

## Summary

In this work, I analyze and interpret Stanley Cavell's literary models of skepticism, as presented in his readings of selected plays by William Shakespeare. In the first chapter, I discuss Cavell's key methodological assumptions within the context of his philosophy of literature and understanding of literary works. In that chapter, I explore the distinctive features of Cavell's philosophical method, with a particular focus on the ordinary language philosophy and Cavellian philosophy of ordinariness. In the second chapter I discuss Cavell's interpretation of the *Endgame* by Samuel Beckett in the context of what Cavell calls Beckett's strategy of literalization. I address some of the problematic assumptions within Cavell's philosophy of ordinariness, while emphasizing its valuable heuristic contributions.

This is a starting point for further exploration of key elements in Cavell's conception of philosophy, particularly the concepts of autobiographicality and therapeuticity, which will be discussed in the third chapter. In the fourth chapter, I examine the origins of skepticism, in light of Cavell's assertion that skepticism cannot be conclusively disproven through purely intellectual means. At this stage of the argument, the specific features of the attitude analyzed by Cavell become apparent: that this attitude is most fully expressed in the mutual interplay between two elements, Acknowledgment and Avoidance, with the latter being the more dominant element - as a source of a tragic hero's tragedy as interpreted by Cavell. Before I proceed to a more detailed description of this attitude as it relates to the Shakespearean text analyzed by Cavell, I outline two important distinguishing features of Cavell's philosophy of reading in chapter five: Redemptive reading and Literary skepticism.

In the following chapters, I explore the models of skepticism present in Shakespeare, as interpreted by Cavell. In chapter six, I focus on Cavell's interpretation of *Othello*, examining how he views Othello's narcissistic insularity and his refusal to acknowledge the existence of the Other, which is personified by Desdemona. The subsequent chapters of the work provide examples of Cavell's thesis about the inability of the skeptic, personified by the protagonists of the dramas he discusses, to accept the separateness of the Other.

In chapter nine, *Overcoming Skepticism*, I consider Cavell's proposed reading of the play *The Winter's Tale*. According to the American philosopher, this interpretation provides a way to escape the skeptical impasse. I argue that Cavell's reading of the play aligns with his own concept of overcoming skepticism. Cavellian approach to overcoming skepticism is

connected to the idea of re-marriage – a renewed marriage. I address the complexities of this proposal in this chapter, particularly in relation to various interpretations of the main character's attitude, Leontes.

The final chapter of this work analyzes a crucial element in overcoming skepticism: Cavell's concept of theater and theatricality as a formal construction. As I demonstrate, the theatrical space, in Cavell's view, literalizes the conditions under which skepticism can emerge in our everyday relationships. The research findings indicate that, according to Cavell, we can participate in the fate of the stage character, or the Other. His philosophy suggests that this participation is possible due to the performative nature of a character's structure, which is designed in a way that requires us to engage in the process of its development on stage before our eyes.

In the conclusion of my work, I summarize the outcomes of my research and evaluate the implications of Cavell's analyses of skepticism, reflecting on their validity.