



RESEARCH PAPER

Chaucer's Art of Delineating Social Landscaping

<sup>1</sup> Malaika Iqbal <sup>2</sup> Yousaf Iqbal <sup>3</sup> Muhammad Riaz\*

1. Department of English, The University of Layyah, Layyah, Punjab, Pakistan
2. Visiting Lecturer, Department of English, The University of Layyah, Layyah, Punjab, Pakistan
3. Lecturer, Department of English, The University of Layyah, Layyah, Punjab, Pakistan

\*Corresponding Author: [riazdasti@ul.edu.pk](mailto:riazdasti@ul.edu.pk)

ABSTRACT

This paper scrutinizes Geoffrey Chaucer's remarkable status as a painter in the history of English literature. This research throws light on several critics in order to delve into the exceptional art of characterization of Chaucer. The study claims that Chaucer has portrayed his narratives with sheer objectivity. No biasness can be traced out in his marvelous art of painting. Theory of New historicism formulated by Stephen Greenblatt (1982) has been applied and a textual analytical model proposed by Geoffrey Rockwell (2003) has been adopted by the researcher to investigate Chaucer's works. For this purpose, an evaluation has been conducted on Chaucer's eminent works such as The Prologue to the Canterbury Tales, The Canterbury Tales and Troilus and Criseyde. Several portrayals of the pilgrims, especially those with controversial statuses have been inspected. Chaucer's powerful techniques such as narrative power, keen observation and vivacious characters have been analyzed in light of the history of the author and the text. Conclusively, this investigation provides grounds for Chaucer's deemed position as a painter in English literature through his impressive observation, astounding characterization and marvelous narration.

**KEYWORDS** Characterization, Imagery, Narrative, Realism, Word-painter

Introduction

An English writer and poet—Geoffrey Chaucer (1340-1400) is renowned for his work *The Canterbury Tales*. He has been taken as the *father of English literature* by Dryden in his *Preface to the Fables* (1700). Further, Chaucer is regarded as one of the finest English poets of the Middle Ages. He is credited with establishing Middle English as a legitimate literary language at the time when French and Latin were still widely spoken in England. His poetry later influenced the development of English literature. As an acknowledgment of his contributions to the English language and literature, Chaucer was the first author to be buried in Westminster Abbey's *poets' corner*.

This study aims at justifying the position of Geoffrey Chaucer as the primary word-painter in the history of English literature. It tries to explain the limit to which Chaucer portrays his society through several characters and situations. It also deals with the techniques which Chaucer uses as his tools such as the art of characterization, realism, and humor in his masterpieces such as *Troilus and Criseyde*, *The Prologue to the Canterbury Tales*, and *The House of Fame* while depicting the Medieval period. No doubt, the most well-known English poet of the Middle Ages is Geoffrey Chaucer, who is primarily referred as the father of English poetry (Štěpánková, 2012). He is an embodiment of admiration among his readers. Undeniably, many research scholars have delved into Chaucer's pieces of writing, still, his position as a foremost figure in English literature needs to be substantiated.

*The Canterbury Tales*—Chaucer's most renowned work consists of 17,000 lines. It is a masterpiece that brings together individuals with different psychological and social circumstances. Chaucer tried to paint a vibrant picture of medieval society by depicting people with minute details. Through his magnificent art of characterization, readers just get familiar with medieval people very well. *The Canterbury tales* is a realistic depiction of

medieval society, especially the manner of dress which helps modern man to understand medieval life (Štěpánková, 2012). Geoffrey Chaucer entitled the first great word-painter by Compton-Rickett (1912) is taken as the leading name who portrayed characters, situations, society, and nature through poetic verses. The realism of Chaucer's poetry sets it apart. Chaucer introduced language, narration, the art of characterization, and realistic models for the first time in the history of English literature.

