

**Dream Vision in Chaucer's
Poetry**

أدب الرؤيا بشعر جوسر

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ملخص البحث

أدب الرؤيا هو نوع سردي أدبي استخدم في العصور الوسطى . وقد استخدم هذا النوع الأدبي حيث المجتمع آنذاك كان يعاني من ضغوط وأزمات حاده ومتكررة . أدب الرؤيا يقدم وسيلة جذرية لتمثيل ويعكس على حد سواء تجارب الإحساس وبالتالي تنتج حالة من التحول في نفسية الشاعر . إن الإطار الأساسي لأدب الرؤيا هو ان الراوي يعاني من ازمة نفسه فيلجئ إلى قراءة قصص معينه ثم يناجي اله النوم ليمنحه القدرة على النوم وبعد ذلك ينام الشاعر ويكون الحلم هو القصة الرئيسية .

استخدم جوسر أدب الرؤيا ولم يقتصر على تقليد هذا النوع الأدبي بل قام بتطويره بعرض بعض من الحقيقة مع أدراج فترات زمنية مختلفة ضمن الرؤيا ليخلق نوع من الحقيقة . وقد استمر هذا النوع الأدبي بالتطور حتى العصور الحديثة.

Dream vision is an important and well _ known medieval narrative genre in poetry . The basic framework is that the confused narrator falls asleep and dreams , then his dream will be the main story. The dream often takes the form of allegory , enigmatic , and it needs a kind of interpretation on the part of the reader .After the troubled narrator is awakened , he determines to write his dream in a poem . ¹

Dream vision poetry has an impressive and extensive image, which has been widely commented upon. Falling asleep, dreaming, dream vision, prophetic visitations and oracular guidance are familiar motifs from a number of widely known literary sources, like for example in the Bible, Greek and Latin classics, continuing in to the late antiquity and in to the medieval period.² Dream visions have important elements in common, firstly, all dream visions are written in the first person. The narrator becomes the dreamer and tells the story as his own experience. Sometimes, the dreamer becomes the protagonist of the dream fiction, and other times, he is only an observer as in Chaucer's Book of the Duchess.³

Secondly, the dream depicts a luminal experience, one in which the dreamer crosses a border in the supernatural or mystical realm that reproduces in some way on the world he has left and must return to, like Chaucer's narrator in The Parliament of Fowls (1382), who visits the Temple of Venus, and the Garden of the goddess Nature. And the dreamer of the Pearl who has a paradisaical vision of his lost pearl's participation in the train of the Virgin Mary.⁴

Thirdly, the dream has an important lesson for the dreamer. Often the dreamer is presented in a state of melancholy or mental confusion before he falls asleep, this means that he is troubled and has unresolved difficulty and the dream will help him to resolve his problem. For instance, the dreamer in The Parliament of Fowls begins by reading a book in order to learn certain things, but falls asleep and the dream seems as an answer to his problem.⁵

There are two significant functions of the dream vision, the first is that it provides a frame for the narrative and gives the chance to the writer to discover different level of narration, and to check the role of the narrator and his relationship with the narration. Secondly, it becomes "a self-reflexive" genre as at the end of Machaut's Fonteinne Amoureuse (1360_1362), in which the narrator tells that he will go and write down the dream he has just dreamt. The dream discovers the interiority of the narrator's mind and suggesting that the troubled narrator have to look inside

himself to explore the solution to his dilemmas like in William Langland's *Piers Plowman* (1377), when in the middle passus, the dreamer Will engages in debates with allegorical figures of Wit, Study, Reason, and imaginative attributes of his own mind.⁶

Dream vision genre might include serious moral or religious themes or sometimes it deals with comic or romantic secular love poems like Chaucer's *House of Fame*, or allegorical political debates like *Winner and Waster* (1352_1353), or even satirical like the third book of the *Lamentations of Matheolus* (1295). It has a vision of heaven where a married man gets the highest honor because of the great pains he had in this world.⁷

