroman, receives similar short shrift in these pages (see footnote one hundred eleven below for a brief discussion).
significance for the Bildungsroman’s targets and effects on the reader than the structure of the tale told.

WHAT YOU WILL FIND IN THESE PAGES, AND HOW

Time constitutes the mysterious core of Dickens’s and Rowling’s Bildungsromane, as both authors center their narratives around how a character’s subjectivity develops in relation to one or more tenses. Rowling’s wizard-hero is the temporal composite of the three orphans of Dickens’s Bildungsromane, as Harry overcomes Oliver’s nostalgia for and fixation on the past and Pip’s attraction to the future, and matches David’s eventual achievement of the pragmatic present. Harry undergoes all stages of Oliver’s, David’s, and Pip’s respective experiences of temporally-based identity formation. Oliver asks “when I was born, who was I?”; David asks “who am I?”; Pip asks “who will I be(come)?” At one point or another, Harry confronts each of these questions.

The stories of Dickens and Rowling show that answering such questions entails self-storytelling, which includes the possibility of limitless temporal trajectories despite the presence of a single focalizing or filtering protagonist as the figurative, if not also the literal, storyteller. If I might be permitted to describe a pictorial account of the temporal trajectories drawn by the four orphans: Oliver stands on the left under the banner “The Past” with the refrain “Who was I?”; Pip on the right under “The Future” and “Who will I be?”; and Harry and David in the center under “The Present” and the question “Who are we becoming?”. Moreover, faint arrows arc from Oliver’s position to The Present and
The Future, and from Pip to The Past and The Present—showing their slim connection to those tenses—while solid ropes anchor Harry and David to The Past and tether them to The Future to depict their thorough consideration of all temporal tenses. All of these tensions make not only for quite compelling fiction, but also literature whose form perfectly suits its content and can be both pragmatically instructive and aesthetically rewarding for the reader.

The questions of my study ring in two registers: the descriptive/interpretive and the investigation of significance. On the first level, I seek to discover and relate how Dickens and Rowling share a common privileging of temporal navigation as the central method of maturing within the Bildungsroman genre and how they communicate and evidence this viewpoint narratologically/textually. On the second level, I offer some reasons why this affinity between Dickens and Rowling is important for literary criticism and the life of the reader. Thus, a study whose raison d'être is the discernment of the connection between Dickens and Rowling will hopefully bear fruit in both academia and the real world. Of course, implicit in such an approach is an assumption that Rowling’s work is serious literature worthy of critical study on a par with Dickens’s classics; thus, I sporadically weigh in on the sociological and publishing phenomenon of the *Harry Potter* series, tracing its unfortunate consequences for the critical reception of her literary work and doing my part in the (righteous) fight (against theorists like Jack Zipes and Trites) for equitable estimation of her (truly) magical literary works. My study also includes the

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25 *Potter* scholar Elaine Ostry discusses Zipes’s antipathy toward the *Harry Potter* series (89).
undercurrent of the impact of Dickens’s and Rowling’s biographies—especially regarding their own maturation processes—on their works.

In this way, I hope to read Dickens through the lens of Rowling to show how his popular texts function not only as great literature, but also as cultural statements about the nature of growing up in the temporal labyrinth—statements that have the ability to alter the real-world lives of their readers. In so doing, I will naturally recount the ways in which Dickens is Rowling’s most important literary forebear, and also cast their Bildungsromane as reciprocally exegetical. Implicit in this approach is a legitimization of Rowling’s work as burgeoning canonical literature: after all, she embarks upon the same enterprise as Dickens and employs very similar means during the trip.

Rather than employ close reading, I shall broadly point to plot elements and developments to illustrate the validity of my theory. This approach, which allows me to focus on my theory of temporal navigation as the centerpiece of the Bildungsroman, should not be mistaken for proof that my claims cannot be supported by ample textual evidence—for indeed they can. For instance, one might closely analyze similar temporal navigations by Harry and each of Dickens’s orphans in the texts to bring out how poignant, archetypal moments demonstrate the similar encounters with and exploitations of the Bildungsroman genre (especially its conventions and narrative structure) by Dickens and Rowling. In order to do so, one would delve into key, parallel, “signpost” scenes that mark turning points of temporal navigation in Dickens and Rowling, such as the intra-generational conflict each orphan experiences in relation to their preference for a certain tense: that is, Oliver’s attacking Noah to defend the memory of his dead mother.
(Twist, Chpt. 6, 52), David’s fighting the butcher’s boy (Copperfield, Chpt. 18, 277) and Harry’s striking at Draco (Stone, Chpt. 9, 149) to respond to the exigencies of the present, and Pip’s knocking down of Herbert (Expectations, Chpt. 11, 74-5) as a seeming obstacle to Estella’s hand in marriage in the future. Such investigations into the temporal implications of these orphans’ actions during poignant situations such as fight scenes, moments of marking, or salvation episodes would shine a spotlight on the principle of temporal navigation as paramount in the works of Dickens and Rowling. Nevertheless, pulling out key examples and a few specifics from these texts sufficiently demonstrates the plausibility of my theory.

Theoretical Methodology

As I have hinted above, this study assumes a two-pronged theoretical approach, grappling with narrative from both the angle of creation/communication (narratology) and reception (phenomenology). First, I rely heavily upon narratology to theorize the temporality that is in all narratives but which is especially prevalent in the Bildungsroman genre. Second, phenomenological theory allows me to analyze how the act of reading a Bildungsroman communicates and embodies temporal navigation that can affect the implied and the real reader, promoting her adherence to that principle in the real world. Not only will I consider the techniques employed by each narrator and their importance in relation to the protagonists’ temporal navigation (which they parallel), but I will also analyze the reader’s experience of such narration. This latter approach is justified by the Bildungsroman’s ability, through its unique paralleling of form and
content, to impact the maturation of the reader and the Dickensian/Rowlingian project of promoting a certain temporal technique as best for personal development.

**Some Definitions, Through a Modified, Explanatory Glossary**

Before I define some key words and ideas, a note on the usefulness of this glossary: apart from my explanations of the “tensed” and “tenseless” conceptions of the universe, which are necessary reading, the reader may only need to consult these definitions if their usage in the text is unclear. Intended for quick reference, these definitions may be repetitive or make for tedious reading. Additionally, a brief disclaimer: the interconnectivity between several terms requires the use of defined concepts within some definitions themselves. This especially applies to temporal terms whose meanings hinge upon relativity. For example, one finds it quite difficult to define the “past” without reference to the “present,” as the question inevitably arises: “past compared to what?” Such definitional interchangeability characterizes the tenuousness of boundaries, which Phipps describes as “inherently unstable places…sites where status, character, position and self change…[and] [a]s such they have profound implications for identity and agency” (12). Time, especially due to its nature as either slippery essence or pure illusion, lays itself bare to a plethora of boundary issues that impact the maturation process.

Moreover, certain narratological terms and my preferences demand prefatory explication. According to specialist in adolescent fiction Robyn McCallum, the “terms diegesis and diegetic are also used in relation to mimesis and mimetic to distinguish
between narrated material (diegesis) and represented material (mimesis), such as character dialogue” (262). These terms might have been especially expedient for our discussion of *Copperfield*, as they enable the ready distinction between the two Davids. However, in the interest of immediate intelligibility, I prefer “David-the-narrator” to “diegetic-David” on the *narratio* level, and “David-the-character” to “mimetic-David” on the *histoire* level of the novel. I explain my preference for terms such as “slant” over “point of view” and for “filter” rather than “focalizer” or “conceptual focalizer” in footnote one hundred twenty-two below.

**Chronotope**

A critical term of Mikhail Bakhtin’s, the “chronotope” refers to the temporal and spatial tendencies and limitations of a specific genre. For our purposes, the “chronotope” of a Bildungsroman is its restriction to first-person and third-person slants that are either retrospective (with varying levels of obviousness and temporal distance) or temporally coexistent with the diegetic action. While none of our Bildungsromane is technically told in the present tense, this temporal pose remains narratively possible.

**Extended Present Moment** or **Integrative Present**

In *Time and Narrative*, literary philosopher Paul Ricœur introduces the founder of phenomenology Edmund Husserl’s concept of the “extended present moment,” which differs from the pinpoint present in that it is made up of not only the infinitely small instantaneous moment but also parts of the preceding and following smallest moments. The “extended present moment,” or what psychologist Philip G. Zimbardo terms the “integrative present (moment),” unites the three tenses into a single temporal unit
comprised by three parts: the first third, called a “retention,” consists of the smallest temporal part from the previous present moment, and thus represents the past in the present; the second third consists of what we define as the “needlepoint present,” the solitary and indivisible temporal period or unit sandwiched between “the past” and “the future” during which events occur “now,” and thus can be thought of as the present proper; the last third, called a “protention,” consists of the smallest temporal part belonging to the present moment that is still to come, and thus represents the future in the present.

Moreover, Husserl deciphers St. Augustine’s enigmatic idea of three presents—“the present of the past, the present of the future, the present of the present” (Ricœur, Vol. 3, 132)—by fashioning a conception of time that employs a “tiling effect” of successive extended present moments. Ricœur’s summary of Husserl’s solution to the paradox of St. Augustine’s three presents is important enough to my conception of temporality that it warrants full quotation:

This solution is composed of two phases. It first grants a certain thickness to the lived-through present that distinguishes it from the point-like instant by reconnecting it to the recent past, retained within the present, and the imminent future, which constitutes a zone of protention corresponding to the zone of retention in the present. However the price to pay for this extension of the present is the break between retention (or primary remembrance), included in its own way within the living present, and recollection (or secondary remembrance), excluded from the living present. Husserl then sees the unity of the flux of time as being constituted by the endless coincidence of the retentions (and retentions of retentions) that constitute the “comet’s tail” of the living present with the series of quasi-presents into which I transport myself freely through my imagination, and which each unfold their own system of retentions and protentions. So the unification of the temporal flux stems from the sort of “tiling” effect that results from the overlap of various systems of retentions and protentions flowing from the living present and from any
other quasi-present, the retention of one present overlapping the protention of another. (Vol. 3, 132-133)

Let us unpack this complex operation of Time. As we have just discovered, Extended Present Moment No. 1 contains three parts—a sliver-like retention of the passing present moment, the instantaneous pinpoint-present, and an infinitely-small protention\(^{26}\) of the present moment that is to come. Extended Present Moment No. 2 also contains these same elements, as each thickened present moment microcosmically embodies the past/present/future triad by being constituted by a bit of the past, part of the present, and some of the future. As time moves “forward,”\(^{27}\) the protention of Extended Present Moment No. 1—that is, the passing present moment—(slightly) overlaps with the retention of Extended Present Moment No. 2—that is, the current present moment—and the process repeats \textit{ad infinitum}. Without such overlap, time would periodically stop and effectively lose its quiddity. Therefore, the coincidence of Extended Present Moment No. 1’s protention with Extended Present Moment No. 2’s retention in a tiling effect not only

\(^{26}\) Waugh highlights this concept (which is consistent with his theorization of the trace) in the work of literary theorist Jacques Derrida, who holds that “in each moment of the present [there is] something that remains unrealisable [\textit{sic}]” (11). Rather than view this idea as a pessimistic statement on humanity’s inability to ever fully possess the present moment, we can interpret the portion of the present that slips away as a welcome sign to another moment as well as a nudging instruction to “Temporally Navigate Now.” “Protention” comes from the post-classical Latin “\textit{protensio},” referring to the action of stretching forth (\textit{Oxford English Dictionary}, 23 September 2010, \url{http://dictionary.oed.com/library.lausys.georgetown.edu/cgi/entry/50190704?query_type=word&queryword=protention&first=1&max_to_show=10&single=1&sort_type=alpha}); if one might forgive a stretch for a simile, the protention part of the present resembles Father Time’s stretching forth of his open arms to welcome human beings and envelop them in each and every one of his child tenses.

\(^{27}\) I place “forward” in quotation marks to acknowledge my Western assumption that Time’s basic progression is linear rather than cyclical, as Eastern philosophies and religions maintain.
makes dividing time such a difficult task, but also explains and upholds its ceaseless forward march.

The conception of the “extended present moment” lends itself to our discussion of temporal navigation quite well, as it enables me to: (a) utilize both the tensed and tenseless conceptions of the (literary) universe, both of which it mirrors and paradoxically weds together; (b) theorize the combination of the past/memory and the future/imagination into the present/subjective choice, which is the means by which our orphans temporally navigate on a moment-to-moment basis; and (c) incorporate the tripartite temporal invocation employed by our temporal navigators when weaving their self-stories by merging their overall sense (ignoring the multiplicity or contradictory viewpoints on the self possible within any of the three tenses)—both internally-produced by the self and externally-recognized by others—of who they have been, who they are, and who they will be. In short, the extended present moment demonstrates how the person growing up in time confronts all three tenses in each of the three temporal chapters of his self-story: the tripartite present moment valuably parallels the three selves of each orphan, which they must necessarily order in their self-stories. As we shall see: Oliver is stuck on retention and cannot catch up to the present third of the present moment, let alone its protention (as literary critic and theorist J. Hillis Miller emphasizes); after some struggles, David and Harry end up able to balance the three parts

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28 Of course, as I point out in other places, each orphan may have more than three selves. That is: the “past self,” the “present self,” and the “future self” all admit of multiplicity; characters who double as narrators complicate such tripartite conception; and the idea of Possible Selves risks rendering the attempt to enumerate the selves of any individual hopeless.
of the extended present; and alternatively, Pip’s mind repeatedly flits to the protentions to the detriment of retentions.

The main drawback of the extended present moment is that it can represent a slippery slope for the other two temporal tenses. As Ricœur points out from Husserl’s conclusions, this conception of time disrupts the monolith nature of the “past,” which becomes subdivided into the immediate past (i.e., a retention) and the more-distant past. (This rupture in the integrity of “the past” is not as harmful to my study as it might appear, because the mental strategies of memory—mostly involved in the temporal navigation of the past—are similar enough in “primary remembrance” [i.e., the remembering of what is temporally closer] and “secondary remembrance” [i.e., the remembering of what is temporally further], and in their effect upon narration or the telling of a self-story, as to be de facto synonymous.) Furthermore, if the present can contain the past and the future, do those tenses exist or is the present all there is (as some philosophies and religions exhort their followers to believe or practice)? To this objection, I can only respond that: (a) the extended present moment does not purport to fully contain the past or the future, merely its most outlying temporal bits; and (b) in the end, such an objection holds weight—but at the expense of thought on Time, as thinkers might thereby be tempted to adopt an “all Time is an illusion anyway, so what does it really matter” attitude, which viewpoint would slowly but inevitably eradicate any usefulness of the present tense too.

Because the microcosmic temporal level of the individual “extended present moment” disrupts the clear, common-sensical delineation between the three temporal
tenses, I will try to be quite clear when invoking the concept of the “extended present moment” in my study. Unless otherwise stated, terms like the “past,” “present,” and “future” should be taken on their macrocosmic level of temporal meaning, in which they maintain their integrity: the past is constituted by all things that have happened before the (literary) present or “now” (whether in the text’s creation, its narratio, its histoire, or its reception) and all past moments; the present being all things that are “now” happening (in the text or its reception); and the future consisting of all things that will happen and all future moments (within the novel and in its reading).

**Fate**

Broadly construed, “fate” entails all external forces that impose expectations on or decree predictions about the individual and which may impact his development. “Fate” is shorthand for two main sets of ideas: first, for the common sense idea that portions of our lives as humans lie outside of our control, whether our choices are constricted by our abilities, ordained by a supernatural being or God, or a hybrid of the latter determining the former; second, for the various influences that may impact an individual’s future, which include his (inherited) capabilities (as mentioned above) as well as his imaginative engagement with what is possible in the time to come, his beliefs regarding what he is meant to do, and his beliefs regarding what he believes other people believe he is meant to do. “Fate” can also be referred to as “destiny,” “providence,” “chance,” “serendipity,” “fortune,” etc.

The concept of “fate” impacts my study of temporal navigation in the Bildungsromane of Dickens and Rowling because orphans in search of their parents and
parental inheritance (and/or engaging with their memories) must inevitably come to grips with themselves as a mysterious blend between self and other—as traces amidst the murky waters of destiny. Thus, in the present tense, they manage what is past in the form of their (genetic) inheritance and what is yet to come in the form of the expectations or predictions placed upon their lives. That is—although it may seem paradoxical—the element of fate informs the past in addition to the future. Thus, fate’s function in the Bildungsroman resides more in the prompting of temporal navigation than informing the nature versus nurture debate.

(The) Future

In the broadest and most common sense understanding, “the future” refers to the temporal tense that encompasses any or all posterior moments in relation to the present tense. In the narrower sense, “the future” (through its “protention”) forms the last third of the trifurcated, “extended present moment.”

Histoire

Presented by the narrator and in the context of his or her narratio, histoire refers to the story level of the text in which narrative events occur. Broadly speaking, the histoire constitutes a text’s plot, 29 which is in turn and in all of our novels comprised of

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29 However, “plot” and “narrative” are not exact synonyms, as the former refers to raw events and the latter shifts (for both characters and readers) with the unfolding of the text’s thread. From a narratological standpoint, narrative theorist Kate Behr helpfully elucidates how the reader’s role in making meaning out of a text’s transformations separates the commonly conflated “plot” and “narrative.” She writes, “[p]sychoanalytically, narrative transformations do not so much change the desires or the facts as the participants’ perceptions of relationships and their dynamics. Thus the plot (to borrow the Formalist distinction) remains the same but the narrative, the connecting flow,
and thus the story presented to the reader/auditor is changed (usually for therapeutic effect)” (113). The raw material remains the same, but interpretation shifts when the reader’s subjectivity and consciousness become involved in actively creating meaning. In this way, Behr’s theory agrees with Poulet’s phenomenological observations (which I discuss beginning on p. 159 below), as the reading of a text involves a meeting of minds between reader and author.

However, Behr might contradict Poulet, as her theory approaches (without adopting) the argument that the reader is in control of the process, rather than following along a process designed by the author for such a reader to pursue. Nevertheless, Behr stops short of such an assertion, as she goes on to portray the reader’s ever-changing interpretation of a text as an offshoot of the author’s design, writing that in the Harry Potter series, the “[c]ore facts remain the same from first to last, but the reader’s perceptions change as the stories and characters grow in complexity and acquire a history” and that “[o]ur [the readers’] understanding moves in a hermeneutic circle, as clues or references planted by Rowling in earlier books are only appreciated in the light of later events…” (113).

Prominent narratologist Gérard Genette provides a useful vocabulary for discussing the distinction between plot and narrative, which he highlights is easily observable when one thinks about the piecing together of a plot through a narrative that utilizes either an in medias res beginning or flashbacks. As he describes, the general term: “anachrony…designate[s] all forms of discordance between the two temporal orders of story and narrative…” (40); “analepsis” refers to “subjective and objective retrospections” (39), or “any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment” (40); “prolepsis” refers to “subjective and objective anticipations” (39), or “any narrative maneuver that consist of narrating or evoking in advance an event that will take place later” (40)—what Victorian literary critic John Henry Raleigh terms “bruitings of the future” (135).

Lastly, it is useful to keep in mind that although this vocabulary of “temporal dissonance” between plot and narrative seems to imply the possibility of perfect consonance between the two, such an ideal is not possible in practice. For our purposes, the crucial similarities between plot and narrative are their shared invocation of temporal navigation as well as their portrayal of (competing) temporalities. For example, the past, present, and future of David-the-character do not perfectly coincide with those tenses for David-the-narrator; however, the story of the storytelling (i.e., the narratio) highlights moments of analepsis where the narrator travels on the winds of memory back to the present of the plot (i.e., when re-telling morphs into re-living), judging event’s from the shoes of his past self but with the knowledge of his “future” (i.e., narrating) self. David’s narration, in this way, can be likened to Harry’s time-travel—as I discuss in more detail beginning on p. 119 below.
both *mimesis* (*what* the narrator narrates that characters say and do) and *diegesis* (*what* the narrator directly relates from his or her stance of *narratio*).

**Imagination**

The “imagination” is the mental capacity to create purely or to creatively alter an already-existing entity. For our purposes, the imagination importantly impacts the individual’s conception of his Possible Self in the future, as well as acting as the subjective filter of the orphan’s memory of his life experiences. That is, the imagination helps determine both the past and future elements of the self-story: it combines the prospective bent of the self-story with a partnership with memory, in which it reveals the self-story of the past to be inherently subjective—whether narrated or mentally woven. Thus, while the imagination operates in the present, it prompts temporal navigation of the past and the future, and joins memory as a principal creator of the self-story.

**Maturity or The Maturation Process**

The “maturation process,” or “growth process,” refers to the means by which an individual moves from the emotional, psychological, intellectual, and physical conditions of adolescence to their counterparts in adulthood, with “maturity” constituting the achieved end. Most importantly for our purposes, the means by which maturity can be reached by the protagonist in a Bildungsroman by Dickens or Rowling is fundamentally temporal and tied to the weaving of an efficient self-story.

Of course, progress is a difficult concept to define and an even harder one to measure when applied to the sticky matter of subject formation. After all, the orphan’s infinite number of past selves interacts with his multiplicity of future selves in the
converging present, which demands an incessant reinvention of the self through the self-story. Assessing maturity becomes troublesome when no variable or tense can be isolated; therefore, I generally apply the longest temporal boundaries possible when attempting to gauge the personal development of an individual orphan, prizing totality over specificity. In other words, we must examine how Oliver, David, Pip, and Harry negotiate the rocks in the path of their identity formation through temporal navigation from point A, the beginning of the novel or series, to point B, the end of the novel or series. Failing to do so risks the slippery slope of allowing the maturation process to be almost immediately measurable, so that the character matures on a moment-to-moment basis rather than over a longer stretch of time.

While watershed moments in the path to maturity surely exist, I am simply trying to justify a comprehensive approach to measuring an orphan’s maturity: in short, trends and habits trump incidents and specific decisions. Once we have established that an orphan’s ability to temporally navigate through the self-story constitutes his best and surest means of maturing, determining the level of maturity thereafter translates into a matter of analyzing his ability to handle his relationships with the past, present, and future. Such a solution may be fraught with tautological difficulties, but one must accept circular answers in the impregnably recursive world of the subject (and its formation) and the intertwined loops of narrative and time.

Memory

“Memory” can be defined as the recall in the present of what has temporally passed. Central to our purposes, the operations of memory necessarily involve
interpretation as well as retrieval: because remembering cannot be separated from the rememberer, it is innately subjective. Memory plays an instrumental role in the orphan’s fashioning of the past element of the self-story. Moreover, as literary theorist Virginia Zimmerman hints, reliving past events in one’s memory constitutes a “modified form of time travel” (205). This idea forms the basis of my contention that narration mimics the operations of literal time-travel, a topic I take up beginning on p. 119 below.

**Narratio**

*Narratio* refers to the level of the text in which the narrator narrates and from which the reader glean the narrator’s setting and temporality or temporal relationship with the narrative. Following from performativity theorist Ute Berns’s definition, the *narratio* refers to the story of the storytelling (while the *histoire* narrated by a first-person retrospective narrator depicts the story of the storyteller, i.e., of the self-story).

**Needlepoint Present (Moment)**

The “needlepoint present” or the “needlepoint present moment” refers to the solitary and indivisible temporal period or unit sandwiched between “the past” and “the future,” during which events occur “now.” Strictly speaking, this pinpoint present gels with the tensed conception of the universe, as it constitutes the present tense itself. However, as we shall see below, in its capacity as the second part of the extended present moment, the needlepoint present can facilitate tenselessness.
(The) Past

In the broadest and most common sense, “the past” refers to the temporal tense that encompasses any or all anterior moments in relation to either the present or the future tense. In the narrower sense, “the past” forms the first third of the trifurcated, “extended present moment.”

(The) Present

Of such a fleeting essence, the present, like time itself, may have its very existence questioned; alternatively, its mysteriousness can pave the way for the nullification of its brother tenses the past and the future, as we have already explored above in the explanation of Husserl’s concept of the “extended present moment”—which Zimbardo terms the “integrative” moment and which serves as the broader view of “the present” adopted in this study. As discovered and discussed above, in this understanding “the present” microcosmically incorporates all three tenses like a miniature model of Time itself. The narrower conception of “the present” falls in line with the more common sensical view of that tense, also called the “needlepoint present,” which refers to the solitary, indivisible (i.e., smallest) temporal period or unit sandwiched between “the past” and “the future,” during which events occur “now.”

As the “now” during which events occur in the real world hints, the present is also the tense which narratives tend to approximate. That is, as we shall see below on p. 117 and p. 125, the “literary present” refers to the narrative convention of having a third-
person storyteller utilize what is technically the past tense in order to indicate an ongoing present, as in the *Harry Potter* series.\(^{30}\)

**Protention**

Associated with the future tense, a “protention” is the last third of the extended present moment. As the “present-future,” or the aspect of what is to come incorporated into what is happening now, a protention guides the present tense into the future; overlapping with the retention belonging to the successive extended present moment, a protention enables Time’s ceaseless flow through what Husserl has termed a “tiling effect” (Ricœur, Vol. 3, 132). This third temporal phase of the elongated moment operates as an effective microcosm of Pip’s temporal navigation, as the orphan tends to subordinate the needlepoint present to his consideration or expectation of what is still to come.

**Retention**

Associated with the past tense, a “retention” is the first third of the extended present moment. As the “past-present,” a retention carries over the past tense into its present counterpart; overlapping with the protention belonging to the immediately previous extended present moment, a retention enables Time’s ceaseless flow through what Husserl has termed a “tiling effect” (Ricœur, Vol. 3, 132). As my discussion of *Twist* reveals, the retention operates as an effective microcosm of Oliver’s temporal

\(^{30}\) Professor Fisher clarified this distinction between the literary present and the present proper for me during a personal conversation.
navigation, since the orphan can never quite physically, psychologically, or emotionally catch up to the events of the needlepoint present and dwells in the retentive zone.

(The) Self-Story

The “self-story” is the narrative an individual weaves to connect all of his life experience. Written or mentally housed, the self-story necessarily connects the three tenses but may evidence a prioritization for one over the remaining two. While Victorian specialist Carolyn Dever maintains that a coherent self-story evidences self-understanding (7), in my study telling the story of oneself constitutes the process of maturing as the self-storyteller incorporates each tense in its proper place.

Temporal Navigation

In short, “temporal navigation” refers to the way in which a writer, narrator, character, or reader mentally interacts with the past, present, and/or future tenses as he or she writes, tells, shows, lives, reads, or any combination thereof. Temporal navigation bears a special relationship with the “self-story,” as detailed in my (next but one) section entitled “The Story of the Self-Story” and passim. While my usage of this term mostly implies successful charting of time’s course, the definition itself does not preclude inefficient or improper management of one’s relationship with temporality.

The Tensed and Tenseless Theorizations of the (Temporal) Universe

Zimmerman distinguishes between two main possibilities for the temporal world: the “tensed” and the “tenseless” views (201). The “tensed” conception, which holds that the three tenses are mutually exclusive—admitting of no overlap whatsoever, renders the events of the past unalterable and literal time-travel impossible (by definition). Only the
present is accessible, and the other tenses—if they can still be said to exist at all—are precluded from humanity’s purview. Regardless, figurative or literary time-travel is still possible in the tensed view within fantasy literature, while our subjective means of time-travel (memory and imagination) similarly remain usable and narration persists in its analogousness. Within this temporal framework, the past and the future are like still-frame photographs: they exist but are not happenings.

In contrast, the “tenseless” conception does not rule out interactions between the tenses through means we normally classify as “time-traveling,” and opens up the possibility of at least re-witnessing, if not quite of changing, the objective events of the past. Within this latter temporal framework, the past and the future are like motion pictures: organic entities that occur, though fixed. The tenseless conception thereby subdivides into microcosmic and macrocosmic versions. In the microcosmic type, the tenses lose their fixity in the extended present moment. In the macrocosmic understanding, the tenses occur simultaneously but independently, and can be perceived without being combined because they do not occur in succession. This broader conception may seem to fall under the tensed temporal view, but cannot because, in that latter idea, the past is already fixed and the future can be neither known nor reached: the temporal progression is by definition linear rather than simultaneous—although our theory of the extended present moment throws a wrench into such a *reductio ad absurdum*, insofar as that concept enables simultaneity *within* linearity through the containment of the “departing now” and the “becoming now” in the “now now.” On the
other hand, the macrocosmic type of tenselessness cannot be demonstrated except through successful time-travel, whether literal or figurative.

Determining whether Dickens and Rowling put forth theorizations of their temporal (and fictional) universes that are “tensed” or that are “tenseless” is of more than semantic importance. Because their Bildungsromane center on the ability of their orphans to temporally navigate, the temporal nature of the universe in which such navigation can occur acts as chronotopic context. In other words, the opportunity and means to temporally navigate shift depending upon whether the orphans are presented with the restrictions of the tensed universe or with the limitless possibilities of the tenseless one. Moreover, as we shall see next, each orphan’s choice for either tensedness or tenselessness impacts their maturation by mirroring their process of coming to a conception of self.

The potential—or inevitable—gap that linguists Robert Crawshaw, Beth Callen, and Karin Tusting identify between an “objective” self and the subjective self one creates through a self-story parallels our distinction between the tensed and tenseless conceptions of the temporal universe. Phipps quotes their study:

> “[t]he reflexive self (ipse) is discursively constructed through [the objective elements of] time and space and the [more subjective] sense of self [my emphasis] (ipséité) derives from an accretion of ‘events’ instantiated through language stories in our memories and subsequently recalled in narrative form (2001: 106).” (12)

Objectivity lines up with the tensed conception, and subjectivity its tenseless counterpart. Additionally, in this analysis, language constitutes the circular play of narrative and temporality playing itself out at the microcosmic (i.e., individual) level. In other words,
the way in which diction and language-use affect one’s development shows the inextricable relationship between time and narrative. For our purposes, however, the distinction between *ipse* and *ipséité* usefully marks the possibility of tenselessness within time, of utilizing one’s memory and imagination to tell oneself who one was, is, or can become (i.e., the central strand of Waugh’s thesis) and thereby free oneself from Time’s strictures. Just as the distinction between each orphan’s sense of himself and society’s externally-imposed judgment matters for his maturation process, so too does his acceptance of tensedness or practice of tenselessness determine and shape his “coming-of-age.” However, as I discuss next, the dichotomy of “tensed” and “tenseless” may be a false choice in the works of our two authors.

Dickens and Rowling maintain a productive blend of or tension between the tensed and tenseless portrayals of Time itself in their Bildungsromane. Despite the strict tensed-ness that negates the possibility of changing objective events in their novels, their works carve out a space for imaginative yet realistic tenselessness in their fictional worlds and map this avenue for the attentive reader. Even though events cannot be changed, tenselessness can be achieved through the subjective, story-altering functions of memory, imagination, and (self-) narration. The individual can live tensedly or tenselessly within a tensed or tenseless world: as is the case for so many aspects of identity formation, choice is king. Death cannot be reversed, but life need not be played within the strict confines of tensed time. Let us now examine in greater detail how Dickens and Rowling set up their tensed/tenseless worlds.
Writing about Romantic poet Percy Bysshe Shelley’s conception of Time and rehearsing the temporal theories of the medieval philosopher Boethius (who wrote his *Consolation of Philosophy* from prison circa 524 A.D.), Poulet uses two terms that inform our Dickensian/Rowlingian compromise between the tensed and tenseless views: the *Nunc Stans* (literally translated as “standing now” [“Timelessness” 17]) and the *Totum Simul* (roughly, “all together” in the sense of being “simultaneously possessed” [6-7]). In Poulet’s words, the *Totum Simul*, when “conceived not under its aspect of altogetherness, or union of past, present, and future, but under the aspect of non-successive duration” (17), refers to the “collective experience of…[a person’s] whole past existence” within a single moment (13). Boethius reiterates, “[e]ternity is the entire and perfect possession of endless life at a single instant” (Book V Prose 6), which solitary moments refers to the *Nunc Stans*. These two terms enable the paradoxical combination of the tensed and tenseless conceptions of the temporal universe.