A contemporary poet is acutely aware of his era's trends and reflects them in his poems (Wallace, 2019). According to his claim, the poet selects the unique and prevailing aspects of his era and then magnificently portrays them in his works. Chaucer, who lived in the fourteenth century, struck this current tone of realism. He possesses the seeing eye, a retentive memory, the ability to choose wisely, and the ability to elaborate the observations (Dryden, 1700). He is endowed with unusually great observational skills, and his perceptive eye spares nothing that is concealed from our view. Just as literature serves as a window to its time. The ultimate literary artist is one who acts as a spokesperson and paints a true portrait of his time, even the minutest details. Justifying it, Chaucer is the ideal embodiment of his time. He is an authentic social historian of England whose work reflects the 14th century entirely (Wagen, 1968). The medieval context of the hundred-year war, the Church's corruption, Black Death, and the insurrection are visible in Chaucer's hallmark as contemporary challenges. Chaucer draws no moral or conclusion on the situation but paints only. Like Shakespeare, says Campton-Rickett (1912), Chaucer makes it his business to paint what he sees.

Besides a lot of writings on Chaucer, his writing techniques have been less examined. Therefore, exploring Chaucer's painting skills is a good way to initiate addressing current worries about the erasure of Chaucer. It appeals to address white supremacy in the quest for new and more equitable directions for Chaucer's studies.

### **Literature Review**

According to Wallace (2019), literature reflects the trends of the time in which it is written, and every period has a top literary artist who serves as the voice of that time and uses his works to communicate dreams, fetishes, fears, and doubts as well as its affluence and entrepreneurial spirit. Chaucer is a metaphor for the Middle Ages. He shares a similar relationship to the life of his time as Tennyson does to the Victorian era in the later nineteenth century, Pope does to the earlier decades of the eighteenth century, and Pope does to the Age of Neoclassicism. However, his place in English literature is even more significant due to his introduction to techniques of characterization, realism, and the art of painting a character's inner soul as well as appearance. Chaucer's grandeur lies in the fact that he casts a wide-ranging focus on all aspects of his age rather than just one facet. He has a broad and spacious soul and sees his times more comprehensively than anyone else could have back then. Chaucer gives us an accurate representation of reality and a true snapshot of everyday life in its most recognizable elements (Wallace, 2019).

Some critics have praised Chaucer's pilgrims for their realism, implied psychology, quick individuality, and spirit of life felt. While others worked in the direction of medieval sciences to figure out historical persons and questioned the creation of Chaucer. Legouis (1913) states that it's easiest to have a sense of comradeship with Chaucer out of all writers of genius. Manly (1957) tries to explore the characters of *Canterbury tales* in terms of the respective world Chaucer lived. Chaucer's world was mobile having war, trade, diplomacy, religious conflict, and administrative principles. Chaucer's age was consequently one of unusual tension, born of betterment rather than oppression (Boulay, 1975).

According to Štěpánková (2012), Geoffrey Chaucer is an excellent scene painter who perfectly captured his era with his distinctive storytelling abilities. The *Canterbury Tales'* depictions of the pilgrims' attire by Chaucer more or less match the description of the time

period fashion seen in other works on the topic of mediaeval attire. In order to paint a picture of the personalities of the principal characters, he paid close attention to how the costumes were described. The dress of noblemen and ladies, lower-class workers' clothing, clergy members' habits, mediaeval knights' armour, and a typical pilgrim garb are all outlined and reinforced with a few illustrations for better visual comprehension. The embedded images do not represent Chaucer's pilgrims; instead, they are only illustrative.

Chaucer's characters, in contrast to those of other writers, were from various social classes and are depicted according to the genuine people who existed at the period. This level of realism, in addition to Chaucer's work is noteworthy because of his sarcastic interpretations of the key characters in the documentation of the Middle Ages. He was able to provide a representation for future generations describing the realities of life in medieval England, not just the good, but from the darker one as well. Chaucer is remembered in history as a gifted poet and the author of the key piece of English medieval writing. He gave the readers access to see inside the lifestyle of the Middle Ages and become acquainted with medieval attire (Štěpánková, 2012).

