

# tnaash

Set in post-explosion Lebanon, Tnaash turns the country's first fictional jury trial into a pressure-cooker about doubt, prejudice, and the speed with which a young Syrian refugee can be judged.

Arabic · Lebanon · 86 min · 2022 · Boudy Sfeir, writer-director

“What would happen if a group of Lebanese people, from different sectarian and political backgrounds, were forced to reach a unanimous decision?”

BOUDY SFEIR, WRITER/DIRECTOR

## SYNOPSIS

Post-explosion Lebanon stages its first jury trial and seals twelve citizens inside a deteriorating room at the national electricity company. They must decide whether a young Syrian refugee murdered a social activist. The death penalty is in play.

Eleven hands go up for guilty. One juror says not guilty, not because he is sure, but because the room has not earned certainty. As witnesses crack and war memories return, the case starts sounding like a country arguing with itself.

## AWARDS & FESTIVALS



## OFFICIAL SITE

Visit [tnaash.mov](https://tnaash.mov)

Bilingual public hub with synopsis, awards, director materials, cast, and buyer-ready context.

[Open official site →](https://tnaash.mov)

## TRAILER

Play trailer

Fast tonal entry point for programmers, buyers, and audiences, then a direct route into

the film's public materials.

[Watch trailer →](#)

## A prestige Arab drama built for viewers who already live inside this argument.

Its core audience is urban MENA adults who recognise how fast nationality, class, and doubt get sorted in a room.

### 113M

#### EGYPT

MENA's largest audience.

Displacement, class friction, and the refugee argument are already daily life.

### 37M

#### SAUDI ARABIA

44% expatriate population. Status, accent, and belonging read instantly in everyday life.

### #1 MENA

#### PERFECT STRANGERS

Adult Arabic ensemble conflict already scales when viewers recognise themselves in the argument.

What travels here is not just the case. It is the reflex: the accused is Syrian, the room is impatient, and certainty arrives before proof.

#### CORE AUDIENCE

##### Egypt

Urban Egyptian viewers feel the first jolt immediately. The accused is Syrian, and the room starts sorting him before it has finished listening. That reflex is already legible in public life.

##### Saudi Arabia

In Saudi Arabia, the tension is social sorting rather than courtroom detail: who sounds local, who seems lower-status, who gets the benefit of doubt. In a country shaped by expatriate life, that reads fast.

##### Pan-Arab + Diaspora

Across the region and diaspora, the film speaks to viewers who know the mix: sect memory, macho banter, NGO cynicism, class shorthand, and institutions asking for trust they have not earned.

#### WHY IT PEAKS NOW

**Displacement. Economic squeeze. Frayed trust. Private grievance turning public.** Those pressures are already climbing across the region. The film compresses them into one room, then keeps raising the cost of every new vote.

#### COMPARABLE SIGNALS

##### Perfect Strangers

Arabic · Netflix · 2022

### #1 MENA

in 11 Arab countries, debut week Arabic ensemble drama already proved its platform reach. Here the engine is live social tension inside a verdict machine.

##### Capernaum

Lebanon · 2018 · Nadine Labaki

### \$68M

worldwide on a \$4M budget Lebanese prestige can travel well beyond the region when buyers move early. If the fault line is real, the upside is real.

##### Farha

Jordan · Netflix · 2022

### Viral

Cultural debate drove discovery When the public argument is already hot, discovery follows. The same dynamic exists here inside a tighter jury-room frame.

##### The lane

Platforms already have Arabic comedy, romance, and action. Prestige Arab drama built around a live social fault line is still scarce. The service that programs that lane gets urgency with completion.

UNHCR 2025 · Saudi GASTAT 2024 · Netflix Top 10 · Omdia

# Boudy Sfeir

Lebanese writer-director spanning theatrical features, Shahid originals, and Amazon Prime series

[IMDb](#) →



Sfeir combines authored feature instincts with active Arabic-platform relationships. His work moves from psychological thriller and folk comedy to prestige streaming series, and Tnaash condenses that range into a jury-room drama with formal control and a clear commercial shape.

## CINEMATIC APPROACH

Sfeir treats the jury room as a national pressure chamber. Snap-zooms, hard editorial pivots, and the noise of the street keep Lebanon pressing in on every exchange, turning speech into momentum and disagreement into suspense.

## SELECTED WORK

### 2026 • MICHA

Director/Writer • Psychological horror • In development  
A young woman seeks help from an AI therapist. Something else answers back.

### 2025 • Zahrat Omri (زهرة عمري)

Director • Shahid Platform / MBC Iraq  
[Watch on Shahid](#) →

### 2024 • Girls'Play

Creator/Director • Amazon Prime  
[Watch on Prime](#) →

### 2024 • Harim Al Jarah

Creator

### 2022 • Tnaash (طنعش)

Director/Co-writer • 86 min  
Best Local Feature at LIFF 2023, awards at LAFA and Oniros, official selection at FFLF, then theatrical release at Grand Cinemas Lebanon.

## Selected earlier work

2021 • **The Visit** — Co-writer • Shahid Original

2019 • **Red Lebanese** — Director

2018 • **Mala 3al2a (ملا علا)** — Director/Writer

2017 • **Ekil, Sherib, Neyim (أكل، شرب، نيام)** — Director/Writer

2014 • **Debut Feature** — Psychological thriller about media, exorcism, and collective belief

## CONTACT

### Boudy Sfeir

Writer-Director • Tnaash

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This is an ensemble built from recognisable Lebanese screen talent, not first-time faces. **Tarek Yaacoub** led *Broken Keys*, Lebanon's 2022 Academy Award submission and a Cannes Un Certain Regard selection. **Christina Farah** and **Mohamad Assaf** appeared in *The Insult*, Lebanon's first Oscar-nominated feature. Assaf also anchored *Al Hayba* across six seasons.

The film adds its own awards path: LAFA, Oniros, FFLF official selection, LIFF Best Local Feature Fiction, then a theatrical launch at Grand Cinemas Lebanon. **Sany Abdul Baki** trained at the Royal Central School of Speech and Drama and teaches at MBC Academy in Beirut, while **Tony Dagher** and **Sara Abdo** widen the reach into comedy and live performance.



**Tarek Yaacoub** [IMDb](#) [IG](#)  
*Broken Keys* · Kteer Kbeer



**Christina Farah** [IMDb](#) [IG](#)  
*The Insult*



**Mohamad Assaf** [IMDb](#) [IG](#)  
*Capernaum* · *Al Hayba*



**Sara Abdo** [IMDb](#) [IG](#)  
*Glimpses of a Future* · Stage



**Yara Zakhour** [IMDb](#) [IG](#)  
*A Sad & Beautiful World*



**Tarek Hakmi** [IMDb](#) [IG](#)  
*Valley of Exile*



**Tony Dagher** [IMDb](#) [IG](#)  
*Improv Lebanon* · 3aka3ba



**Ali Al Najjar** [IMDb](#)  
*Makhraj 7* · Haqq Arab



**Sany Abdul Baki** [IMDb](#) [IG](#)  
MBC Academy



**Patrick Chemali** [IMDb](#)  
*Awake*



**Shady Ardati** [IMDb](#)  
Theatre



**Ali Chouair** [IMDb](#)  
Ensemble