

The Housemaid movie review

Shock, anticipation, and satisfaction. These are the three words I'd use to describe the 2026 thriller 'The Housemaid', a twisted delight masked as a romantic drama. With controversy circulating around actress Sydney Sweeney, and most of us already occupied with holiday duties and the release of Stranger Things, it's easy to pass on a movie which could be viewed as generic. But, after watching The Housemaid, the message of never judge a book by a cover has never been so clear, along with a message to never trust a rich man. Personally, I'll go to the movies with no regard or consideration of what I'm watching, I even paid to go to The SpongeBob movie. However, nothing can compare to the comfort and pleasure of going to the movies, so before going to see 'The Housemaid', I wasn't aware it was a book until my sisters told me, meaning I was oblivious to the confronting story about to unfold.

An instantly recognisable yet infamous cast was the traction of this film, the fuel for its previous backlash and undeserving criticism. Of course, Amanda Seyfield, playing the calculated Nina, is completely admired for her genuine persona and fascination for things distinct from her career. Plus, who can forget, Karen from Mean Girls ditsy personality classified as one of the most iconic 2000s performances to date. Brandon Sklenar has also made a comeback transforming from Atlas from It ends with Us into the charmed but demented Andrew, manipulating almost all of us with his flawless performance as the good guy we are all too used to, as no one could expect the only unproblematic member of the It ends with us cast would care so much about his girlfriend's roots. And now we reach the drama, the catalyst for the movies backlash, Sydney Sweeney, who is more known for her jeans than her acting. People have been doubting not only her moral compass, but also her skills, stating this performance would be a tragedy for devoted book lovers of 'The Housemaid' and an embarrassment when paired with such renowned co-stars.

Although I admit her performance was no Leonardo, it was bearable, mediocre at best, but even with the jaw dropping performance of Amanda Seyfield, the plot, the structure, and overall production of this film overshadowed any performances. The tension communicated through lighting, camerawork and sound was eerie and had me practically falling off my seat. As someone unaware of the plot twist, I was constantly converting sides, one minute rooting for Millie, the next discovering how valid Nina was, not the menacing character portrayed at the start, but a victim who merely learnt how to play the game. This movie was no Hollywood bait but felt as if it carried a deeper meaning still relevant in our society today, exploring the subversion of the mad-woman trope and implying a side of power and control others can't see. As I mentioned before, never judging a book by its cover, as so many of us strictly assumed Nina was deluded and the villain, whilst it was the silent abuse of Andrew was really pulling the strings.

However, the movie's popularity and controversy are not the reason I prompt you to view it, but rather the story of survival, a blend of comedy, horror, and human experiences of triumph. This movie is an inspiration for those suffering in silence, and a wakeup call to those too wrapped up in our lives to recognise these signs. Sure, some scenes were unwatchable, yet I felt drawn to the screen in hope to see Nina and Millie succeed, even if it was a success masked with an accidental fall when switching a light bulb at midnight. Although my Mum is still quoting all of the "privileges" from the movies, I would highly recommend it, and as someone blind to whether this was true to the book, it was a blast.