On the other hand, Bowden (1948) questions the sketching and historical placement of portraits by examining pilgrims of *The general prologue*. "All the portraits are portraits of pilgrims". Chaucer's portraits are satirical, simple, and religious as well as corrupt, but they are depicted in their original form with no exaggeration. The limitations in the discussion of the poet and pilgrim persona help us to draw the man behind that situation (Lowes, 1919). By thinking about the concept of love in the Middle Ages, Chaucer successfully illustrates that permanent happiness in earthly love is not possible in the physical world. The Lyric poems of Chaucer are frequently criticized for being overly formulaic. Despite the verses' obvious conformity, Chaucer is traditional in Eliot's understanding of the word: he adapts late-medieval poetry's conventions to suit his own purposes while permanently changing the traditions themselves.

The late-medieval concept of courtly love, which Chaucer eventually learns to describe critically, suggests the difference between universal love and human love. This is one convention that Chaucer strives to transcend in his verses. The representation of a lyrical speaker as an idealized everyman is a second convention Chaucer subverts in his poetry. Chaucer's lyrical speaker gets more distinctive as he improves as a poet (Legouis, 1961). In connection with analysis of the emotional approach in Chaucer's writing, Downes (2022) points out that Chaucer's writing helps to illuminate the complex and interrelated histories of emotions and their effects in modern literature. He vindicates the cognitive and universal appeal in Chaucer's work.

Several latest studies are conducted in approach to Cecily Chaumpaigne's rape charge on Chaucer since 1381. The traditional moderns and Feminists are in a constant quest to eradicate Chaucer from the modern curriculum on the basis of his canon considered by them (Brooks, 2022). Evans (2022) recently gave a lecture entitled, *On Not Being Chaucer* in which she explored fresh strategies for challenging a colonial, white Chaucerian canon. The negative particle "not" in her title signals that there is still much to learn about what is outside of what has previously been characterized as Chaucer, rather than erasing Chaucer. By questioning the institutional hierarchies that facilitated the canon's construction, going back to the archives to resurrect erasures of non-white presences, and looking outside the institution, Evans (2001) highlights scholars of color who are actively reformulating the future of global Chaucer Studies.

However, there is opposition to these discussions of race and gender. Chaucer could *die of neglect* if he were to be removed from university courses, according to academics like Edwards. Edwards (1989) also claims that Katz Seal and Sidhu are waging an ideological campaign against Chaucer in an effort to erase him from both canon and education. Some of Edwards's worries are related to the actual effects of decreasing Humanities budgets, layoffs

(which increased during the pandemic), and administrations' failure to hire qualified medievalists to take the places of retiring Chaucer professors, if they even do anything to fill those vacancies. Edwards, however, expresses a larger opposition to change. What he perceives as erasure is an increase in the breadth of what institutions educate (Edwards, 1989). Chaucer used his writing to wide educational opportunities for his audience. Despite issues with the written work, time frame, and cognitive gap, the modern reader finds Chaucer approachable and very clear in his portrayal and experiment of wonders (King, 2021). Supporting Štěpánková (2012), the research argues that Chaucer holds the status of the first poet and painter who portrayed medieval classes, moral values, ecclesiastical figures, lawyers, doctors, and merchants in a universal and real approach.

## **Material and Methods**

The theoretical underpinning of this research is the New Historical theory formulated by Stephen Greenblatt in 1982. This theory objectively deals with the textuality of history and the historicity of text. According to Bressler (2003), new historicism is a paradigm that looks for significance in a work by examining it in light of the social and intellectual norms of the historical period in which it was written. Stephen Greenblatt, Louis Montrose and Jonathan Goldberg are New Historicists who are concerned with the concepts of power and the political purposes of literature, the complex processes by which cultures create and sustain themselves. New Historicism emphasizes shaping culture and connecting all human activities, including writing, reading, and text interpretation.