The basic structure that characterizes this genre deals with the phase before sleep, and during it, and after the dream when the poet will be awakened. The phase of the poem before the dreamer falls asleep includes a very precise and detailed description of the circumstances of the dreamer in the real world, for example at the beginning of Chaucer's *House of Fame*, he gives a certain description as that it is the "tenth day now of decembre", this details of the place and date give a sense that the poet is talking about something that really happened.⁸

The setting is natural one, in each poem there is a garden, a paradisaical place, and the time is usually spring or summer, for example one of the visions of *Piers Plowman* opens with a description of the setting like the soft summer sunshine. There is another setting in dream vision genre which is the place where the dreamer falls asleep, bedroom. The narrators are in a highly receptive state at the moment of transition between the waking world which is the real world and the dream state, and the dream gives the dreamer the ability to confront himself.¹⁰ The end of the dream vision is when the dreamer awakens into the reality marked by the resolution of the poet or this dreamer to write the dream down in a poem.⁹

It has been suggested by some scholars that the framework of the dream serves as "a device for

expressing a state of consciousness that is altered." Recently , scholars have argued that the dream format was used by English poets to express " alienation , a sense of last authority or a search for connections."¹⁰

Chaucer 's dream visions poems are based on French dream visions . The first dream vision poem The Book of the Duchess is based on Guillaume de Machaut . All the features of dream vision genre are applied in this work . At the beginning Chaucer cannot sleep , he is troubled because of certain difficulty or problem . In order to drive the night away ¹¹, he started to read Ovid 's story of queen Alcyone , who dreamt that she sought her dead husband king Seys. Chaucer dreams that he awakes in May dawn, in a chamber whose stained glass tells of troy and The Romance of the Rose. Then , he is led by a hound into a wood in which he meets the Black Knight , a king who complains about the loss of his beloved , as he called her "good faire white". After a series of questions , Chaucer knew that White is his beloved , and she is dead now. The hunting horn bows , and the Black Knight rides back to a long castle " a long castle with wanes white\ by seyntjohan". This gives a kind of identification that the Black Knight is John of Lancaster , Whose wife is dead . Chaucer wakes with a book in his hand and decides to write this dream in rhyme.¹²

The House of Fame is another dream poem by Chaucer , it is written in three parts . The dreamer \poet falls asleep and dreams that he is in a Temple of Venus , its glass walls engraved with the story of Dido and Aeneas . In book II , Chaucer is carried by an eagle in the air . The Eagle is the guide , who discourses the theory of sound, till they reach to the house of fame , which is well described in book III, the poem breaks off when Chaucer meets a man whose name is unknown for Chaucer ; "but he seemed for to be \ a man of gretaucterite...." ¹³

Dante 's influence on Chaucer is obvious in The House of Fame . It is supposed that Chaucer first encountered The Divine

Dream Vision in Chaucer's Poetry.....(15)

Comedy during his visit to Italy in (1372_1373). ¹⁴In this poem , Chaucer demonstrates his ability to use sources predominantly Dante and Virgil . This poem is unfinished and it focuses on identity and reputation because the narrator travels through The House of Fame and Rumor and is given an insight into the nature of fame and peculiar way it chooses its favorites . ¹⁵

Chaucer's third dream vision is The Parliament of Fowls . Here ,the Narrator introduces himself as a typical Chaucerian persona , bookish, and inexperienced in love . Chaucer _the Narrator tells of reading Cicero's Dream of Scipio in which Scipio the Elder , the Roman general, appears to his grandson so that he shows him the universe and charge him to live for the common good . Chaucer falls asleep while reading the book. Scipio then appears in a dream and promises to reward him for his work. ¹⁶

In his dream vision poem, the poet is requesting to understand love, which has a confusing effect . Affricanus takes him , in the dream , into a "paradise garden" of love and this "paradise garden" has a large Temple of Venus . Out in the garden , Nature , the goddess , presides over the parliament of birds , because it is St. Valentine 's Day , when birds, fowls, choose their mates. Three eagles , noble eagles , ask for the hand of the formel , a beautiful female eagle . Each one complaining that in case of formel will not choose him , he will die. Nature gives her the chance to decide , she says: " almighty queen! Un to this year begon,\ I axe respit for to a vise me ,\and after that to have my choys al fre..." . After that , the poet awakened by the dawn chorus, returns to his book ¹⁷