The *Totum Simul* implicitly recognizes the tensed conception of the universe in which the three distinct tenses operate independently of one another, as these elements constitute what is united in the merging that is the All Together. However, Boethius’s idea also refers to the ability of the human mind to overcome the temporal law of tensedness in favor of tenseless experience. The *Totum Simul* grants the individual temporal liberty not through the comprehensive possession of the global conception of Time, which groups together past, present, and future, but through the discovery of all tenses within a solitary moment. That is, instead of considering “All Together” as the sum of the entire Past, the inclusive Present, and the comprehensive Future, Poulet opens
up the possibility that this concept might refer to the solitary moment that is totally inhabited—whether that solitary moment is an extended present moment that contains a bit of the past and some of the future surrounding its pinpoint present, or if the individual instant is constituted by the more common-sensical conception of the needlepoint present moment. Either way, the *Nunc Stans* of the *Totum Simul* hews a tenseless path through the tensed universe. In other words, the “non-successive duration” that is the extended present moment, or which the needlepoint present moment can facilitate, constructs a door unto temporary tenselessness. The “is” moment, when time is not stopped but its sands do not run, represents not an escape from Time, but a momentary respite through an epiphanic experience of Time’s essence and passage. The *Totum Simul* upholds Dickens and Rowling’s point that maintaining one’s hold on the present—living in the *Nunc Stans*—is the best method by which to grow. Thus, in both a lovely touch and a canny forestalling of the possibility of narrative repetition (that also reveals her decision

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31 Of course, we must remember that arguing for a layer of accessible tenselessness underneath the ostensibly tensed world at the surface level is tantamount to pointing out the illusory nature of time. In other words, our conception of Time hinges not upon the nature of Time itself so much as the human experience of Time, which inevitably filters what could be objective analysis through the mistiness of subjectivity. There can be no inhabitation of the Standing Now or experience of an All Together except through the individual human being. Boethius’s quotation on the knower mattering more than the known (cited and quoted in full on p. 46 below) obtains here. While this statement opens up large questions of epistemology that I do not want to engage, my point is simply that Time, as a creation and/or illusion of humankind, is most usefully examined through its lived experience by human beings.

32 Because Rowling does not want to reuse the Time-Turner “trick” over and over again in her series—both because readers might question the unchangeability of any (subsequent) event or (however baselessly) complain she resorts to hackneyed solutions out of unoriginality or laziness—she must close off time-travel as a legitimate possibility before Voldemort’s ultimate demise in *Hallows.*
to subject her world to a formal tensedness), Rowling must have Neville accidentally destroy the Ministry of Magic’s secret stash of Time-Turners and cause the cabinet filled with these hour glasses to re-break recursively. Her authorial message rings true with both Dickens and the reader: if you want to free yourself from the tenses, you must rely upon your abilities to remember, to imagine, and to choose wisely—magical devices offer no sincere or lasting solace from the relentless onslaught of time’s tide. We now turn to a closer inspection of how the works of Rowling and Dickens communicate and offer a productive blend of tensedness and tenselessness.

Tensedness tends to obscure tenselessness, causing some critics to view the former conception as the more proper (or solely appropriate) lens through which to view fiction like Rowling’s. The author’s adamant and repeated stance on the finality of death masks her combined tensed and tenseless take on time, which is actually discernible in the *Harry Potter* series, under a veneer of ostensible tensedness. However, her unwillingness to breathe lasting life into Harry’s deceased parents does not nullify that orphan’s ability to locate a modicum of tenselessness: he need not resuscitate his parents in order to bend the rules of time. Here, Harry and Hermione’s Time-Turner experiences become germane to our tensed versus tenseless discussion. Let us examine the broad consequences of these scenes for our temporal definitions.

The crucial scenes of *Prisoner*’s dénouement—wherein Harry and Hermione utilize a Time-Turner (Chpts. 21 and 22)—represent the blend of tensedness and tenselessness in the series. Strictly speaking, *Prisoner*’s Time-Turner scenes exemplify
the tensed conception of the universe. Natov describes the plot and temporal activity in these chapters:

Harry and Hermione watch themselves in “a Time-Turner,” able to replay an event, to be in more than one place at a time, to go back in time while remaining in the present, to redo their mistakes and save the lovely hippogriff, Buckbeak. Harry tells Hermione, “I knew I could do it this time…because I’d already done it…Does that make sense?” (Prisoner 412)—expressing the paradoxical sense of knowing what we didn’t know we knew. (322)

Harry and Hermione alter not objective events from the past in these scenes (as Natov agrees), but their subjective interpretation of said events as they realize they did not originally see what they thought they had. When Harry and Hermione go back in time, they do not change the past, but replay earlier actions they had already completed (without knowing they had done so) while inhabiting those versions of themselves that were already coexisting with their standard, not-dislocated chronological selves.

33 Thus, Natov’s last phrase may require amendment. As Harry’s time-travel revises his earlier understanding rather than uncovers a correct but unconscious comprehension of earlier events, we might instead say that his explanation of his Patronus conjuring reveals that he knows what he previously “knew” was incorrect and, by extension, what he “knows” now is subject to future change—which is to say his self-narrative shifts alongside the axis of time. Additionally, clarity obliges us to remark that, when Natov writes that Harry and Hermione “go back in time while remaining in the present,” she refers to the present tense rather than the present moment.

34 Harry’s and Hermione’s “past” selves, and one of either their “present” or “future” selves (depending upon your definition of such terms and how you perceive their fluidity or interaction), reveal their identities to be temporally split but motivationally consistent across such multiple selves. When they head back in time to the past tense, the magical adolescents are both from the past and the future: the past as they still retain their knowledge and memories from all their lived experience (including what they know at the point from which they time-travel backwards—otherwise, where would the point or fun be?), and the future in that they are traveling “back” in time, a prospect more likely to occur from the future than from the present. Nevertheless, these multiple selves are of one mind, if not of one time.
Fulfilling those conditions is a task consistent with the tensed version of the universe, as the duo does not alter but plays their already-completed part in the world’s turnings. Thus, Rowling’s world is formally tensed despite being quite magical. In a paradoxical manner, Rowling’s real trust is not in allowing Harry to time-travel, but in encouraging his play with time.

On the other hand, the Time-Turner scenes also reveal the possibility of attaining tenselessness. Harry and Hermione’s ability to travel into the past without interrupting their “standing now” inhabitation of the present, as their return to the hospital wing in front of Dumbledore’s eyes demonstrates (Prisoner, Chpt. 22, 418), supports the “tenseless” portrayal of Time literally, while their experience is figuratively tenseless in effecting a change on what is past through a subjective revision. Such temporal play, when taken in the proper manner of appreciating its seriousness soberly, both promotes and reveals maturity: Harry has the confidence to perform the Patronus spell and the wisdom to understand what has happened because of his ability to navigate temporally.

As we have seen, the temporally playful Patronus scene from Prisoner (Chpt. 20, 385 and Chpt. 21, 411) demonstrates Rowling’s productive blend of the tensed and tenselessness notions of temporality in her fictional universe. Rowling clearly plays with and holds these competing conceptions in a constructive tension. Because Harry and Hermione do not change the actual events that occurred in the past, the universe remains tensed; yet their revised interpretations of past events and the resultant changes to their self-stories evidence the possibility of breaking free from strict linearity—i.e., of living tenselessly.
In this blend, Rowling once again mirrors Dickens. Magical time-travel mimics Dickens’s narration as subjectively revisionist: time ceases to control the power of the human mind without relinquishing its effect as law of temporal universe. Any one of many examples of David Copperfield’s traveling back in time through narration in order to revise his interpretation of a lived event without altering the substance of the experience—whether frivolous like his retrospective account of his first night of debauched inebriation (Chpt. 24), or momentous like his revised understanding of Steerforth’s conspicuously resentful reaction to the announcement of Ham’s engagement to Little Em’ly (Chpt. 21, 326 v. Chpt. 32, 461-62)—testifies to the blend of tensedness and tenselessness in Dickens’s fiction. Boethius writes, “[e]verything which is known is known not according to its own nature and power, but by the capacity and power of the knower” (Book V Prose 4). Time and temporal experience are not exempt from this observation: subjectivity plays an integral role in seemingly objective phenomena.

The character living forward with a healthy grip on temporality, or temporally-navigating successfully like David or Harry, comes closest to the earthly possession of eternity\(^{35}\) by situating himself properly within the altogetherness of All Together: he

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\(^{35}\) Poulet leans on Romantic poet Samuel Taylor Coleridge to define eternity “not as endlessness” but “merely an infinite intensity of attention concentrated on a single point of time” (“Timelessness” 6, 17). In other words, eternity is not time without end, but being without time—or at least without time’s passage (which, as literary critic Archibald C. Coolidge, Jr. informs, constitutes humanity’s only access to knowledge of time’s existence). Such an eternity, although graspable at any moment, can only be glimpsed by human beings in rare epiphanies. We find it so hard to live without tenses that existing without time is not unthinkable but precisely and only thinkable: in practice, we utterly rely on the illusion of time—not just to tell our self-stories, but to know when the food store closes, etc.
knows how the past, present, and future can and should relate to each other\textsuperscript{36} at any given moment and focuses his energy on inhabiting the present. Similarly, the narrating character navigates time as non-successive duration \textit{via the act of narrating}, which enables the possession of the eternity of the present not only because each recounted scene freezes time in the (literary) present, but also because the words left on the page of the book sit—ever alive, but timeless—waiting to be brought inevitably into the reader’s present by the act of reading. Perhaps narration facilitates quick temporal jumps (as when David-the-narrator analeptically merges with David-the-character) because of its ability to constitute itself as an eternal present—which can never be awash anywhere amongst Time’s altogetherness. Thus, a character that doubles as narrator, as does David, temporally navigates successfully in two senses and achieves some semblance of timelessness twice over. Harry, like David, possesses the \textit{Totum Simul}, the \textit{Nunc Stans}, to which Oliver and Pip can only aspire.

Of course, the Dickensian/Rowlingian view on temporal navigation functions within reason, as each author demonstrates the impossibility of changing certain things like past actions or deaths of loved ones. However, the unchangeability of the past should

\textsuperscript{36} Of course, the reader has no trouble acknowledging distinct tenses within time’s altogetherness: that is, she refers to “time” while easily maintaining the belief that such a concept can subdivide into “past,” “present,” and “future.” (Ricœur refers to the belief that “[t]emporality is then the articulated unity of coming-towards, having-been, and making-present, which are thereby given to be thought of together” [Vol. 3, 70].) Such a paradoxical combination is customarily employed in everyday conversations without undue confusion, and the concept of “time [a]s a collective singular” has also been well-received by every phenomenology, according to Ricœur (Vol. 3, 6). I argue that the “tensed” and “tenseless” versions of time coalesce in a similar vein of essential compatibility, albeit a bit more theoretically troublesome or mentally troubling to the reader.
not be construed as definitive proof of the tensed universe over the tenseless or hybrid ones. The road to maturity involves weaving even very painful moments of loss into one’s self-story through positive temporal navigation of subjective tenselessness, a continual possibility because of the power each person exerts over his own mind. When novelist Toni Morrison writes, “[y]ou are your own stories and therefore free to imagine and experience…[a]lthough you don't have complete control over the narrative, you could nevertheless create it” (Wellesley College commencement), she exhorts the tenseless quality of imagination to overcome the tensed restrictions of reality. Dickens and Rowling mimic Morrison’s sentiment, and offer the reader the examples of their texts, narrators, and characters. Even the most magical of fictional universes cannot embrace the chaos and lawlessness of total tenselessness, which would make effective fiction nearly impossible. Rowling’s consistent refusal to reincarnate Lily and James Potter demonstrates that her world is not lawless. Natov agrees, writing that Rowling “had to set limits on what magic could and couldn’t do since it was important to her to keep these characters real” (317). After all, as literary critic Leigh A. Neithardt quotes Jane Curry, a theorist of children’s literature, in Hallett’s compilation of scholarly essays on the Harry Potter series, “‘fantasy “with an “f” moves in a real, an “actual” world. It may not be our own world or our world as we know it, but it is a sharp, clear, definite world, very substantial, quite tangible’ (85)” (159). In short, every world needs rules. Tenselessness does not entail a free-for-all. The “fantasy” of Rowling’s series

37 Naturally, because Morrison imbues her literature with intense political- and social-consciousness, she is also referring to the fact that forms of oppression like racism diminish—but need not and hopefully shall not nullify—the agency of the individual.
demonstrates in a literal manner—as is that genre’s wont—what is figuratively accessible in the “realism” of Dickens’s world and in the reader’s own: tenselessness within time.

Admittedly, I am somewhat audaciously appropriating the best of both worlds in merging these supposedly opposite conceptions regarding time. Waugh seems to assert that perhaps the tensed and tenseless conceptions of time can be bridged without trouble, writing:

> the past is a sphere both concurrent with and discrete from the present and the future. What joins them is our mostly unconscious apprehension of organic life; what sets them apart is our self-consciousness – thinking about our memories and memory processes, about vehicles for memory, about history. But “conflation and segregation are in continual tension; the past has to be felt both part of and separate from the present and the future” (Lowenthal 168). (101)

Although Waugh seems to be espousing the idea that correct temporal navigation is the natural course of human thought and is only disrupted by self-consciousness, I am unwilling to go so far in my claims; instead, I agree with her earlier assertions that human beings are meaning-making creatures who order chaotic temporal experience into coherent self-narratives through the choice to temporally navigate. In other words, the three tenses are both distinct in their essential, definitional separation and overlapping or continuous in either the idea of the tripartite extended present moment or the conception of the needlepoint present moment as Nunc Stans. Moreover, my understanding of the temporal universe conceives of the three tenses as inevitably discrete but bridgeable (and thus, temporarily escapable) by forms of time-travel—whether literal in the fantasy of Harry and Hermione’s mission in Prisoner or figurative in the temporally complex, time-travel-esque uses of memory and imagination by Oliver, David, and Pip. Time’s fine line
may be walked: tenselessness can be chosen as a temporary respite from the temporal labyrinth. Our discussion of the (somewhat) competing “tensed” and “tenseless” conceptions of the temporal universe bear phenomenological consequences for the readers of Dickens’s and Rowling’s Bildungsromane, for whom they allow and encourage treading of the tenseless path. To such phenomenological implications, as a preview of my more detailed discussion beginning on p. 159, we now turn.

Readers, living in the social real, tend to perceive the world as tensed: we read “history” of the past; we listen to the “current news” of the present; and we believe in the progress toward the future, prognosticate on the form it will take, and even excitedly open “fortune cookies.” However, Dickens and Rowling give the reader as well as their orphans the newfound agency that comes with tenselessness, guiding her to successful temporal practices in her own tangible, “real” world. Masters of the Bildungsroman genre, these authors employ literature as a corrective against the hopelessness of the unimaginative, (individualized, microcosmically- or globalized, macrocosmically-) tensed view of time, the clearly defined boundaries of which frustrate the meaning-making potential of the self-story and make temporal navigation an impossibility or, to use our central analogy, render the person a mere passenger on a ship in the sea of Time rather than that ship’s captain. Within their novels and in place of the tensed world, Dickens and Rowling offer the freedom of tenselessness that encourages growth and can be contagious to the reader.

Moreover, Dickens and Rowling’s shared emphasis on the importance of the self-story enables the individual to capitalize upon the opportunities of tenselessness, whether
within the confines of realistic restrictions through memory and imagination, or in the realm of liberating freedom and magic through “literal” time-travel. While the reader can clearly not follow in Harry and Hermione’s footsteps (ignoring the theories of real time-travel put forth by Stephen Hawking in *A Brief History of Time*), David’s path remains reachable. Dickens and Rowling put forth characters who serve as models to the reader by exemplifying the microcosmic tenseless world in which past, present, and future coexist at the individual level for a person (inhabiting the extended present moment and) making a choice informed by his memory and imagination or reflected by his narration. Also, their fictional universes typify macrocosmic tenselessness, in which three worlds coexist, as the past, present, and future happen at the same time but within their own time—and so these tenses remain open to various double arrows of causality and the possibility of time-travel (though not necessarily admitting of the opportunity to alter objective events). Large-scale tenselessness is also available to the reader. In general, the lessons and benefits of tenselessness extend not only to Dickens’s and Rowling’s narrators and characters, but also to those who read their Bildungsromane and glean their nuggets of temporal truth.

While our authors insist upon the tensed world’s prohibition against altering objective events, they paint the decision-making process (of the orphans) as tenseless.

This combination of temporal conceptions marks the most beneficial one for the

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Note the difference between “happening” and “being,” as the dynamism of the tenseless former contrasts with the static nature of the tensed latter. That is, when the past, present, and future neither show signs of life nor interact, the world is tensed; however, it becomes tenseless if the tenses do more than accrete moments, or if they interact.
maturation of the orphan in or reader of a Bildungsroman, as the strictness of the tensed aspect forces the individual to sidestep the land mine of the past, while the liberating possibilities granted by tenselessness render the orphan or reader both more aware of the future’s potential and warier of its pull. These authors do not fly in the face of our large-scale, common-sensical views on (tensed) time so much as theorize its (tenseless) inner workings on the individual level. Dickens and Rowling reveal the experience of the individual to be tenseless (with special fondness for the three-part, extended present moment) at that microcosmic level—as literalized through Harry’s ability to time-travel and as reflected in David’s ability to effectively shape his own self-story—but within an overall, macrocosmic system—comprised of both objective tensedness (in which raw events cannot be altered) and also subjective tenselessness (in which we as communities shape our collective societal-stories)—which turns the illusion of Time (or Time as illusion) into a fantastic molder of the human spirit.

**Time and time**

For an explanation of these two terms and my distinctive usage of same, see footnote one above.

**Time-travel**

“Time-travel” admits of two distinct usages in my analysis. Literally, “time-travel” refers to the practice of physically occupying a different temporal tense than would be expected if the character were to follow the standard, linear conception of temporal progression. Such dislocations in time: can arc backwards to the past or forwards to the future; usually depend upon some enabling device; and are more common
in fantasy literature than realistic fiction. Figuratively, “time-travel” refers to the practice of mentally occupying a different temporal tense than that which one’s body inhabits. The two most common methods of figurative time-travel by our temporal navigators are memory, which delivers the rememberer to the past or the past to the rememberer in the present, and imagination, which projects the imaginer into the future or the imagined future to the imaginer in the present. Of especial note for this study, first-person retrospective narration innately requires the time-travel of memory and imagination—and is indeed written evidence of the narrator’s imaginative interpretation of his memory or memories.

**Trace**

The “trace” will be defined below (beginning on p. 78) as the first thematic element that prompts the temporal navigation so crucial to the Bildungsroman and the maturation process of its main protagonist. While I will present Derrida’s and Ricœur’s competing theorizations of this term, the essential point of the “trace” in my study is that it forces the orphan: to confront the past—either as irretrievably passed or (tangibly) present; to deal with the present, in which he may be marked as trace or make decisions regarding his relationship with the traces he encounters; and to consider the future, in which he as trace or the traces he preserves shall continue to exist. Quite simply, the trace constitutes and demands temporal navigation.
THE DICKENSIAN/ROWLINGIAN KEY TO THE BILDUNGSROMAN:
THE TEMPORALLY-SUCCESSFUL SELF-STORY

Through the characters of David Copperfield and Harry Potter and against Oliver Twist and Philip Pirrip, Dickens and Rowling argue for a specific manner of handling one’s relationship with time. The past and future, both accessed through a combination of memory and imagination (both of which can be forms of time-travel, literal or figurative), should be used for the sake of the present rather than their own indulgence. Such a process demands practical wisdom, as each individual must employ the memory and imagination of his freedom within restraint. David and Harry demonstrate their positive temporal navigation through their relationship with parental figures and their fashioning/molding of their own self-stories and or its narration. Moreover, their successes and failures structure the reader’s textual reception and impact his or her own personal development in the so-called “real world.”

Each of Dickens’s three male orphans emphasizes a different tense in his process of maturing through time, while Rowling’s Harry Potter blends the triumvirate’s emphasis on the past, present, and future in his own subject formation. Harry is Oliver in learning of his past, but takes a much more active role in its meaning: a large part of the first book deals with Harry discovering his parentage, and the remainder of the series exhibits his shifting relationship with the past. Harry is David in dealing with his adventures in the present and usefully engaging with (second-hand) memories of the past and imaginings of the future. Harry is Pip in coming to terms with a difficult future, but makes fewer mistakes by keeping his eye on the present. As revealed in the seventh part (Hallows, Chpt. 34, 691), Harry’s coming to terms with the future seemingly laid out for
him by fate (with Dumbledore’s helping hand) represents an integral aspect of his identity formation: had Harry not slowly adjusted to his difficult task of defeating Voldemort by sacrificing his life, he may not have been able to become the Christ figure or well-adjusted man he is at series end.

The fictions of Dickens and Rowling agree that the past and future are dangerous for the development of adolescents in the present. The past threatens to stagnate each orphan: Oliver falls prey to his lack of knowledge regarding his identity, stagnantly contemplating his past; David, much like the author Dickens, fears his experience in the blacking factory will color his reputation at his new school (*Copperfield*, Chpt. 16, 238), and so risks allowing the past to dictate his action; even though he mostly looks toward the future, Pip’s former status as blacksmith’s apprentice nearly gives him a complex during his time as a young gentleman based in London; and a past event in Harry’s life, namely the murder of his parents Lily and James Potter, does exert a significant influence on his later self—even though the young wizard could easily have allowed Voldemort’s past crime to mandate his future self to a much greater extent.

On the other hand, the future can also prove troublesome for the four growing boys: Oliver is the subject of several predictions, both that of the gentleman in the white waistcoat’s negative prognostication (*Twist*, Chpt. 2, 29) and the more positive prediction inherent in his father’s will (Chpt. 51, 344), each of which affects his behavior; David is supposedly fated for both good and bad luck, and the ability to see ghosts—the former as he is born with a caul and the latter two because Agnes gives birth early in the morning following a Friday night (*Copperfield*, Chpt. 1, 13)—but does not allow such predictions
to determine his behavior; Pip is clearly the subject of certain “expectations,” both internally and externally imposed, which do mold his life in certain ways; and Harry, as Voldemort chooses to make him the subject of Professor Trelawney’s prophecy, has a difficult fate yoked around his neck from the age of one—but still manages to act more out of his free will and considered judgment than any necessity imposed by a force like destiny.

Dickens and Rowling reveal themselves to be intensely interested—philosophically, psychologically, literarily, narratologically—in human beings and their maturation. They dramatize orphans employing temporal navigation to steer a course through the mysteries of love and fate, and in so doing represent dealing properly with time as the integral means by which human beings achieve their potential and reach maturity. This affinity between the two authors bridges the ostensible gaps separating them, be they methodological, political, narratological, gender-based, etc. Both British authors treat the Bildungsroman genre as almost a subset of detective fiction that, like its postmodern cousins (e.g., certain short stories of Jorge Luis Borges), emphasizes ontological concerns. Their narratives inform the metaphysical question of what it means for a human being to grow up in and with time by offering one possible answer: maturing

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39 The prophecy reads: “‘THE ONE WITH THE POWER TO VANQUISH THE DARK LORD APPROACHES....BORN TO THOSE WHO HAVE THRICE DEFIED HIM, BORN AS THE SEVENTH MONTH DIES ...AND THE DARK LORD WILL MARK HIM AS HIS EQUAL, BUT HE WILL HAVE POWER THE DARK LORD KNOWS NOT ...AND EITHER MUST DIE AT THE HAND OF THE OTHER FOR NEITHER CAN LIVE WHILE THE OTHER SURVIVES....THE ONE WITH THE POWER TO VANQUISH THE DARK LORD WILL BE BORN AS THE SEVENTH MONTH DIES....’” (Order, Chpt. 37, 841). During his last private lesson with Dumbledore, Harry realizes he would have wanted to kill Voldemort even without the prophecy (Prince, Chpt. 23, 512).
entails resisting the nostalgia of the past and temptation of the future in favor of maintaining an informed, well-balanced present. Dickens and Rowling fashion their Bildungsromane as mysterious narratives blending—in different quantities—the questions of “if” (what might happen?), “what” (what comes next in the plot?), “whether” (will they grow up?), and, most importantly, “how” (how will they mature, through temporal navigation?). Additionally, the boundaries between mysteries such as “who was I? / where was I?”, “who am I? / where am I?”, and “who will I be? / where will I go?” collapse as they play out on the level of the individual orphan, who temporally navigates to the best of his ability and as he sees fit. The best navigators concentrate on asking “who am I becoming,” using his tentative answer to the past mystery and hopeful answer to the future mystery to guide his present course.

The shared solution to human subjectivity and achievement of maturity in the Dickensian/Rowlingian Bildungsroman is pragmatic temporal navigation through the self-story. Moreover, this answer sends shock waves through every level related to the Bildungsroman: the writer, narrator, character, and reader must all tell themselves a story that is temporally-sound because it focuses on the present tense, whether such storytelling is literalized (writer, narrator), mentally-woven (character, reader), or vicariously spun (reader). Telling—and ceaselessly updating—the temporally-sound story of self represents the only surefire means of maturing amidst the chaos of life’s (fictional) temporal experience.

The psychological and emotional message resounding throughout the art of Dickens and Rowling is that temporal balance must be maintained in order for maturity to
be achieved. One must focus on the present, but without neglecting either the past or future. Dickens and Rowling demonstrate that withstanding the test of time entails passing time as test; David and Harry, as changing agents amidst a changing world, where nothing remains moored for long but runs amok, temporally navigate to fly to maturity. No human being can live outside of the difficulties of time. Thus, the hopeful message regarding the achievability of temporal navigation in these Bildungsromane can impact the reader’s actual life and may be a main reason for the books’ appeal to readers of all ages.

**The Story of the Self-Story:**
*The Meaning-Making, Healthy Circle of Time & Narrative*

While this section’s parts necessarily intertwine, its basic schema runs as follows: life is time; time is narrative; narrative makes sense out of life; the self-story is the narrative most adept at rendering chaotic temporal experience (i.e., life) sensible; the Bildungsroman genre provides the most fertile ground for thematizing and depicting the self-story; Dickens and Rowling similarly capitalize upon these natural capabilities of the Bildungsroman to teach the reader the lesson of temporal navigation, and do so through kindred narratological and other techniques using this genre. To render the (circular) arrow of causality in a more integrated form, life entails temporal experience, which human beings make sense out of by creating narratives that are inevitably temporal and that create the need they help satiate. The circle goes round and round until human beings and their experiences eventually become inseparable from their stories of self that are both in time and about Time. While assuming that life entails temporal experience, let us
begin by taking a closer look at the link between such experience of time and the human impulse or need to narrativize.

According to Ricœur, the connection between narrative and temporality is one of necessity rather than coincidence, as these two entities form a “healthy circle” (Vol. 1, 3):

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\text{[t]he world unfolded by every narrative work is always a temporal world…time becomes human time to the extent that it is organized after the manner of a narrative; narrative, in turn, is meaningful to the extent that it portrays the features of temporal experience. \text{(Vol. 1, 3)}}
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This circle is unbreakable: time can only be understood narratively, every narrative approximates the temporality of life, and humans extract meaning from such temporally-informing and life-clarifying narratives.

While the reader may instinctively grasp the claim that time necessitates narrative, it may be more difficult to see that every narrative entails time. After all, unless a work is set in an obviously non-contemporaneous setting or imaginatively plays with possibilities like time-travel, the reader may remain blind to its temporal aspects. Yet, to create a narrative necessitates and constitutes a comment on the experience of time. As Ricœur writes, “the effort of thinking which is at work in every narrative configuration is completed in a refiguration of temporal experience” (Vol. 3, 3). Lived time sparks stories, and narratives approximate temporal experience. While different genres and narrational choices may position narratives in different places on the spectrum ranging from temporal existence to temporal richness, no narrative escapes the spectrum. For example, even though every narrative has a temporal aspect, those that employ retrospective narration inherently thematize time to a greater extent. Since such a narrational choice explicitly speaks to the “phenomenology of time-consciousness” (Ricœur, Vol. 3, 3-4), it
has *more* to offer the reader in terms of its temporal claims because of the complexity of its temporal engagement with temporality. Nonetheless, the distinction between various narratives’ thematizations of time is one of degree, not type. We shall return to the question and consequences of narrative’s temporality or temporalities in our narratology\textsuperscript{40} and phenomenology\textsuperscript{41} sections below.

In his work, Bruner (self-admittedly) agrees with Ricœur on the instrumental relationship between time and narrative. As Bruner writes:

> [w]e seem to have no other way of describing “lived time” save in the form of a narrative. Which is not to say that there are not other temporal forms that can be imposed on the experience of time, but none of them succeeds in capturing the sense of *lived* time: not clock or calendrical time forms, not serial or cyclical orders, not any of these. (692, italics in original)

This inevitable link between stories and time should not dismay humanity, as that very connection enables us to create meaning out of experience. As we shall see shortly, the self-story’s ability to lead the storyteller through the temporal maze to maturity casts the necessary union of time and narrative in a positive light. Before studying the impact of the narrative/temporality partnership on our study of Dickensian and Rowlingian temporal navigation, let us briefly discuss the circle’s origin.

Of course, as Ricœur informs us, the healthy circle between time and narrative owes its existence to the circumstances of the latter’s invention. The temporality inherent in narrative stems from the first fictionalization of human experience (which necessarily

\textsuperscript{40} See section starting on p. 105 below.

\textsuperscript{41} See section starting on p. 159 below.
entails dealing with time), and thus fiction helps humans make sense of their struggles with time and life. He asks,

must we not then say that what narratology takes as the pseudo-time of a narrative is composed of the set of temporal strategies placed at the service of a conception of time that, first articulated in fiction, can also constitute a paradigm for redescribing lived and lost time? (84, emphasis mine)

Narrative is fundamentally temporal because it sprang from the experiences of life, which are temporal and can only be perceived through time and its passage. Living time came before and lent its characteristics to temporal narratives, but then narrative temporality circled back to help humans make sense of their temporal existence: human beings resorted to narrativity and thereafter have narrativized life. The mutual reinforcement only ends with the finality brought by death—and even then, who knows?

Moreover, the healthy circle between time and narrative applies to all. No human being can escape. Even philosophers who tackle time with considerable intelligence, like Husserl or Martin Heidegger, (probably) could not maintain a cement partition between time and narrative in the unfolding of their own lives. Time can be thought about independently, but neither lived nor related without spinning stories. Coolidge agrees when he comments on the impossibility of perceiving time outside of its passage.\(^{42}\) Even

\(^{42}\) Coolidge’s exact words run as follows: “…despite the common belief that time is like space, the individual in many temporal relationships behaves and feels differently from the way he does in spatial ones…Within time, the individual feels himself involved in conflict in a moving world of many things, for the sense of time is an awareness of motion and fades if motion disappears for long. Instead of trying to see his world merely as organized or attempting merely to organize it, as in the grasping of a pervasive metaphor, he tries to see his world cut up, as Bergson suggests, or attempts to split it into the stages of a mechanical progression involving a polarity. Within time, he wants to move, to split his world, to take sides, to rearrange objects, to win, and to know what is happening… (79-80).
more than providing another reminder to make peace with the past-ness of the past and the transience of the present, Coolidge’s perception offers us insights into the manner in which human beings seek to divide time into sections that resemble the structure of narratives, as both a reflection of our impetus to make sense out of the temporal world and also our best means of doing so. Let us now examine the tendency of humans to resort to stories to understand their lives.

As Ricœur asserts, the elemental way human beings make sense out of life and time is by weaving their experiences into a narrative. In the preface to the first of three volumes of his landmark *Time and Narrative*, Ricœur writes, “I see in the plots we invent the privileged means by which we re-configure our confused, unformed, and at the limit mute temporal experience” (xi). In this sentence, “temporal experience” stands in for “life” itself: life is time, and stories contain and make sense of lived time.

