

LEBANESE JURY-ROOM DRAMA

# tnaash

Twelve jurors. One Syrian defendant.  
One dissenting vote. In post-explosion  
Lebanon, Tnaash turns a first fictional  
jury trial into a fast pressure-cooker of  
prejudice and reasonable doubt.

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. From there the film moves by reversals and faction shifts until the case starts sounding like a country arguing with itself.

## AWARDS & FESTIVAL SELECTIONS

LIFF · FFLF · LAFA · Oniros



## OFFICIAL SITE

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

Synopsis, stills, cast notes, director materials, and technical information in one place.

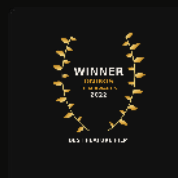
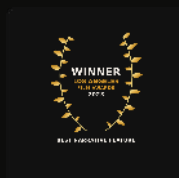
[Open official site →](https://tnaash.mov)

## TRAILER

Play trailer

Premise, stakes, and tone in under two minutes.

[Watch trailer →](#)



## A high-stakes Arab jury drama that lands first where accent, class, and nationality decide credibility.

It starts with viewers who know what it means to be read before they are heard, then widens through suspense and conversation.

### 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 conflict scales when the hook is clean and the conversation starts fast.

The film works because viewers locate themselves fast: who deserves doubt, whose accent counts against them, and who is rushing the room toward a verdict.

#### WHO FEELS THIS FIRST

##### Egypt

The film reads instantly in Egypt: who gets believed, who gets suspected, and who is judged before the facts arrive. The Syrian defendant makes that fault line visible immediately.

##### Saudi Arabia

In Saudi Arabia, the film plays first as status sorting: who sounds local, who reads as outsider, and who gets the presumption of innocence. In an expatriate-shaped society, that lands fast.

##### Pan-Arab + Diaspora

Across the region and diaspora, the room feels familiar: macho certainty, sect memory, class shorthand, and institutions asking for trust they have not earned.

#### WHY IT PEAKS NOW

**The pressures are hotter now than at first release: Syrian displacement is unresolved, Beirut still has no accountability, and Egypt has absorbed 1.5M Sudanese refugees since 2023.**

The story still plays as current, not catalogue.

#### COMPARABLE SIGNALS

##### Perfect Strangers

Arabic · Netflix · 2022

### #1 MENA

in 11 Arab countries, debut week  
Adult Arabic ensemble conflict scaled because the hook was immediate and the conversation started fast. Here the stakes are higher: a man's freedom.

##### Capernaum

Lebanon · 2018 · Nadine Labaki

### \$68M

worldwide on a \$4M budget  
Lebanese cinema travelled \$68M on a live fault line. When the tension is specific, the film outruns its market size.

##### Farha

Jordan · Netflix · 2022

### Viral

Cultural debate drove discovery  
When the public argument is already hot, discovery follows. This film enters an unresolved argument.

#### Why It Travels

The first viewers live the argument. The next wave follows the hook: twelve jurors, one defendant, one holdout. At 86 minutes, it is easy to try and easy to recommend.

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

# Boudy Sfeir

Lebanese writer-director working across theatrical features, Arabic-platform originals, and streaming series



Sfeir combines authored feature instincts with platform-tested storytelling. His work moves from psychological thriller and folk comedy to premium Arabic series, and *Tnaash* condenses that range into an 86-minute jury-room film with a clean hook, escalating reversals, and serious thematic weight.

## 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

Director • Premium Arabic series

### 2024 • Girls'Play

Creator/Director • Amazon Prime

### 2024 • Harim Al Jarah

Creator

### 2022 • Tnaash

Director/Co-writer • 86 min

Festival run including LIFF Best Local Feature, followed by theatrical release at Grand Cinemas Lebanon.

## Selected earlier work

2021 • *The Visit* — Co-writer • Arabic platform original

2019 • *Red Lebanese* — Director

2018 • *Mala 3al2a* — Director/Writer

2017 • *Ekil, Sherib, Neyim* — Director/Writer

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

## CONTACT

### Boudy Sfeir

Writer-Director • *Tnaash*

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This ensemble gives the film multiple recognition pathways before the verdict even lands. **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, while **Ali Al Najjar** connects to *Makhraj 7* and *Haqq Arab*. That matters because the film does not arrive as an unknown-faced chamber piece. It carries festival-circuit credibility, premium-series familiarity, comedy and stage reach, and a recognisable Lebanese screen texture. **Sany Abdul Baki**, **Tony Dagher**, and **Sara Abdo** widen the appeal beyond straight arthouse viewing.

## ENSEMBLE AT A GLANCE



**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](#)  
Stage · Acting Coach



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



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



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