The Parliament of Fowls is the shortest and the most refined dream vision in Chaucer 's work, in which interlinks themes of philosophy , love and politics concluding in the famous assembly of birds who honor Valentine 's Day . ¹⁸ Chaucer 's dream vision ,The Prologue to the Legend of Good women (1386_1387) is a collection of stories about ten good women . They are Cleopatra , Thisbe , Dido, Hypsipyle,Medea,Lucrece, Ariadne,Philomela , Phyllis ,and Hypermnestra. Chaucer wrote these stories because the god of love rebukes him for his Troilus and Cryssied, and his

translation of *The Roman de la Rose* and demands him to expiate his rudeness to women kind in these poems .¹⁹

Under the pain of death , the Dreamer is called by the god of love to answer why he spread disparaging tales about love and true lovers in his earlier translation of *The Roman de la Rose* and his *Troilus and Criseyde* . Alceste defends him and tells the god of love that Chaucer did not fully understand what he was writing in these works in which he praises love and lovers. Then, Alceste asks that the apology of the narrator should be involved:²⁰

Makyng of a glerious legende
Of good women, maydeues and wyres
That were trew in lovyage al here lyves

And so , the god of love accuses the Narrator with this task . Then , he wakes from the dream and starts writing the unfinished collection of legends. The irony is that while the women of the legends are "trewe", the men are not .²¹ Each of Chaucer 's dream vision works deal with the love theme in different forms and modes . And every one involves the educative process.

Chaucer 's dream visions are composed at significant stages in his public as well as literary life . His first substantial poetic work *The Book of the Duchess*, was written sometimes between 1368 and 1372. Chaucer at that time was working as a member in the household of Edward III. *The House of Fame* and *The Parliament of Fowls* date from 1378_1380, at the height of Chaucer 's career as an international diplomat, and at that time , he made frequent trips to Italy and France on behalf of Richard II. The last dream vision , *The Legend of Good Women*, was written in 1386, which represents a new phase , when Chaucer was serving as a justice of the peace in rural Kent . Deanne Williams states that each one of these dream visions represents a "milestone in Chaucer 's successful career ," and they show the influence of both classical and French predecessors .²²

Chaucer's fascination with French literature is shown by "the bedtime reading" that typically prompts his dream visions , which concentrate on his initial experience as both a reader and observer of the genre, rather than a full participant . The result of that ,

Dream Vision in Chaucer's Poetry.....(17)

Chaucer 's dreamers often seem insecure , painfully aware of their shortcomings , and passively willing to be led and guided by the authority of others ." They contribute in the dream world , but always stayed a little detached from it.²³

Raising questions about inspiration and transmission , as well as interpretation and authority , Chaucer's dream visions undermine the tradition of his genre instead of repeating it , highlighting the continuing and productive tension between " continental literary forms and the impulse to experiment with English poetry , and addressing the confusions as well as opportunities of cultural "in _ betweenness" ." Chaucer 's dream visions rediscover the idea of English authorship . They move between imitation and innovation , carving out a piece for Chaucer's unique contribution to the genre and confronting the radical idea of using the English language as a medium for courtly poetry .²⁴

Chaucer 's four dream visions share several features identified earlier as defining characteristics of dream vision. The main form , generally tripartite , " is an inner journey that figures as an ascent to heaven ; the dreamer ascends to the Logos by way of an interior quest for the principle for his own creativity ." The dream narratives are surrounded by an account of the dreamer 's waking experience featured in the prologue and usually also in the epilogue .²⁵ The naïve and obtuse dreamer , instructed by an authoritative guide during the dream, comes to a better understanding of a problem from waking life introduced in the prologue.²⁶

However ,Chaucer's dream visions have idiosyncratic features that are not always found in other dream visions :

