

## Poldark review – BBC

*„I lost sight of something. I came in search of it. Having found it. I'm going home.”*

The first time I met "**Poldark**" it was a few years ago, more than a decade, when I was watching curious and with decreasing interest a TV show I knew nothing about. I mean the 1975 adaptation, which did not leave deep echoes in my adolescent mind. Back then I wasn't watching all this period dramas, as I do now, but rather enjoy anything running on screens, regardless of genre, style or quality (do not understand that the original is bad, but only rudimentary).

After "Outlander" did what it wanted with me and weakened any trace of objective judgment, there is Aidan Turner squeezing as a ball all the feelings that a show can offer and by his face I know a Poldark with penitently figure, guided by a exaggerated moral.

The first season is **based on two of the 12 novels** from the same series, written by Winston Graham. We have, therefore, the promise that there will be a whole saga, as it happens with Forsyte, just that it is provided with a modern charm, waiting for the generations to maintain discussions, to have a more complex evolution in the eye of the audience.



**The background of the british production "Poldark"** sends us in the middle of the seventeenth century, shortly after the war of Independence. All details such as the role of women in society or the hierarchies in communities are not neglected, otherwise set since we know Poldark, who returns home, almost like a ghost, after all acquaintances thought him dead in battle.

Once a respected member of his village, he learns that his father died, his house is in dereliction, lands and properties are ruined and his small fortune was wasted. The mine that used to bring revenue is now closed.

Poldark also discovers that Elizabeth, one that made him vows and promises that she would wait for him, is now engaged to his cousin. In a desperate attempt to regain his status, name, respect and wealth, stubbornly tries to open the mine for which makes huge debts. In the desolate landscape that he found himself isolated in, he **finds a piece of naivety and innocence** in Demelza, a poor women that he saves from a dispute that he assists in the market. He hires her as a maid, but soon she come to like him more than he planned for.



The story has no problem slipping through the events **abuses, violence, disease, death,** conspiracies, intrigues, and a dose of humor (the couple of servants).

The intimacy between the characters, between Demelza and Poldark, represents a fragile aspect which offers perhaps the most romantic dialogues. But is disturbing sometimes, the lack of discipline regarding the terms of how Poldark chooses to undergo both Demelza and Elizabeth at first, until he clarifies his feelings.

**Aware of his charm, Aidan Turner mimics the glamour of Colin Firth,** possessed in "Pride and Prejudice", but adds a radical and safe posture, reminding us of John Thornton's tempered cold, with a strong sense of ethics.

The hero saga may sometimes seem the one of a convict, that struggles with a foolish obstinacy to change something without even doing it. It does not happen like that. Although initial plans do not have the effect that he wanted (see the scene of the attempt to escape or recovering Elizabeth), all his moves come bundled with actions that will subsequently decide others.

It is interesting to watch the series without predicting what will come next, because that happens, many times you are not prepared for what is in store for you.



With a slow but complex start, the series gets you pretty quickly because you easily get attached to the characters. We have a **gorgeous Eleanor Tomlinson**, with her red curly hair, green piercing eyes and one Aidan Turner whom easily changes his character from one vulnerable one into a majestic one, but always intelligent. He swings very quickly between hero and antihero and goes almost indistinguishable from arrogance to humility, from kindness to a reprehensible conduct. We also have Heida Reed you can love her, as easy as you can hate her.

**A love triangle that goes away quickly**, to my joy, cause I didn't want any hyperboles in love, only drama characters.

Period ornaments, **atmospheric landscapes and oh, what enchanting frames!** Those always made me think at "Swept from the Sea" and "Ryan's Daughter" with people always riding horses or walking through mud lands (like in 'Jamaica Inn'), always windswept or trapped in bright-green. Perhaps their duration and frequent appearances will mind, but it really depends on the viewer. I like them too much to not rewind.

The clothing and the attitude are specific to **Georgian era** and the soundtrack is full of violin or piano tones. It even allow us to hear Delmeza singing two times, the scene in the 8<sup>th</sup> episode being heartbreaking with the repetitive lyrics "**Medhel year gwyns, medhel gwyns year.**"



Being a true period films lover, I find a rude comfort in watching them without interruption. If I have beside me my cat purring loudly, then everything tends to perfection. Excuse me... I think I meant to say that the production has some **excellent terms regarding aesthetics and elegance.**

The manipulations and arrogance are some of the most common themes in the series. Secondary characters can picture themselves in what suits them better. Maybe we could easily miss many of them who doesn't fit their role in a **puzzle about greed, pride or promises** in any form.

No matter if we are surprised by the struggle between duty and desire, we have touching moments ("I Will make this world a better place for HER" "Pray to God I do not lose the love of my life", "I don 't Regard marriage as Misery ", " I am your humble servant ", " My life is more precious for being less Certain ").

It is ridiculously austere and luxurious, perfection being a characterization not forced at all. For me, at least.

**"Poldark" currently consists of 8 episodes. In 2016 begins the second season.**