In order to make sense of time and its vicissitudes in relation to the human condition, people must resort to narrative, of which (fictional) temporality is an inextricable aspect. Attempting to forego the story of life is futile. As Ricœur correctly posits, “speculation on time is an inconclusive rumination to which narrative activity alone can respond” (Vol. 1, 6), and “temporality cannot be spoken of in the direct

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43 As narrative makes sense of life and time, perhaps contrapositively the inability to make sense of life indicates a self-story that has spun out of control. Insanity may be “nothing” more than losing control over one’s temporal narrative or experiencing it vertiginously; as Poulet relates, Coleridge maintained that “delirium…is nothing else than uncontrolled memory and time gone mad” (“Timelessness” 11). While I do not intend to claim that reading the Bildungsromane of Dickens or Rowling could heal seriously mentally ill patients, the portrait of the relationship between the self-story narrative and finding sense in one’s life in their works may help us to understand the plight of those who have lost the narrative thread of life.
discourse of phenomenology, but rather requires the mediation of the indirect discourse of narration” (Vol. 3, 241). Quite simply, trying to learn about time without narrative is a Sisyphean task. Our fictional orphans demonstrate this fact, as the experiences of Oliver, David, Pip, and Harry all reveal the impossibility of separating out clearly defined temporal selves—even before considering thorny temporal elements like retrospective narration—as well as the need to connect their various selves via an overarching self-story. The Bildungsromane of Dickens and Rowling dramatize the inseparability of any temporal tense from its counterparts, as the human organism needs the illusion of time and uses its subjective cogitation to filter and make sense of all experience. In simpler terms, “who am I?” implies—and therefore elides into—“who was I?”, “who am I becoming?”, and “who will I become?” The answers to these questions spin a narrative that not only speaks to temporal experience, but also constitutes personal identity. To this powerful self-story we now turn.

Being human entails navigating time through the self-story; to grow up is to tell the self-story in, about, and through Time. In other words, the self-story is a must, not a want—for every person and civilization dealing with time. Simply put, humans cannot

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44 Deborah De Rosa, a literary critic especially interested in children’s literature and female writers, suggests this very inquiry is the “core question Harry faces as an adolescent and as a Hogwarts student” (173).

45 Ricœur argues for the universality of his hypothesis that human beings resort to narrative to make sense of their experience of time and, in so doing, recreate the temporal conditions of such experience (i.e., render temporality into their narratives): “between the activity of narrating a story and the temporal character of human experience there exists a correlation that is not merely accidental but that presents a transcultural form of necessity” (Vol. 1, 52). Thus, while my study may appear provincial in only tackling four white male orphans, such demographic narrowness neither restricts the applicability of
experience life without time or understand time without narrative. Syllogistically, the narrative of a life—whether a self-story or a Bildungsroman—is inevitably temporal. Thus, storytelling and reading, our narrative activities, are the only ways we can make sense of (lived) time. Let us turn our attention to the richness of the Bildungsroman genre for depicting the self-story and its important consequences.

The claim of any narrative to improve our understanding of time demands the reader pay attention to its lessons. After all, as Ricœur asserts, narrative may approach an “answer” to the “question” of time by forcing every author to restate or augment humanity’s store of accrued thought on temporality: “the problem of the refiguration of time by narrative finds itself brought to the level of a broad confrontation between an aporetics of temporality and a poetics of narrativity” (Vol. 3, 4). Yet the Bildungsroman is better suited than other genres to tackle the theme of temporality, which fashions its form and infuses its content. Questioning temporality and questions of temporality find a hospitable home in the genre of the Bildungsroman, which provides such fertile ground for such temporal discussion because it is the self-story of the person about whom it tells and this self-story necessarily invokes temporality. As the Bildungsroman capitalizes

this analysis to certain readers nor seriously undercuts the lessons we may learn about what it means to deal with time in growing up—within or without the literature of Dickens and Rowling. Even if Berns’s contention that narrative has a “communication system that is culturally and historically specific” (105) is correct, Ricœur’s inextricable link between narrative and temporality still obtains: “we have no idea of what a culture would be where no one any longer knew what it meant to narrate things” (Vol. 2, 28). Furthermore, I see no reason why Bildungsromane across cultures and history should not abide by the principle of temporal navigation as the cornerstone of the maturation process. Indeed, I contend my theory can be “one of several ‘travelling concepts’ that can move between disciplines and historical time periods” (Berns 94-5).
upon the essential temporality in narrative by choosing to center itself around the
depiction of developing orphans, the genre—and particularly its instantiations by Dickens
and Rowling—stands uniquely poised to teach the reader about Time. With a short detour
to see the manner by which the self-story evidences Ricœur’s healthy circle of time and
narrative, we now turn to the way in which the self-story’s incessant creation mirrors the
performative aspect of identity.

The self-story is no exception to the necessary and beneficial reciprocity between
narrative and temporality, a fact that is reflected by the constant shifting in identity as
time marches onward. Neithardt details how the fluxes of time and identity match both in
and out of Rowling’s magical world, writing,

> identity is neither one-dimensional, nor is it fixed. It is never a simple
> “answer.” It shifts and alters as one changes and assimilates new
> knowledge and experiences into one’s own sense of self, wizard or
> Muggle. (172)

Indeed, as it shifts immediately and infinitely in the light of new life experience, a
person’s self-story—even if only “written” mentally—exhibits the inextricable link
between time and narrative perhaps better than any other type of story might. Let us now
turn our attention to the logical extension of such immediate and infinite shifting: the
concept of performative identity.

While spatial restrictions preclude an extended argument for the validity of
performativity as a model of human identity (see the work of Butler), the concept
valuably meshes with our discussion of the self-story’s role in making sense of temporal
life, for in the realm of the mind, everything is subjective. Just as all three tenses are
pliable tools—and some thinkers even consider Time a fictional construct existing only in
the mind, so too does the self shift in unison with the individual’s understanding. Waugh builds upon Bruner (see footnote two above) to argue that “the process of memory is one of incessant reconsideration or ‘retranslation’” (iii). Thereby, she neatly weds temporal navigation to the self-story which, after all, must be updated as time moves “forward” and which relies upon a person performing the act of remembering in the present tense for the memories that must be incorporated into that ongoing narrative of self.

The temporal navigation that constitutes maturity comes about only through the self-story, which proves performative and renders identity formation more of a limitlessly shifting performance than an expression of internal essence. The self-story, which as we

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46 Essentialism is the idea that “the person” is an unchangeable core of attributes that interacts with his/her social circumstances/surroundings in ways that do or do not allow the expression of one’s inherent qualities. Political scientists Margaret and Murray Young, who analyze the Harry Potter series on the issue of class, define essentialism as “the belief that things (including human beings) are imbued with certain properties, characteristics or abilities which exist irrespective of the environment and circumstances of the things imbued” (5). On the other hand, performativity or “social constructivism” regards “the person” as a non-entity until social circumstances/surroundings and various discourses call it into being through an invitation to think, speak, or act; until one of those verbs happens, there is no person (but just a physical mass).

Of course, these “opposite” concepts of identity might not be so opposed. The “mutually exclusive” essentialist and performative camps of subjectivity theory might actually meet or form a productive tension, as people might have essential proclivities to act a certain way, and thus perform their essence. (The legitimate fusion between essentialism and performativity prompts the Youngs to clarify that the true difference in Harry Potter is between “ascribed status” and “achieved status,” the former being “that which is dependent on properties and elements over which the individual has no control” and the latter “that which earned through the efforts of the individual [sic]” [5].)

What then do we make of the perceived significance of this difference—or the significance of this perceived difference—for fictional characters at the juncture of life that is adolescence, especially ones placed within the Bildungsroman genre, whose central focus is maturation of self? The obvious conclusion to be drawn is that the differing accounts of agency that essentialism and performativity grant the self in its own creation, as they are fictionalized in literature, matter to and for all readers while only

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have seen is not only told through time but also tells the story of an individual’s temporal experience, constitutes as much as it reveals the identity of the teller. Its self-regenerative nature parallels the need to constantly (re)affirm one’s identity through its performance: the self-story is performative thought and utterance complementing—sometimes even anticipating, in the form of a self-fulfilling prophecy\textsuperscript{47}—performative action.

Although it may be obvious, the development of the subject\textsuperscript{48} is a making as much as it is a discovery. The subject’s “making” may be of two different types. First, and more

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47 In this anticipatory case, the self-story is imaginatively produced before it is performatively lived, which living therefore ratifies the earlier self-story and promotes increased usage of the “prophetic” cycle (of anticipatory self-storytelling and living such self-stories into truth) in the future.

48 Needless to say, the terms “identity” and “subject” have been (hotly) contested in critical circles for some time. “Identity” tends to represent the essentialist position, in which people have certain inherent traits. Social constructivists or performativists usually requisition “subject” to refer to the individual who is called-into-being by various discourses, such as those seeking to control sexuality, gender, language usage, etc., whether such developmental construction of self occurs incessantly (while living, one is always changing) or periodically (at certain points of one’s life, one alters or is altered). (Additionally, as Phipps usefully informs, the meaning of “identity” may already have evolved or may be evolving toward our definition of “subject.” She traces contemporary trends in the changing conception of identity, writing, “[p]ost-structuralist theories of identity...move away from humanist assumptions of an essential self, and question the role of ‘essential’ aspects of identity such as the subject (Foucault, Anderson), the body (Butler, Irigaray) and the self (Goffman, Lacan, Kristeva), concluding powerfully that identity is a construct, a hybrid in its many forms and one that is predicated upon a ruse, a performance, a \textit{stade} [i.e., a stage in a journey]” [10, emphasis in original].)
simply, the “making” of the individual could refer to the dynamism of the subject, which does not remain static but changes or develops as it lives life. Secondly, “making” might indicate the idea that the subject’s being is in its making, which is the key concept of performativity. Under either conception of “making,” temporal navigation and the self-story are critical. For the first meaning, the self-story keeps pace with the temporal progression. For the second meaning, the self-story helps the individual navigate the performative present, creating a type of “heretofore” aspect to the self that performs and which may impact the performance itself. That is, the self-story’s unending evolution and incorporation of new elements reveals the manner in which human beings can mature with a sense of self in the face of the limitless flux of identity. The human encounter with time through the self-story demands dealing with the effect of temporal fluidity on personal development. Thus, regardless of which tense may claim priority, life events like Oliver’s discovery of his true parentage, David’s discovery of the artist within, Pip’s

While I recognize the legitimacy (i.e., each side makes a convincing argument) and importance (i.e., the result has ripple effects for fields ranging from politics to theology, not to mention for the individual human being) of this terminological debate, I have nevertheless chosen to use “identity” and “subject” or “identity formation” and “subject formation” interchangeably in this study in order to circumvent such a cumbersomely large debate, the weighing in on which would surely distract even the most circumspect of readers from my main concern: the temporal navigation at the heart of most themes and every level (the writing, the narrating, the diegetic living, the reading) of the Bildungsromane of Dickens and Rowling. Therefore, I hope the reader will forgive my rather common-sensical understanding and usage of these terms, either of which I employ to refer to the makeup of a person’s specific quiddity, be it whichever conglomeration of physical, social, emotional, and psychological attributes the reader deems reasonable. The unforgiving reader will have already found more discussion on this topic in footnote forty-six above.
discovery of his true benefactor, and Harry’s discovery of the true demise of his parents must be woven into their particular self-stories.

The agency of performativity grants the individual in his own creation foregrounds the significance of the self-story, which becomes the means to its own end. Identity is a relentless mystery that demands a continuous self-story about one’s encounter with time, told in time. The person on the search is a subject resembling a detective, but who creates the solution for himself by telling that story of self amongst and as part of others. Time fittingly filters the question of personal identity, as both are persistent mysteries. The question of identity renews immediately upon a synthesized solution, and must be faced again and again ad infinitum (until the character’s literal finis). Without becoming intractable, the mystery persists. That is, the self-story (of one’s encounter with time) can provide an answer, but one that changes instantaneously and without limit—a prospect equally frightening and liberating. The temporal navigation of the self-story lends it an innate adaptability that renders that narrative exceedingly responsive to the formation of the subject, as the self-story answers the infinite mystery of identity with an incessantly (self-) regenerative solution.

The fiction of Dickens and Rowling demonstrates performativity in action, as well as its value for upholding the self-story of temporal navigation. As the novels move

49 The two primary forms of agency a subject can exert toward his own self-story are memory and imagination, the latter of which Coleridge fittingly describes as “creative, generating, modifying, shaping” (Poulet, “Timelessness” 10, emphasis in original) and which opens up all “objective” events to subjective interpretation.

50 After all, as De Rosa informs, the realization that the other is no more than an extension of the self marks a defining understanding of the adolescent-adult in contrast with the adolescent-child (177).
forward, or ahead in (their fictional) time, the temporal play becomes more complex alongside the complication of personal identity. Harry and his orphan counterparts in Dickens delve deeper into themselves as uncovered knowledge of the past, fresh discoveries in the present, and new hopes or expectations for the future require incorporation into the ongoing self-story. Rather than seal off his mind from external penetration, Harry’s study of Occlumency with Snape forefronts the intersection between past and present for the reader’s benefit as each lesson evokes poignant memories. Furthermore, the young wizard’s strong reactions to and incorporation of the new knowledge these memories grant demonstrate the ever-evolving nature of the self-story. Thus, Rowling cleverly finds a plot mechanism by which to pursue her narrational aims: under the guise of an intellectual or emotional failure in Harry’s magical education, Rowling can have her narrator reveal what is more interesting, namely, essential memories and the essentialness of memory for the present and future. Rowling’s narrator pounces upon the opportunity to take the reader on a guided tour of Harry’s memory lane, for such a trip achieves the implied author’s goal of revealing the instrumentality of the temporal self-story for maturity. It is as true in life as it is in fiction that (self-) narration, published or otherwise, remains constitutive of identity formation. People, like

51 Harry’s Occlumency lessons also serve a more practical plot purpose. They lend plausibility to his sudden ability in *Hallows* (Chpt. 32, 641-42) to effectively practice clandestine Legilimency on the most skilled Legilimens ever known, Voldemort—an ability that has been growing steadily during the horcrux hunt, but which only fully dawns on Harry immediately after he makes a concerted effort to avoid indulging the nostalgia he feels at Fred Weasley’s death. Rowling, here providing a subtle hint at the principle of temporal navigation centered on the present tense, is perhaps also observing that students only learn when they truly want to and that teachers cannot teach students what that latter group does not want to learn.
characters, come into being through the telling of self-stories. As the biographies of Dickens and Rowling bolster this assertion, let us briefly consider the performative aspects of their lives.

As his most-recent biographer Michael Slater highlights (*passim*), Dickens significantly rewrote formative relationships in and periods of his life—regardless of when they occurred in the linear timeline of his objectively factual life. The author recast the past in his own desired (if not exactly desirable) light by not only transforming his childhood experience at Warren’s Blacking Factory into spectacular feelings of bitterness at his parents (Slater 21), but also by hyperbolizing his supposedly full-throttled love of Maria Beadnell in order to position himself as the pure, deserving, but unfortunately unrequited lover destined to ultimate triumph in the contest of life (387-88). He offered at least mildly applicable ruminations on his present person and career through *Copperfield*, that most autobiographical and dearest of Dickens’s novelistic children. Furthermore, Dickens spun his own version of the “love story” between himself and Catherine Dickens née Hogarth, weaving into the yarn his wife’s supposed inability to effectively raise their children and an obstinate belief that he had never even loved her (446) in order to set up the future self-story with himself and Ellen Ternan that he desperately wanted to achieve.

Dickens’s correspondence and art evince an irrepressible tendency to fictionalize—and thus revise—his own life and recreate his own experience, just as he portrays his characters doing through the temporal self-story. The Inimitable clearly had a deep, imaginative, and psychologically-complex relationship with his own childhood and
later life that demonstrates his own temporal navigation. For better or worse, he practiced what his fiction preaches and demonstrated the performative effect of the self-story.

Rowling, too, has sought to mold her image in the public eye—and perhaps to remake herself in her own eyes—by putting forth her story of financial difficulty before the penning of her phenomenally successful series. The rags-to-riches story of a (literally) self-made woman that Rowling has fashioned during media interviews not only endears her to a multitude of readers, but also promotes self-confidence toward her craft: if she authored such a hit when the chips were down, surely success should not stifle her

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52 Additionally, Dickens’s literary take on time as he aged is psychologically surprising and interesting. The reader might expect a beginning novelist to look to the future in his life and fiction while choosing to cast his glance backward once an accomplished author; Dickens, however, inverts this psychologically expected progression. *Twist*, *Copperfield*, and *Expectations*, written in three successive decades, evidence temporal deliberation that moves chronologically from the past to the present to the future, respectively, where future/present/past might be more understandable as a young artist begins his career with hopes for the future and gradually moves toward nostalgia in his later life and work. Rather than revealing an optimistic bent (i.e., a belief in the possibility of human progress and growth) through the past/present/future combination of Bildungsromane, this specific order of shifting temporal preoccupations in Dickens’s fiction mirrors the author’s own temporal navigation in his own self-story: he rehabilitates unpleasant events of the past (such as his time at the blacking factory and unrequited love for Maria Beadnell), recreates himself as a politically and morally conscientious—as well as entertaining—author in the public image of his contemporary, mid-Victorian Britain, and finally rebuffs any objections to and hurdles every obstacle in the way of his future happiness.

53 Consider the “About the Author” section on the last, unnumbered page of *Stone*, which reads: “J.K. Rowling was a struggling single mother when she wrote the beginnings of *Harry Potter and the Sorcerer’s Stone* on scraps of paper at a local café. But her efforts soon paid off, as she received an unprecedented award from the Scottish Arts Council enabling her to finish the book. Since then, the debut novel has become an international phenomenon, garnering rave reviews and major awards, including the British Book Awards Children’s Book of the Year, and the Smarties prize. Ms. Rowling lives in Edinburgh with her daughter.”
future creativity—a question the author faces now.\textsuperscript{54} Rooted in fact, Rowling’s “mom on the dole” period bears imaginative fruit that can circle back to sow future harvests of success for the imaginer—just as her Bildungsroman can guide its readers to maturity. Although Rowling stamps her imaginative imprint on her personal story through the spoken word rather than its written counterpart (i.e., draws herself in interviews instead of fiction), she clearly joins Dickens in applying the principle of a temporally-navigating self-story to her own life as well as her fiction. Having established the inextricable link between life/time and narrative, as well as the Bildungsroman’s privileged place as a sense-making narrative for its inclusion and thematizations of the temporally-significant self-story, let us now examine the way in which Dickens and Rowling specifically employ the Bildungsroman to elevate the place of the principle of temporal navigation in the maturation process.

\textbf{TIME AS THE CRUX OF THE BILDUNGSROMAN}

Dickens and Rowling capitalize upon the Bildungsroman genre’s accommodating environment to communicate their message of how best to deal with temporality. The Bildungsromane of Dickens and Rowling not only portray fictional temporality, but also model proper navigation of time by those most in its grips—adolescents.\textsuperscript{55} They simply

\textsuperscript{54} For contemporary debate on what the next step in the author’s career should be, see the recent (October 31, 2010) article from The Observer entitled “Should JK Rowling write another Harry Potter?” at \texttt{http://www.guardian.co.uk/theobserver/2010/oct/31/jk-rowling-harry-potter}.

\textsuperscript{55} Not to mention their modeling of proper temporal navigation by penning these works and including narrators that ostensibly order temporal experience, nor Dickens’s and
show that the best self-stories, which promote maturation, focus on a blend that
prioritizes the present. According to the temporal notes resounding through the fictions of
our two authors, the closest one can come to approaching what Poulet terms
“timelessness” in this world is an effective self-story that bridges all three tenses and
upon which one concentrates for an epiphanic present. Literal or figurative (self-)
narration of one’s self-story allows one to not only make sense of time, but also to
approximate God’s timelessness, as Poulet writes, “by the power of imagination the
human mind is able to fuse at least part of its past and its present, with some premonition

Rowling’s leading of the implied reader down the pragmatic temporal path through the
act of reading. I shall take up this last idea in my consideration of phenomenology,
starting on p. 159 below. Here, however, I will claim that the Bildungsromane of Dickens
and Rowling depict the creation of self-stories in such a way that preserves the
distinctions between writer and narrator, writer and character, narrator and character
(where applicable, or temporally-distinctive), and character and reader, while
intertwining the (temporal) activities of those four narrative participants. Time, identity,
and their mysteries collide in self-stories that belong to no one because they speak to
everyone. In the Bildungsromane of Dickens and Rowling, all that is written or read
converges: no wonder Poulet’s claim that books break down the boundaries between
what is read and who is reading (see p. 160 below for exact quotation) rings true for
bibliophiles and fans of Dickens and Rowling everywhere.

It is a charming paradox that an author (or a fictional narrator) can achieve
timelessness (or a measure of immortality) in this world (any afterlife is not under
consideration) in his work only through creating a narrative that models temporality. That
is, the sole means by which to free oneself from the bonds of time within discourse is
through a story laced with temporality that lives ever onward—which is tantamount to
arguing that, for humankind, escape from time remains physically impossible but
figuratively feasible. Books on/of time live on after their authors fade. Literature,
therefore, opens up a means for allowing authors to escape temporality—but such
narrative means are necessarily and paradoxically temporal. (However, like any other
human being, an author can achieve a semblance of timelessness through inhabitation of
the “Nunc Stans,” as Poulet writes that “behind the reality of successive time there exists,
not only for God but even in exceptional moments for man himself, the privilege of living
in a non-successive time” [“Timelessness” 9]. I have already taken up these concepts in
my definitions section when distinguishing between the tensed and tenseless universes—
see pp. 37-52 above.)
of its future, into a simultaneous whole” (“Timelessness” 11). In the fiction under consideration, the successful self-stories of David and Harry free them from time’s normal restraints and enable figurative and literal time travel, respectively. Still, these two lads do not have dominion over time, but a measure of mastery with its manipulation that leads to maturity and which is designed to be emulated by the reader.

Thus, in their Bildungsromane, Dickens and Rowling demonstrate how accepting and manipulating time are not just integral aspects of the maturation process, but constitute the process itself. These authors flesh out Zimmerman’s contention that “identity cannot be forged in isolation but must be built from traces of the past” (199), and add that present and future considerations are also necessary components of subject formation. They maintain that to be alive and to mature in time is to find oneself on the impossible staircase, whose duality of possible directional movement (up and down to the left or right, at any one point) resembles and depicts the interminably ambiguous (but not necessarily unproductive) interaction between the three tenses, and whose plurality of acceptable “solutions” mirrors the plausibility of multiple self-stories—the content or correctness of which matters less for maturity than the (self-) telling itself: the reader must tread on in time.

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57 For an image of the impossible staircase, see <<http://www.google.com/imgres?imgurl=http://img228.imageshack.us/img228/9830/372pximpossiblestaircaszy3.png&imgrefurl=http://www.isotx.com/wordpress/%3Fp%3D262&h=283&w=372&sz=25&tbmid=1NVNdEd—IQC-3M:&tbnh=93&tbnw=122&prev=/images%3Fq%3Dimpossible%2Bstaircase&usg=__ZPBeG7X7wf6fcYotDo1GHu9gKxM=&sa=X&ei=C8VITJ2hEIL_8Abm99muDg&ved=0CBYQ9QEwAA>>.
Dickens and Rowling exhibit the evolution of the Bildungsroman Ricœur describes when he remarks on the movement from an emphasis on the protagonist’s successful maturation at the genre’s inception to an increasing concern with his or her difficulty growing up as the genre’s form has aged. As Ricœur writes,

> [e]verything seems to turn on the self-awakening of the central character. First, it is his gaining maturity that provides the narrative framework; then, more and more, his doubts, his confusion, his difficulty in finding himself and his place in the world governs the development of this type of story. (Vol. 2, 9)

Therefore, time and its problematics are well tackled in a genre so suited to the ups and downs of maturation and able to facilitate the “knit[ting] together [of] social and psychological complexity” (Vol. 2, 9). Our authors blend the newer and traditional veins of the Bildungsroman genre, both including the (temporal) difficulties of maturing while also providing characters (David and Harry) that ultimately mature by adhering to the principle of temporal navigation.

The self-story is not only crucially important to the Bildungsroman’s form and content, but may also explain the popularity of a Dickens or *Harry Potter* novel. These works do not need to be consumed for their last chapters in a plot-hungry devouring, but are exciting and relevant to the everyday experience of the reader on a page-by-page basis because they model, inform, and elicit the successful self-stories that can be fashioned in and about time. In this way, they affect the reader’s experience, especially

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58 As Behr acknowledges, “[i]n the case of the Harry series, I argue, it is not just the reader’s desire to find out the sequence of events that powers the narrative, but also an appreciation, whether conscious or unconscious, of Rowling’s narrative transformations” (113). Although Behr and I may differ as to the nature of the deeper draw of Rowling’s novels, we nonetheless concur that her works register beyond simple plot for the reader.
her ability to identify with the novel’s central concerns and characters. When Harry muses in *Chamber* “‘I’m a what?’” (Chpt. 11, 195), both unsure of what he might already be “inside” himself (i.e., the irrevocable past) and of what he might become (i.e., the unknown future), he represents the basic human condition: each individual must answer such questions for themselves, and can only do so by confronting and conquering their place in the constellation of time through a sensible self-story. After all, who could not find some relatable aspect in reading (or rereading) a novel about a character asking such questions as Harry or by an author like Dickens, who provided countless Victorian readers with fictional fodder for pondering life’s essential questions? Moreover, the eminently—indeed, infinitely—rereadable quality\(^\text{59}\) of these works allows readers to repeatedly return to self-stories that themselves incessantly regenerate. Having broadly analyzed the Bildungsroman genre’s claim to narrative significance for its status as sense-making self-story, let us now enumerate the thematics Dickens and Rowling employ to communicate their message of temporal navigation.

*The Bildungsroman’s Thematics of Temporal Navigation*

The Bildungsromane of Dickens and Rowling utilize certain thematics to highlight and promote their narrative message that temporal navigation through a sensible self-story constitutes the best way to mature. While I might have added any number of

\(^{59}\) For more on the consequences of narrative rereadability, see footnote one hundred forty below.
thematics to our analysis (such as fate), I shall focus on the three most important ones in succession: the trace, time as the central mystery of maturity, and love.

**Thematic #1: The Trace**

The complexity of theory on the “trace” demands a closer look before we turn to the specific traces of the four orphans and their place in personal development. Zimmerman identifies a split in critical interpretation regarding the relation between the trace and temporality. She illuminates the competing concepts of the “trace” in the writings of Derrida and Ricœur. These thinkers define the trace as a literal or figurative mark of the past either separated from (Derrida) or enduring in (Ricœur) the present. Derrida’s model emphasizes the disjunction between the trace and what it recalls (Zimmerman 196). Dever reads this functional duality into Derrida’s theorization of the trace, writing that the legendary French thinker employs the concept as “the marker of simultaneous connection and difference…” (118). On the other hand, Ricœur’s model stresses the endurance of the past into the present via the trace (Zimmerman 196). Thus, Zimmerman relies upon Derrida and Ricœur to establish two seemingly opposed functions of the trace: the difference between conceiving of the trace as a “fundamental disconnect” and as a reminder of the “possibility of sustained meaning” (196).

However, in my analysis, the Derridean and Ricœurian models may be productively united, as the trace has the ability to both remind that the past is irretrievably gone and also that the past lives on in the present—literally through its continued existence if it is an object and figuratively through its effect upon the living (through
memory and/or imagination) if the trace is an abstract concept or entity. Dever’s theorization of the trace buttresses my blending of Derrida and Ricœur. She details the manner in which a trace breaks down barriers, especially when doing so involves converging temporality, as she writes, “the trace…reveals the simultaneity of revelation and concealment, the connection between writing and searching, between physicality and textuality, between event and memory” (117). Moreover, she utilizes the dictionary definitions of the noun and verb forms of the word “trace” to conclude both that “the ‘trace’ exists as the material residue of events that have occurred in the past” and that “the activity of pursuit is at once fueled and frustrated by a desire for the ‘original,’ which is only visible by means of its corruption, the ‘trace’ of prior evidence” (115).

This bridge between Derrida and Ricœur significantly impacts my analysis of each orphan’s temporal navigation, which is both forced and shaped by their traces. The trace promotes temporal navigation as it forces the orphan to face the harsh truth of the past’s irretrievability and the active outlook needed to face the transience of the present and create meaning while living into the future, and shapes the temporal navigation of our orphans by fostering an increased engagement with a certain tense—the past for Oliver, the present for David and Harry, and the future for Pip. That is, the trace not only prompts temporal navigation, but also enables the orphan-detective to grow by forcing the self-story to cohere. Just as the act of writing or narrating a text inevitably involves

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60 Rowling best illustrates the theory that the physical act of writing stimulates thought and triggers a meaningful ordering of sensory chaos when, in Chamber, Harry’s written words on pages of Tom Riddle’s diary invoke an answering voice (Chpt. 13, 240-42). Like so many of the aspects of the author’s series, reality is here magically and wonderfully inverted—albeit for sinister ends within the diegesis.
the making of meaning, so too does the trace force the orphan to unite past, present, and future in a productive story of self.\textsuperscript{61}

Furthermore, the continuous nature of the trace’s evolution of meaning mirrors and reinforces the incessant updating that the temporal self-story requires. Zimmerman cites Behr as pointing out that a trace’s signification alters over time: “the trace is the same in that it is connected to something from the past, but it is different in that it no longer exists in its moment of origin, and it \textit{means differently as it passes through time}” (206, emphasis mine). In other words, there may be a gap between a trace’s “true” meaning and the meaning subjectively ascribed to it in the present moment by the experiencing person, who pieces together its significance through a:

\begin{quote}
complex synthetic activity, involving causal types of inference applied to the trace as a mark left behind and activities of interpretation tied to the signifying character of the trace as something present standing for something past (Ricœur Vol. 3, 183).
\end{quote}

In its evolution of meaning, which forces the present to confront the past and its passing, the trace resembles and augments the self-story of identity (formation) told by Oliver, David, Pip, and Harry. In this way, the trace operates akin to or alongside love and fate in prompting\textsuperscript{62} temporal navigation and interweaving the three tenses into the personal self-story of growing up.

\textsuperscript{61} Similarly, reading a text also involves the discovery or making of meaning, and can result in self-affirming self-stories with real-world efficacy—as we shall see in the phenomenology section beginning on p. 159 below.

\textsuperscript{62} As Ricœur states, the trace “‘orients the hunt, the quest, the search, the inquiry’” (Zimmerman 12).
Thus, the trace has two main functions in the Bildungsromane of Dickens and Rowling: it prompts temporal navigation by forcing the orphans to confront tenses that they are not presently “in,” and also acts as portable compass for navigating the temporal labyrinth by microcosmically representing an instance of merging the three tenses to make meaning. As the trace brings the past to bear upon the present in the ongoing self-story of each orphan, it both assigns and teaches him temporal navigation. Having established the theory behind the trace, as well as its importance for (prompting and impacting) temporal navigation, let us now turn our attention to the general trend of traces in Dickens and Rowling, the specific traces of the four orphans, and the wider significance of such marks.

Generally, the most conspicuous and consistent example from the four Bildungsromane of the continued efficacy of what no longer strictly exists is the way each orphan carries on some tradition or derives some quality from their parents, though they are departed from this (fictional) earth. According to Waugh, the historian David Lowenthal holds that “‘heritage’, any quality or immaterial possession that is inherited from ancestors, is the present” (10). (Indeed, the passing down of traces from parents to children can extend so far as to render children themselves traces of their parents, as we shall see below in our consideration of the thematic of love.) Refining Lowenthal’s idea in our study, we see how an orphan’s usage of memories or qualities or inherited items

63 In Harry’s case, during the Priori Incantatem (Goblet, Chpt. 34, 663-68) and Resurrection Stone (Hallows, Chpt. 34, 698-701) scenes, the usage of parental memories takes on even more poignancy as the young wizard encounters the pseudo-incarnations of his parents as memories themselves: the brave wizard, having temporarily located his lost loved ones, literally draws information about what to do in the present directly from the
from his deceased parents represents the manipulation of the trace in order to bring the past into the present on his journey to the future. The past-ness in the present, for that tense’s own sake and for the sake of the future, is critical.

Each orphan in our study interacts with a trace or is marked in some physical or psychological manner that prompts and influences the course of his temporal navigation. The case of Oliver’s trace is the simplest. The imprint of his mother’s kiss (Chpt. 1, 18), coupled with her subsequent death, marks Oliver with the reminder of what has been lost. Even as the innocent orphan carries this trace into the future, it roots him so solidly in the past that Oliver never overcomes the backward-looking orientation. While meant to mark him with agency-granting love for his future life, Agnes’s kiss actually constitutes the apex of Oliver’s existence—the moment to which he will haphazardly and unwittingly attempt to return for the remainder of the novel.