The dreamer's inexperience in love is emphasized ; dream lore is usually treated respectfully ; the dream narrative grows out of the narrative contained in a book the dreamer reads before he falls asleep ; the dream, in turn , inspires the dreamer to write something after he wakes .²⁷

Dream Vision in Chaucer's Poetry.....(18)

In Chaucer 's dream vision poems, both "the dream and the poem are influenced by an antecedent : the dream by waking experience , the poem by the poet's experience and by his or her reading of other poems." Both of them , the dream and the poem , are unique expressions of an individual's ability to integrate various and disparate influences ." By their nature , both of them are subject to interpretation and reading ,to misinterpretation and misreading .
28

The dream vision poem , according to Laura L. Hows , " purports to present a dream as the dreamer experienced it , it has necessarily undergone a transformation in its retelling , it has already been interpreted once by the dreamer before it is available for further interpretation by the dreamer and his or her audience ."
29

The important point in Chaucer's dream visions is that Chaucer saw "new poetic and artistic possibilities in the use of dream." He linked it with both reality and the proceeding action, he intentionally used the illusion inherent in the dream and in addition to that , he portrays his own second self within this dream world . " Artistic problems of specific nature thus arose which Chaucer solve in his own way : the transition into the dream _state , the relation between dream and reality, and the rendering of dream psychology .
30

Chaucer's allegorical dream vision poems evolved into something looser than the perfect allegory offered by the Roman de la Rose. Wolfgang Clemen sees this as a positive development and a sign of Chaucer 's innovative objective :

It was becoming progressively rarer for French dream poetry of the fourteenth century , which carried on the tradition of The Roman de la Rose , to be consistently allegorical . Real persons were now being introduced as well as personified abstractions... the dream has dropped the allegory together , and what we have is a meeting between real

people . This turning away from the artificial world of personified abstractions engaged in didactic disputation to a dialogue between real people is a significant feature of Chaucer 's novel aim .³¹

Clemen shows a new awareness that perhaps Chaucer was actually trying to do something interesting within an already established tradition . Whereas C.S Lewis perceives Chaucer's dream poetry as failing to be truly allegorical , Clemen stresses the idea that the dream and the allegory live on but in an adopted formula . Instead of dismissing the allegorical dream as an inherited form , Clemen speculates about why medieval poets made use of the dream as a frame for their work .³²

The characteristic pattern of Chaucer 's love vision poems is very neatly described by Muriel Bowden :

The lover (or sometimes a narrator) complains of wakefulness and attributes his states to difficulties in love ; he usually attempts to find solace in a book or poem which then causes him to sleep ; he dreams (that is , has his vision) ; the dream has the beautiful setting of a spring garden where the lover, often led by an animal guide , encounters many allegorical figures (frequently Venus and Amor are present) ; the lover learns the true meaning of love , he awakes refreshed .³³

The love vision poems reflect psychologically a layer of the aspirations of medieval society , a society that is polite, ritualistic and devoted to symbolism .³⁴

Chaucer 's dream poems open with a preamble in which the narrator is either occupied with a personal problem or musing upon a particular phenomenon . Then follows a reference to a work from antiquity , with portions summarized. And finally ,the narrator falls

Dream Vision in Chaucer's Poetry.....(20)

asleep and a dream vision ensues ." ³⁵ Each poem consists of three parts which are interdependent and function within an overall moral design . Thus , the individual poems are units in themselves , but they are also related one to another by structural patterns generated by a common aesthetic purpose. ³⁶

A.C. Spearing argues that Chaucer 's dream poems can be read as interrelated works , as well as each dream poem being an individual poem in its own right:

Although each of these poems has an independent existence as a work of art, they also form an intelligible sequence, in which certain leading themes are carried from one poem to another , and are not merely repeated but developed . The existence of this series of related dream_ poems is of great help in our understanding of any one of them, because each throws light on the others. ³⁷

In structuring his poems in this way , Chaucer was mainly interested in adopting a meditative framework . He gave an important place in each poem to the literature of the past . For example The Book of the Duchess, is viewed mainly as a meditative poem , the structural divisions are meaningful , the narrator facing some undefined spiritual crisis : ³⁸ "I holde hit be a sicknesse\ That I have suffered this eight veer."(the book of the duchess ,.....)

