

Abstract

In many places of *The Canterbury Tales*, Geoffrey Chaucer points out that this story-telling contest would be a game. However, researches on this text have scarcely been done from the perspective of game. In view of this, I try to apply Jonah Huizinga and Roger Caillois' concepts of game as the main theoretical framework to *The Canterbury Tales*. In this thesis, I justify the pilgrimage as a big game first and then discuss the elements of play in three tales respectively. The thesis is divided into five chapters. In chapter one, I recount the subordinate position of game first and then introduce Huizinga and Caillois' discourses. Huizinga comes up with the concept, definition, and function of game; Caillois modifies Huizinga's notions and then categorizes games into four kinds: agon, alea, mimicry, and ilinx. In the following part of chapter one, I prove that *The Canterbury Tales* as a whole matches the notion of a game. In chapter two, I discuss the exercises of agon and alea in *The Knight's Tale*. In chapter three, I analyze *The Pardoner's Tale* from the aspect of mimicry. In chapter four, I see *The Nun's Priest's Tale* from the perspective of ilinx. In chapter five, I summarize the previous chapters first, and then explore the possibility of literature as the game. I argue that the game of *The Canterbury Tales* is not over and that it is the sublimation form of game into art.