David’s trace springs from his archetypal clash with his stepfather, Mr. Murdstone. While leaving Mr. Murdstone a trace of his own in the form of bite marks on his hand, David’s actions result in his having to wear a sign testifying to this bad behavior when he arrives at the school of Mr. Creakle (Chpt. 5, 89-91). Although David is able to literally remove this trace, his strong reaction to his temporary branding as a biter prompts and informs his style of temporal navigation. In other words, as he only

images and voices of his deceased parents, who act as traces of the past with agency in the present. In such scenes, as Behr and Natov claim (see footnote one hundred forty-three below), Rowling’s magical world derives its inspiration and potency from exaggerating true aspects of the social real. After all, the reader could not experience traces in the same manner as Harry does without resorting to special technology (reviewing their voices and/or faces through the magic of any one of many recording devices) or through an encounter with the paranormal (in which ghosts visit the living).
cares about the sign because of his present shame and for fear of what his fellow schoolboys will think when they see it, David worries about the effect of the past on the present with only practical, minimal concern for the future. Moreover, David remembers and learns from this experience to promote wiser present and future action: he keeps the trace with him, continuing its efficacy. While we might think the biting scene itself represents the orphan laudably losing himself to the present tense, it is actually David’s reaction to his denotation as a biter (through the sign) that typifies his practical, imaginative blending of past experience, present circumstances, and future possibility—a pragmatic program Dickens espouses to the reader. Moreover, such a moment of intense emotion sparks the type of narration that seems to fuse past and present selves and which thus, as we shall see in our narratology section below, resembles the more-magical act of time-travel.

An outlier in this framework, Pip does not bear any physical marker harkening to his past experience. However, though not branded by the past, he undergoes psychic scarring and memory burning by the fiery spirit of Magwitch in the opening graveyard scene (Expectations, Chpt. 1, 10-12), and by the cruel treatment of his would-be romantic flame—Estella. Even before Pip joins the ranks of our other orphans by receiving literal, severe burns when saving Miss Havisham from a fire toward the end of the novel (Expectations, Chpt. 49, 299-300), these twin psychic scorches of his childhood

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64 Literary critic Irène Simon points out that, in such moments, David-the-narrator’s identification with his own “‘shadow’” (Copperfield, Chpt. 43, 632) intensifies.

65 I am again indebted to Professor Fisher for pointing out that Pip’s lack of physical markings does not exempt him from the impact of the trace.
constitute traces that affect Pip’s self-story by nudging his temporal navigation toward an overemphasis on the future and his high hopes. It is almost as if Pip is too focused on future considerations to receive a literal trace early on in his life; just as he learns how to temporally navigate through narration rather than life (as we shall see in the narratology section), so too must he invert the expected chronology of personal development. Pip does not receive the portable temporal compass of the trace until the majority of his journey is complete—which somewhat explains his winding ways.

In an article published earlier this year, Zimmerman brought the concept of the trace to bear on the *Harry Potter* series. Using her definition of “traces” as “remnants from the past that endure in the present” (194), Zimmerman offers several examples from the series, including the Resurrection Stone, the Invisibility Cloak, Harry and the other Horcruxes, and James Potter’s Patronus. However, I would like to focus on perhaps the most obvious of the young wizard’s traces: his telltale lightning-bolt scar.

When Mad-Eye Moody remarks to Harry in *Hallows*, “‘you’ve still got the Trace on you’” (Chpt. 4, 46, emphasis mine), he is more correct than he knows: Harry is not only under magical Ministry surveillance for underage magic, but also bears a trace on his forehead. Harry’s scar, a trace given to him before he was old enough to consciously remember, helps him temporally navigate his difficult road. It enables the developing wizard to: remember and learn from his past (particularly by reminding him of his parents’ love66); overcome his present challenges and adventures (especially by acting as

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66 Zimmerman wonders whether the trace of Lily’s continued love may be the most important one the wizard brings into the present (210), despite the fact that it is “[n]ot a
a type of barometer for Voldemort’s mood); and properly handle his onerous destiny as “the boy who lived” or “the chosen one” (primarily by reminding him of the circumstances of the scar’s creation and reinforcing his resolve to face the Dark Lord regardless of destiny’s designs). Moreover, the scar’s meaning evolves throughout the series, moving from badge of honor to piercing wound/crystal ball to last horcrux to memento. This shifting significance—or continued, relentless, productive ambiguity—signals the inevitable flux inherent in the self-story and temporality. Behr is correct to write that this trace constitutes “a sign or mark that exemplifies the hermeneutic drive of narrative” (115) for the reader. Thus, the scar can only be placid when Harry is either finished developing or no longer visible to the reader’s purview—when the orphan ceases his temporal navigation and the reader follows suit. Rowling recognizes this symmetry by choosing to punctuate the entire series with the trace’s calmness in the last line of *Hallows*: “[t]he scar had not pained Harry for nineteen years. All was well” (Epilogue 759).

scar, no[r] [a] visible sign” (*Stone*, Chpt. 17, 299). In this way, and although he will always have the literal scar, Harry may mirror Pip in carrying forth a psychic trace.

67 Harry’s scar frequently informs Harry when Voldemort is either near (*Stone*, Chpt. 15, 256; Chpt. 17, 294) or quite angry (*Hallows*, Chpt. 27, 548 – when Voldemort discovers Harry knows about and is destroying his horcruxes).

68 This latter label is not a misnomer, showing itself to be true when Harry’s wand, in recognizing Voldemort as the wielder of its brother despite the fact that the Dark Lord was not using the wand with the twin core, saves the boy of its own accord (*Hallows*, Chpt. 4, 61). This moment reinforces Harry’s passivity: he is chosen for victory by his wand, just as he is chosen for death by Voldemort and for life by Lily. However, Harry repudiates the Oliver model, eventually proving anything but passive and seizing ownership over his life choices.
The marks of these four orphans of Dickens and Rowling are traces that constitute microcosms of the temporal navigation process, as they prompt and impact their psychological and emotional maturation. Both inside and outside of each character, externally caused and internally assumed/adopted, the mark is a piece of the past carried physically by the present person into the future. As such, they function like temporal navigation’s portable compasses. Markers remain poignant because: they are often given under the auspices of love or the from the depths of hate; their inherent temporality pulls each orphan to other tenses through their own imagination and memory; and their (self-) imposed nature casts the character’s free will with a twinge of fate, or other force outside the orphan’s control. Each mark of our orphans is a sign or embodiment of the portability of temporal navigation, as the lessons of love and fate can be carried forward throughout the ripples of time. In short, traces are emotionally laden spurs to tread the path of the temporal self-story as well as lanterns on that road toward maturity.

Having examined the place of the trace in the development of our orphans, let us turn to the second thematic of the Bildungsroman that stresses temporal navigation—the depiction of time as the central mystery of the maturity process. This thematic essentially constitutes a return to our earlier analysis of the importance of the temporal self-story for growing intellectually and emotionally.

**Thematic #2: Time as the Central Mystery**

The Bildungsromane of Dickens and Rowling purport to show solutions to the mystery of adolescents’ maturation, as each coming-of-age tale enacts a coming into the
light of the darkness that is and that surrounds both personhood and Time. In some manner, they are successful, as they elucidate temporal navigation as the wisest course for maturing by demonstrating a male orphan discerning and undergoing that process. Nevertheless, the answer these characters demonstrate and these authors relate—like the reader undergoing her own search and struggle—can only cast light into the gaping mouth of the cave of subjectivity in Time. Although Dickens and Rowling show that temporal navigation is the correct way to grow, their narratives portray an (inescapably temporal) excess of mystery in both growing up and in understanding the concept of Time that necessitates the treading of the temporal path by the author/narrator/character/reader.

Coming-of-age is made up of many mysteries; however, the enigma of time is the central, essential filter of the mystery that is growing up in the Bildungsromane of Dickens and Rowling, with all other mysteries in the genre flowing therefrom or being recasted in its light. In other words, the various challenges and enigmas Dickens’s and Rowling’s orphans face center around their subjective interactions with time as it inflects their meaning-making abilities. Temporal play reveals and (partially) resolves the mysteries of human identity, of the maturation process, of the nature versus nurture debate, and of the impact of fate, as well as impacting less cosmological, more pedestrian mysteries for our orphans like that of parentage. One might even conceive of each

69 Zimbardo, who was the renowned psychologist responsible for the (oft-criticized) “Stanford Prison Experiment” as described in his book The Lucifer Effect, provides a useful and concise overview on the relationship between “time-perspective” and human behavior as theorized throughout the last several centuries (1271) in a paper entitled “Putting Time in Perspective: A Valid, Reliable Individual-Differences Metric.”
orphan—and indeed each reader—as a time detective on the case for making meaning out of temporal experience.

Love and fate may seem to be the most important elements of mystery in the Bildungsromane, as they bestow themes upon the narrative/genre by structuring it around such backbone questions as “where is this orphan’s caretaker?”, “who will care for him in their stead?”, “will he find a love of his own?”, “what will he do?”, and “what will he be?” Yet Dickens and Rowling deploy these mystifying elements as auxiliary obscurers to further heighten the essentially enigmatic nature of Time and foreground their claim that temporal navigation is the necessary and best method by which to mature. In turn, such auxiliary mysteries both revolve around and buttress the Bildungsroman’s most essential mystery, namely, that of time. There can be no search for the parent, no discovery or narration of self, no memory or choice or imagination, or life itself, without time or its illusion. Thus, Dickens and Rowling build their narratives on the solid foundation of temporality.

Moreover, Dickens’s and Rowling’s choice to employ time as the central mystery makes sense in the context of the self-story, as each solves its own problem. That is, just as the self-story’s performative aspect renders the teller a factor of the telling and what is told, so too does time constitute the answer to its own mystery. In reference to Oliver’s birth lacing the narrative with retrospective coherence, J. Hillis Miller writes, “[a]s in all of Dickens’ novels, there is a mystery at the center of apparently unrelated events which will make them turn out in retrospect to be orderly and intelligible” (446). This statement is as true in temporal life (through self-narration) as in plot, since the principle of
temporal navigation via a sensible self-story elucidates the mystery of subjectivity—in both its *what* (wherein light is shed on the term’s definition) and *how* (wherein the trail of that term’s development is traced) components—for the four orphans and the readers of these two authors. If temporal navigation helps sort out the chaos of temporal experience—as Dickens, Rowling, and I have been at pains to demonstrate—then time is the solution to its own mystery—and the critic should neither be surprised to find temporality an integral, even preeminent element in both the theme and structure of a Bildungsroman nor shocked by the genre’s popularity with readers.

As we saw regarding the self-story, this consolidation of mystery and solution results in a lack of finality/impossibility that engenders both hope and identification on the reader’s part and that may explain the popularity of Dickens’s and Rowling’s narratives. The allure of reading a Bildungsroman resides not only in its essential unsolvability, but also in its probing of life’s unsolvables—which is to say the genre is constituted by, marks, and informs the most important questions without offering a definitive solution. The genre follows an unknown character through the process of being made/making the self into the more-known; however, totality of comprehension is unattainable concerning a human being just as it is regarding Time. Thus, Dickens and Rowling write as guides, not oracles or gods (despite the suggestion of some literary theories that authors are tantamount to the latter in relation to the text), and their writings are—in the vein of the self-story and Time itself—frustratingly yet invigoratingly free from finality.
Critic of children’s literature Paige Byam claims that during the developmental stage of his “education, the protagonist must solve a mystery or decode an enigma in order to proceed” (10). In my conception of the Bildungsroman as a genre hinging upon temporality and the self-story that flows therefrom, Byam’s enigma for the orphan to unravel—as a comprehensive solution remains impossible—is that of time and its derivative problems or mysteries. While we may think we know all about time or the nature of human beings, each remains an essential mystery. Therefore, it is fitting that time should form the central mystery in a genre that depicts the coming-into-being of the enigma that is subjectivity. Dickens and Rowling purposefully and powerfully tackle the mystery of human beings and of growing up through the befuddling concept of time, which itself impacts the experience of their orphans with elements of life ranging from love to fate.

**Thematic #3: (Lost) Love**

Examining love as a thematic that impacts temporal navigation in the Bildungsromane of Dickens and Rowling demands a different approach than it might in other works in this genre because all four of our protagonists are orphans. Such status makes their experience of love and its consequences for temporal navigation a special case, different by definition from that of non-orphans. Before analyzing the (thematic/structural) relationship between love and temporal navigation in these Bildungsromane, let us take a closer look at this atypical experience of love for orphans
and the reasons Dickens and Rowling may have had for depriving their protagonists of parents.

Some critics believe that purely pragmatic reasons informed the decisions by Dickens and Rowling to choose orphans as protagonists in their Bildungsromane. After all, Harry Potter critics Byam, Katherine M. Grimes, Dever, Mary Pharr, and John Kornfeld and Laurie Prothro all agree that orphanhood confers on a character the freedom of mobility to go wherever the narrator or implied author needs without the ever-present, watchful gaze of two loving parents. On the other hand, children’s literature analyst Karen Manners Smith objects that a boarding school grants enough narrative/physical liberty to nullify the need to make characters like Harry and David orphans (69). However, regardless of authorial motive, I see structural and thematic advantages for temporal navigation in the parallel choices by Dickens and Rowling to

70 Byam asserts, “[t]he protagonist of the Bildungsroman is often an orphan, since being parentless enhances his or her necessary independence: the orphan can be exposed to unusual circumstances and is freer to act within them than a ‘normal’ protagonist would be” (9).

71 Grimes implicitly claims Harry’s orphanhood structures the novels by allowing him to be threatened and experience adventure, writing, “symbolically, the dead or absent mother allows the child to grow” (95).

72 Dever asserts both that “[a]s the tropes of romance develop into narratives of worldly ambition, the demands both of exogamy and ambition require the fracture of the family unit; the loss of the mother through death or desertion thus facilitates – by necessity – the protagonist’s construction in terms of radical individualism” (23), and also that “the Bildungsroman of narrative realism relies on maternal loss to set the young protagonist free to construct selfhood independently of parental constraint” (24).

73 Contextualizing Harry within the tradition of literary heroes like Odysseus and the Cid, Pharr writes that “[d]omesticity is abandoned for adventure” (61).

74 The pair writes that, “[l]ike so many protagonists in coming-of-age novels, Harry Potter is essentially alone in the world” (188).
build their narratives upon orphan children. That is, orphanhood may serve the practical, narrative purpose of freeing the main character from the normal strictures of society, but its main benefit resides in throwing these four protagonists into the temporal pool in specific ways for the benefit of their authors, narrators, and readers alike.

For orphans, growth in the face of love’s lack entails grieving.\textsuperscript{75} That is, to mature, orphans must come to grips with what they have lost through grieving. They cannot gloss over their lack and hope to fully mature; the lack of love must be faced to be conquered and in facing it, orphans grieve. It is in this spirit that “Dumbledore knowingly challenges Harry to realize that he (ironically) cannot live in a fantasy world and that returning to a child-like state of parental dependence threatens his development” (De Rosa 176). Harry, like all orphans, must strike out on his own, but must first accept his deficit position. Such grieving involves temporal navigation as orphans remember the past in the present, and either learn to accept this loss or (subconsciously) vow to compensate themselves for this lack in the future. Dever asserts that Dickens’s use of love and its loss structures the temporal experience of the orphan, who must grow up toward the future by solving the mysteries of his past while also resigning himself to such a past as unalterable. Dever writes:

Dickens constructs profoundly melancholic biographical narratives, in which the understanding and management of loss is endemic to adulthood. And like the Freudian analytic narrative, in which the forward-looking trajectory of the \textit{Bildung} is crossed with the backward-looking quest for original trauma, Dickens’s formal innovation involves such a temporal duality. (7)

\textsuperscript{75} De Rosa recognizes grief as an instrumental stage in the growth process (175-77).
The orphan must strike a temporal pose in order to find the appropriate balance between grieving for lost love from the past, and either coming to grips with that lack or searching for replacement love in the present and future. However, although delving into the past from the present to reach the future may be a requisite part of the maturation process, some characters—like people—are better at this skill than others. Thus, Oliver and Pip struggle while David and Harry thrive.

Having established that my analysis has been specifically tailored to the orphan’s experience with love and temporal navigation—even though some of the orphan experience can be extrapolated to non-orphans—let us now discuss (lost) love as a thematic of temporal navigation in more detail. To this end, I will intersperse examples from our Bildungsromane by Dickens and Rowling, but with especial emphasis on Harry since he provides the strongest mixture of love and death intertwining with the temporal navigation of his self-story of personal development.

Temporal navigation is necessary for all characters and human beings, but remains especially poignant for orphans. For children with this status, the search for a parent or parental figure is a temporal quest aiming at the recapture or substitution of someone fundamentally lost in the past but that must operate in the present and which has consequences for the future. Indeed, Dever credits one of our authors with setting the narrative trend of placing (the motherly half of) orphanhood at the center of personal development. As she highlights, the emotional impact of losing your mother only comes

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76 Whether orphanhood occurs during the earliest years or in later childhood, love continues to be particularly instructive in the temporal navigation of those without parents.
to the fore in Victorian fiction with the watershed publication of *Twist*. Dever writes, “not until Dickens, first in *Oliver Twist* then more dramatically in *Bleak House*, does maternal loss develop from a structural device to a psychological phenomenon” (7). Orphanhood, but especially the loss of the mother, exerts an enormous effect on the ability to form one’s identity through a temporally-sound self-story: their experience with the death of those closest to them sets orphans apart. Death, the extreme example of lost love, both structures the orphan’s temporal search and also stamps its thematic mark on the temporal navigation of the orphans by prompting its occurrence and shaping its course.77

Structurally, the Bildungsroman narrative centering on an orphan must include some experience with death near its beginning, as lost love gives each child a starting lack, a goal or end to reach or recapture, and an agenda to pursue or search to make each day on the quest for love. Lost love structures the temporal navigation of Dickens’s orphans and Rowling’s protagonist. Love is the alpha and the omega, the opening gun and the finishing flag: the starting point absent from each novel’s *in medias res* beginning and the satisfying telos toward which each work looks for the individual navigating time on the mystery-laden search for himself. Dever acknowledges the centrality of the search for love in the Bildungsroman when, specifically referencing the absent mother in Victorian fiction, she writes, “[a]s the origin, she is thus also the novel’s terminus, that from which it is generated and ultimately that to which it returns to fulfill the promise of its mystery narrative” (122). (*Twist*, at least and as we have already discussed,

77 As Trites contends, death, in what she terms the “Young Adult novel,” “has a thematic function and a narrative function for the adolescent reader” (*Disturbing* xiii).
substantiates her claim.) The temporal navigation required for maturity by orphans who lack love’s embrace is largely impacted by that lack. In other words, the absence of love (and its faint glimmerings) along the way is a structuring absence for the individual enmeshed in an endlessly complex web of temporal play and human relationships. Indeed, love is time’s structural bedfellow in the Bildungsroman genre.

Thematically, death (i.e., lost love) prompts the four orphans to engage with temporality in all its tenses. The loss of love—that most indefinable and mysterious of forces and human emotions—arcs the orphan toward both the past and future. That is, under the Dickensian/Rowlingian model of the maturation process: death represents the necessary loss of the past; remembering the dead and the lessons learned from them usefully brings the past into the present; and the possibility of death caps the feeling of a “limitless” future seemingly open to each orphan. The idealization or experience of lost love, as demonstrated by an orphan’s thoughts regarding his deceased mother, renders the search for and formation of identity necessarily temporal for an orphan: it arcs his experience and self-story both backwards to a lost past and forwards to a hopeful future (Napolitano 11). Love, or rather the orphan’s desire for it, looks forward to or nudges him toward the future when he envisions (i.e., imagines) its presence and characteristics (at a time to come).

Lost love prompts the past (through memory—primary, second-hand,78 or imagined) as the orphan either searches for knowledge regarding his lost parents or

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78 Waugh points out the way in which Harry utilizes the stories of other people to weave his own life narrative (10). Indeed, the wizard productively mines the memories of others,
(re)imagines contact with them. In other words, lost love guides the orphan’s temporal navigation to the past because the lack of a mother constitutes a gaping hole in the self-story that forces the child to turn to the past for background information. Finding answers to questions like “what happened to my parents?” proves necessary to the construction of a coherent self-story that enables growing up in time. As Dever writes, “maternal loss prompts anxieties that undermine a protagonist’s efforts to construct an identity, to consolidate a life story; it therefore motivates the art of detection” (xiii). Oliver, one such case of the child-turned-detective investigating the past, is not only in line with Dever’s framework but also acts as a representative example of the typical Victorian story involving an orphan. His fixation on the past becomes the best and only possible means to the end of narrative resolution when, “[i]n the absence of the mother, the child is left with a personal mystery, too, that motivates a formal search for ‘origins’ [with]…the orphan discovering the truth of family history…” (xi). (Dever’s usage of “history” here could not be more apt for Oliver, as I discuss in greater depth in my section on the orphan’s narration, beginning on p. 145 below.) Dickens thereby interweaves narrative form and content as the rediscovery of Agnes’s end also concludes the Bildungsroman. Finding peace in front of his mother’s grave and alongside his beloved “aunt,” Oliver has no future beyond this recapture/replacement of the past’s lost love.

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79 Dever goes so far as to characterize the lack of a mother as a “symptomatic structure ubiquitous in Victorian narrative” (xiv).
In sum, death both invokes and thematically impacts temporal navigation in a manner that is more significant for orphans than non-orphans and in a way that mirrors present love’s narrative impact but runs in the opposite direction; while parental death usually rends the reader’s heart and usually imperils the orphan’s life or places him in a precarious position,\textsuperscript{80} it beneficially forces the orphan to tackle temporality in such a way

\textsuperscript{80} The orphan’s need to find love is not only a temptation capable of dragging him away from his proper focus on the present tense, but may also spur him to seek the exploitative company of dangerous individuals. After all, according to Aristotle, the human animal is naturally sociable, and our orphans are no exception to the general rule that bad company is preferable to none: (even) the ever-sweet Oliver draws closer to Fagin and his band of ruffian urchins after only a few days in isolation; David’s need for love steers him forth to the false friend bearing that name—although he does not find the love he craves in that quarter; Pip’s need for affection leaves him bare to the machinations of Miss Havisham and her stony instrument, Estella, as he allows himself to be easily installed in the classic role of the foolishly unrequited lover; and Harry’s need for love threatens to cement him in front of The Mirror of Erised, contemplating the past to the detriment of the present and future.

Yet the search for love ultimately proves successful for our orphans: Oliver finds a measure of his true family in Rose Maylie and a surrogate father in Mr. Brownlow; David finds a surrogate mother in Betsey Trotwood, a loving friend in Tommy Traddles, and two devoted—if unequal—wives in Dora Spenlow and Agnes Wickfield; Pip obtains—if unintentionally and initially unwillingly—a surrogate father in Abel Magwitch, a loving friend in Herbert Pocket (with that surname signally the best place to have a friend), and a pseudo-family in Joe and Biddy and their Pip-child. (“Successful,” here, is a relative term. As Dever points out, surrogates and stand-in parents represent “ambivalent compensatory structures that emerge in the wake of [the mother’s] departure” \textsuperscript{xi}. Indeed, such replacements are ambivalent because the original lack will never be filled but, as we have seen, could have been pervaded by much more dangerous people and to the great(er) detriment of our orphans. One thinks of an Oliver who might have taken to Fagin and Sikes and their criminal ways, a David who might have willingly sacrificed Little Em’ly to Steerforth’s whims, a Pip who might have emulated Orlick, and a Harry who might never have escaped the Dursleys or who might have turned (in)to Draco Malfoy. While such developments would have been disastrous, their impetus—the basic human need for love and acceptance—would have been understandable. In the face of such fictional roads not traveled—or roads not fictionally traveled—these four orphans have done comparatively well to find the replacement families they have.)
that he can hurdle his loss through grief and control his self-story in order to reach maturity.

Harry’s desire for love shoots him into the past and threatens to stagnate his development, as his fascination at the images and longing for the essence of his parents in front of The Mirror of Erised scene demonstrate. After all, the past is a safe place where the orphan can assume he has been loved, to vicariously relive comforting periods.

The fact that Oliver and Pip—Dickens’s two orphans who do not temporally navigate effectively in the *histoire*—join David in finding love despite their temporal failings is a measure of the author’s artistic inclinations, psychological tendency to please, and economic exigencies (i.e., granting the wishes of readers so they continue to patronize his works) more than an authorial indication that such temporal shortcomings pose no problem to reaching maturity. (As literary critic Susan R. Horton writes, “Dickens found serial publication worth the headaches it gave him partly because that form allowed him to sample the reactions of his readers and to adjust his style and sometimes even his story in response to their opinions and preferences” [4].) Moreover, allowing these orphans to find love enables Dickens to anticipate Rowling in depicting how reaching full maturity requires the willingness to incorporate the self into the larger whole. However, Dickens and Rowling strengthen the connection between love and temporal navigation by only placing their successfully matured orphans at the head of loving families at the end of their narratives. (While this position does not fill these orphans’ original, gaping hole of parental love, it does secure them a measure of the love of companionship in their spouses and installs them as givers of plenary parental love.

Thus, even though David and Harry find ways to cope with the lovelessness of their orphanhood like Oliver and Pip do, the first two demonstrate their capability to grant a type of love that the latter two cannot.) David and Harry become parents as a natural offshoot of their past actions and abilities; that is, their solidly temporal search for rediscovery or closure of their own families from the past enables their creation of new families in the future—and the passing on of the importance of temporal navigation and how to manage such a balance (Zimmerman 213). On the other hand, Oliver is too stuck in the past to pass on his temporal ways, and Pip is merely at the cusp of effective temporal relationship when the *histoire* of *Expectations* ends. The four navigators’ need for love wends their temporal steps to the past and the future, eventually facilitating their location of such a fulfilling love in the present.

I am indebted to Waugh’s recent work for the idea of love as a structuring lack in the life of the orphaned Harry Potter (78).
of his own life. Thus, both Oliver and Harry just know their mothers are “dead – and therefore virtuous, pure, noble, and true” (Dever xi), although the latter eventually moves beyond contemplation of the happy, lost past in which the former is stuck. An orphan’s impulse to live in the past is understandable, but the consequences of so doing are serious. Turning to the past to fulfill one’s need for lost love is a dangerous game, but one that temporal navigation can manage if balanced with concern for the present and future.

Let us examine Harry’s use of a specific type of trace, the photograph, as a prompter of temporal navigation in response to the death of his parents.

Dever describes how the lack of love (in the form of a deceased mother) not only sparks a temporally-significant search for a surrogate caretaker, but also ratchets up the significance of traces for the orphan left behind. Although she focuses her analysis on Victorian novels, Dever’s argument translates to my own. She writes:

> representations of maternal loss produce structures of displacement and operate as examinations of the objects substituted in the breach: servants and siblings, father, friends, lovers, orphanages, and texts – tombstones, letters, wills – all of which stand in a profoundly secondary relationship to the original lost, maternal object. (4)

Photographs or portraits are powerful traces that our orphans use as temporary substitutes for their lost mothers. Not only does such usage of photographs reveal the orphan’s

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82 Harry’s gradual discovery of the adolescent wrongdoing of his father James (mostly against Snape) and his willingness to revise his opinion of Dumbledore (Hallows) show how our young wizard overcomes the human tendency to glorify the dead as saintly. Unlike Oliver, Harry arrives at a more mature, realistic sense of his father’s and his mentor’s human failings—although, as I discuss shortly, he mimics Dickens’s British lad in clinging to the angelic view of his mother. (Harry’s judgment of his mother, however, does seem to stand the test of reason because she not only demonstrates angelic kindness toward all others—even Snape and Slughorn—but also performs the most laudable action possible by sacrificing her life for that of her only son.)
search for love, but it also triggers and microcosmically embodies temporal navigation by those orphans. That is, looking at a photograph of a deceased parent both strikes the chords of an orphan’s heart and forces him to experience all three tenses: the past, as he remembers what has been lost and seeks imaginative communion with the people in the picture; the future, as he realizes he must search for a person or pseudo-family to fill his love gap; and the present, as he ponders what form such a search will take.

Take Harry’s experience at the end of his first year when Hagrid gives him a photo album of his deceased parents for example (Stone, Chpt. 17, 304). This trace sparks poignant, imaginative nostalgia for his lost past of plenary love, the keen sense of loss in the present, and a desire to fill such a gap in the future. Writing of Harry’s usage of the Order of the Phoenix photograph as a temporal trace for efficacy in the diegetic world, Waugh indirectly highlights the temporality invoked by any photograph:

\[\text{[it] serves as a tool to create and share memories…by turning a past-oriented moment of stasis and nostalgia (lingering over the photograph) into a future-oriented spur to act (to act in the names of the dead and to redeem their deaths). (76)}\]

Harry uses photographic traces to guide his temporal navigation in the direction of compensation for the lack of love his orphanhood entails.

Love translates temporal play into a crucial narrative element of poignant interest for the character and reader. For example, chance encounters with memories—Harry’s own or those of others—contained within relics or traces of the orphan wizard’s parents

\[^{83}\text{For an extended and interesting study on photographs as traces in } Harry Potter, \text{ see Waugh 77-85.}\]

\[^{84}\text{Pharr emphasizes Sirius’s importance as a connection to memories about Harry’s parents. She writes that the adolescent wizard’s godfather is “also a direct link to the past}\]
not only push the adolescent into an emotionally-charged confrontation with the past, present, and future, but also provide new plot elements that make for exciting reading. Harry’s love of and longing for his parents bestow heightened importance on the distinctive temporal play to which the central mystery of the series—the wizard’s personal development and its (temporal) course—gives rise. That is, his ability to temporally navigate largely determines whether he will successfully reach full maturity despite his deficit position of having lost his main, first source of love. Moreover, love, which Rowling and Dumbledore repeatedly position in front of the reader’s face as a nearly all-powerful force capable of combating extraordinary evil, keeps Harry’s temporal coming-of-age—the Bildungsroman’s cornerstone—in the foreground of the reader’s mind. Harry truly begins the series, as Natov remarks, in “exile from…[his] birthright of love and protection” (313), but eventually finds a home in the hearts of his family by using (their) traces as temporal compasses. As Harry grasps at any physical item (trace) that calls forth the memory of his parents—name on a plaque, organic (rather than static) picture, cloak, letters, his own eyes, hair, and glasses—the reader is reminded that the trail of love is the essential scent subjectivity detectives seek to temporally sniff out through a self-story. Love proves to be an exciting and important thematic, as Harry’s maturation as a trace of his parents\(^8^6\) gels with and adds to Rowling’s narrative suspense.

\(^{85}\) Zimmerman mostly prefers this term to “traces.”

\(^{86}\) According to Zimmerman, Rowling’s demonstration that children are traces of their parents is “a key theme that runs throughout the books…[as a]ll children carry
This recognition by Harry of his status as trace of his parents runs counter to non-orphan subject formation, in which “adolescents encounter a crucial hurdle: differentiating themselves from their parent(s)” (De Rosa 175). While the typical route makes the connection between parent and child obvious, an orphan like Harry must form the link before it can be gradually unmade during maturation. While Harry’s discovery of his parental traces in his early years at Hogwarts forge the parental bond anew, his later years are marked by a more objective, mature stance toward his parents and one that increases the gulf between his self-story and their identities. De Rosa summarizes the productive tension within Harry, writing that he undergoes a process of identity formation fraught with conflict because his search for the truth about his parents brings him closer to them, which in turn complicates his ability to create an identity separate from them. (175)

forward from the past physical characteristics, names, stories, habits learned, and…blood” (207). The critic specifically invokes Harry’s consciousness of this link, writing that “Harry clearly values the connection to his parents, and he recognizes that he is himself a signifier of their lives, both physically and in terms of his behavior” (208).

Moreover, Zimmerman categorizes Harry’s status as trace of his parents as an opening through which the critic can blend nature and nurture, and fate and free will. She writes: “Harry values greatly his identity as a child of parents who, to a certain degree, make him who he is. He is who he is because of who his parents were and—beyond mere genetics—how they acted, but Harry also makes himself. He conjures the Patronus himself. He duels Voldemort himself. He is a trace of his parents—a signifier of them, yet with his own distinct life in the present” (210). Recognizing that Oliver parallels Harry in evidencing his deceased parents, J. Hillis Miller writes similarly regarding Dickens’s orphan of the past: “[i]t is both nature and inheritance, both the self that Oliver has inherited from his unknown parents, and his ‘natural goodness’ that together enable his survival (433, emphasis in original).