Then , he takes up a book in order to comfort himself "to rede , and drive the night away" ; after having read Ovid 's tale and meditated upon it " whan I had red thys tale\ and overlooked nyt every del ," his spirit rise and he falls asleep ; then follows the contemplative vision. ³⁹

Chaucer explicitly evokes dream theory several times in his writing, and he implicitly exploits the complex possibilities of the dream experience wherever he represents dreams and particularly within his fullest explorations of the dream state , the four dream visions poems. ⁴⁰He also repeatedly exploits the complexities, ambiguities , and uncertainties of dreams , their causes and their

interpretation , and in ways that make clear his firm and detailed knowledge of medieval theories of dreaming⁴¹

Stephen Kruger sees the dream visions as self-narratives, and susceptible to autobiographical interpretation . In their frames, dream poems often focus attention on the dreamer and a certain psychological disturbance he experiences , for example in *The Book of the Duchess*, his sleeplessness ; while in *The House of Fame* , his wonder at the dream he has experienced; and his "a stonyed" " felyng" about love in *The Parliament of Fowls*, and in *The Prologue to the Legend of Good Women*, his devotion to books and to his beloved daisy.⁴²

The dream visions are also susceptible to readings that " would see the dream taking the dreamer outside himself , to a realm that transcends his individual worries or obsessions;" *The Book of the Duchess* leads the Dreamer to " an encounter with a social superior whom he engages in philosophical discussion ," while in *The House of Fame* , a talkative and knowledgeable eagle carried the Dreamer into the heavens and brought him to the house of the goddess Fame ; in *The Parliament of Fowls*, the Dreamer is guided by Affricanus and gained a vision of the goddess Nature . Finally , in *The Prologue to the Legend of Good Women* , he encounter the god of love and his court . In each case , the poem can be seen taking up not only personal or psychological concerns but also more philosophical , even theological questions .⁴³

In the tradition of *The Romance of the Rose* , Chaucer tends to use the form of the dream vision in order to open up multiple possibilities rather than to center the whole attention on a single unified action . Each one of the dream poems is complex , including varied elements that critics have often struggled to see as unified . And perhaps , after all , diversity rather than unity is the main structural principle in Chaucerian dream visions .⁴⁴

Chaucer was familiar with many of the visionary works , dream poems, and " ditsamoreux " . He had previously read *The Somnium Scipionis* with Macrobius commentary , the *Aeneid*, *De consolatione Philosophiae*, the Biblical and a apocryphal visions ,

The Roman de la Rose , Alanus, several of Machaut 's and Froissart 's poems and Dante. ⁴⁵

Stephen knight considering the political dimension and reads Chaucer's dream poems as an expression of his historical imagination and his class status and allegiance. Dream allegory is the offspring of medieval romance historically associated with French Aristocracy . ⁴⁶However, political and social approaches to dream poetry remained rare, as other critics of the period, like Edwards , Russell , and Kruger , continued to see the interest of the genre as lying in purely aesthetic motivation . For example, Robert Edwards regards Chaucer 's dream poems as providing a commentary on their own composition and creation . Edwards discusses this element of self-conscious reflection and speculation in Chaucer 's dream poetry :

My contention is that , although Chaucer wrote no formal, discursive treatise on poetics, he conducted an extensive practice of aesthetic speculation . The poems are means of representation and artistic self-consciousness . But if what Chaucer has to say about art is always embedded in a poetic context , it follows that this critical reflections are necessarily part of the imaginative discourse of his poems . His practical theorizing incorporates a subtle and carefully balanced play of assertion and negation, and like the stories and characters depicted in the poems , it cannot be reduced to a simple or even a single meaning . ⁴⁷

Chaucer 's dream poems are effective precisely because he mixes the fantasy element of the dream genre with the realism of everyday life, "By admitting representative ideas and figures of common life to his dreamer's experience , Chaucer, sets up tensions

between the courtly and the plebeian, and between the fantasy and the actual , which give his poems an intellectual interest generally lacking in the love vision." ⁴⁸

