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Sommario/riassunto	This reassessment of some of the major fictional, dramatic, documentary, and critical texts in which Abe worked out his theory of realism in the 1950s and 1960s explores the ways in which the documentarian and the detective became important metaphors in Abe's realist project. It opens up new possibilities for exploring ideas that Abe investigates in virtually all of his significant works: how we 'see,' how we 'know,' and how we ethically engage with alterity.