Nature meets nurture and fate blends with free will when children are conceived of as traces of their parents. Indeed, in this regard Harry and Oliver are every-children, a blend of self and other that any reader—parent or child—will find eminently relatable.
Harry’s orphanhood not only sparks temporal navigation (that manifests itself in a desire for knowledge of his lost love and the search in the present for future love), but it also demands a developing understanding of the permeable boundary between self and other, especially in the murky waters where genetically-related parents are concerned. That is, while he retains his pride in and love for both James and Lily, he no longer views his father as morally blameless just by virtue of his status as Father. As I have already hinted (see footnote eighty-two above), Harry distances himself from the immature actions of the young James Potter toward Severus Snape, upon learning that his father and James’s crew of friends were sometimes cruel to that latter wizard, and even endangered his life on one occasion. Moreover, Harry interprets his relationship with his parents (as their trace) to be so close that he must revise his own self-story in the context of this new information trickling in regarding his father: finding that his family’s reputation inflects his own self-image, Harry demonstrates once again that he knows that no man is an island. Acceptance of his slight disenchantment with his father couples with Harry’s reevaluation of that other father figure—Dumbledore—to signal the wizard’s maturity.

The temporal play inherent in inheritance (nature versus nurture) and the love that colors the interpretation of the inheritor (which interpretation demands temporal play) demonstrate the central importance of negotiating one’s place in the spectrum of time for maturing and reaching one’s personal potential. The search for love takes place not only in, but through time: Harry’s temporal navigation, set in motion partially by the lack of

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87 Harry learns of his father’s outrageous and discomforting behavior (Prisoner, Chpt. 18, 357; Prince, Chpt. 24, 532), and even turns away from his memory of learning of such an unpleasant past (Hallows, Chpt. 33, 675).
(visible) love characteristic of his orphanhood, provides a way for the young wizard to not only reconnect with his lost loved ones—figuratively through memory and literally through the invocation of their (indefinable) presences during moments of heightened (temporal) importance (e.g., the Mirror of Erised and *Priori Incantatem* scenes)—but also to strike out on his own with a self-story that recognizes, in a mature manner, both his connection to and separation from his family Others.

As the personalities, physical attributes, patronus, etc. of Lily and James Potter manifest directly and indirectly in Harry, the reader receives the reminder that the overall thrust of the narrative is not (despite the hunger of plot-hounds) “what will happen to Harry?”, but “who will Harry be?” Thus, even after Voldemort has been defeated and the reader knows Harry has escaped the last of his mortal perils, Rowling provides an epilogue to define the wizard’s life as a grown man. This narrative add-on does not represent the culmination of Harry’s Bildungsroman, but the after-effects of his “coming-of-age” that must be included to satisfy readerly curiosity. In the Epilogue to *Hallows*, should Harry have found himself in front of the Mirror of Erised, he might have been that lucky man to see nothing but his own reflection; however, such success would never have been possible without the deep yearning revealed in his earlier encounters

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88 Harry’s exhibition of the parental inheritance he carries within himself occurs most visibly when, as Trites writes, “the boy enacts what is his father within himself and becomes, temporarily, the image of his own father one magical night” (*Disturbing* 139). The love Harry has for his deceased parents both prompts and is prompted by the triggers of temporal navigation.

89 This type of flash-forward ending also augments the finality of *Hallows*, which Rowling presumably decided upon in order to preempt pleas from fans for more *Harry Potter* novels. She designed the series into seven parts, and the Epilogue definitively states her intention to stick to this original plan.
with that magical looking glass. The lesson from Harry’s representative case is clear: lost love prompts the temporal navigation that motivates, moves, and structures the narratives of Dickens and Rowling while foregrounding the complexity and emotional difficulty of growing up. Our third thematic resembles temporality and the self-story in the ability to act as both problem and solution, to close its own circle.

**TIME, THROUGH THE LENS OF NARRATOLOGY**

The narratological choices of a Bildungsroman have consequences for the portrayal of temporal navigation in the narrative and the content of the self-stories that enable temporal navigation that such narration constitutes or depicts. In this section, I discuss three main, interrelated narratological decisions facing our authors that significantly impact the narrative’s (depiction of) temporal navigation.

First, the extent of the narrator’s reflexivity or self-consciousness affects the number of levels of temporal navigation portrayed. If the narrator is named or doubles as a character, then temporal navigation exists on both the narratio and histoire levels\(^{90}\) of the text. Second, the temporal relationship between narrator and narrative—which can be quite proximate or distant—not only inscribes or affects the temporal navigation of the orphan in question, but also shifts the reader’s experience of such temporal navigation in the text. Third, and most important, the choice between a first- or third-person slant for the narrator of a Bildungsroman sends several ripple effects roiling throughout the text.

\(^{90}\) As mentioned in the glossary above, I rely upon Berns’s definitions of these terms for my usage.
For example, a first-person slant alters the manner in which our implied authors can handle narrative suspense regarding the protagonist’s continued existence, while a third-person slant exerts less of an influence on narrative mystery.

While Dickens and Rowling often find themselves on opposite ends of these choices, they nonetheless manage to converge on their depicted stance toward temporal navigation and its successful operation by focusing on the present tense. For example, the memory involved in the inscription-of-temporal-navigation-through-narration by first-person narrators mimics in realism the literal time-travel of the self-storytelling orphan temporally navigating in fantasy. The second part of this section investigates this paradoxical overlap between Dickensian and Rowlingian temporal navigation. Before analyzing each of these three decisions in succession, let us establish the narratological context informing the options available. Bakhtin’s concept of the “chronotope” functions as the framing structure for some of the narratological possibilities of the Bildungsroman.

_Bakhtin’s “Chronotope” and Restrictions on the Bildungsroman_

According to Bakhtin, a genre’s “chronotope” (literally meaning “time-space”) is its range of possible temporal and spatial configurations. As McCallum helpfully reiterates, a “chronotope is a formal combination of time and space specific to a particular narrative genre” (261). In my understanding, a genre’s chronotope does not ordain a specific setting, such as a particular historical context, but instead requires certain narratological elements, like a narrator capable of relating or observing the protagonist’s growth. Thus, the chronotope does not demand that “all murder mysteries
must be set in Victorian England,” but that “all murder mysteries must offer at least the promise of a solution—whether delivered—through a narrator—retrospective or otherwise—with some type of access to the events of the story.” The would-be writer of a murder mystery must work within these chronotopic boundaries and provide a narrator with some knowledge of the *histoire*, but has the freedom to decide whether the narrative shall be retrospective or temporally proximate. These conditions foster the prevalence of the preterite for such murder mystery stories. In the same way, a Bildungsroman’s chronotope demands decisive narratological choice on the narrator’s reflexivity, reliability, and temporal relationship to the narrative; however, Dickens and Rowling have wide berth to stress temporal navigation within these limits.

Golban weaves Bakhtin’s concept of the chronotope into the very definition of the Bildungsroman, which he terms

> a type of autobiographical fiction (an autobiographical type of fiction) which renders the process of evolution, growth, and formation of a character in his both biological and intellectual development usually from childhood till early maturity according to the principle of chronotope whose spatial and *temporal components form the basis of its entire narrative structure* and the basis for its analysis. (7, emphasis mine)

Indeed, the chronotope marks the fundamental structure of the Bildungsroman narrative. It thereby restricts the implied author’s narratological options regarding: the narrator’s reflexivity or level of self-consciousness; the narrator’s level of knowledge, or position on the spectrum from utter unreliability to omniscience; slant choice; and, a composite of the previous three, the narrator’s temporal proximity or distance to the narrative. The narratological restrictions the Bildungsroman’s chronotope exerts on the text are parallel to but stricter than the decision between tensedness and tenselessness in the fictional
world. Just as the temporal navigation of the four orphans chips away at tensedness by wielding tenselessness, so too do Dickens and Rowling resist narratological restrictions within the means they prescribe.

While the chronotope foregrounds the temporal restrictions on a narrative, it does not allow me to categorize the Bildungsroman’s central aspect as one of temporal navigation. Instead, Bakhtin’s concept enables me to theorize Dickensian and Rowlingian temporal navigation as a response to such restrictions. The chronotope lays out the toys available to the author for time-travel play; however, it does not establish unbreakable rules of the game. That is, Dickens and Rowling may have to choose between first- and third-person narration and be saddled with either a semi-omniscient or withholding narrator, but their extolling of a certain process of temporal navigation—i.e., living in the present—and warning against falling into the traps of other types of temporal navigation—i.e., nostalgia for the past or yearning for the future—acts within and thus outside or in spite of chronotopic restrictions. In other words, the temporal play of their orphan protagonists or narrators may not allow the narratives to bypass the practical necessity to decide between a first- and a third-person slant, but nonetheless enables the

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91 Dickens defies narrative restrictions with the vigor of a groundbreaking artist in works not under present consideration. Indeed, in *Bleak House*, Dickens sought to free his narrative from this very choice of a particular slant. By splitting the narrative between a semi-omniscient narrator and first-person, retrospective narration through Esther Summerson (Slater 346-47), Dickens bent the chronotopic restrictions of *Bleak House*’s embedded coming-of-age tale. While such a narrative fissure was not necessary for Dickens to support proper temporal navigation in *Copperfield* or foreground poor models of temporal navigation in *Twist* and *Expectations*, the author finds other means in those narratives of ensuring chronotopic restrictions do not frustrate his message regarding maturation.
text to move beyond narratological considerations like slant choice in order to emphasize temporal navigation as the key ingredient for maturation. Temporal navigation—literal (i.e., time-travel) or figurative, reflected through narration or a mental self-story—
determines the coming-of-age or inability to come-of-age of Dickens’s and Rowling’s protagonists regardless of narratological strictures. Within the Bildungsroman’s chronotopic boundaries, Dickens and Rowling uncover the primacy of the genre’s essential temporal nature. Let us now examine in more detail our authors’ responses to the three main narratological decisions at hand in the penning of a chronotopically-restricted Bildungsroman.

The Identity and Level of Self-Reflexivity of the Narrator

Readers naturally tend to equate unnamed narrators with the true identity of the author. For example, we tend to think of the narrator in the Harry Potter series as Rowling herself and the narrator in Twist as Dickens himself—although the latter does much more to promote that equation through thinly-veiled, contemporaneous political invective than does the former. However, a narrator always acts as reader’s access point to the text, and so the only issue becomes whether the story of narration (i.e., narratio) supplements the story of plot (i.e., histoire). Before turning to the question of whether the narrators of Dickens and Rowling acknowledge their presence and how such

92 This tendency, while not necessarily inappropriate for reading most narratives, has been playfully but thoroughly exploited (and thus meta-textually highlighted) by Borges—especially in the taut “Borges and I”—and his fellow postmodern writers, such as Samuel Beckett (in Molloy, Malone Dies, and The Unnamable) and Vladimir Nabokov (in Lolita and, particularly, through Pale Fire).
acknowledgment or denial/obsuring influences the text’s temporal navigation, let us briefly discuss this theory that every narrative has a narrator.

At first glance, it seems that perhaps the reader can access the text directly without resorting to a narrator’s interposing influence. After all, Berns points out several narrative elements that a narrator either does not affect or may seem (to a careless reader) not to affect, such as dialogue between characters or “mental processes…presented as an interior monologue not commented on or as free indirect speech” (96). Nevertheless, such presentation reflects a more or less obscured narrative voice rather than an absent one. The narrator’s choice to include select moments of dialogue and reject others demonstrates his or her constant mediation, which is one of esteemed literary and film critic Seymour Chatman’s selling points for his term “filter” (144).

Even the most objective events on the histoire level that the narrator’s narrative does not technically affect remain subjectively chosen for inclusion, and such events can be portrayed at any point on the spectrum from subjectivity to objectivity and at any place within the narrative’s progression. Moreover, as Horton contends, even the scenery and imagery within the histoire constitute an indirect mode of authorial commentary that reveals the presence of at least a narrator if not the implied author. Such visual narrative components, which are more analogous to editorial comments than plot elements (Horton 25), evidence the existence of a narrator as necessary and inevitable mediator because such aspects are not only fashioned in specific ways through the narrative discourse, but also are picked for inclusion and included in particular places within the text. In other

93 See footnote one hundred twenty-two below for my discussion of this term.
words, the words used to describe an image, the decision to describe an image, and the
decision to place an image “here” rather than “there” all reveal the presence of a
narrator—or the impossibility of a reader directly accessing the fictional world. Horton’s
idea that images constitute a form of authorial commentary reveals the presence of at
least a narrator, if not textual evidence of an implied author. Literary theorist Wayne
Booth summarizes these critical clues most useful for perceiving the presence of the
implied author, writing that

authorial agency is not conveyed merely in addresses to the reader, or in
comments and direct judgements, but also through the direct speech of
reliable characters, the ordering of the narrative discourse or through any
shifting of the point of view. (Berns 100)

Every story has a narrator, and the reader cannot access mimesis without encountering
diegesis—despite the truthfulness of Poulet’s claim that text and reader coincide during
the reading act.\(^{94}\) Having established the existence of a narrator for every narrative, let us
consider the influence that acknowledging this narrative presence exerts on temporal
navigation in the Bildungsroman. Whether the narrative reveals the narrator’s identity
constitutes an offshoot of his or her level of self-reflexivity, although Twist demonstrates
the possibility that self-aware narrators may remain anonymous and, as we have seen, an
unnamed narrator elides all-too easily into the implied author in the reader’s
consciousness. Keeping these claims in mind, let us delve deeper into the consequences
of narrational self-reflexivity for temporal navigation.

If every story has a narrator of some type, what is the difference for temporal
navigation between acknowledging the story of narration and ignoring narratio in sole

\(^{94}\) I discuss Poulet’s theory in my phenomenology section below, specifically on p. 160.
favor of the story of the story (*histoire*)? What is better for the urging of Dickensian/Rowlingian temporal navigation, to be “overt or covert” (Berns 96)? The level of self-reflexivity of the narrator is a temporal decision that affects the temporal navigation of the narrator and character and of the story. Because acknowledging the *narratio* results in recognizing the temporal navigation that occurs through the act of narration, such acknowledgment or obscuration exemplifies the temporal effect of a narratological choice that shapes the Dickensian and Rowlingian message regarding Time and the self-story. That is, recognizing the *narratio* alters the portrayal of temporal navigation and the number of temporal navigations presented: a self-conscious narrator must navigate the *narratio*’s temporality in relation to that of the *histoire*, and maintain the interactions between the two in a way that an obscured narrator need not. Self-reflexive narration entails a juggling act of managing multiple temporal navigations through the act of narration in the narrative itself—certainly no mean feat.

Our authors take different tacks on their narrator’s reflexivity. Dickens, whether in the first-person retrospective narrators of David and Pip or the third-person narration of *Twist*, raises the conspicuousness of the narration for the reader either through including “the narrator’s verbal self-thematizations, in [his] explicit comments on the story of the act of narration [or] in addresses to the reader” (Berns 96). In contrast, Rowling occludes the story of narration as much as possible in an attempt to foreground

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95 Rowling’s skillful camouflaging of the narratrix’s presence contributes to the charms of rereading the *Harry Potter* series. Consider, for instance, the usage of the name “Voldemort” in *Hallows* after the Ministry of Magic has fallen into the Dark Lord’s control and while Harry, Ron, and Hermione are on the lam. After Harry’s usage of “Voldemort” leads the Death Eaters straight to the trio at Tottenham Court Road (163-65)
the *histoire* level—with the effects of fostering heightened temporal proximity between the narrator and narrative, and diminishing the narrative distance between the text and its reader. My main point in this section, however, is that the net result of Dickens’s and Rowling’s divergent approaches to acknowledgment of the *narratio* is that Dickens’s narratives are both more temporally complex and house a higher number of models of temporal navigation than Rowling’s.

Narrational reflexivity impacts other narratological matters of concern in this section, such as narrational reliability and slant choice. While the narrator’s level of self-reflexivity interacts with his or her reliability, these two narrative elements do not correlate directly. That is, a self-reflexive narrator can be reliable like David or sporadically unreliable like Pip, while an unacknowledged narrator can be either reliable like the voice behind the *Harry Potter* series or intermittently biased like the “historian” relaying *Twist*. Even though reliability does not directly flow from reflexivity, however, it nonetheless impacts the temporal navigation constituted by the *narratio* or depicted in the *histoire*. Additionally, although a first-person slant promotes self-conscious narration

and with the exception of their stay at Grimmauld Place, the three wizards do not pronounce the name for quite some time in the text despite their ignorance of the taboo’s existence. However, in a deceptive move that hides the almost lipogrammatic nature of the dialogue between the three teenagers, the narrator continues to mention “Voldemort” (between 164 and 389, as on 272) to mask the taboo’s existence from the detective-reader even while having Harry, Ron, and Hermione discuss whether to say the name (273).

Invisible in the first reading of *Hallows*, the narrator’s trick (especially its careful construction) highlights her presence upon the reader’s rereading of the novel. During this second reading, the reader is not only more aware of the *narratio* behind the *histoire*, but can also enjoy the (nostalgic) charms flowing from such awareness and knowledge of her narrational legerdemain: the rereader perceives the puppet master and enjoys in a second encounter with the text what might have been frustrating in the first.
more than a third-person slant does, as I discuss below, the divergence between Dickens and Rowling in acknowledgement of the story of narration does not ultimately stem from such slant choice.

Let us turn to a subject influenced by narrational reflexivity, namely, the narrator’s temporal relationship to the narrative. As we have seen, acknowledging or obscuring the narratio impacts the narrator’s greater temporal distance from or proximity to the narrative, respectively. After all, a narrator who marks himself as such separates his own temporality from that of the histoire—even if that narrator doubles as character in the diegesis—while a narrator content to recede into the background of the histoire diminishes the temporal gap between narration and narrative.

Ricœur delineates the two choices authors have when considering a temporal stance for their narrator in relation to their tale:

[t]he narrator may walk in step with the characters, making the present of narration coincide with his or her own present, and thereby accepting the limits and lack of knowledge imposed by this perspective. Or, on the contrary, the narrator may move forward or backward, considering the present from the point of view of the anticipation of a remembered past or as the past memory of an anticipated future, etc. (Vol. 2, 94)

Broadly construed, these are the only two choices, and our authors each chose the latter for their narratives\textsuperscript{96}—although respectively reserving the right to temporally play by

\textsuperscript{96} For Dickens’s part, he calls Twist a “history” and clearly casts Copperfield and Expectations as retrospective texts that can legitimately make temporal jumps. Whether Rowling has the narrator of the Harry Potter series walk temporally step-in-step with the
adopting the pretence of immediacy between narrator and narrative. Nevertheless, this second choice admits of many possibilities of differing temporal proximity or distance, which colors the text’s portrayal of temporal navigation. For example, the narrator of the *Harry Potter* series comes much closer to “walk[ing] in step” temporally with the characters than does David-the-narrator or Pip-the-narrator—as one might expect, since slant choice impacts the temporal relationship the narrator has with the narrative.

While critics might object that I am revealing the bias of contemporaneous reading—claiming that this proximity between narrator and character is a product of reading alongside Rowling’s writing—97—I believe the text itself evidences my contention regarding the closeness. Due to the *in medias res* beginning, her unnamed and unself-

97 After all, I can read Rowling’s works on their very day of publication, while the closest I can get to Dickens is at a remove of about 117 years.

98 Here, as in my previous usage of “narratrix,” I refer to the narrator of the *Harry Potter* series as a female because Neithardt judges the relationship between narrator and character to be so close that she claims the narrator serves as surrogate mother to the orphaned wizard. Neithardt speculates, “[s]ince Harry is parentless, it would also seem that a recurring narrator acts as a ‘mother figure’ for Harry, albeit one he can’t see, and the existence of whom he is not aware” (163).

Critics might object that this idea falters because the narrator occasionally reveals Harry’s unattractive point of view. Indeed, the narrative is not incessantly nurturing for
conscious nature, the obscured *narratio*, and even (paradoxically) the third-person slant—and despite the flash-forwarding epilogue to the series—the narrator of the *Harry Potter* novels is closer to the narrative action than David-the-narrator is to the world experienced by David-the-character(s). (As we have seen or shall see, such temporal proximity or distance determines or affects the narrator’s reflexivity, reliability, and presentation of temporal navigation.) Of course, the mystery of the narration in *Harry Potter* does not merely concern the identity of the unknown and self-sequestering narrator, but also his or her temporal and psychical proximity to the characters, especially Harry.

The temporal proximity of the *Harry Potter* narrator to “her” narrative not only thickens the narrative’s suspense, but also significantly impacts our study on the temporal navigation of the Rowlingian Bildungsroman insofar as it enables the reader to phenomenologically temporally navigate alongside Harry in a vicarious vein: Rowling’s narratives, like those of Dickens before her, simultaneously test and teach. As Neithardt points out, “Rowling’s narrator is never obtrusive; she helps to ground the story, especially important because the fantastic takes over nearly as soon as the story begins”

the young wizard. (I am indebted to Professor Fisher for this line of reasoning.) Nevertheless, Neithardt’s conjecture remains plausible if one considers narrational “tough love,” that is, the possibility that the narrator/mother overcomes her maternal affection to dispassionately display her son’s faults—even without the hope that such treatment can alter his behavior since Harry, after all, will never read any of the narratives that bear his name. The contrast engendered by such a “tough love” portrayal would further strengthen the narratrix’s standard approval of Harry’s positive attributes.

Regardless of whether the critic accepts the idea of narrator as mother—or Dumbledore as father for that matter—the critical point is that the relationship between the *narratio* and the *histoire* in Rowling’s series is one of temporal closeness in comparison to other Bildungsromane, such as *Copperfield* or *Expectations*. 
(163). Relying upon such a solid narrational footing, the reader can concentrate on soaking up the text’s lessons and preparing for its (phenomenological) tests. *Harry Potter* may technically be told in the past tense, but the series employs the overriding narrative convention\(^99\) that such continuous usage approximates or mimics present-tense narration. The narrator’s usage of the unbroken past tense of the “literary present” not only maximizes drama/suspense/readerly intimacy and activity,\(^100\) but also fosters temporal proximity between narrator and narrative that re-inscribes Rowling’s message that the present is the tense on which to focus one’s energies in order to channel them into maturation by having the reader (nearly-unconsciously) construe this past-ness as the present. As we shall see in the next section (which discusses slant choice), the minimal discrepancy between the temporalities of the *narratio* and of the *histoire* is mirrored by the way in which a third-person slant facilitates narrative suspense. Now, however, let us discuss specific operations, such as the use of memory in narrating, that constitute the narrator’s temporal relationship to the narrative.

Narration, regardless of type, necessarily involves memory because some delay between experiencing and relating is logically inescapable both in a text and—very technically—in life. However, the relationship between narration and memory is even stronger than this logical necessity suggests. They are reciprocally engendering along the same lines as living and telling a self-story require and buttress each other. Memory fuels

\(^99\) Professor Fisher called my attention to the common convention that the “literary present” is actually the past tense related by an obscured narrator. The near-ubiquity of this narrative convention renders the practice—like Edgar Allen Poe’s purloined letter—invisible in plain sight.

\(^{100}\) Again, I am indebted to Professor Fisher, for guiding me to this realization.
the time-travel of narration, which feeds off of and intersects with memory in the telling. Indeed, memory and narration are locked in the same healthy circle as Ricœur’s time and narrative.\textsuperscript{101} David and Pip, our first-person retrospective narrators, demonstrate this interdependence between narration and memory best through their historical revisionism and analeptic slippages. The former occurs when their retelling encourages their subjective stamping—if not complete alteration—of past events, while the latter entails the manner in which memories and their narration prompt new memories and further narration in a self-regenerating, accumulative fashion.

Both the memories of Harry/Hermione and those of the narrator fuel the time-travel of the crucial events at the end of \textit{Prisoner}. The magical adolescent duo must not only remember the correct time to which they should return to accomplish their mission (to save Buckbeak and Sirius)—and thereby trigger the appropriate time-travel—but also correctly recall their previous whereabouts in order to avoid a meeting between their temporally split selves—and so achieve effective time-travel. The narrator, on the other hand, sets up the reciprocity between memory and time-travel as her narration (read: memory) enables the relation of the event to the reader, who approximates time-travel through the act of reading.Narration necessitates memory that resembles time-travel. Just as living prompts the weaving of the self-story, so too do memory and narration interact reciprocally.

\textsuperscript{101} See “The Story of the Self-Story” section starting on p. 58 above for my discussion of this topic.
Narration in realistic fiction corresponds to time-travel in fantasy in terms of temporal navigation action. They both bridge the tenses without eliding their distinctiveness. Moreover, narration and time-travel can arc forward as well as backward, as *Copperfield* utilizes both analeptic and proleptic diachronicities and Harry Potter’s time-travel looks backward before returning him “forward” to the present. Let us consider an example in closer detail.

David’s narration closely parallels the time-travel of Harry Potter in *Prisoner*, with the only significant difference being the (small) matter of corporeal movement. Neither changes the past, but both make meaning out of it for the present and, in a sense, right its wrongs. Additionally, as Simon writes of Dickens’s hero,

> [m]ost of his evocations from the past are indeed characterized by these two main qualities: vividness of feeling and of imagination on the one hand, and capacity to distance himself from his subject on the other (46).

While Harry’s experience of the past is vivid and even tangible because he is literally within that sensory world and time, he (like David) does not allow this proximity to

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102 Narration and time-travel usually bring the past into the present. However, other options for converging temporal tenses are available. In the typical temporal sense, the past relates to the future in the present; however, the present is not the only meeting ground of the tenses, as memory and imagination of human beings enables the present to be pulled to the past or future, and the fantastical ability to travel through time even enables the future to meet the past (as in *Prisoner*). (Memory is probably a less controversial form of temporal navigation than the imagination, as the former shines through narration but the latter opens up the slippery slope of subjective interpretation that can irreparably sever one’s relationship with reality. Nevertheless, imagination forms an essential aspect of temporal navigation because it is necessary for weaving together the self-story. Moreover, as anthropologist Arjun Appadurai argues, in the context of the growing importance and increased applicability of dreams, the imagination “has now become a part of the quotidian mental work of ordinary people in many societies” [5]. Maturing means temporal navigation, which necessarily entails employing *both* memory and imagination.)
confuse or affect his sense of self. They return, but do not revert to their earlier selves. The boundary between realism and fantasy in fiction shifts alongside the tenuous distinction between time-travel and narrated memory.

Slant choice affects the narrator’s temporal relationship to the narrative. First-person retrospective narration consists of a mental repetition or recollection of past events, and can be radically or conservatively revisionist. Furthermore, as Chatman informs, a first-person retrospective narrator by definition (142) navigates through time and space (no matter how close or distant) to wed his different functions and disparate roles, which he cannot occupy simultaneously but must bridge through memory (144-5). Third-person narration constitutes a reporting that is temporally displaced to a greater (Twist) or lesser (Harry Potter series) degree. The temporal difference between the two slants possible in a Bildungsroman is that between a “simple”¹⁰³ return to/reporting on, and a complete remaking of, past experience. I shall return to this matter of narrative proximity in my discussion of the narration in Harry Potter. Let us now turn to the third, and most important, of Dickens’s and Rowling’s narratological decisions that influence the form and content of the temporal navigation in their texts: slant choice.

¹⁰³ Third-person narration is never as simple as the implied author might wish, as such a slant inevitably causes questions like “who is this person relating the story?” and “what are the temporal and personal relationships between this person relating the story and the events and characters in the story itself?”
Slant Choice and Temporal Navigation

The Bildungsroman’s chronotope and pragmatic narratological considerations demand the choice between first- and third-person slants. In this section, I shall thematically examine the effects of each slant on several topics, including narrative suspense or mystery, temporal navigation related or portrayed, and narrational or authorial fusion and fissure. Afterward, I will bring the specific cases of our two first-person narrators and main characters (David and Pip) and two temporal navigators whose lives are recounted through the third-person (Oliver and Harry) to bear on our theoretical discussion of the temporal consequences of narratological decisions. Before embarking upon these topics, let us briefly consider the significance of slant choice for the presentation of a Bildungsroman.

The choice of slant\textsuperscript{104} (usually referred to as “point of view”) is probably the most important narratological decision facing the author of an impending Bildungsroman because, as we shall see, first- and third-person narration trigger divergent consequences for the twin pillars constituting and communicating the genre’s significance: the temporal navigation within and the phenomenological reception of the coming-of-age tale. First-person narration tends to multiply and complicate—by splitting the narrator/character and forcing complex temporal negotiation between the two—the temporal navigations modeled by the text, which then includes a self-conscious acknowledgement of the importance of temporal navigation to reaching social maturity. On the other hand, a third-

\footnote{Most students and teachers use the term “point of view” but, as I explain in footnote one hundred twenty-two below, I follow the advice and reasoning of Chatman to prefer the more comprehensive and less visual “slant.”}

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person slant encourages a close temporal relationship between narrator and narrative, requires the protagonist to act as primary narrative filter, and thereby promotes vicarious temporal navigation through the main character on the part of the reader. As each slant requires the reader to employ different skills, the authorial choice between slants affects her overall reading experience.

However, the importance of slant choice should not be overstated, as the Dickensian and Rowlingian model of temporal navigation can be communicated effectively through either first- or third-person narration. The self-narration that, as Waugh writes, “is a vital component in the search for identity, given that it attempts to synthesise [sic] the ‘I’ (past) and ‘me’ (present)…” (74), occurs in both first- and third-person Bildungsromane—just once more in the former than in the latter—because, regardless of slant choice, temporal navigation molds and represents the maturation process that the genre by definition depicts. Notwithstanding the type of narration chosen by the author, temporal navigation remains the key to maturity. The orphans that do not relate their own (self-) stories still engage in temporal navigation in several ways, and their narrators report on such self-stories.

The temporal successes of non-narrating characters cannot equal those of retrospective narrators, as the former group need only keep their self-stories immediately responsive to temporal experience, while the latter weavers of self-stories must manage many intervening years during which their experiences gestate and in which they might
forget, misremember, or learn to lie (to themselves and/or to others). Nonetheless, the temporal navigation of non-narrating characters through a continuously updated self-story remains sufficient for reaching maturity, and therefore significant and praiseworthy. In the end, it matters less that David literally narrates his story and Harry does not than that they both self-narrate their lives of raw temporal experience in the same successful manner: by placing the bookend tenses at the service of the central present tense. While the form of temporal navigation certainly should not be discounted, the content of temporal navigation remains the essential element in the Bildungsroman. In short, slant choice matters, but is not the only narratological decision of import for the writer of a Bildungsroman.

First-person retrospective narrators conspicuously construct self-stories through narration (and weave such narration into their self-stories), while third-person narrators indirectly reveal the yarn spinning performed by every character and emanating from the implied author. Both types of narrator inform and exhibit temporal navigation, as they “unfold their own time in the fiction, a time that includes a past, present, and future—even quasi-presents—as they shift their temporal axis in the course of the fiction” (Ricœur, Vol. 2, 98). Let us now examine the intersection between slant choice and temporal navigation.

Retrospective, first-person narration is a natural choice for an author who consciously or unconsciously wants to tackle the thorn that is temporality. As Ricœur

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105 During a personal conversation, Professor Fisher spotlighted this noteworthy resistance of first-person, retrospective narrators, which makes their successful temporal navigation all the more impressive.
writes concerning the reading of such a narrative, “[w]e are following therefore the destiny of a prefigured time that becomes a refigured time through the mediation of a configured time” (54, emphasis in original). In other words, all three tenses come into play with retrospective narration: the past is refigured because reinvoked; the present is configured because presented; and the future is prefigured because the narrator’s posterior temporality casts its shadow over the entire text. An artist as (eventually\textsuperscript{106}) careful as Dickens would not have been unaware of the temporal consequences of his narratological choice for a first-person slant.