According to Ukkari (2004), the major objective of new historicism is that literature cannot be *timeless* rather it is positioned in a particular historical age, because both literary and cultural writings reflect and reinforce the power structures that were prevailing at the time the piece was created. Through this parallel reading technique, the idea of intertextuality is accomplished. It asserts that a text can only be understood by asserting the ideology of the period and the notion of textuality is appropriated by New Historicists in order to reveal meaning in a text. According to New Historicists, says (Bressler, 2003), a text's meaning is situated within the cultural system made up of the interconnected discourses of its author, the text, and its reader. Additionally, to determine a text's meaning, it is ultimate to consider the *three* areas of concern: the author's life, the social rules and mandates contained within the text, and the reflection of the work's historical situation as evidenced in the text.

The research conducted in this study aims at establishing a link with Bressler's (2003) argument, which suggests that there are intertextual links between age and text produced by the author. To achieve this, the presented model will be employed, and the powerful assertions of Legouis (1913) and Štěpánková (2012) will be considered. Through this model, the descriptive power, narrative techniques, and characterization art of Chaucer in the selected lines of different works will be investigated. The research will also delve into the absolute representations of trends, political situations, religious beliefs, social standards, and economic positions of the 14th century, as depicted by Chaucer. By doing so, the study seeks to illustrate the new historicism perspective that text always speaks for the time in which it is written and relates to the contemporary literary influences of the time. Through this approach, the expected findings of the research will provide a comprehensive analysis of Chaucer's works and their relationship with the social and historical context of the 14th century. By highlighting the connections between the text and the era in which it was written, the study will offer valuable insights into the literary influences of the time and provide a deeper understanding of Chaucer's works.

## Results and Discussion

Chaucer's portrait gallery helps different critics to draw a situation of that period and vindicate his realism. Geoffrey Chaucer uses several techniques to transform reality into poetic form and a picture of the reality he confronted. Chaucer uses contrast techniques, the art of characterization, and realism to portray a poetic reality. Analyzing Chaucer's class in society through the portraits he builds, it is visible that Chaucer is a gentleman who just paints what he sees irrespective of good and bad values. His works contain evenly distributed light and shade. As Lowes (1910) marks that Chaucer paints men as he sees them and does not dictate their thoughts or words at all. He paints with minute exactness the body and soul of 14<sup>th</sup> century. Chaucer's *Troilus and Criseyde* beholds an effective portrayal of the characters and the undeniable influence of personages among the series of events. In a very renowned passage of *Troilus*, Chaucer depicts the variations that stood in English with the hope that his writings will be understood.

And for ther is so gret diversite  
 In Englissh and in my writying of oure tonge,  
 So prey I God that non miswrite the,  
 Ne the mys metre for defaute of tonge...  
 And red wherso thow be, or ells songe,  
 That thou be understonde, God I bische!

(Chaucer, 1392)

Chaucer beautifully explains the complex age in which he is living to let the reader know about it for further comprehension. In addition to it, he pictures the language used with the purpose to introduce a new standard English out of several dialects present at that time. He gives the impression that he is going to paint in an artistic way the reality of that time in England with the hope that it will be appreciated and understood in the future as real writing. Ward (2013) marks that he is the first great painter of character because he is the first great observer of character among all European writers.

Chaucer is a master of Geography and first starts with location in every of his work to paint the complete idea. He is the true lover of nature and portrays nature as element of beauty to start the work. Nature is no moralist or teacher for him but an object of beauty and sweetness (Legouis, 1913). The prologue starts with his depiction of nature as, 'Whan that Aprill with his shoures soote The droghte of March hath perced to the roote,' (Chaucer, 1392).

However, Boulay (1957) claims that nothing is more natural than the wish to genius a human face. Besides his complexity, Chaucer is an artist, painter, and realist. In consideration of *Chaucer's parliament*, modernism makes a fundamental aspect of Chaucer's artistic ability visible that previously received less attention. For instance, John Dryden laments in 1700 that Chaucer lacks creativity but later on admits, 'Here' is God's plenty'. Eliot, later on, draws several biblical and medieval citations into his wasteland. Hadow (2011) remarks that Chaucer's interest lies in portraiture rather than exposure.