Dream vision conventions is " a reconfiguration of the connections between guide , narrator , dreamer ,and reader ." Dana Semons states that " the dream vision proper frequently features a guide of some type who comes to take the Narrator \ Dreamer through the landscape of the dream and explain or comment on what the dreamer sees ." This counselor can be a character separated from the action entirely as in Chaucer 's Parliament of Fowls . But this pattern is invented in The Book of the Duchess , since the Narrator \ Dreamer himself serves as comforter to the knight he encounters , asking the Black Knight certain questions that invite him to tell his tale , and then overcoming hisgrief. ⁴⁹

Most critics agree that all Chaucer 's dream visions are "self _reflective", as Sheila Delany puts it , " these are poems that regard their own feet , rather than the outside world ." All Chaucer 's dream visions are considered as "imaginative experiments " which served as a bridge to The Canterbury Tales formally and thematically .⁵⁰

When the complaint is no longer framed in a dream , the narrator becomes the guide of the reader in the land of the poem . Spearing suggests something like this when he argues that " as readers or listeners to such narratives , we too can be made to feel that we are secret observers ." But in becoming the reader 's window into these secret observations, the dreamless poem shifts the reader 's relationship to the functions of dreamer , guide , narrator . So , the reader in this new arrangement " comes to occupy the position once held by the dreamer , while the narrator becomes the reader 's guide in the probing of personal consciousness ." ⁵¹

This positioning would seem to give the narrator some authority over the meaning of the tale he tells , but in fact , as becomes clear in the poems here , it acts instead " to undermine the authority of the narrative. Not only is the action no longer interpreted by a dream guide , but it is also presented by a narrator who continually emphasizes his own incompetence as a poet and

his status as merely a scribe , who records but does not interfere or interpret ." ⁵²

The lack of a dream frame exposes the formal workings of the poem , because the narrator 's separation from the action shows " the subjectivity inevitable with any kind of written mediation and his self-depreciation emphasizes the possibility that such intervention amusingly distorts the events and\or voices the poem supposedly "transcribes." These kind of poems achieve a kind of self-conscious separation between narrator and poet by presenting a narrator who is not dreaming , but still does not form part of the main action , he is considered as an outsider even as he insists on being in the know . ⁵³

Chaucer 's dream poems appear to reveal a deep concentration concerning the potential of the medium itself . The poet is seen to be unable to escape the world of the book and of the text even in sleep and dream . ⁵⁴ For Chaucer , the dream vision form serves as a way in order not to discover the more surreal and troubling elements of the poet 's subconscious , but it is used as an occasion to examine the potential of the act of reading . Chaucer 's two dream poems *The House of Fame* and *The Parliament of Fowls* are both works that "prioritize" the "act of reading" . His dream accounts are richly literary in their nature . In both poems , Chaucer is at "pains to construct himself as a reader figure more than a writer ." ⁵⁵

A striking feature of the dream poem is how Chaucer enjoys the doubleness of existing as both reader and writer . "His effort in constructing himself or his narrator _ dreamer as reader reveals his authorial control of the poems." Chaucer materializes as " an empathetic poetic presence who seeks to associate himself within his own text with his readers as experiencing a similar search for significance and meaning within text . However , it is worth considering that prioritization of the act of reading is not confined in Chaucer to his dream poetry ." ⁵⁶

In his dream poetry , Chaucer appears to be eternally aware of the potential difference inherent in the genre . The dream

Dream Vision in Chaucer's Poetry.....(25)

convention might allow the poet to throw off the restraints of straight narrative and try a more adventurous poetry .⁵⁷

Each one of Chaucer 's dream poems can be regarded as a "philosophical vision." *In his final dream vision , Chaucer " takes on the kind of philosophical problems that explicitly have no solutions," the paradoxes known as " insolubles ," or impossibilia." Like when Chaucer was enthralled in The House of Fame by Lady Fame who might choose in some cases to make her followers "unfamous" like:⁵⁸

And right with this I ganaspye,
Ther com the ferthecompanye --
But certeyn they were wonder fewe --
And gonnestonden in a rewe,
And seyden, `Certes, lady brighte,
We han don wel with al our mighte;
But we ne kepen have no fame.
Hyd our werkes and our name,
For goddes love! for certes we
Han certeyndoon hit for bountee,
And for no maner other thing.'
'I graunte yow al your asking,'
Quod she; `let your werk be deed.'