The narrator’s bilocation in the narrative\textsuperscript{107} has consequences for the mystery of the narrative he narrates. Ricœur comments on the divisible unity between a character and that same character as narrator (which I will discuss as the fissure caused by first-person, retrospective narration starting on p. 137 below), writing:

[t]o be sure, we can speak again in this connection of coincidence, in characterizing the interplay between the perspective of the hero, who advances toward his uncertain future through the apprenticeship to signs, and that of the narrator, who forgets nothing and anticipates the overall meaning of the adventure. The narrator we might say is caught up in a sort of overlapping of time spans by incorporating the reminiscences of the hero in the course of a search that moves forward, giving the narrative the form of a “future in the past.” (Vol. 3, 134)

This quotation from Ricœur parallels my argument that a first-person, retrospective narrator manages several temporal navigations, both as a character “who advances” and a

\textsuperscript{106} Dickens did not begin his career as the extremely careful plotter he became in later years, as Slater contrasts his expedient transformation of Master Humphrey’s Clock (1840-41) into The Old Curiosity Shop (1840-41) (151) with the rather deliberate planning required for Our Mutual Friend (1864-65) (531).

\textsuperscript{107} See below, starting on p. 135, for my discussion of this narrative phenomenon.
narrator “who…anticipates.” Moreover, this “future in the past,” as well as being an apt
description of Harry and Hermione’s temporal action in Prisoner, is Ricœur’s term for
what I call either the reverse of dramatic irony or narrative withholding. Flowing
naturally from the combination of the narrator’s ability to inhabit multiple
temporalities—his position as the nexus of these several temporalities—and the
utilization of the preterite tense for the narrative, narrative withholding casts the narrative
as a paradoxical, finished-but-not-yet-performed hybrid. That is, the narrator is
recounting a past time while maintaining the pretence of the present-ness of that past
time, which is the literary present. Upholding this pretence, as we shall soon discuss,
salvages every possible iota of narrative suspense and engenders mystery that triggers its
own effects for the Bildungsroman and its temporal navigation.

One method that narrators employ to continue such a pretence is to minimize
moments of prolepsis that attract attention to the narratio at the expense of the histoire,
such as David’s admission when he recalls the Yarmouth storm that claimed Steerforth’s
life: “‘As plainly as I behold what happened, I will try to write it down. I do not recall it,
but see it done; for it happens again before me’” (Copperfield, Chpt. 55, 790). This
example, which Buckley classifies under “‘spots of time’” (36), represents an instance of
the self-story in (self-reflexive) action or, to be more precise, the story of the narrating-
self creating the narrational self-story by joining the self-story of his former self in/via the
narrative. As Buckley writes, these occurrences suggest “to David a unity, or at least a
continuity, amid all the diversity of his experience” (36), one which lapses the
temporalities and temporal navigations of the narratio and histoire.\textsuperscript{108} Yet the
intelligibility of the narrative hinges upon the gradual, measured communication to the
reader of the narrator’s comprehensive knowledge.

Hence, in order to preserve the pretense, the reader must only sparingly perceive
the narrator during the weaving of his narrative—through a switch from filtration to slant
(or character to narrator focalization) on the uppermost level of the narrative. First-
person, retrospective narrators—looking back at their former selves from a position that
is “a sort of altogetherness” with recollections “not [occuring] one after the other with
the ordinary successiveness of time, but as if forming a widely spread [and
simultaneously visible] panorama” (Poulet, “Timelessness” 5)—must focus on relating
the histoire and minimizing the narratio lest they begin to rift into elongated digressions
and possibly spark undue readerly confusion. Thus, the times when David’s former
feelings are so strong that they prompt narration of the narrative present (i.e., the
temporality of the narratio) as well as the narrated present (i.e., the temporality of the
histoire) are few and far between—although still not as infrequently obtrusive as the
narrator of the Harry Potter series.

Simon disagrees, contending that the narrator frequently holds court on the
surface of Copperfield’s narrative. She points out that Dickens spotlights David-the-

\textsuperscript{108} In fact, the temporal play of the narratives of Dickens’s David and Pip resembles the
“retrospectively synthetic character of Proustian narrative” (Ricœur, Vol. 2, 84), as the
narrators pull together and make sense of all three tenses (i.e., temporally navigate).
Furthermore, they do so under the pretence of not knowing the future (which they must
know, coming from it) despite the fact (discussed on p. 110 above and p. 140 below) that
every scene they report on exposes the choice that it is worth such reportage—i.e., that
telling changes what is told because the telling cannot tell all.
narrator through three main literary strategies: showing “scenes he recalls or relives, through [employing] some stylistic device—mostly a shift from the past to the present tense—or through [presenting] his comments” (46). Simon’s claim is difficult to deny, especially if one considers such moments as revelatory of Dickens the implied author performing autobiographical\textsuperscript{109} grandstanding in his widely-recognized, theatrical vein with the narrator as thinly-veiled mouthpiece.

However, Simon’s objection proves unproblematic because, even when the \textit{narratio} occupies the foreground of the narrative, its presence only serves to reinforce the temporal navigation that prioritizes the present of the main character. The \textit{narratio}, when it illuminates David-the-character farther down his timeline (as David-the-narrator, still temporally navigating), demonstrates the continued relevance of the principle of temporal navigation as a means of maturity. In other words, a highlighted \textit{narratio} parallels the narrator’s temporal navigation with his character’s. Moments of coincidence between the \textit{histoire} and \textit{narratio}\textsuperscript{110} further foreground this mutual reinforcement by character and

\textsuperscript{109} Of course, in his 1850 preface to the novel, Dickens famously described \textit{Copperfield} as his “‘favourite child’” (Slater 572), presumably because, among other reasons, aspects of his life resemble scenes in the novel (or vice versa). However, as Slater demonstrates, the bulk of Dickens’s contemporary readers would have little suspected the author’s poorer upbringing (619-20), and thus would have failed to draw the link between the author and his orphan protagonist.

\textsuperscript{110} Simon points out such moments of convergence between character and narrator, writing, “[i]n some other episodes we see that the hero and the narrator blend into one as the emotions recollected in tranquillity take on the vividness of present experience” (48). (I must acknowledge that this observation arises as part of her overall argument that David-the-character’s occupation as a novelist plays an integral part in the aesthetic project of \textit{Copperfield} rather than being a frivolous or autobiographically-motivated choice on Dickens’s part, a claim which Simon backs up by demonstrating how Dickens
narrator of the importance of temporal navigation in the Bildungsroman. After all, the shift to the present of narration that categorizes the hybrid *narratio/histoire* moment ratifies the preeminence of the remembered/actual present tense in temporal navigation, which preserves and shapes the past while placing the future in proper perspective.

While Simon views the “double vision” (52) of past and present as a necessary tool for non-artists and artists to grow up, I contend that managing the “triple vision” of past, present, and future leads both characters and narrators to maturity and that judicious use of an emphasized *narratio* or its convergence with the *histoire* enables the narrative to communicate this message to the reader. The obviousness that “an act of narration [is] taking place” not only does not distract the reader from “perceiv[ing] the unfolding of a story” (Berns 96), but even facilitates the realizations that temporal navigation plays a pivotal role in the Bildungsroman genre and that the *narratio* and *histoire* operate on different levels—yet in conjunction—to reinforce this primacy of temporal navigation. The reader can handle a double story just as narrative can accommodate two or more temporalities. Having tackled the primary way in which *Copperfield*’s title character delivers his narrative in a measured manner, let us backtrack to consider narrative withholding and its temporal aspects in greater detail.

As I have hinted above, fictional, retrospective autobiographers who tell and write their narrative through a first-person slant, as in *Copperfield* and *Expectations*, feign ignorance of future events in the *histoire* to avoid spoiling the story. Such narrative slowly sets the stage for and traces the transformation of David-the-character into David-the-narrator [52].)
withholding resembles dramatic irony, but in reverse so that the teller knows more than the audience (and is unwilling to share such information) rather than vice versa. By employing this method, first-person narrators sidestep the ruination of the narrative’s unknown(s) and uphold readerly excitement. However, the reader’s knowledge of their writing “from the future” serves to erase the most basic mystery surrounding a first-person narrator, namely, their survival to (and probably through\textsuperscript{111}) narrative’s end. In the face of this narratological downside of the first-person slant, the implied author and the reader strike an implicit pact wherein the writer agrees not to self-consciously acknowledge the basic fact of the narrator’s survival to the time when he can pen the narrative the reader reads, and the reader agrees to suspend her knowledge of the

\textsuperscript{111} The reader presumes David and Pip will be alive at the close of the narrative because she knows—despite David’s ability to recount even his own birth—that an autobiographer cannot write his own death.

While this basic fact remains constant for readers encountering these texts in volume as well as in serial form, the comprehensive presentation of the former publication type encourages the reader to assume the consistent presence of a single narrator throughout the narrative, while the individual packaging of separate installments within a larger narrative that marks the latter method of dissemination to the public lends itself to a more radical, split-narration style that intermittently employs different slants and thereby results in a multiplicity of narrators within the grander narrative—this hybrid style having already been discussed \textit{supra} (in footnote ninety-one) concerning Dickens’s narratologically experimental \textit{Bleak House}. After all, narrative has established no hard-and-fast decree against having more than one storyteller in a narrative, even though the solitary narrator remains the classical and most popular form of storytelling. Therefore, narrative can accommodate an array of stories of storytelling—i.e., a number of different narrations.

However, this digression on the impact of these two forms of publication (serial versus volume) on the reader’s assumptions regarding the number of narrators notwithstanding, the point remains that a first-person slant tends to tip the authorial hand concerning the narrator’s continued existence and so demands he or she creatively salvage through other means the mystery and suspense so necessary not only for the work’s popularity, but also for its ability to instruct the reader on, and guide her to, temporal navigation through the phenomenological reception of the text.
narrator’s continued existence in order to remain accessible to the emotional impact of narrative events that affect the narrator’s diegetic double, such as Pip’s near-murder at the hands of Orlick (*Expectations*, Chpt. 53, 315-19). In this way, writer and reader both recognize that existence matters less than the nature of such existence, and the essential enigma of the Bildungsroman remains intact. Author and reader can get about the business of exploring the genre’s foundational mysteries, questioning who the character will be at the “end,” not if he will be, and how any maturation that may occur actually transpires.

In effect, retrospective autobiography does not erase suspense, but thickens the temporal play in two ways. First, filtering the subjectivity of a character at its adolescent stage in the *histoire* through its subjectivity at the later stage of the *narratio* creates a matrix of shifting temporal navigations. That is, even if the reader trusts the narrator as implicitly reliable (a topic I discuss beginning on p. 133 below), she must still keep in mind that the temporal navigation he “lives” in the diegesis is related *through* the temporal navigation that is the narrator’s (that character’s future self’s) narration of that diegesis. Thus, and second, the narrator evolves through his own temporal navigation over the course of narrating the narrative (in which his earlier self also temporally navigates), with the *narratio* tracking such change and its temporally navigating means (somewhat suspiciously since the narrator remains the reader’s sole means of access to the narrative). The reader anticipates how temporally navigating character “A” travels from the past to the destination of his own destiny in the future as temporally navigating narrator “B,” while enjoying the shifting of the target (“B”) as much as the forward
movement of the personal temporal arrow (“A”). One might thereby plausibly argue that first-person retrospective narration is both more suspenseful and mysterious than its third-person counterpart; if unwilling to go so far, I hope at least critics might agree that first-person, retrospective narration does not nullify narrative suspense.

Bildungsromane with either first-person narration or a third-person slant present the same mystery of human maturity in and through time, only in different manners. With *Copperfield* or *Expectations*, the reader wonders what will happen next but remains fairly confident that David and Pip (respectively) will survive; reading the *Harry Potter* series, however, the reader maintains both her hunger for the plot and anxiety concerning the young wizard’s well-being.

Of course, the third-person narrative of the *Harry Potter* series concerns itself with the creation and gradual solution of plot and character mysteries. The effect of these mysteries is not only to foster a page-turning thriller, but also to force readerly participation in narrative (re)construction. For example, upon reaching the climax of *Prisoner*, the reader must revise her understanding of Sirius and his past “crimes” in light of Harry’s newfound information and in spite of the narrator’s purposefully misleading narration. Such an example may not demonstrate diachronic elements within the text as much as the necessity for the reader to perform temporal navigation to make sense of the narrative. While *Harry Potter* may not involve the complexity of narrative reconstruction

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112 Reading a first-person, retrospectively narrated Bildungsroman resembles tracking a constantly spiraling circle (character) that moves forward (in the *histoire*/plot) within a larger concentric circle (narrator) that also swivels incessantly while progressing ever onward (in the *narratio* and enabling readerly access to the *histoire*) until (but possibly beyond) the narrative’s close.
in a text like Nabokov’s *Ada, or Ardor: A Family Chronicle*, the reader still must piece together non-linear narrative elements—accrued through memory and investigation by Harry and friends in the haphazard pattern of real life—so they conform to the pattern of past, present, and future—the temporal continuum being so important to the meaning-making activity of human beings. The suspense left intact by a third-person slant benefits Rowling’s message regarding temporal navigation as it cultivates a phenomenologically active reception by the reader—a matter I discuss in greater detail starting on p. 170 below. Having discussed the major effects of slant choice on temporal navigation and the broad differences between the first- and third-person options, let us turn to the matter of narrational reliability. I have chosen to discuss reliability here because the choice for a first-person slant lays the narrator bare to credibility attacks. Since loss of faith would

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113 Interesting, this novel contains an extended excerpt from Ivan “Van” Durmanov’s (one of the main characters and a possible narrative voice) fictional treatise entitled *Texture of Time* (535-563), upon the ambitious or arrogant writing of which the other main character and other possible narrative voice, Adelaida “Ada” Durmanov, succinctly comments, “‘We can know the time, we can know a time. We can never know Time’” (563).

114 Retrospective narration leaves itself open to the question of reliability more clearly than narration that seems simultaneous with the story itself. This is simply because the narrator’s temporal distance from the narrative combines with his status as the reader’s sole access to the text to place him in a powerful position to alter events or their presentation to paint himself and others in a more positive or negative light. After all, narrators are not exempt from the psychological tendency to minimize cognitive dissonance by altering the mental perception of how one was in the past to fall in line with how one perceives oneself to be in the present.

While the reader is thus in a deficit position vis-à-vis the narrator in both *Copperfield* and *Expectations*, Dickens does not abuse this imbalance of power; rather, he paints David and Pip as narrators who are eminently trustworthy, as the former includes events in the narrative that show himself in a negative light, and the latter not only mirrors David’s tendency, but also communicates his ridiculousness when he judges
ultimately impact the phenomenological impact of Dickens’s and Rowling’s texts—as the reader must “buy” the temporal navigation(s) these authors sell through their selves, narrators, and characters—the reader will forgive a relatively brief and somewhat related digression.

While the narrator’s reliability is not the same as narrational temporal navigation, the former impacts the reader’s view of the latter. For this reason, the implied author of a Bildungsroman must ensure the reader believes the narrator’s narratio in order to accept the histoire he relates and the temporal navigation presented within and constituted by both textual levels. The perceived honesty of either first- or third-person narrators affects the reader’s stance toward the narrative and the temporal navigations within it, and so reliability is of paramount importance to the Bildungsroman genre.

The narrators of Dickens and Rowling establish their reliability by satisfying a three-part formula for readerly rapport,\(^\text{115}\) which consists of trustworthy reportage, interpretation, and judgment. Oliver’s historian, David-the-narrator, Pip-the-narrator, and Harry’s narrator all: report the events of the plot and their own/the characters’ thoughts faithfully, even when such honest reporting reveals negative character traits or when lying would serve to rehabilitate their image; interpret events correctly, or at least

\(^{115}\) I have borrowed this schema from literary theorist Peter J. Rabinowitz’s “Truth in Fiction: A Reexamination of Audiences” (133-34). Rabinowitz, in turn, relevantly references Booth’s *The Rhetoric of Fiction* (158-59 and *passim*).
reasonably for the information that has been given to the reader at any given point;\textsuperscript{116} and exhibit judgment that evidences their best intentions to be moral human beings. These narrators prove worthy of the implicit, default trust with which most readers probably begin any work.

The third-person narrator of the *Harry Potter* series establishes reliability for herself and for the characters she uses as filters through similar means as the first-person narrators employ in Dickens’s *Copperfield* and *Expectations*, namely by reporting, interpreting, and judging people and events correctly. However, third-person reliability intersects with and buttresses the narrator’s temporality and the narrative’s mystery differently than does its first-person counterpart. Reliable third-person narration enables the reader to trust those events she experiences almost simultaneously with the character. In fact, such narration fosters greater proximity between the various dyads set up by the narrative: reader/character, reader/narrator, narrator/character, etc. Being able to trust such immediacy allows the reader to concentrate on the mystery presented in the *histoire*/narrative (that of making/being made as a person) while suppressing the impulse to investigate the mystery of the *narratio*/narrative. The reader is not too busy following and guessing the plot’s unwinding to examine the gamut of possibilities surrounding the narrator’s identity in great detail, but lacks the impetus since the third-person narrator has

\textsuperscript{116} Dickens and Rowling sparingly utilize Chatman’s “fallible filtration,” in which characters are not reliable for correct interpretation or good judgment (149-54). For example, Pip mistakes Miss Havisham’s intentions, and the narrator of the *Harry Potter* series misleads the reader into suspecting Harry of being the Heir of Slytherin in *Chamber*. However, such interpretations are reasonable considering the narrative circumstances in which they occur, and so do not spend all of the trust capital of such narrators.
proven reliable. In essence, the reliability of the third-person slant frees up the reader to focus on the character’s temporal navigation while downplaying the narrator’s temporal navigation. The benefits of reliable proximity are clear.

Moreover, narrational reliability overlaps with several narratological issues we have already discussed. For example, the narrator’s reliability affects his level of self-reflexivity as well as his temporal distance from the narrative. The less reliable the narrator, the more visible or self-reflexive and the higher the likelihood that he will be at a greater temporal remove from the narrative—which fits with one of our main points regarding the narrated self-story, namely that retrospection enables subjective revision. The inverse corollaries of these statements are also true: the more reliable the narrator, the more obscure or less self-reflexive and the higher the likelihood that he will be at a smaller temporal remove from the narrative. In general, narrational reliability, as it affects the narrator’s reflexivity, temporal closeness to the narrative, and whether the reader can trust the temporal navigations so central to the Bildungsroman’s portrait of the maturation process, clearly exerts a significant impact on the genre. Having thoroughly analyzed the issue of reliability, let us reexamine narrative’s relationship with temporality as a prelude to discussing additional temporal consequences for the two main slant choices.

According to Ricœur, narratives have the ability to create and define their own temporality or temporalities. In fact, the first-person, retrospective narration that—as we shall soon discuss—splits the narrator enables that narrator to split the narrative into distinct but related temporalities. Ricœur writes, “[a]s the author of some discourse, the
narrator in fact determines a present—the present of narration—which is just as fictive as
the instance of discourse constituting the narrative utterance” (98). In other words, in
every narrative, which must, as a narrative, have an internal narrator—acknowledged or
obscured—the storytelling also constitutes a story with its own time. Just as narration can
split the narrator, so too can narrative multiply its own temporalities in a seemingly
miraculous manner. Ricœur writes:

a noteworthy property of narrative “utterance”: its ability to present,
within discourse itself, specific marks that distinguish it from the
“statement” of the things narrated. The result of this, for time, is a parallel
capacity of being divided into the time of the act of narrating and the time
of the thing narrated. (Vol. 2, 5)

The book the reader reads over a period of time in her own Time can almost magically
portray two temporalities—and can even facilitate the various interactions between the
times of histoire and of narratio without devolving into unintelligibility.

Furthermore, Ricœur goes on to argue that narrative’s ability to establish its own
internal temporality somewhat constitutes its allure for readers, writing:

[c]ould we not say that the preterite preserves its grammatical form and its
privilege because the present of narration is understood by the reader as
posterior to the narrated story, hence that the told story is the past of the
narrative voice? (Vol. 2, 98, emphases in original)

That is, the ability of a narrator to say “once upon a time” lends an authoritative aspect to
the narrative to which readers naturally respond, with the causal effect of fostering the
tendency amongst writers to begin narratives with a fashioning of past-ness. The allure
and promise of finality are surely enticing, not only because they harken back to the tales
told to (us in) our youth, but also because many pragmatically-minded and/or temporally-
pressed modern readers remain reticent to begin a novel that may not be said to strictly
“end” (not necessarily as they wish, but in fact). (Unless humanity fully embraces the 
_Nunc Stans_, stops Time, or invents a functional and affordable time machine, I predict no 
end to the preeminence of the preterite in narrative.)

Nevertheless, narrative is not satisfied with simply establishing multiple 
temporalities; rather, it flaunts its ability to distinguish between various temporalities and 
the characters or versions of characters that inhabit them. Narrative delineates between 
the (diegetically) living and narrating versions of the same character without erasing his 
essential sameness. As we shall see next, Dickens chose first-person, retrospective 
narration because its fragmentation of the narrative voice from its character counterpart in 
the story allows him to highlight this facility of narrative with temporality and thus 
reaffirm his stance that growing up entails navigating through time. To this fissure 
caused, and eventually mended, by a first-person slant we now turn.

First-person, retrospective narration splits asunder the first-person, retrospective 
narrator of the _narratio_ from his character in the _histoire_, while also changing the 
(temporal) nature of both constituent parts. David's identity (i.e., who he is) changes 
throughout and through the telling. In other words, the act of narration alters both David-
the-narrator and David-the-character in a constant, subjective shift.

Narration changes David-the-narrator because retrospection entails re-thinking 
that necessarily separates the thinker from his former self, thus breeding multiple (future) 
selves. Without even resorting to the various “possibilities and unknowns” (Neithardt
(Possible) selves, assuming the pose of retrospective narrator results in a multiplicity of selves. Retrospective narration with a first-person slant necessitates making what is inherently subjective objective, so that the later-self renders the earlier-self as Other through an arbitrary separation between who one has been and who one is. Although art like Dickens’s Bildungsromane inevitably portrays the inseparability between the past, present, and future selves, first-person retrospective narration further splinters the (already bifurcated but paradoxically intact) character/narrator into at least three incarnations: past but portrayed character in the diegesis; past but portrayed character that represents a narrator coming-into-being; and a narrator. Telling a story about oneself to a reader—i.e., narrating—forces the separation of what life experience normally keeps intact through the telling of a self-story. David-the-narrator implicitly connects himself to David-the-character through the specific narrative he tells himself, but when he presents the story to the reader he must draw a line between his temporal selves for the sake of clarity. Telling the self-story to oneself forces the confluence of one’s temporal selves, while telling the self-story to an Other forces the separation between one’s various selves in order to render the telling intelligible.

Waugh points to the study by cognitive psychologists Hazel Markus and Paula Nurius on the plurality of selves created by desire or its opposite. She writes that they “propose that we think not of a Self but of Possible Selves along with a Now Self. ‘Possible Selves represent individuals’ ideas of what they might become, what they would like to become, and what they are afraid of becoming’” (954)” (3, emphases in the psychologists’ original). While the “Possible Selves” of Markus and Nurius all arc to the future, in my framework they orient backwards as well as forwards: the self-story can change who someone was as much as who they will be.
However, this latter telling usually, and paradoxically, reconnects what it has separated: the narratio eventually makes the relationship between itself and the histoire explicit so the reader can suss out the various versions of the character/narrator at play within distinct temporalities as well as the relationship amongst them all. Thus, the “symbolic omnitemporality”\textsuperscript{118} of the “remembering consciousness,” a concept Ricœur borrows from literary scholar Erich Auerbach (Vol. 2, 83), bridges the versions of a character. The narrator of the narratio cannot remain stagnant, just as the character of the histoire cannot refuse to develop. Nevertheless, even though narratives open themselves up to temporal navigation on several fronts, they can maintain the cohesiveness of the temporal navigator while portraying his constituent temporal parts and their respective fluxes.\textsuperscript{119}

Narration changes David-the-character in the telling because narrated moments are necessarily excerpts that cast David’s younger self in a certain light. For this reason, David-the-narrator “repeatedly calls his narrative ‘his written memory’” (Simon 45)

\textsuperscript{118} After all, accessing more than one tense requires narration/memory/imagination/time-travel, and “omnitemporality” need be “symbolic” because genuinely possessing all tenses—except through humanity’s temporary ability to access eternity through the extended present moment or concentration on the Standing Now—remains the province of the supernatural.

\textsuperscript{119} Perhaps Dickens’s Bildungsromane owe their popularity to the fact that they can reveal and, subsequently, fictionally resolve the mystery of temporally navigating not only Time and its three tenses, but also the multiplicity of self inscribed in each tense and which renders maturing such a difficult life task. In other words, such novels may offer the reader the solace that, even when one feels oneself drifting amidst the rivers of Time, an answer to one’s troubles floats nearby for the finding. In short, narrative gives the reader hope by putting back together what it has ripped asunder. Fiction’s popularity may therefore derive from its creation of the need its consumption satisfies and the resultant cycle engendered.
which, while detailed, makes no pretense to utter comprehensiveness. As Coolidge writes, “spots of emotionally charged material” (164) make up retrospect for many people. Furthermore, as Professor Fisher is fond of pointing out in class discussions, to tell a life in full is an impossibly infinite task because the richness of even the most mundane day would be literally and literarily inexhaustible. (Even the intimidating genius of a Dickens must surely blanch at a task fraught with such phantasmagorical and teleological difficulties.) In short, the telling changes David-the-character because, amongst other reasons, \(^{120}\) not all may be told by David-the-narrator.

Dickens's choice to present *Copperfield* through first-person, retrospective narration reveals his philosophical/psychological/emotional interest in time and the three tenses, \(^{121}\) a concern that inflects the respective temporal stances and methods of navigation of both David-narrated and David-narrator. Dickens employs a first-person, retrospective slant because of its richness for portraying the temporal navigation that forms the cornerstone of the Bildungsroman genre, in its penning, *narratio*, *histoire*, and

\(^{120}\) Just as the observer effect of physics holds that the act of observing an event alters the nature of the event observed, so too might David’s narration, as a subjective mental act, alter the objectivity of David-the-character’s life in the *histoire* whose accurate portrayal is its target. In other words, observation can never fully isolate what is observed from its own effects. This situation relegates the critic to the unenviable position of trying to observe a moving target that observes itself as a moving target. Nevertheless, we have much to learn, and observe we must.

\(^{121}\) Of course, drawing conclusions of authorial interest from an author’s fiction is only one degree more legitimate than surmising authorial intention from fiction; however, this former endeavor remains more viable than the latter because evidence for its existence is observable in the narrative just as fiction provides evidence for presumed authorial intention through its observable effects. Thus, David’s opinions and experiences of time allow the reader to extrapolate Dickens’s interest in and stance toward Time and its proper management at the hands of humans who are maturing amongst its rivers.
reception. Dickens has taken the temporality innate to narrative to spin a narrative (Bildungsroman) that diegetically foregrounds the personal encounter with temporality, and chosen a form (first-person, retrospective slant) that complicates and enriches the narrative’s temporal play by redoubling the temporal navigators (and thereby parallels the levels of temporal navigation and encourages their interaction). That is, upon the inherent temporality of narrative, Dickens builds a narrative that centers on temporality and intertwines the maturation of the main character with the navigation of such temporality.

In fact, Buckley contends that it is only Dickens’s facility with first-person retrospective narration that enables him to render the buried stories of narration so compelling and informative in *Copperfield* and *Expectations*. As he writes,

> [h]is mastery in both novels of first-person narration enabled him to give each an inward dimension by dramatizing the consciousness of the narrator, by letting David or Pip interweave memories and past fears with present observations or pause to consider the mysteries of time which help shape his identity. (61)

To reiterate, Dickens’s talent allows him to utilize a temporally navigating narrator that doubles as a temporally navigating character. Additionally, as we have seen, this utilization does not erase the narrative’s suspense, but instead enriches its presentation and content. Such an accomplishment—his ability to manage multiple characters/narrators and several temporalities—is a testament to Dickens’s brilliance as a writer—or, in our terms, as a temporal navigator of the Bildungsroman’s narrative chaos. Under the hand of such a master, Bildungsromane have their cake and eat it too: temporality can be both manipulated and meta-textually treated and, in the developing lives of their protagonists, nothing is fixed but everything has been decided. Having
scrutinized the consequences of the first-person slant for temporal navigation, I shall now offer a few remarks on the effects of the third-person slant on the Bildungsroman’s central principle before taking a closer look at how these narratological decisions play out in the texts themselves.

In order to highlight temporal navigation through third-person narration, Rowling must cause her protagonist to serve as the story’s main focalizer and the central filter.

Chatman suggests substituting more precise terms for the umbrella concepts “point of view” or “focalization,” which both contain a variety of connotations and have the ability to inform diverse phenomena. He proposes separating the narratological functions and effects of narrators from those of characters (141), with “slant” (or “angle”) referring to the narrator in the external world of discourse and “filter” denoting the character in the internal world of story (143). (“Filter” further subdivides into “center” for an important character whose consciousness is reserved from the reader, and “interest-focus” for a significant character who does not possess the age or cognitive abilities to act as successful filter [148].)

Chatman’s proposed terminology helpfully clarifies when the writer is referring to the narrator of a story or one of its characters, even in those situations when a first-person narrator acts as both slant and filter across different times and spaces. Moreover, Chatman’s terms liberate the writer from the visual connotations inherent in “point of view” and “focalization” which, in current usage, are often invoked imprecisely when applied to narratological situations that do not strictly satisfy the optical requirements of such terms. (McCallum and children’s literature expert John Stephens both recognize the visual component of “focalization”: the former explains that focalization refers to “an indirect mode of narration occurring in first and third person narrative whereby events are narrated from the perceptual point of view of a character situated within the text as if seen through the eyes of that character” [262]; the latter agrees, writing that a narrative’s focalization is “the vantage point from which something is represented as being visualized” [27]. Furthermore, as Professor Fisher has mentioned to me, Stephens’s distinction between perceptual [seeing] and conceptual [feeling] focalization also sidesteps potential ambiguity.) Chatman sharpens the meanings of narratological terms to a fine point, rendering such definitions all the more useful for those critics and writers wielding the pencil.

For our purposes, “filter” is particularly useful as the term communicates the reader’s concentrated concern with/for a specific character. That is, the reader need not perceive the narrated events through a character’s eyes in order to still be mainly focused on how such events affect that character of concern. For example, the reader may
for the reader. In the absence of first-person narration, filtration installs the reader, according to Stephens, in the position to identify with the protagonist in specific (and

interpret the significance of a meeting between Fagin and Monks in Twist through its future impact on the main orphan rather than through the narrator’s detached observation, despite the fact that she does not read what Oliver himself sees. Chatman writes, “[q]uite often we do not see things from some character’s optical point of view or know what she is thinking, but we identify with her, interpret events as they affect her, wish her good luck or comeuppanance” (148). Oliver does not need to focalize the action for the reader to mainly concern herself with his well-being; it is enough that Dickens fashions him as the “interest-focus” par excellence.

The difference between terms like “focalization” and “filtration” is not merely definitional when analyzing a Bildungsroman, for they enable us to hone in on the reader’s central concern and theorize her phenomenological means of receiving the text. McCallum correctly claims that focalization techniques significantly impact “the positioning of implied readers” (262); however, for whom the reader roots matters more than through whose eyes she reads—the critical positioning is a matter of interest rather than of sight. Tethering the reading experience to a specific character who is undergoing a period of intense personal development significantly enhances the Bildungsroman’s ability to affect the personal development of the reader through the act of reading. As the (reading of the) Harry Potter series demonstrates, such tethering is a matter of a certain character gripping the reader’s soul rather than a character roping the reader into borrowing his eyesight.

(Of course, the reader may be won over to a character’s corner by narrational means fair or foul. As literary critic Paula Soares Faria points out in her recently-published thesis, literary critic John Granger tags Rowling’s narrative means for aligning the reader with Harry’s perspective as “‘Narrative Misdirection’” [30], as the obscure narrator has full editorial control over what the narrative does and does not include, and can therefore manipulate the reader into chasing red herrings or assuming certain information about Harry or his innocence. While Chatman would term Rowling’s methods the implied author’s means of using narrational slant to prioritize Harry as the central filter—and emotional lodestone—for the implied reader rather than “narrative misdirection,” my point is that an author of a Bildungsroman must and will use any narratological means possible to morally [but not visually] line up the reader behind the main character in order to foreground and model his temporal navigation.)

