

Are authentic accents important in film and TV

At the **ripe** old age of 100, Dr Dolittle has been **reincarnated** in the form of Robert Downey Jr. There was **tantalisingly** (and **tellingly**) little of Downey Jr speaking in the film's **trailer** but just enough to threaten a film already **beset** by production issues — a title change, reshoots, and a postponed release date — with the heavy burden of an **infamously** bad accent.

ripe 成熟的

reincarnation 再生

tantalizing 逗引的; 诱人的

telling 有效的; 显著的

trailer 拖车; 预告片

beset 困扰; 围绕

infamously 不名誉得

definitely 清楚地; 明确地

It seems like we're more obsessed with analysing accents than ever before. Also, when done right, putting on an accent **definitely** offers a little bump to your award-season chances.

However, with all the scrutiny applied to getting accents right these days, another option that has **crept** in very recently is to **forgo** the challenge by ignoring 'authenticity' completely, and have actors simply perform in their native **intonation**.

creep 爬行

forgo 放弃; 停止

authenticity 真实性

intonation 声调; 语调

Such was the case with last year's **critically-acclaimed** HBO series **Chernobyl**, which told the story of the 1985 Soviet nuclear disaster with a largely British cast speaking in various different varieties of British accent. Such a creative strategy may seem to offer a 'backlash' against authenticity, but perhaps it's more about the creators concentrating on being authentic to the essence of the story, rather than every tiny detail.

critically-acclaimed 广受好评的

Chernobyl 切尔诺贝利

What is crucial is that we believe the stories we are watching, and that belief comes from somewhere *considerably* more *inscrutable* than what country, region or state a character sounds like they're from.

considerably 相当地

inscrutable 神秘的