

TNAASH طنعش

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

SOCIAL DRAMA · JURY-ROOM THRILLER

The destiny of a young refugee falls in the hands of twelve jury members.

“What would a group of Lebanese people, from different sectarian and political backgrounds, do when they have to take a unified decision? Would they be objective, even for once?”

Boudy Sfeir, director's statement

SYNOPSIS

Post-explosion Lebanon. A fictional judicial reform creates the country's first jury trial. Twelve ordinary citizens, drawn from across Lebanon's sectarian, political, and social divides, are locked in a dilapidated room inside the national electricity company to decide the fate of a Syrian refugee accused of murdering a social activist.

Two witnesses saw the accused fleeing the scene. Death penalty is in effect. One verdict required: unanimous.

One juror votes innocent. Alone against eleven. The others are impatient to leave. What follows is not a debate about evidence. It is an excavation of everything Lebanon has buried.

THE ROOM

Filmed inside a real room at Lebanon's national electricity company, chosen for its symbolic weight. The state of the location mirrors the state of the country: degraded, barely functional, impossible to ignore.



RECOGNITION

Best Local Feature Fiction

Lebanese Independent Film Festival · LIFF 2023

Award · LAFA 2023

Award · Oniros 2023

Official Selection · FFLF (France)

THEATRICAL RELEASE

Grand Cinemas Lebanon

November 16, 2023

ABC Ashrafieh · Verdun · Dbayeh

FORMAT & DELIVERY

Arabic original · EN/FR subtitles

DCP · Digital · Streaming-ready

Every Arab knows this room.

Two audiences watch this film. One recognises every face in the jury: personally, viscerally, without subtitles. The other enters through a genre they already know and finds a film that genre was never equipped to make until now.

4 August

THE OPENING CONDITION

The Beirut port explosion, 2020. 218 dead. 300,000 displaced overnight.

The film begins one week later. Every Lebanese viewer knows exactly where they were.

14 M

DIASPORA AUDIENCE

People of Lebanese origin outside Lebanon, 3x the domestic population. FFLF selection confirms they are already watching. This film does not need to be discovered.

1 in 4

SYRIAN REFUGEES IN LEBANON

At time of filming, one in four residents of Lebanon was a Syrian refugee, the highest per-capita rate in the world. This is the man on trial.

“This realistic mood undresses the Lebanese society and reveals its collective subconscious. There’s a collective memory carrying a lot of wars, displacement, traumas, and disintegration.”

Cinema release press statement · November 2023

CORE AUDIENCE: MENA & DIASPORA

Lebanese, at Home and Abroad

Grand Cinemas Lebanon proved the domestic appetite. The **14M diaspora** (France, Brazil, the US, Australia, the Gulf) does not passively follow Lebanese cinema: it arbitrates it, and recommends outward. FFLF confirms the pipeline is live.

Arab World: Gulf, Egypt, Jordan, Iraq

5.5 million registered Syrian refugees make the accused a neighbour, not a symbol, across Jordan, Turkey and the Gulf. Gulf SVOD reaches **\$1B+** by 2026; Shahid alone: **20M+** monthly active users. Platform alignment is direct: **Shahid/MBC** and Weyyak for the Arab world; **MUBI** and Criterion Channel for the international arthouse case.

BRIDGE AUDIENCE: INTERNATIONAL

A jury-room film in a country with no jury system

Lebanon has no jury trials. Tnaash requires twelve citizens to reach a unanimous verdict: **12 Angry Men** performed in a country where that ideal never existed. International audiences read genre; Lebanese audiences feel provocation.

The acquisition pipeline is proven

Capernaum (Lebanon, 2018): **\$64M worldwide**. **Perfect Strangers** (Arabic, Netflix 2022): **1 in MENA** in debut week, top 5 globally non-English. **Farha** (Jordan): Netflix acquisition. Saudi Arabia: **\$245M box office in 2023**, from zero in 2017. These are the shelves this film belongs on.



Boudy Sfeir

Writer-Director



Sfeir has directed across genres (psychological thriller, folk comedy, digital farce), building toward *Tnaash*, his most formally rigorous work and the film that placed him on the international festival circuit. His previous credits include *Shahid*/MBC originals and Amazon Prime, making him one of the few Lebanese directors with a track record across theatrical film and major Arabic-language streaming platforms.

CINEMATIC APPROACH

Camera and lighting serve symbolic realism. Sfeir uses snap-zoom to create voyeur proximity: present but uninvited. Fast-rate editing drives sustained tension through ensemble conversation. Sound design layers street noise and military aviation, placing Lebanon's external reality inside the sealed room.

FILMOGRAPHY

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 • LIFF 2023
Award • LAFA 2023 • Award • Oniros 2023 • Official Selection • FFLF Grand Cinemas Lebanon, November 2023

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. Village. Media, exorcism, collective belief.

CONTACT

Boudy Sfeir

Writer-Director • Tnaash
Representation: CULTSCALE
mnmm@cultscale.com
cultscale.com

AVAILABLE FOR INTERNATIONAL ACQUISITION • Screener, DCP, and complete materials on request • Arabic original • EN/FR subtitles • 86 min
• Lebanon • 2022 • mnmm@cultscale.com