

TV & Film Reviews

A collection of original series and film reviews

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This portfolio contains 3 original articles.

"Something Very Bad Is Going to Happen"

TV Series Review

Not enough anxiety in these anxious times? Or do you want to dive even deeper into discomfort? Maybe you enjoy being gaslit? Or perhaps you don't feel that creeping dread of impending doom often enough? If you answered "oh yes" to all of the above — I highly recommend this show.

Every bride probably wonders before her wedding whether she's marrying the right person. But here the stakes aren't just a mistake and a messy divorce — it's literally a matter of life. As in, actual life.

There are awkward family conversations, unhinged relatives, dusty skeletons in closets, humor teetering on the edge of hysteria — and the hysteria itself, though not always from the bride. There's even a creepy child. And summoning dead relatives, because the living ones can't offer decent wedding advice.

Look closer and you'll find beautifully symbolic scenes, stunning cinematography, layered metaphors carried from episode to episode, and extraordinary visual decisions.

My advice — watch it after dark so you can actually see what's happening on screen. I once tried watching in daylight and gave up after five minutes of squinting into total darkness.

Oh, and Victoria Pedretti's character is unlucky in love again. Maybe someday. Do you believe in soulmates?

"It: Welcome to Derry"

TV Series Review

I love Stephen King so much that I almost always watch adaptations with my fingers crossed — especially after "The Stand." He's just incredibly hard to adapt well. Or maybe I'm too picky.

King's scariest monsters are always people, and that's remarkably difficult to put on screen without sliding into the obvious "blood, guts, gore, everyone dies" territory.

Derry managed it. The scariest thing about Derry is that children are always left to fend for themselves.

It's a constant theme in King's books: adults either don't see or don't want to see what's happening to children. They're busy with their own lives, their own problems, their own denial. Or they simply don't care — which is at least more honest.

Children left to themselves are forever poking their noses into scary dark basements, abandoned houses, smelly sewers, or cemeteries — inevitably stumbling into something they have to handle completely alone. Well, what else is there to do in summer.

In "Welcome to Derry," something unexpected happens: adults finally start seeing the children. They even try not to be completely useless. The final scene with Pennywise feels almost revolutionary for King's universe — adults actually intervene, and one particularly tough and fearless father even shoots at Pennywise, while the other adults languidly watch the children once again solving all of humanity's problems.

One small step for mankind. One giant leap for the city of Derry.

Just my two cents. Despite the obvious uselessness of the adults, I genuinely enjoyed the show. The children are mostly likeable, act brilliantly, battle their very un-childlike fears, save humanity and each other while tossing out sarcastic one-liners along the way.

Overall the show feels very "King" — less about the clown, more about children, fear, and the fragility of a world where adults stop protecting their kids. Though there was plenty of Pennywise too.

Now we wait for Mike Flanagan's "Carrie." No need to cross fingers for that one.

"Lord of the Flies"

TV Series Review

The book was hard to read, and the series was no easier to watch. The atmosphere is built like quality arthouse cinema: long takes, muted colors, beautiful nature that simultaneously draws you in and unsettles you from the very first frames.

What bothered me was that Ralph has been made softer and more humane than in the book — here he genuinely tries to be a leader, listens to Piggy, wants to maintain order. I'm not a picky canon purist who demands word-for-word faithfulness, but what I loved about the book was precisely that there are no clearly good or evil characters — only degradation and the recognition of one's own darkness. The series instead shows us a blunt good-versus-evil confrontation through Ralph and Jack, which significantly simplifies the story. Golding managed to show readers that civilization isn't innate nobility but a set of learned habits and rules — the show's creators lacked the courage for that.

Simon's storyline becomes the pivotal moment in the story, after which nothing can be undone. What happens to him irreversibly changes everything on the island, underlining just how thin the line is between fear and madness.

Piggy feels like he stepped straight off the pages of the book. With his intelligence, logic, and ideas about order, he could have made an excellent leader. In the book, Ralph realizes exactly this at the end, when he weeps on the officer's shoulder over "the true, wise friend called Piggy." The series slightly underdevelops this moment — perhaps because we never get to see Ralph's dark, feral side.

The children all performed brilliantly — every single one — but Lox Pratt as Jack stood out most. Pratt has been cast as Draco Malfoy in the upcoming HBO Harry Potter series, and I think he'll handle the role beautifully.

The series brings nothing fundamentally new — it's a solid, fairly high-quality adaptation. Once again we watch how quickly and terribly society collapses when external censorship and rules disappear. But it was no less compelling for that.