As interest trumps vision, “filter” dethrones “focalizer.” Thus, my choice for narratological terms by default free from visual criteria not only allows me to sidestep the definitional slippage by critics that Chatman illuminates and un-fogs, but also demonstrates my intention to denote visual scoping in those instances when I purposefully mention “focalization.”
potentially ideologically-motivated) ways (6). This narrative technique channels the reader into the subject position best suited to glimpsing the protagonist’s grappling with and grasping of temporal navigation. The reader must be privy to the developing individual’s thoughts as well as his actions in order to perceive the various temporal pulls operating on his psyche as he matures. In other words, communicating temporal navigation requires mapping the interiority of the temporal navigator. While such internal access might be best granted to the reader through “straightforward” first-person, retrospective narration (which is innately internal), a third-person slant can also prove effective when such narration provides interior access via filtration to the character’s construction of his identity through the weaving of a self-narrative centering upon time.

**Temporal Consequences of Narrative Choices in the Bildungsroman**

Forced to choose between a first- and third-person slant by the Bildungsroman’s chronotope, Dickens and Rowling must also manage the effects on the mystery of their narratives and on their depiction of temporal navigation that are specifically caused by these respective approaches. First-person narration, when retrospective, tips the reader off regarding the continued existence of the protagonist but results in doubled and more complex temporal play. On the other hand, a third-person slant upholds mystery by keeping the reader guessing about the main character’s survival, but limits the modeled temporal navigation to the histoire level (because although the narrator still temporally navigates, such temporal navigation is obscured alongside the shadowy narration), even though such diegetic temporal navigation renders the play more temporally proximate
and thus, more thrilling for the reader. Moreover, a third-person slant forces the protagonist to function as “filter” or “interest-focus,” and alters the form in which the text communicates temporal navigation to the reader into a less self-conscious one. While the former result of slant choice affects the text more narratologically, the latter influences its modeling and thus its phenomenological reception to a greater degree. Having recapped the main ideas of our narratology section, let us inspect the narrative situations of the four narratives themselves.

**Oliver’s Inability to Narrate “His” Narrative**

Coupled with his passivity, Oliver’s inability to inhabit the present moment renders him incapable of narrating his own story. The bafflement of the orphan at the present moment, which J. Hillis Miller reveals, combines with his total ignorance of the future to make him a non-choice as a narrator. Dickens’s choice for a third-person slant substantiates my claim for the orphan’s failed temporal navigation, as does Oliver’s widely-recognized,\(^\text{123}\) relative erasure from the second half of *Twist*. If the past is to be so prioritized in the narrative, an “historian” may as well recount the tale—and so one does. Too absent to even be the main filter in the tale that bears his name, Oliver barely fulfills the minimum conditions to act as the reader’s interest-focus. Ultimately incapable of carrying the load of the *histoire*, Oliver cannot act as narrator to recount “his own” tale.

\(^{123}\) Several critics, including Napolitano (42) and Slater (124), mention the shift in interest in *Twist* from the orphan to the Sikes/Nancy and Fagin/Monks plots, a transition that results in the conspicuous absence of the titular character from the narrative’s central concerns.
David’s Doubly-Successful Temporal Navigation: Narration as Validation

Simply put, David narrates because he successfully temporally navigates and his narration duplicates his successful temporal navigation in the \textit{histoire}. David may tell his own story because he has proven himself capable of navigating the temporal labyrinth. He can recount his route with confidence, even allowing himself a certain amount of playfulness, through analepsis and prolepsis, because it cannot do him harm. David-the-narrator places himself in the shoes of David-the-character, commenting on the action he narrates with examples of analepsis from \textit{Copperfield} that include: Chpt. 11 (171), when he wonders what waiters must have thought of him at that time of life; Chpt. 29 (444), when he promises to remember Steerforth at his best; Chpt. 31 (454), when he mourns his being the cause of Steerforth and Em’ly’s first meeting; and Chpt. 53 (773), when he wonders if he and Dora would have been better off loving each other only as innocent children instead of getting married in adulthood. Alternately, examples of David engaging in suspense-fostering prolepsis include: Chpt. 3 (48), with the hint at Little Em’ly’s future unhappiness; and Chpt. 33 (495), when David sees his daughter wearing a ring akin to one he once gave Dora.

David’s narration exemplifies the necessary and useful marriage between temporal navigation and the self-story. As Simon writes,

[1]his mixture of permanence and fluidity is characteristic of the narrator’s search for pattern or identity through remembrance of things past, as well as of the narrative procedure all through \textit{David Copperfield}: the film of his past life interrupted by shorter or longer pauses as the narrator moves from the past—relating what he remembers or sees—to the present—reliving the past or thinking about it. (52)
By illuminating the flux nature of temporality and the self, David-the-narrator’s yarns reveal human beings to *be* the story they tell about themselves *at that moment*. Moreover, telling the story of narration reinscribes the importance of the present tense to the maturation process. The present proper and the present of narration that usefully relives the past go hand-in-hand, as narration duplicates the production of the self-story that living entails. A Bildungsroman with an acknowledged *narratio* reveals and restates the importance of temporal navigation and living—for lack of a better term—in the present.

In short, David narrates because he is grown up, temporally tall enough to be out of the woods in which lesser temporal navigators may become hopelessly lost. In Waugh’s terms, David can travel the “feedback loop between the self who remembers, and the acts of remembering that constitute the self” (11), painting the portrait of the former through the employment of the latter. David-the-narrator’s temporal mastery shines through his narrative which, as renowned Dickens scholar Sylvère Monod points out, is laced with foreshadowing hints for “‘[e]very significant event… by a multiplicity of warnings and signs, which make it cast its shadow backward as well as forward’” (Simon 47). David’s clear-cut entitling of four chapters (Chpts. 18, 43, 53, 64) as retrospective—despite the fact that Chpt. 64 is actually more contemporaneous with than posterior to the writing, as the *histoire* has finally caught up with the *narratio*—evidences the way his mastery over temporality *in* the narrative extends to dominion over the temporality *of* the narrative. David skillfully narrates just as he successfully lives, refraining from marring the narrative’s natural unfolding just as he wisely resists the future’s pull in both the *narratio* and *histoire*. 
Dickens’s emphasis on temporal navigation in his Bildungsromane gels with the author’s overall subjective concept of and stance toward Time in his fiction, as well as one plausible speculation on his reasons for writing. Raleigh writes, it “appear[s] simply that he did not care…whether his ‘histories’…were exactly and precisely plotted and charted as regards chronology” (128-9). He prioritizes the place of temporality in the self-stories of the characters in his narrative over the authorial goal to have the narrative operate on a fixed track of temporality. Moreover, Dickens’s “scattered, sententious, and more or less conventional statements about time” (Raleigh 129) in his fiction reveal a recurring preoccupation with the concept and its inner workings, and an understanding of its importance as the framework for both stories and human experience. Dickens is clearly willing to break the bounds of verisimilitude to explore the depths of Time’s mysteries.

Like his narrators, characters, and readers, Dickens makes sense of the world through narrative means of temporal navigation. As Simon argues,

[i]n writing this novel Dickens was no doubt seeking to come to terms with his own experience and, through conscious and unconscious projection of his own self, to discover a pattern in his own development and to define his identity. (41)

Additionally, she reveals her stance that “[w]riting a novel…appears as a way of accepting reality and of seeking order in a disorderly world” (54). In other words, David-the-narrator’s temporal navigation of Dickens’s pseudo-autobiography functions as a dry run for that implied author’s own temporal navigation. While speculating on authorial motivations for writing fiction is no doubt interesting, let us return to temporal navigation in the world of the novel and its effects on the reader in her own world—after all, for
characters and readers who do not pen their own novels, ordering time through a (mentally-written) self-story constitutes a necessary and sufficient method of maturing.

We inch ever closer to analyzing this phenomenological impact of diegetic temporal navigation on the reader’s reading experience and her own temporal navigation.

**Pip’s Healing Narration**

Pip tells his own story as admission of and penance for his guilty (over)indulgence in future considerations: he practices self-healing narration. Dickens scholar John Hagan describes the narrative means by which Pip temporally navigates by fashioning his raw experience into a coherent self-story when he writes that Dickens, through his first-person retrospective narrator, “is constantly circling back upon old material from a new point of view” (63).\(^1\) This method captures the way in which Pip seizes upon his second chance to temporally navigate correctly, having failed in his first attempt in the *histoire*. Through the construction of a narrative, Pip must travel to the past in the telling and re-inhabit a succession of select present moments that are more or less salient to his development. Pip’s narration installs him as both defendant and judge to the reader’s jury: he both diagnoses and heals his own problems in front of the reader’s eyes. Pip must pass through his own narrational fire before he can emerge as a true temporal navigator on the other side. Thus, his words are often harsh toward his former self, albeit excessively so at points. Nevertheless, the reader (eventually) gets the impression that Pip

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\(^1\) Waugh uses “father of psychoanalysis” Sigmund Freud’s concept of “Nachträglichkeit” to helpfully explore this constant incorporation of new life experience into the old through the converging medium of the self-story (59-64).
the narrator is grown up, has righted his temporal ship and is no longer awash in contemplation of the (misty) horizon. Healing narration constitutes the only manner by which Pip may have overcome his initial deficiencies in building and living a self-story of sound temporal foundations.

Still, even if one accepts my argument that Pip’s narration fixes his temporal foolhardiness, both endings of Expectations fittingly defer incontrovertible evidence of Pip’s navigational acumen, which is displaced to and contingent upon the continued, future performance of healthy navigation through sound narration. Whether Pip and Estella part as friends (original ending) or presumably marry (modified ending), the reader cannot be absolutely certain he has learned the lesson of temporal navigation (from his narration). In order to get a better grasp on Pip’s healing narration, let us juxtapose his narration with David’s.

Whereas narration represents David’s maturity, it constitutes Pip’s growth. As Simon writes concerning David, Pip allows

the film of his life [to] linger before his eyes, reliving the past with the vividness of present experience and at the same time musing over it in order to extract significance from the events of his own life and from his experience of the world…. (44)

However, the crucial difference is that David narrationally recaptures past successes in temporal navigation, while Pip atones for his previous failures through temporally-pragmatic narration: Pip learns what David has always known. Having completed his “mythic circle” (Golban 3) even before the narrative begins, David can enter the circle wherever he wishes and, because he remains certain of his temporal surroundings, make analeptic and proleptic jumps at will; in contrast, Pip’s narration constitutes his means of
describing the last arc in his own mythic circle. Moreover, as we shall see next, the portrayal of Pip’s healing narration makes psychological sense in terms of Dickens’s career and life.

Pip’s healing narration explains the timing of Dickens’s production of *Expectations*, effectually justifying its relegation to the last part of his career. On a personal level, such narration might have offered Dickens the solace of believing that life’s misfortunes or mistakes could be mended by contrite (self-) storytelling—obviously an appealing prospect in light of his somewhat traumatic childhood and ethically questionable treatment of his wife, Catherine Hogarth. However, in addition to offering himself and the reader a narrational reprieve, Pip’s healing narration constitutes—in a characteristically complex Dickensian fashion—a challenge to the reader. Despite holding up David as the model for temporal navigation at the midpoint of his career, Dickens crafts Pip as a double test of the reader. That is, Pip’s exemplification of what not to do regarding diegetic temporal navigation exhorts the reader to skirt his mistaken emphasis on the future, while his healing narration (and its probable success) challenges the reader to reduplicate his success in her own temporal self-story. With Pip and his Bildungsroman, Dickens truly threw down the readerly gauntlet toward the end of his writing life. Just as Pip’s end remains obscure, so too is the reader’s response. The novel playfully, appropriately, and purposefully challenges the reader to temporally navigate in the future: Pip’s unknown is the reader’s own.
Harry’s Lack of Narration: Sparing the Trouble, Utilizing the Opportunity

If first-person narration can be one mark of the successful temporal navigator, as it is for David, then why does Harry not act as narrator for his series? To this question I can offer several explanations. First, such a slant is relatively rare in “fantasy” literature. Stephens estimates that first-person narration in fantasy literature is so rare that the presence or absence of such a slant represents one way to delineate between realistic and fantastic fiction. He writes:

[t]he most pervasive strategy for effecting the illusion of realism in modern children’s literature is first-person narration, where narrator and principal focalizer are the same. While this narrative strategy has become a characteristic convention of a large body of realistic fiction, it remains rare in fantasy, and so constitutes a significant discoursal discrimination between the two modes. (251)

In short, because authors of science fiction or fantasy novels rarely employ first-person narration, the presence of such a slant hints toward one of the genres of realism.

Second, pragmatic narrative reasons rule out first-person, retrospective narration for the Harry Potter series. That is, although Harry could handle the temporal navigation of the narratio, narrative demands of the histoire preclude him from narrating. For instance, because Harry’s survival is not assured at the narrative’s opening curtain, he himself cannot begin the narrative with the successful temporal navigation that is

125 Allowing Harry to double as narrator would have erased any doubt as to his survival through his many moments of moral peril—although, as we saw with David, need not have spoiled the nature of his character. Such a choice would not only have wrecked narrative suspense throughout the series, but also blunted the brilliant effect of the crucial climax of the overall serial arc, namely, Harry’s sacrifice and resurrection in Hallows. Rowling is too savvy for such a miscalculation, and preserves her novels’ suspense and the integrity of her Christ-figure protagonist by adopting an obscure, third-person slant rather than a first-person, retrospective one.
effective narration. Such a commencement would be tantamount to starting at the end—surely an unwise tactic for an author engaging a genre highlighting the growth process. Instead, Rowling has Harry demonstrate his ability to tell his own story through other means, as we shall see, and maintains the question of Harry’s continued existence that shall prove essential to not only the suspense of the individual novels, but also the overarching growth of Rowling’s orphan wizard in terms of personal development.

Even though both David and Harry are successful temporal navigators, the latter’s lack of narration does not prove problematic because Rowling exploits the reader’s anxiety for Harry’s future for specific ends and because the wizard’s (self-) storytelling is nonetheless tantamount to a narrator’s. At the beginning of *Copperfield*, David-the-character’s diegetic temporal navigation has already run its course, and David-the-narrator has already begun to showcase his own abilities of temporal navigation by spinning a logical narrative and, where necessary, reining in his (fore)knowledge through narrative withholding for the sake of effective and dramatic storytelling. In other words, David’s narration not only evidences his successful temporal navigation as a character, but also re-enacts that success through the narrative function.

As the hyper-conscious, almost exclusive filter/focalizer of his own story, Harry is not too distant from acting like an actual first-person, retrospective narrator who puts (fictional) pen to paper. The fact that he is conscious of this storytelling to and of the self is the key point, because such consciousness sets Harry apart from other characters in the *histoire*: they may all be oblivious to the existence of the *narratio*, but Harry is the

\[126\] I owe my realization of this crucial point, once again, to Professor Fisher.
cognizant creator of his story within the diegesis. Even though Harry does not literally write or narrate, he approximates these narrative actions by being aware of his telling of his own self-story (to himself). Moreover, like a narrator, Harry makes sense of the temporal obstacles—an obscure or difficult past, a dangerous present, and a seemingly inexorable future destiny—in his path and seamlessly weaves them into the narrative of his life. His lack of narration poses no problem for my characterization of the young wizard as a sound temporal navigator.

Even though Harry ultimately proves he could temporally navigate the narratio as David does, he cannot do so lest he irreparable mar the histoire that does not assure such an ability from its start. Thus, instead of doubling his successful temporal navigation on both the narratio and histoire levels—as David does—Harry joins Pip in only matching one half of David’s success, as the wizard temporally navigates purely diegetically and the erstwhile blacksmith temporally navigates solely narrationally. Harry shall prove admirably adept at merging the past, present, and future, but Rowling’s series must depict the development of that capacity to achieve the narratological goals that not only suffuse the series with suspense, but also deliver the message of temporal navigation in specific ways for the reader’s phenomenological reception.

Therefore, the fact that, as protagonist, Harry does not double as narrator is evidence not of his untrustworthiness to tell his own tale (as for Oliver), but of Rowling’s half sparing him the trouble and half capitalizing on the benefits of a third-person slant—advantages to which we shall return shortly. Harry does not need to retrospectively mend poor diegetic temporal navigation through narration, as does Pip. Nor must he mimic
David’s doubly-successful temporal navigation on the narratio and histoire levels, although he could do so. Harry’s struggles and successes in temporally navigating in the histoire provide not only the most thrilling narrative action, but also the clearest model for the reader of the Bildungsroman to follow.

Still, Harry’s position as preeminent filter approximates the narrative function—even more so because the narrator remains unnamed and does not double as a character in the histoire. Combined with his strong memory, moments during which Harry focalizes through his own eyes when his mind is connected with Voldemort’s make the wizard resemble a narrator, who must be able to peer into the heads of other characters and even his own mind without compromising his sense of self. Harry possesses the fortitude necessary to separate the (temporality of the) histoire from (those of) the narratio. Such concentric focalization mirrors the narrator’s telescopic function and, as an ancillary benefit, highlights the status of Harry and Voldemort as reciprocal doppelgängers. Furthermore, Harry’s capacity to maintain his sense of self even during occupation of another’s mind demonstrates his power to keep a (self-) story intact even when the stories

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127 Consider, for example, the beginning of Goblet. The first chapter, “The Riddle House” (1-15), is narrated through the semi-omniscient eyes of the third-person narratrix, only to have the source of such focalization seemingly usurped by Harry in the transition to Chpt. 2 (15-6), which is entitled “The Scar” in an apt foreshadowing of that mark’s powers. As Harry struggles to recall the content of the “dream” from which he has just awoken (17), the narratrix makes it clear that the young wizard’s position within the Riddle house during his vision does not coexist with that of Voldemort; for if it had, Harry would not have been able (without the benefit of a mirror or another reflective surface—neither of which is described as being present) to perceive Voldemort’s physical appearance when Wormtail turns around his master’s chair (15). While it is probable that Harry is focalizing—as he does in Order during the attack on Mr. Weasley (Chpt. 21, 462-63)—through the eyes of Voldemort’s other (horcrux) half, his snake Nagini, it is more telling that Harry’s placement and function in this scene approximates the narratrix’s own.
of other characters seek entrance. Harry, with his strong memory, resilient mind, and
trustworthy character, could easily have made an effective first-person narrator with
whom the reader could identify and whose temporal navigation could act as an example
to all. In short, Harry does not narrate because of pragmatic narrative considerations and
because of his ability to still approximate the narrative function, not because he is unable
to temporally navigate narrationally. The reader’s strong desire to know both “what is
happening?” broadly and “what happens next?” demands a more intimate narrative
experience from a knowledgeable, contemporary outsider, rather than a removed,
retrospective story from a personally-involved character.

Moreover, the third-person slant adopted by Rowling does not impede her
narrative in any way and even grants the author several benefits. Without serving as first-
person narrator, Harry still functions as the preeminent interest-focus and as almost-
exclusive focalizer\(^\text{128}\) in the series, although he (intermittently and briefly\(^\text{129}\)) loans that
latter position to friends like Ron and Hermione. Rowling’s chosen method of narration
benefits the narrative she has penned, enabling her narrator to show more thoughts and
actions of other characters and to strike up a more intimate temporal relationship with the

\(^{128}\) For the visually-based distinction between these terms, see footnote one hundred
twenty-two above.

\(^{129}\) For instance, the *Harry Potter* narratrix focuses more on Ron’s interiority and vision
when he directs the game of Wizard’s Chess (*Stone*, Chpt. 16, 283), gives greater
attention to Hermione when the treatment of house-elves is the topic of the trio of
wizards (*Goblet*, Chpt. 21, 383), and sporadically bypasses Harry as filter or focalizer
when narrating scenes in which he does not appear. These last scenes mostly occur
during narrative consideration of the dark forces that Harry does not overhear or oversee
through Occlumency or his link to Voldemort’s mind, such as the meeting between the
Malfoy sisters and Snape at Spinner’s End in which the erstwhile Potions professor
makes the Unbreakable Vow (*Prince*, Chpt. 2, 35-7).
narrative and its events—without losing her main character’s filtration ability. In positioning the unnamed narrator apart from but temporally close to the *histoire* and having Harry act as near-ubiquitous filter/focalizer, Rowling essentially—to reiterate a favorite analogy—has her narrational cake and eats it too.

Third, Harry’s humility might preclude him from mentioning some of his accomplishments, let alone narrating them in detail. Fourth, because not every reader possesses the talent and abilities to be the author-esque figure the narrator is, narration would render Harry less universally identifiable. This result might not only wash away some of Harry’s (mass) appeal—which, according to Natov, derives from his ordinariness—but also would diminish the viability of the vicarious temporal navigation Rowling aims at in the reader’s phenomenological reception of her series. Lastly, and quite simply, Harry has enough going on in the diegesis without having to also tell the story! Rowling has designed a narrative that, for a Bildungsroman in which mystery plays such a key role, strikes an equitable balance of responsibilities between *narratio* and *histoire*: on the whole, the narrator takes care of the diegetic material and Harry carries the weight of the mimetic material, such as dialogue.

**Narratology in Sum & The Bridge to Phenomenology**

While Dickens and Rowling respond differently to the narratological decisions dictated by the Bildungsroman’s chronotopic restrictions—in that they utilize self-conscious and unacknowledged narrators, maintain disparate temporal relationships of the narrator to their narratives, and use first- and third-person slants—they nonetheless
converge in their depiction of temporal navigation that focuses on the present (tense) as the best means by which an adolescent can reach full maturity. As we have seen, their essentially similar engagements with the Bildungsroman enable the “realism” of Dickens to meet the “fantasy” of Rowling (as narration mirrors time-travel in temporal activity and in being a composite activity of the memory and imagination) and fashion the genre’s temporal capabilities against its restrictive chronotopic backdrop.

Regardless of narratological decisions like the narrator’s level of self-reflexivity or the slant choice employed in narration, Berns correctly claims that the “act of narration [can be] understood as a social, communication event [that] acquires collaborative aspects” (98) both within the text and between the text and reader. Intra-textual collaboration occurs in first-person narration between the two halves of the temporally navigating orphan, who doubles as narrator of the *narratio* and character in the *histoire*, and in third-person narration between the narrator and the non-narrating protagonist. Extra-textually, the narrator functions as the reader’s discoursal access point. Thus, while the narratological decisions of reflexivity and slant choice alter the text’s (portrayal of) temporal navigation, they nonetheless produce similar and similarly effective phenomenological consequences for the reader’s reception.

If Alton is correct that “genre, rather than being a mere classification tool, has taken on significance as a communication system” (158), then Dickens’s and Rowling’s effect upon the form and content of the Bildungsroman through their continued stress upon temporal navigation in the face of narratological decisions and the chronotopic restrictions I have defined triggers phenomenological consequences bearing upon its
reading and the reader herself. Just as narration intrinsically includes or implies time and temporal passage, so too does the act of reading.


In her 1993 Nobel lecture, Morrison claimed that “narrative is radical, creating us at the very moment it is being created” (27). While Morrison refers to the creation of the narrative art molding the artist, her quotation also speaks to how reading a Bildungsroman can change the reader. Even though they are not of the reader’s creation, the authorial, narrational, and diegetic/mimetic models of temporal navigation affect the life and world of the implied reader through the very act of reading. For this reason, the Bildungsroman genre is especially suited not only to affecting or reflecting its author, but also to promoting readerly identification that produces formative effects upon that animal.

The Bildungsromane of Dickens and Rowling are significant in that they not only model and embody successful temporal navigation, but also prompt it through the very act

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130 For the purposes our discussion of phenomenology, I shall conflate the “implied reader” and the “real reader” into the generalized term “reader.” In so doing, my analysis focuses less on the reader for whom Dickens and Rowling thought they were writing and more on actual readers of their works. While also commenting on the text’s lack of consciousness during its interaction with a reader (it knows that it will eventually interact), Ricoeur justifies such an approach: “whereas the real author effaces himself in the implied author, the implied reader takes on substance in the real reader. This real reader is the polar opposite of the text in the process of interaction giving rise to the meaning of the work. It is in fact this real reader who is in question in a phenomenology of the act of reading” (Vol. 3, 170-71). Of course, the only “real reader” directly observable for my study is myself, but I hope readers of this study will accept my extrapolation of the general reader from my own experiences and will also forgive the certain amount of speculation inherent in such an uncertain science.
act of reading. These texts seek to construct a certain type of reading and, by implication, to mold a certain type of reader. Ricœur refers to this phenomenon as “the capacity of the work of art to indicate and to transform human action” (Vol. 2, 160). These narratives intertwine the “world of the text” and the “life-world of the reader” (Vol. 2, 160, emphasis in original). Despite the “unreal status of fictive temporal experience” (Vol. 3, 128), the reader still learns about the lessons of time through narrative. She can bank dividends of maturation through the phenomenologically rich experience of reading the Bildungsromane of Dickens and Rowling, which, as we shall see, model temporal navigation with the vigor of triple redundancy. Let us begin our analysis of the phenomenological impact of the work of Dickens and Rowling with a general discussion of the way texts and readers converge.

Poulet argues that the act of reading breaks down the boundaries between text and reader. While profound, or perhaps because of such profundity, Poulet’s words demand no explication: “In short, the extraordinary fact in the case of a book is the falling away of the barriers between you and it. You are inside it; it is inside you; there is no longer either outside or inside” (“Phenomenology” 54). Reception theorist Wolfgang Iser, directly acknowledging Poulet’s earlier assertions before tackling some thorny objections they prompt (153-55), ultimately concurs, writing, “[a]ny successful transfer [of text to reader] however—though initiated by the text—depends on the extent to which this text can activate the individual reader’s faculties of perceiving and processing” (107). The text may be a loaded gun, but it relies upon the reader to act as trigger. As Ricœur claims, “reading constitutes the privileged place for the intersection of an imaginary world and an
actual one” (Vol. 2, 160): the text is in the reader while the reader is simultaneously in it. Dumbledore’s wisdom also obtains here, as he tells Harry in the King’s Cross of the afterlife, “[o]f course [this talk] is happening inside your head, Harry, but why on earth should that mean it is not real?” (Hallows, Chpt. 35, 723). The analyses of Iser and Ricœur and the words of Rowling’s Dumbledore all mesh easily with Poulet’s main point: text and reader converge through the act of reading.¹³¹ Let us examine a few ways in which the text and reader intersect: inhabiting multiple temporalities, and borrowing the consciousness of another.

Ricœur usefully underpins my analysis of the reader’s phenomenological experience of fiction’s temporality within and alongside her own time. He employs a paradox to define this proximity between text and reader as “a sort of transcendence within immanence” (Vol. 2, 6). In other words, the reader’s intimate experience with a book enables her to experience that which is not her own—temporality, event, etc.—without ever losing touch with that which is her own. Citing the “confrontation between

¹³¹ No wonder the boundaries between fiction and reality blur so easily. Rather than attempt to solve the interminable “does art imitate life or does life imitate art?” debate, this study offers an intentionally ambiguous, sly “yes” as answer. I see causality running in both directions, although the bulk of my analysis in this section stresses the way in which readers can learn temporal navigation through reading the novels of Dickens and Rowling (i.e., how life can imitate art). Just as doctors sometimes maintain “you are what you eat,” so too may writers claim “you are what you read.” Jeffers argues thus when he claims that Copperfield had a historically formative effect on the minds of its contemporary readers (4). (The interrelationship between book consumption and readerly essence seems to prove less worrisome to modern culture than the analogous “you are what you watch on television” or “you are the video games that you play.” Although novels are by no means immune to charges of corrupting youth—as they can depict violence and sex as vividly as pictures or film—it is probably safe, on the whole, to claim that books are still more innocuous than other forms of entertainment.)
the world of the text and the world of the reader” (Vol. 2, 5), Ricœur raises the issue of
the competing temporalities at play in the reading of a text, which—as discussed
earlier—can accommodate more than one temporality of its own. However, this
concept—the different temporalities inhabited by the narrators, characters, and readers—
does not pose a problem for my analysis. Without ever truly departing her own
temporality (Ricœur’s “transcendence” above), the reader willingly surrenders herself to
the temporal play of the narrative (and its temporalities of narratio and histoire) while
reading, and (later) brings the lessons learned while reading to bear on her non-reading
life. Reading magically allows the reader to experience all while having all, much like a
juggler keeps track of many balls in the air while remaining closest to one. The only price
the reader has to pay for such benefits is the willingness to lay herself bare to the

132 See discussion supra, beginning on p. 135.
133 Among phenomenologists, however, there exists a critical rift on whether
narrative has its own temporality or must borrow such temporal essence from the reader.
Ricœur, as we have seen, argues that narrative not only has its own temporality, but also
can multiply the temporalities presented to the reader; Genette, on the other hand,
maintains that narrative only derives its temporality from the reader. The latter writes,
“[t]he narrative text, like every other text, has no other temporality than what it borrows,
metonymically, from its own reading” (34). Genette’s analysis extends to the reader
because reading obviously requires such a presence. In Genette’s view, the text has no
temporality except that which it derives from an instance of physical/mental reading by a
reader.

While my analysis clearly inclines toward Ricœur’s stance, I also see value in
Genette’s argument, which (predates, but ultimately) complements Iser’s claim that the
reader activates the narrative’s latent qualities. Ricœur’s and Genette’s ideas can be
merged, yielding a hybrid understanding of the act of reading in which temporality is an
innate but pointless characteristic of the narrative before the reader begins reading, as the
reader’s temporality in the social real must prop up its (not derivative, but externally-
fueled) temporality. Even though the narrator guides the reader in the reordering of all
anachronic elements or events in the narrative, the reader ultimately sparks the text’s
inherent temporality. Like a genie in a lamp, a narrative lies dormant until a reader comes
along and, in rubbing its sides (or stroking its spine), springs it to life and time.
possibility of fiction affecting her reality. Dickens’s and Rowling’s Bildungsromane prove well worth such a cost. After all, the reader has much to learn from encountering narratives that are so parallel in temporal action to her own mental self-narrative.

Such Bildungsromane provide a “fictive experience of time” (Ricœur Vol. 2, 6) that can be extremely instructive for the actual lives of readers in the so-called real world. This term of Ricœur’s is (self-admittedly) precarious and seemingly ambiguous. Essentially, Ricœur’s phrase refers to the reader’s suspension of her own temporality and temporary adoption of that of the narrative. It is “fictive” because encountered only through “fiction” (i.e., the text) and “experience[d]” because the reader does shrug off (i.e., subordinate) the temporality of the social real in favor of that in the text. Ricœur puts the case of the reader’s suspension of disbelief that the narrative’s temporalities are not her own most succinctly, writing, “the fictive experience of time is the temporal aspect of this virtual experience of being-in-the-world proposed by the text” (Vol. 2, 100). Such acceptance places the reader within a world where she can vicariously practice temporal navigation, and thus recognize that the fictional world can speak to her own real-world experience of time. Poulet concurs with Ricœur, describing the reader’s giving way to fiction’s sorcery as “say[ing] farewell to what is, in order to feign belief in what is not” (“Phenomenology” 55). Berns also goes along with Ricœur and Poulet, but nudges their analysis toward performativity theory. He contends that in “non-corporeal presentations” like “written narratives” in which “the reader reconstructs the performative dimension in her mind…the performance is imagined” (96). Finally, Genette acknowledges the reader’s substitution of the narrative’s temporality at the (temporary)
expense of her own temporal sense: “this false time stand[s] in for a true time and [is] to be treated—with the combination of reservation and acquiescence that this involves—as a pseudo-time” (34, emphasis in original). All of these thinkers implicitly acknowledge that such pretending—the adoption of fiction’s temporality or temporalities—can have consequences for the reader when she returns to the real. Let us turn to the second manner in which reader merges with text, namely, by adopting the consciousness of its implied author.

Reading is well-suited to influencing the reader’s life because, as Poulet argues, the consciousness of the reading subject “behaves as though it were the consciousness of another” (“Phenomenology” 56). The reader can live vicariously through characters or through an implied author’s words (in the mouth of their narrators) because they become completely internalized for the duration of the reading, which episode leaves its (nearly mnemic) remnant or trace depending upon many subjective factors of the reader. As the book’s reactant receptacle, the reader’s “I” is “on loan to another, and this other thinks, feels, suffers, and acts within me” (57). Rowling fictionalizes the way in which narratives phenomenologically affect their readers when Harry is both forced into and thrust out of memories by Riddle’s diary (Chamber, Chpt. 13, 242-47), which exaggerates (as is magic’s wont) the agency of the narrative’s consciousness that Poulet describes. (Moreover, in this episode, Rowling not only artfully portrays a

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134 See below (starting on the next page) for my discussion on the methods of vicariously learning from narrative.