(House of Fame , 1689_ 1701)

According to Lowes, Chaucer uses the dream tradition from the French as an opportunity to think about dreams. It is Chaucer 's philosophical questioning about the real nature of dreams that impresses Lowes. Lowes identifies Chaucer 's interest in real life dreams as bringing a saving realism into the dead conventions of French dream poems .⁵⁹

Dream vision used since society itself was in a state where boundaries were breaking down under the pressure of severe , recurrent , and frequent crisis . what the dream vision provided was a radical means of representing and reflecting upon both those experiences sense thereby produced in a state of transition . Chaucer's use of dream visions complicates the "truth to power" model used by his contemporaries. While his dream vision

Dream Vision in Chaucer's Poetry.....(26)

narratives do display some level of truth-telling, Chaucer modifies the dream vision form. That is, he incorporates different temporal moments within his dream visions. The inclusion of different time periods within his texts allows Chaucer to create a space in which he imparts a potentially uncomfortable truth while increasing the deniability of the dream vision.

Notes

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4. Ibid.
5. Ibid.
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8. Michelle Sauer , The Facts on File Companion to British Poetry before 1600 (United States of America : Michelle Sauer,2008), 152.
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- 14 . Ibid. ,87.
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16. Michelle Sauer , The Facts on File Companion to British Poetry before 1600, 308.
17. Alexander , A History of English Literature ,56_57.
18. Megan Mcgin ,"Chaucer 's miner poems, " in A Chaucer Miscellang,Patrick Mcbrine,ed.(John Carroll UniversityDigitally Imagined Press, 2011),16.
19. Sauer ,The Facts on File Companion to British Poetry Befor 1600,243.
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21. Ibid.
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- 24.Ibid., 149.

Dream Vision in Chaucer's Poetry.....(27)

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41. Ibid., 81.
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Dream Poetry & Minor Works. Before Geoffrey Chaucer wrote his most famous work, *The Canterbury Tales*, he attempted several dream visions: *Book of the Duchess*, a memorial of Blanche, Duchess of Lancaster, for her widower, John of Gaunt; *The Parliament of Fowls*, the first Valentine's Day poem in English in which the bi Before Geoffrey Chaucer wrote his most famous work, *The Canterbury Tales*, he attempted several dream visions: *Book of the Duchess*, a memorial of Blanche, Duchess of Lancaster, for her widower, John of Gaunt; *The Parliament of Fowls*, the first Valentine's Day poem in English The dream vision was a rich and varied form which was put to multiple uses in the Middle Ages, although it reached its peak of popularity in the late medieval period. Using a wide range of sources, from the Bible to Boethius, dreams afforded writers the opportunity to enter strange realms which bent the rules of time and space. The flexibility of the rules which govern the world of dreams meant that the form could be used for consolation, advisory literature, religious and philosophical explorations, courtly comedy, social critique, mystical experience or feminist polemic. The opening of *The Parliament of Fowls*, one of Chaucer's most charming and accomplished dream visions. View images from this item (7). Usage terms. Public Domain in most countries other than the UK. Chaucer has already shown he is extremely well-read and therefore would be familiar with thending. It would be a huge risk to take by omitting it so perhaps it was to turn the story into a new statement about grief "when it's over it is permissible to move on. Moreover, when the knight confesses once again that his lover has died we may return to the aforementioned lines "and with that word ryght anon/ They gan to strake forth; al was doon". Once the truth is out Chaucer's alter ego leaves and he wakes up like the Greek myth there is no resolution "no true words of comfort and no offers of r