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Nota di contenuto	Chapter 1: Introduction -- Chapter 2: Authentic Adaptation -- Chapter 3: The Book of Lindelof: Authorship and Identity in The Leftovers and Watchmen -- Chapter 4: "I have looked upon all that the universe has to hold of horror": The authentic Lovecraftian image in film and television -- Chapter 5: 'It's not a Star Wars reference': Searching for Shakespearean Authenticity and Adaptation in the Marvel Cinematic Universe -- Chapter 6: Authorial Authenticity and Adaptation in Abbas Kiarostami's Close-Up -- Chapter 7: The "new depthiness" of Hamlet in Lockdown Digital Performance -- Chapter 8: Medium, Mental Illness, and Experience: A Little Life -- Chapter 9: "Some of which actually happened": A Million Little Pieces (2018) and the Dual Fidelities of Adapting Nonfiction -- Chapter 10: Tales of Girlhood: embodiment and authenticity in The Wonder (2022) and Aftersun (2022) -- Chapter 11: Authenticity, Adaptive Memory, and the Reinvention of Mark Twain's Adventures of Huckleberry Finn (1884) -- Chapter 12: Never the Last Word: What Definitive Adaptations Can Teach Us about the News.

This collection seeks to explore what authenticity means in the context of adaptation, whether there is such a thing as an authentic adaptation, and what authenticity can offer for adaptation. It does so through four specific sections, each thinking through related questions raised by the theme. By outlining theoretical approaches to authenticity, querying authorship's relationship to adaptation, the role of medium, and the place or value of the audience, this collection brings together a holistic perspective of authenticity that will intervene in the contemporary debates within adaptation. Authenticity's increasing importance in the zeitgeist filters through to adaptation, yet it is something that has not been explicitly debated or discussed within the field. As such, this collection both highlights and attempts to fill a gap in scholarship. Christina Wilkins is a lecturer at University of Birmingham, UK.