135 See footnote one hundred forty-three below for Behr’s argument that fantasy’s potency resides in its transformation of reality.
phenomenological truth, but also teaches her protagonist and the reader the dangers of being seduced by the potentially duplicitous past tense.) Discussing Dickens’s fiction and on a less invasive note than the case of Riddle’s diary, Jeffers claims that reading a story of development helps the reader elaborate her own story of self-development no matter which life stage she is in: “reading about another’s self-cultivation should in some manner influence our own—whether we are living it forward or understanding it backward” (86). In other words, the reader of a Bildungsroman fulfills the invocation to write (which a text like *Copperfield* implicitly prompts) through conceiving and living her self-story—whether it is literally written or only mentally spun. Dickens, Rowling, critics, and common sense agree: any idea that forces its temporary adoption by the reader is more likely to influence that reader permanently, although the resistance of readers varies (widely). As we shall see shortly, letting Dickens and Rowling inside our minds (and hearts) not only proves safe, but wise. Having established that readers tend to merge with what is read, let us examine how the reading of a Bildungsroman by Dickens or Rowling teaches and elicits temporal navigation.

Reading enables the reader to learn the lesson(s) of temporal navigation vicariously through the experience of that principle by characters in the *histoire*. Reading

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136 Jeffers contends, “[i]t goes without saying that David wishes us to emulate the good and to shun the bad characters in his story, but beyond that is the tacit invitation to emulate his own authorial work. The novel isn’t offered as a narcotic, an inducement to daydream. It is offered as a spur to agency…To read the autobiographical novel should lead, ideally, to writing one. If we were able to do *that*, we might better know what to do with the life left us” (86-7, emphasis in original). The phenomenological prong of this study argues that answering this authorial invitation is precisely what the reader does when she reads a Bildungsroman by Dickens or Rowling: her reading translates into temporal navigation of her own temporal experience through a tailored self-story.
a fictional work can reveal and ratify temporal navigation as the central principle for reaching maturity. Of course, reading imparts such a lesson through the simple, authorial, didactic expedient of diegetically rewarding good behavior and punishing the bad acts of characters. Horton informs us that Dickens’s Victorian audiences would have expected this element as well as entertainment from their novels,\textsuperscript{137} while the more contemporary reader probably has less of an expectation in this regard. Nevertheless, as I argue, Rowling’s modern work implicitly advocates and communicates temporal navigation amidst a narrative that purports to show its reader an example of how to mature. Reading does not just provide a useful menu of characters’ approaches to temporal navigation from which the reader can choose, but depicts what such a figuratively temporal meal entails. As Ricœur highlights, “[f]iction, I will say, is a treasure trove of imaginative variations applied to the theme of phenomenological time and its aporias” (Vol. 3, 128); moreover, literature offers the reader the chance to observe how certain approaches of temporal navigation are likely to fare. For example, Harry is a Dickensian hero through his successful temporal navigation and effective self-storytelling that prioritizes the present tense; if the reader follows his lead, she will be as well. The reader can learn about time vicariously—and will whenever she reads; whether she applies such lessons to her own life remains her decision.

As Waugh argues, one benefit of children’s literature is in providing “Possible Selves for the reader to ‘try on’ without the fear of any repercussions in the real world”\textsuperscript{137}

\textsuperscript{137} Horton writes, Victorians “expected not only to be pleased and entertained, but were sure they ought to find some moral or lesson in books as well” (5).
While her analysis rings true, it need not be limited to children’s literature; rather, it can extend to the reading of even canonical work like that of Dickens. Moreover, the idea of a reader vicariously learning from characters is particularly instructive regarding the Bildungsroman genre, which hinges upon the depiction of the maturation process and is so widely read by readers at critical developmental stages in their actual lives.

Intradiegetically, fictional characters don “Possible Selves” during their weaving of their self-stories in order to temporally navigate to a solid identity; extradiegetically, the reader not only follows along with the temporal navigation of characters, but also carries out a similar discernment of self that the act of reading does affect. The charm (that creates popularity) and significance of the works of Dickens and Rowling lie not only in their entertaining quality, but also in the fact that identifying with their fictional characters bears fruit for the lives and experiences of time of readers.\(^\text{138}\)

Although characters only live on the page, their experiences affect the real world as the reader learns vicariously from them and incarnates their (positive or negative) lessons regarding temporal navigation. Despite the fact that such characters only exist on the level of discourse (within the text’s language, or its words on the page), their

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\(^{138}\) Stephens points out that texts can promote a certain ideology that affects the reader by manipulating her lens of visualization through the narrative’s focalization (67-9). As children are normally taught to read through identifying with such a focalizer, most readers are situated in a dangerous position of weakness to have their actual selves changed by reading certain ideas in a book. However, this capacity of books need not be pernicious; as we have seen, Dickens and Rowling try to utilize their Bildungsromane to instruct readers on “the what” and “the how” of maturing. That is, these authors model, point out, and portray their view of the best way the reader can find the prize of maturity at the center of the maze of life: through temporal navigation that subordinates the past and future to the use of the present the majority of the time.
experiences can have real-world efficacy insofar as they teach readers how to utilize the self-story of time to promote identity formation. Thus, their temporal navigation facilitates the reader’s own as she bridges the gap between fiction and reality through thephenomenological act of reading.

As for characters, so too narrators. Although Poulet correctly asserts that “the subject which presides over the work can exist only in the work” (“Phenomenology” 58), narrators and their temporal navigation (on both the narratio and histoire levels) can impact the reader from their firmly entrenched position within the text. The Bildungsromane of Dickens and Rowling resonate not only through the imaginations of their readers, but also their lives; their status as fiction by no means undercuts their claim to (temporal) Truth. Through their thematizations of temporal navigation by characters, and their temporally navigating narrators, which combine to provide the reader with two opportunities for vicarious learning, Dickens and Rowling encourage the reader to confront and create her own self-story as a means by which to mature or make sense out of experience in and of time.

Moreover, this capacity of novels to instruct readers is all the more impressive considering the fact that their temporalities—although quite similar—do not share the exact nature of the real world. In other words, readers can learn temporal navigation from characters despite the latter’s operation under a different set of temporal rules. Ricœur is correct that “[u]nreal characters…have an unreal experience of time…in the sense that the temporal marks of this experience do not have to be connected to the single spatial-temporal network constitutive of chronological time” (Vol. 3, 128); nonetheless, their
experience can inform the reader’s own. Without being restricted by the temporal rules of
the normal human condition in the real-world—as they can stand outside of real time and
do not have to “exist” when they are not in the forefront of a narrative
—characters can affect their human readers through the behavior they model (rather than through direct
communication which, in the case of a written narrative, would indeed be magical). Real
readers might take their maturation process concerning their temporal troubles from those
of the fictional characters they read about quite freely without such borrowing being
invalidated by the fact that fictional creations play by separate temporal rules than do

139 As Ricoeur writes, “[t]he temporal experience of a particular hero has no need to
be referred to the one system of dating and the single chart of all possible dates for which
the calendar serves as the frame of reference” (Vol. 3, 128). This means not only that
characters can live within a temporality that follows slightly different rules than that of
the social real (for example, September 20, 2010 does not have to be a Monday in a novel
as it must in real life), but also that there can be gaps in the character’s or fictional
world’s chronology.

Narrative can accommodate or even manipulate holes in a character’s experience
without disrupting its internal logic or flow. The narrative may not show or report on
certain time periods in the life of a character, but the reader does not deem such aporias
troubling unless they contain missing information critical to the plot or character
development. (She may even be free to imaginatively fill in such narrative cracks,
although she would be well-advised to proceed cautiously in such mental play in order to
avoid creating elements that are at odds with the implied author’s characterization and in
order to minimize the risk of such creativity spawning mnemic slippage [i.e.,
misremembering].) During such moments of narrative invisibility, and unlike the case for
any flesh-and-blood reader, a character may grasp a short respite from the constant
translation of raw “life” experience into his self-story.

Even though (as this study has gone to some pains to argue) narrative contains
temporality that mirrors time/Time in the world—probably because it originally derived
from the life experience of the first human beings to create (oral or written) fiction—
narrative, in the end, does not have to play by the same rules as those in the reader’s
world: characters can cease to exist in time without dying. They can thereby (briefly)
escape the tentacles of Time—a feat no human being can match without the end of his or
her life on this earth.
actual humans. In sum, readers can extrapolate how to grow up with time through the fiction they read even though such fiction does not play by reality’s rules.

Dickens and Rowling not only provide narratives that teach readers the lessons of temporal navigation, but also render the reading of their texts practice in temporal navigation itself. Reading, like narration, constitutes a type of temporal navigation. Both acts demand similar processes of meaning-making, although the former involves a more reactive approach and the latter a more proactive one. Moreover, reading forces the reader to tackle only the words that she presently encounters, while simultaneously remembering information from the past and entertaining possibilities for the future. In other words, each moment of reading exemplifies the essential task of temporal navigation.

Furthermore, rereading heightens the complexity of temporal navigation in the same vein that retrospective narration navigates a more intricate temporal maze than the third-person, temporally proximate narrator. For instance, consider the rereader’s mental processes when, in Chpt. 13 of Rowling’s Chamber, she hears the first discussions of a “small, thin book” (230) belonging to “T.M. Riddle” (231) and when, in Chpt. 9 of Prisoner, she encounters foundational information regarding werewolves (171-73). The rereader knows these pieces of information prove crucial to the novels’ later stages, as the diary is the first of Voldemort’s horcruxes (although that term is not introduced until much later in the series) and Rowling reveals Professor Lupin to be a werewolf.

Thus, the rereader not only acts as reader following along with the temporal navigation of the narrator and characters intended by Rowling during the first encounter with Chamber or Prisoner, but also functions like a narrator herself as she operates with knowledge of the eventual end of each novel. Upon rereading, she no longer simply recalls past information as playful authorial hints at future events, but approximates the authorial or narratorial function by realizing the novel’s arc during its unfolding. The rereader of Dickens’s novels experiences a similar feeling when she begins narratives with the knowledge of their endings, and can thus pay closer attention to the narrative art.

While this charmed nature of rereading is not a property of only the works by Dickens and Rowling, their rereadable quality further augments their glorification of temporal navigation. Moreover, in my opinion, they probably wrote with such rereading in mind. As an isolated example, consider Rowling’s cheeky pun in Rita Skeeter’s seemingly innocuous sentence—that “people may be forced to conclude that
navigation that prioritizes the present. As I have been arguing in this section, reading a Bildungsroman can have such an astonishing, prodigious effect on the reader because, building upon the natural identification between reader and character as foundation, the narrative movement and the temporal navigation/self-story of its central character essentially force the reader to temporally navigate and (mentally) self-narrate in her actual world. Narrative sutures the reader’s action to that of the character; thus, as Behr writes, “Harry and the reader move together from wonder, innocence, and comedy to fear, experience, and tragedy throughout the series” (114). Because character and reader merge in the act of reading and the character temporally navigates through the self-story, syllogistic logic requires the reader to follow suit—ultimately rewarding that reader’s efforts.

Furthermore, the reader must sort through the narrator’s and character’s tenses within his own physical circumstances (i.e., reading takes time) and in the (un)conscious presence of the (subjective) “history” of her own life. Behr foregrounds how the character’s and the reader’s temporally-navigating actions mirror each other on several levels: “[n]arrative works within time and space: every story starts and finishes; every reader has to take time and turn pages to move from the beginning to the end” (114). We have already discussed how the reader replays the temporal navigation of (narrators and)

Grindelwald simply conjured a white handkerchief from the end of his wand and came quietly!” (Hallows, Chpt. 2, 26)—in the context of the author’s later revelation of Dumbledore’s supposed homosexuality. (Rowling stunned an audience of fans with her revelation of Dumbledore’s homosexuality during a question-and-answer session on October 19, 2007, according to an article from People magazine’s website. See << http://www.people.com/people/article/0,,20153399,00.html >> for more details.)
characters while paralleling the characters' development with their own experiences in the social real. However, the intertwining of character and reader occurs not only through the mental operations involved in reading a book, but also the physical acts such a task entails. That is, the reader’s need to scan with her eyes, to flip pages (or click the "next page" button on today’s electronic books), and even to pause brings her closer to the temporal experience of the character, which likewise occurs over the passage of time. Reading the lives of characters requires and fosters time management.

Just as the reader must figure out a way to handle time’s ceaseless flow, so too must she handle the fact that narrative, as Behr writes, “is not fixed but fluid, constantly transforming” (120) at every level (creation, narration, diegesis, and reception). She follows narrative’s shifting alongside her own shifts. Because of the constant transformations occurring within a narrative (Behr’s main point), the ever-changing

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141 As Natov opines, “the best mysteries, adventure stories, and romances represent a negotiation between the reckless pace of the narrative breathlessly moving forward and the meditative pockets that provide the space and time to turn inward—to affirm our sense that something memorable is happening to us, something we can retrieve for later, after the book is ended” (319). This quotation not only comments on the exciting and enjoyable experience of reading the novels of Dickens and Rowling, but also informs how the phenomenology of reading a text leads the reader to temporally navigate her own real world (as and after she reads) while swimming and having swum in the waters of the novels’ fictional time(s). These narratives welcome and demand (vicarious) temporal play by the reader, who flits in and out of the fictional time, simultaneously learning temporal navigation and bringing such lessons to bear upon her real life.

142 I would venture to claim that readers rarely begin and end a work in one sitting—especially a novel by Dickens or Rowling, who both tend to pen lengthy texts. Nevertheless, even if a reader were to do so, she would still have read in time and thus have navigated the temporality of her social real during the reading act.

143 Behr’s argument boils down to a one-to-one correspondence between Rowling’s work and narrative transformation, an equation she argues the critical work on the author’s series upholds: “Language transforms as part of narrative. In the Harry series,
reader must work to continuously revise her understanding of the story she is reading as she reads. In addition to the incessant progression of its own internal temporality, the narrative text proceeds during its necessarily temporal unfolding (i.e., reading is a physical act that requires the passage of time) in the reader’s own time. Moreover, it demands the reader alter her understanding of characters and events as the narrative introduces their new analogues. Since, as Behr writes, “Harry’s growth is another narrative transformation affecting the reader’s perception of present and past events” (116), following the progression of such a character’s maturation is one way the reader can practice her skills of temporal navigation. As I have been arguing, such practice—garnered through the phenomenological act of reading—tends to affect the real-world temporal navigation of the reader. Thus, reading entails temporal navigation by the reader both inside and outside of the work: the reader temporally navigates by piecing together the narrative, and by approaching the narrative from a time and space not its own. The transformation is the key and the core. We have seen it operating on several levels: at the level of genre, it is part of the structure of individual books and of the series; at the level of language, it shows itself in Rowling’s use of contemporary discourse, in the invented/adapted language of the spells and names of the wizarding world, as well as in the many controversial ‘translations’ of her books (Nel, Jentsch); at the level of culture, it is evident that the magical devices and social mores of the wizards are reflections/transformations of our own. Almost every critical appraisal of Rowling’s work deals with transformation in some way: critics who deal with social/cultural issues evident in the books, such as gender roles, class status, or slavery, are dealing with Rowling’s handling, Rowling’s transformations, of contemporary issues; critics who examine her work in relation to existing genres are examining how has she used and transformed the conventions of the school story, or children’s literature, or myth, or fantasy…In all cases, transformation is a given: whether stated or not, transformation is what the reader expects, what the narrative does and what narrative is” (128).

Natov concurs with Behr regarding magic as a tweaked version of reality, writing, “[t]he realm of the fantastic, based on the unconscious, is firmly and inevitably a reconfiguration of everyday reality, transformed and disguised though it may be” (314).
reader is both detective on the scent of the temporal navigation of implied author, narrator, and character, and also temporal navigator in her own right.\textsuperscript{144}

Moreover, the reader’s encounter with narratives (like those of Dickens and Rowling) that mirror the successful self-stories of their characters further reinforces the import and effect of temporal navigation. Such texts do not shun the past and the future in favor of the present, but rather use what has already happened and manipulate the possibilities for what has yet to occur. Like the lives of model characters, these texts neither dwell nor ignore, but productively engage with all tenses in a beautiful flux. In short, they not only provide models of capable temporal navigators, but model effective temporal navigation themselves. Their creation, which underpins the temporally navigating quality of Dickens’s and Rowling’s narratives, joins their narration to hammer this example of how to mature home to the reader.

The mysteries of the past, present, and future affect the presentation of the coming-of-age narrative as much as they establish plot events—which is another way of saying that Bildungsromane, as they integrate the presentation of the three tenses, force the author to temporally navigate just as much as they do the reader (or depict the main character as doing). The structure of Dickens’s and Rowling’s Bildungsromane, or their

\textsuperscript{144} Although critics might argue that some readers are not developing their selves while reading and thus may scorn the Dickensian/Rowlingian lesson of temporal navigation, I espouse a theory of performative identity which, for scoping purposes, I do not discuss at length in this study but instead briefly touch upon in footnotes forty-six and forty-eight above. This theory invalidates the possibility of a human being living without developing—while the impossibility of reading without living should be self-evident. Life means maturing, and maturing entails temporally navigating. Words (in a genre that especially speaks to temporal navigation) cannot be constrained to the page; they phenomenologically influence their readers (and the temporal navigation of the same).
specific layout of plot events, reveals that the process of penning a narrative in this genre entails temporal navigation and eventually, once written, models this same principle for the reader. Time’s power is such that temporality structures as well as thematizes these Bildungsromane. For example, the author must manage the unveiling of the mini-mysteries of “what happened?”, “what is happening?”, and “what will happen?”, which combine to foster a narrative that employs flashbacks (i.e., analeptic jumps), multiple theories regarding interpretation of diegetic events, flash-forwards (i.e., proleptic moves), and other examples of temporal play and non-linearity. The implied author’s handling of the plot’s unraveling reveals the principle of temporal navigation; therefore, the creation of the narrative’s content lines up with the content itself, as temporal navigation informs the deepest mystery underpinning any self-respecting Bildungsromane, namely that of human subjectivity—both what it is and how it comes to be.

Dickens and Rowling must synthesize—and/or provide a narrator who synthesizes—all three tenses in their presentation of the narrative; in so doing, they add a secondary level of ratification for the virtues of prioritizing the present, which not only enables maturity for an individual, but can also operate as a productive, general procedure through which any human being can make meaning out of their raw life experience. Dickens and Rowling have written Bildungsromane that model the correct method of temporal navigation in their structures (amongst other places) for their readers; they not only raise up effective temporal navigation as the best way for human subjectivity to develop in their narratives, but utilize this principle themselves in their penning (of their narrators’ narrations). It should come as no surprise, then, that reading a
Bildungsroman by Dickens or Rowling not only communicates the method of temporal navigation to the reader, but also teaches it to her through the practice involved in the act of reading itself.

As we have seen, the Bildungsroman genre invokes temporal navigation from many sides: creation, narration, action, and reception. Dickens and Rowling not only put forth an argument for a specific way to mature through the story and narrative of their novels, but also mirror/model temporal navigation in their writing process and demand similar temporal activity from the reader. The Bildungsromane of Dickens and Rowling are so effective because the matching of form and content lines up narrator, character, and reader in their similar needs to employ temporal navigation. Narrator, character, and reader must make sense of what happened—as they all remember and learn from the past—or what is happening—as the first hints via prolepsis, the second questions what to do, and the third guesses what comes next.

Ricœur rightly asserts that “[f]ictive temporal experiences cannot be totalized” (Vol. 3, 128). This claim admits of four possible meanings of varying plausibility and significance. First, the lack of true consciousness of characters nullifies their ability to

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145 Hagan implicitly puts forth the contention that Dickens temporally navigated when writing *Expectations*, claiming that: “Dickens has so beautifully ordered his material that Chapter 17 depends for its existence upon all that has previously happened to his hero; it brings to a perfect culmination the whole chain of events set in motion in Chapter 1” (58). Such perfect plotting not only reflects the sound temporal navigation of the narrator and implied author, but also sets an example for the reader to emulate. (In contrast, poor temporal navigation by the narrator or implied author would present a challenge to the reader, who would then be required to patch up the narrative progression herself. However, this situation lies outside the scope of my study because Dickens and Rowling, and their narrators, all temporally navigate successfully.)
attain the *Nunc Stans* in the same way a living, breathing human being might. I do not object to such a claim because this inability does not diminish narrative’s capacity to *portray* characters that approximate this achievement by successful temporal navigation; rather it only means that characters, as fictional beings, cannot experience certain abstract ideas as human beings can. Second, the reader cannot stand in the characters’ shoes and thereby attain the *Nunc Stans* for them; she can merely learn their overall tendencies concerning how they deal with time. Again, this idea gels with my concept that readers vicariously learn through the phenomenologically-laden act of reading.

Third, if “totalized” is to be taken as “generalized from the specific,” Ricœur may be arguing that reading fiction cannot result in a specific rubric for learning how to deal with time. However, this option seems least likely, not just because it would irreparably damage my own study, but also because such a premise flies in the face of Ricœur’s own three-volume magnum opus. Rather, Ricœur’s work regularly insists that (fictional) narrative allows human beings to (vicariously) glean nuggets of truth/Truth regarding temporal experience. The last possibility—related to the second—is not only the most likely, in my opinion, but also the most important and the one that should be emphasized. That is, Ricœur simply claims that *each person*—reader or character—must pave her own way through time and toward her own personal potential. Facing the temporality of life, the individual stands alone. Hence, novels that help the reader make sense out of temporal experience and promote her increased maturity—like the Bildungsromane of Dickens and Rowling do—exert an important socio-artistic effect that simultaneously fosters and flows from their popularity.
Ricoeur asserts that history and fiction make similar claims to Truth with a capital “T”; the Bildungsromane of Dickens and Rowling exemplify the attempt by the latter narrative type to commune with and guide the experiential realities of their readers. Against the postmodern predilection to eschew meaning, they have an agenda in writing. Indeed, their goal boils down to providing a blueprint for creating meaning out of temporal experience (i.e., life). While these two authors may seem to provide fiction that is merely diverting, they are actually delving into the heart of humanity’s deepest mystery—that of our own subjectivity and its evolution—with a definitive and comforting agenda for the reader’s benefit: describing and thrice modeling (through their own lives and writing, through narration, and through characters) the best method of maturing, namely, that of temporally navigating with an emphasis on the present and judicious use of the past through (imagined) memory and of the future through one’s imagination, so as to promote the use of this method by readers. Human beings created the fictional construct of time only to have that concept wrest control away from its makers. By demonstrating how time does not rule out the maneuverability within and flux of a self-story, Dickens and Rowling reclaim agency for their characters and human readers and illuminate their narratives to act as beacons on the path to maturity.

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146 Ricoeur comments on this tendency and its dangerousness: “At quite the other extreme from readers on the edge of boredom from following a work that is too didactic, whose instructions leave no room for creative activity, modern readers risk buckling under the load of an impossible task when they are asked to make up for this lack of readability fabricated by the author. Reading then becomes a picnic where the author brings the words and the readers the meaning” (Vol. 3, 169). As Poulet phrases the need for a book to express some “meaning” or contain some ideas which emanate from an implied author and which the reader can encounter, there can be “no spider-web without a center which is the spider” (“Phenomenology” 67).
Moreover, their enterprise and its ability to affect the reader is quite important, for once subjectivity has been established, its existence impacts arenas as diverse as politics (wherein the subject becomes the central agent and target of concern) and theology (wherein thinkers ponder whether a supernatural being is responsible for creating each subject). Dickens’s and Rowling’s Bildungsromane are significant because of their ability to successfully affect the life of the reader. It comes as no surprise that such eminently readable, important works that seek to positively impact the reader’s life have enjoyed and continue to enjoy immense popularity. Such sheer popularity—which may be a result of their poignancy and potency to affect the reader—grants their novels a moral dimension. That is, they not only impact the implied reader, but lots of real readers. The Dickensian and Rowlingian message of temporal navigation honors the responsibility of penning such narratives of real-world efficacy.

Reading is an inherently complex temporal process. The average reader’s facility with such a difficult task reflects humanity’s natural talent for interweaving temporality and narrative, a capacity reinforced by the mutually influential and parallel activities of living life and reading fiction. The brilliance of Dickens and Rowling resides in their fashioning narratives that not only thematize temporal navigation, but also mimic the experience of temporal navigation through the reading process by spring-boarding off of narrative’s innate abilities to affect the reader—and which, as Bildungsromane, treat of a subject matter close to the heart of all readers. Temporally navigating themselves, as the implied authors of our Bildungsromane, Dickens and Rowling triply inculcate temporal navigation as an essential principle for the maturation process in their readers: they
provide narrators who mirror the implied author’s temporal navigation and model it for
the reader in the narratio; they depict characters who must temporally navigate in the
histoire and from which the reader learns vicariously; and they shape their narratives in
such a way that reading them constitutes a large practice session of temporal navigation
that can impact the reader’s own life.

The portrayal of subject formation and its contingency upon temporal navigation,
which shines through the cultural texts of Dickens and Rowling, both affects and sheds
light on the identity-forming processes of flesh-and-blood readers. The arrow of causality
between fiction and life points, Janus-like, in both directions. Connecting young adult
literature to its classical forebears—as I have been doing with Rowling and Dickens—
allows the critic to analyze the lessons gleaned by readers on the possibility and process
of subject formation, and to surmise how the Bildungsroman genre affects the way
readers of all ages read, think, perceive, and live.

Narrators, depicted characters, and human beings are similar in their temporal
navigation. All are creations or creatures who employ memory, experience, and
imagination to navigate the past, present, and future of time through self-narration—
whether technically narrating a novel or mentally weaving the self-story of one’s own
life. Their self-stories thus not only fashion (searches for or) forays into love and depict
delving into destiny as matters of time management, but also break down the boundaries
between the self and other while simultaneously demonstrating the illusory/fluid nature
of Time itself. In summary, the Bildungsromane of Dickens and Rowling inculcate the
principle of temporal navigation within their readers through the phenomenological
consequences of the act of reading. Dickens and Rowling were wise to choose the Bildungsroman as their genre. After all, human beings can only learn about time through the weaving of a narrative that makes sense of such temporal experience, whether that narrative is our own in the “real world” or accessed through a narrative whose phenomenological act of reading (i.e., vicariously living) also takes and teaches about temporal navigation.

CONCLUSION

The differences separating Dickens and Rowling seem vast: he wrote in the nineteenth century, within and against the realist tradition without becoming fantasy, in true serialized parts, for the family but primarily adults, for the masses and the elite, and with various political purposes as well as a personal financial impetus; whereas she is writing in the twentieth and twenty-first centuries, within the realm of fantasy literature (while uncomfortable with such a label), in larger serial parts, transitioning from a targeted authorial audience of children to one of adults primarily and children secondarily, for the larger populace rather than the literary elite, without or with buried political intentions, and originally to escape the welfare conditions of her financial straits. However, my claim that the works of Dickens and Rowling share a basic affinity and produce similar effects on the reader should no longer sound paradoxical, even to the most skeptical of critics. These two authors create similar atmospherics, immensely enjoy linguistic and onomastic play, and tap into common themes and archetypal patterns.
Above all of these parallels, however, stands their joint belief in the principle of present-focused temporal navigation through the effective, balanced self-story as the best means to mature. Reaching across a cultural and temporal divide of 150 years, Rowling reprises Dickens. Her work on the role of temporality in maturity bridges all gaps between their fictions. Each brilliant British author utilizes the key principle of temporal navigation to build a Bildungsroman founded upon telling a (self-) story in time and of Time—while still managing to charm the reader with male orphans, infatuate her with vivid settings in inimitably conjured worlds, and immerse her in plots for which she remain ever-ravenous. Temporal navigation and the self-story allow the realistic fantasy of Dickens to meet the fantastic realism of Rowling, as the fiction of the latter illuminates the magic in the world of the former and our own world: the magic inherent in growing up comes to the fore as abilities we take for granted—like imagination and memory—enable us to figuratively travel through time, and the yarns we spin about our lives mirror the wands wizards wield in their power to translate words into performative action or to magically conjure (almost) whatever the wisher wishes. Indeed, the purposes behind, narratological action in, and phenomenological response produced by their texts are so similar that Dickens and Rowling seem to be kindred co-guides in life’s labyrinth of Time for their protagonists and readers.

My theory of the essential nature of the Bildungsroman and the Dickens/Rowling connection provides not only valuable critical analysis, but also usefully elucidates the real-world implications of such fiction. Moreover, I have demonstrated how these two levels of significance—the academic and the practical—are interrelated.
First, by illuminating the centrality of temporal navigation and the self-story in Dickens’s and Rowling’s novels, I have reoriented the definition of the Bildungsroman genre away from misplaced debates like the nature versus nurture question and overemphasized elements like the individual’s first experience with love or the process of discerning a career. This definitional alteration not only impacts the critical conception of the Bildungsroman genre, but also influences our understanding of the reader’s reception of such texts. That is, as my study has revealed that the main mechanism by which to mature is to understand and control one’s experience of time through (innately temporal) narrative by spinning a present-focused self-story, it should help the reader to recognize either how she is developing or has already matured in her real world. While examining Dickens’s and Rowling’s similar narratological means and shared philosophical/psychological/emotional view on the instrumental importance of temporal navigation for maturity, my theory has highlighted the practical effect yielded for the reader by the phenomenological reception of these Bildungsromane. As we have discovered that reading coming-of-age tales by Dickens and Rowling can positively influence the maturation process of those doing the reading, perhaps digesting Bildungsromane holds a vital place for all those seeking to grow up in time.

Second, I have shown how Dickens and Rowling both achieved almost unmatched success by writing narratives: that treat a subject matter (growing up in time) inseparable from the reader’s life; that provide identifiable protagonists who instructively model or point to the best means for coming-of-age; and that invite the reader to (vicariously) practice temporal navigation through the act of reading itself. My linking
Rowling to Dickens not only contributes to the effort\textsuperscript{147} to legitimize the former as literature worthy of critical study, but also rekindles readerly passion for the novels of the latter. Furthermore, connecting Dickens and Rowling through temporal navigation and phenomenological efficacy not only increases our understanding of the reasons for their popularity, but may also augment such popularity by introducing new people to the wonders and importance of their novels. Their Bildungsromane are not unimportant because popular, but popular because vitally important to the lives of their readers. Closely studying such cultural products is not only academically appropriate, but generates concrete benefits for the reader.

Moreover, the narratological and phenomenological paths of the theory I have mapped open up other avenues of possible study and shine light upon larger questions of literature and art. For example, critics could build upon my work by searching for other instantiations of the Bildungsroman or additional genres that utilize this principle of temporal navigation through the coherent self-story—and thereby test the applicability of my theory. Alternatively, my study might be brought to bear upon broader, ambitious investigations of cultural studies, such as an examination of the connection between literature and life and the purposes for which human beings employ fiction.

James Taylor’s song “Secret o’ Life” holds that “the secret of life is enjoying the passage of time.” We have expanded the singer’s truism, finding that maturing means sculling all three rivers (i.e., tenses) of the waters of time, and mapping the central course

\textsuperscript{147} This goal is a regular refrain for Potter critics. Napolitano, Byam, Grimes, and Debbie Mynott are just a few of the thinkers who argue for Harry Potter’s place amongst literature’s greats.
of the present as the most pragmatic and effective path. We have found that the three-headed dog guarding the gates of maturity in the Bildungsromane of Dickens and Rowling is not Cerberus or even Fluffy (Stone, Chpt. 11, 192), but Time and its past, present, and future, and that *iter temporis* trumps “*caput draconis*” (Stone, Chpt. 7, 130) as the fundamental password—the latter might allow an adolescent wizard to enter Gryffindor tower, but the former grants access to adulthood and its all-important Tower of Time. Such discoveries benefit not only the study of literature—as we have recalibrated the definition of the Bildungsroman to the tune of Time—but also shed equal light upon the impetus behind, need for, and uses of fiction for humanity. By centering their Bildungsromane around time, Charles Dickens and J.K. Rowling have not only penned novels of immense popularity and concrete value, but also spun narratives that are truly timeless.
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