Some critics have praised Chaucer's pilgrims for their realism, implied psychology, quick individuality, and spirit of life felt. While others worked in the direction of medieval essence, and chronology and investigated it in moral terminologies. The first significant character creation in English literature was done by Chaucer. He lacked a model. He so

developed his own method of character representation. Chaucer developed several enduring characters and provided a portrait of his time in such works as *Troilus and Criseyde*, *The Legend of Good Women*, *The Prologue to the Canterbury Tales*, and *The Canterbury Tales*. Three aspects of his characterization style stand out in particular: realism, types and personalities, and wit and humor. These are the techniques which Chaucer invents to give a painted representation of his age. Legouis (1913) calls Chaucer as *the king of inn-keepers*.

The characters' insides and outsides are both described in such an excellent way that the entire personality appears to be changing before the reader's eyes. In fact Chaucer's distinctive, rich, and unusual characterization style is what has allowed him to create endearing pictures. In the art of characterization, Chaucer employs the technique of physiognomy. Such as while portraying Summoner in his remarkable *The Prologue to the Canterbury Tales*, Chaucer briefly explains him as: 'A summoner was ther with us in that place, That hadde a fyr-reed cherubynnes face, For saucefleem he was, with eyen narwe. As hoot he was and lecherous as a sparwe, With scalled browes blake and piled berd...' (Chaucer, 1392).

His fire-red cherubim visage, pimples, narrow eyes, and scabby black brows are reflections of the spiritual evil that exists within him. The all characters of the piece (*The Prologue to the Canterbury Tales*) shout and swear, laugh, and weep, pass compliments, and show disagreement and thereby keeping alive the spirit of life. Chaucer adds flesh and blood to his characters. His portraits are vivid, colorful, well-contrasted, and complete. He gives us a picture of the wide-stratum society of 14<sup>th</sup>-century England. His works justify Chaucer's entitlement as the man of the most comprehensive nature by Dryden, remarks Apperson (1954). Each of the stories would be inappropriate in the mouth of another since the subject matter and style of their telling are so appropriate for their various educational backgrounds, senses of humor, and professions. The majority of Chaucer's characters are acute sinners, but he does not disturb at all them by concluding morals. Chaucer even does not care about them and gets upset, says Dryden, but lashes and laughs (Apperson, 1954).

Chaucer's descriptive skill is shown in the minute details when he presents the delineation of character. He is fully alive to color, sound, appearance, dress, and behavior. All details are used shrewdly in order to draw a vivid and distinct picture. It is through such a blend of individual and typical that Chaucer's portraits attain a high degree of effectiveness. And the details are so selected that a picture emerges vividly through economical description. Chaucer shows versatility in his descriptive methods. Realism and idealization are combined in his character delineation. Chaucer's keen focus is on the object being described itself. According to Albert (1963), the most beautiful, impressive, and humorous Chaucerian descriptions of men, customs, and settings are at the top of their game. He possesses a vivacity that distinguishes his poetry even when he follows the accepted examples of his day, such as when describing typical spring mornings and flower beds.

The best examination in this regard is of female characters in Chaucer's *The Prologue to the Canterbury Tales*, *Wife of the Bath* and *Prioress*. These both are described by their physical characteristics and the particular personality description leads way to their character exploration. This is closely related to Chaucer's method of portraying a character through clothing. Additionally, it aids the audience in comprehending, discriminating, and identifying the pilgrims. Fashionable outfits worn by the Prioress and the Wife of Bath expose their consumerism and lustful nature. It's true that Chaucer changes up his presentation, using everything from full-length portraits to thumb-nail sketches.

Ther was also a Nonne, a prioresse,

That of hir smylyng was ful symple and coy;

Hire gretteste ooth was but by Seinte Loy;

And she was cleped Madam Eglentyne.

