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Nota di bibliografia	Includes bibliographical references (p. 189-201) and index.
Nota di contenuto	Introduction: objects of consciousness in Conrad's Impressionist world -- 1. Subject/object: science and the epistemological origins of literary Impressionism -- 2. Objects and events in the 'primitive eye': the epistemology of objectivity -- 3. Other-like-self and other-unlike-self: the epistemology of subjectivity -- 4. 'Sudden holes in time': the epistemology of temporality -- 5. Radical relativism, epistemological certainty, and ethical absolutes: Conrad's Impressionist response to solipsism and anarchy -- Epilogue.
Sommario/riassunto	In this 2001 book, John Peters investigates the impact of Impressionism on Conrad and links this to his literary techniques as well as his philosophical and political views. Impressionism, Peters argues, enabled Conrad to encompass both surface and depth not only in visually perceived phenomena but also in his narratives and objects of consciousness, be they physical objects, human subjects, events or ideas. Though traditionally thought of as a sceptical writer, Peters

claims that through Impressionism Conrad developed a coherent and mostly traditional view of ethical and political principles, a claim he supports through reference to a broad range of Conrad's texts. Conrad and Impressionism investigates the sources and implications of Conrad's impressionism in order to argue for a consistent link between his literary technique, philosophical presuppositions and socio-political views. The same core ideas concerning the nature of human experience run throughout his works.
