

## Abstract

The objective of this thesis is to analyze the three perspectives of nature in this poem. By definition, “perspective” means the way that objects appear smaller when they are further away and the way parallel lines appear to meet each other at a point in the distance. It, in the level of thought, means a particular way of considering something. In other words, it means a point of view. The perspective of nature is the way how human beings perceive the natural world. Human beings, as members of the whole nature, observe the environment and try to understand the world. Ancient people did not rely on science entirely; they used their cognition and imagination to form their knowledge of the world. It is mixed with mythology, folklore, legend, and classical academics. In literature, the writers create a world, which is full of nature deities, imaginative animals and plants in the fantastic space and time. This is a humanistic way to recognize the world whose center is man, not an abstract and remote God.

In this poem, the persona perceives and enjoys nature. He senses the existence of himself and nature. Through his senses, he projects a model of the world by setting nature deities, plants and animals in the methodized nature. It is rather a comparatively rare phenomenon in mediaeval literature. Even the persona of mediaeval literature is surrounded by nature, the writers are never or seldom aware of this fact. The writers and readers of mediaeval literature do not seem to care about much the beauty and pleasure of nature.

The thesis is divided into three parts. First, the Chapter Two will discuss the structure of time and space. It will convey the concept of time and the design of the garden in dream vision. Second, the Chapter Three will discuss Flora and Fauna in the garden. Chaucer sets many kinds of plants and animals in the garden according to his knowledge from many sources. The plants and animals have symbolic meanings. This also shows us the knowledge of nature in the Middle Ages. Third, the Chapter Four will analyze the Roman deities inside and outside the temple. There are seven gods and goddesses of fertility in the background of the dream vision. All of them share the property of love and sex. They are divinized drives of life and the origin of the nature.