Ful weel she soong the service dyvyne,

Entuned in hir nose ful seemly,

(Chaucer, 1392)

Chaucer (1392) introduces every character with a narrative style *ther was also a nonne*. Chaucer's narrative style is void of any judgment as well as diplomacy. His sole purpose is to show what he is seeing at the time and values the persons in front of him possessed. He paints Prioress's smile, refined manners and singing capability in an ironic way. He gives a full apparent description by using the art of characterization and realism at the same time. These two lady characters compensate for the style of each other. Edward Speirs admires his female character portrayal as Chaucer's Criseyde is the first completely realized woman in English literature. It shows that Chaucer recognized every deep reality and gave a complete picture of that, and these figures possess a specific status in history. As a narrative poet, Chaucer does not get strict about the rhetoric manner, but his style fluctuates around the story to give it a perfect touch. Similarly, his physical portrayal of Pardoner in General Prologue is another manifestation of Chaucer's talent. Pardoner's yellow hair as wax and their manners of relaxing on his body is painted by Chaucer as a real moving character. 'This Pardon-seller hair was yellow as wax, Over his shoulders a few strands were spread' (Chaucer, 1392).

Chaucer (1392) depicts these less-than-men as revolting as he can imagine in both of his depictions of them (Pardoner and Summoner). Because they travel and work together, he despises the two. While the Pardoner sells forgeries of pardons, the Summoner creates phony summons. They are portrayed by Chaucer as the very definition of wickedness. The reader can compare the Pardoner to a rat, an animal frequently thought to be particularly cunning, based on his description of the Pardoner's appearance and hair. In the same way, every character is representative of his class in the 14<sup>th</sup> century. For example, The Friar is indeed a typical 14th-century representation of his class; he is dishonest, hypocritical, avaricious, and heartless. But he also has some distinctive features, including a pleasant voice, sparkling eyes, a white neck, and the name is Brother Hubert.

Chaucer (1392) uses only the simplest kind of imagery. His metaphors and parallels are drawn from everyday aspects of life. It improves the relatable nature of his poems. He compares someone's eyes to stars on a frigid night, their lean horse to a rake, and their beard to a flower in its whiteness. Chaucer himself does not aim to show the classes and social situation of that time but his ABCDs of color, dress, complexion, and movements reveal the psychology of that character and class which ultimately leads to the composition of a strong image in the reader's mind. But unlike the poetry of Shakespeare, Milton, and Dante, his imagery seldom uses long similes or metaphors. Chaucer's main goal was to accurately depict men and women while avoiding exaggeration and to give readers a complete picture of humanity. His simple imagery used in the prologue of Squire is: 'He was as fresshe as is the month of May' (Chaucer, 1392).

Similarly, the simile used in Friar's prologue is: 'His eyes twinkled in his heed aright As doon the sterres in the frosty night' (Chaucer, 1392). Walter Raleigh in admiring the techniques of imagery and storytelling used by Chaucer in his works remarks that the magnificence of Chaucer's dramatic strength has left its imprint on his storytelling in a hundred subtleties of inspired observation, equaled only by the sudden stunning dramatic felicities of the great romantic writers (Smith, 2002). In creating his famous pilgrims' portraits, Chaucer uses the contrast technique. The righteous and the wicked coexist. While

the characters of the Parson and Ploughman are models of virtue, the Reeve, the miller, and the summoner are monstrous examples of depravity. His son, the lusty Squire, is a contrast to the Knight, and the Oxford clerk is the complete antithesis of the joyous monk. The contrast between the chivalric ideal and the reality of a woman's nature is clearly captivated by Chaucer. Troilus finds Criseyde's betrayal unfathomable because he is so ingrained in the ideal of the court. Chaucer has been criticized for not being deeply rooted in the issues of life and just giving a picture of age. But this has been proved wrong when we analyze Cazamian & Francois's (1952) humanistic and intellectual approach towards Chaucer's talent.

Chaucer (1392) transitions from a poetic ideal viewpoint to a humanistic viewpoint. He creates a false impression of the real world rather than the fictitious one in his writings. The Prioress is the kind of woman who enjoys fine food, but she is portrayed as a unique person because of her careful attention to detail when dining, as well as her kind demeanor and sympathetic heart. The Monk was a type of monk from those days who was more interested in hunting than in religion and the study of sacred texts. Chaucer's Monk, however, is a unique person with a bald head and rolling eyes that shine like the fire beneath a cauldron. Chaucer has a philosophy of universal wisdom and mellow tolerance (Cazamian & Francois, 1952).

Chaucer's humor permeates everything. He makes jokes at his own expense as well as at the expense of pilgrims. He makes several jokes at his own cost and doesn't even spare himself. He describes himself as a straightforward, ordinary individual while talking to host. Chaucer, the great storyteller laughs at himself and allows others to laugh too. 'My wit is short ye may wel understonde' (Chaucer, 1392).

When he speaks of his imagined flaws and poverty in a simpering tone, he takes great pleasure in raising a soft comparison at himself. In the prologue to the *Legend of Good Women* and *The House of Fame*, Chaucer provides a funny portrayal of himself. The conversation between the poet and the eagle in the famed mansion is humorous. He makes a fantastic comedy creation in *Troilus and Criseyde* with the Pandarus character. Chaucer's genius for comedy is revealed in all its grandeur and variety in *The Canterbury Tales*. Chaucer has a lighthearted tone while describing Madam Eglyntyne's French: 'And French she spak ful fair and fetisly After the style of Stratford atte Bowe For French of Paris was to her unknowne' (Chaucer, 1392). Hazlitt supports that there is no artificial or ostentatious show; rather, the poet's resources are used sparingly, reflecting the frugality of the time in which he lived (Ready, 1974).

Above all, the characterization in Chaucer (1392) is devoid of prejudice. He portrays his characters in a detached, neutral, and objective manner. He portrays what he personally observes. Ten Brink quotes that we receive such an exact idea of men and women he is describing that we can almost see them bodily before our eyes (Ward, 2013). Chaucer (1392) describes things without coloring them with his preferences, obsessions, worldview, or preconceptions. He is also not moralistic. To look better, he effaces himself from the work. Like Fielding Chaucer may have asserted that he provided the truth, the whole truth, and nothing but the truth. But he says that, 'Ne though I speke hir words properly,' (Chaucer, 1392). Saul (1992) remarks that in a sense we can say that it all started with Chaucer. It's with Chaucer that English literature as we now know it really begins. But the artist with all his start apologizes for not being spoken properly.

## **Conclusion**

Critical analysis of *Chaucer as a painter* explains that the striking characteristics of Chaucer's literary works are sympathy, realism, intellect, directness, humor, irony, satire, and acute observation. In addition to it, his rich diction, descriptive and narrative strength and the fluidity of verses fascinate the reader. Furthermore, he is the creator of the melodic and lyrical pure verse style, which was later adopted by Spencer, Shakespeare and



Milton. On the basis of these literary inventions, Chaucer is regarded as the father of English poetry and the first great word painter. Having analyzed nature's portrayal in *The Prologue to the Canterbury Tales* and *Troilus and Criseyde*, and the Character's overt and covert depictions in the prologue, it is evident that Geoffrey Chaucer paints what he sees irrespective of evil and good. In the same way, the universal and real appeal towards morality, human nature, and characters justify his position as a contemporary poet. Compton-Rickett's (1912) words summarize that Chaucer makes it his business to paint life as he sees it and leaves others to draw the moral.

This critical study of *Chaucer as a painter* provides a fresh perspective on literature's influence on society and its connection to the development of intellectual thought while advocating for an appreciation of authenticity in Chaucer's writing and its function in the creation of poetry. Chaucer contributed to English literature by introducing language, narration, imagery and enduring characters (Seal, 2022). By contextualizing Chaucer's legacy as one that upholds white supremacy and contributes to constrictive ideas of what great literature must look like, it offers a chance to create a new future in Chaucerian studies. To explore what this title means to representative scholars and what it conveys to students, medievalists can challenge Chaucer's standing as the father of English literature and reply to claims of Chaucer's death or erasure. By doing this, Chaucerians can reevaluate what it means for writers to influence language, literature, and political discourse around injustice and violation of human rights in modern society. Most significantly, it will be a helpful and colorful fragment for scholars in the spectrum of Chaucerian studies to accelerate the realization of advanced examination.

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