

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

IMDb → [tnaash.mov](#) →

Twelve jurors. One verdict. The conversation every Arab country is already having.

All-dialogue prestige drama. Single location. Built for the metric that matters most: completion.

113M

EGYPT

MENA's largest audience. 1.5M Sudanese since 2023. The jury's dilemma is the country's dilemma.

37M

SAUDI ARABIA

44% expatriates, fastest-growing cinema market. A nation redefining itself understands every word in that room.

#1 MENA

PERFECT STRANGERS

Arabic ensemble drama. 11 Arab countries. Top 5 non-English globally. The format works on platforms.

Twelve citizens are summoned to decide a man's fate. Eleven vote guilty. One refuses. As they argue, the evidence they trusted begins to crack, and what each juror reveals about themselves becomes more damaging than anything said about the accused.

WHY THIS RESONATES NOW

Egypt

In the film, jurors confront what they believe about justice when the accused is someone they'd rather not see. In Egypt today, **1.5 million Sudanese families** have arrived since 2023, joining Syrian and Yemeni communities. 113 million people are navigating the same question: what do we owe the person in our midst? Every character in that room has a counterpart in Cairo.

Saudi Arabia

One juror says: "Lebanese, only on my ID." Syrian mother. Lebanese father. A lifetime of proving he belongs. In a nation where **44% of the population are expatriates** and Vision 2030 is reshaping national identity, 37 million people understand what it costs to be the one who has to prove he's in the right room.

Pan-Arab + Diaspora

Lebanese dialogue, understood across the region. The emotional language of identity, class, and justice needs no adaptation. ~15M Lebanese diaspora, millions more navigating between cultures. This audience discovers content before algorithms do, and shares it because the conversation outlasts the credits.

WHY THEY STAY

All-dialogue, single location. Every minute is story. Votes shift from 11-1 to unanimous, no shortcuts. Viewers stay because the outcome is uncertain; they recommend it because the question follows them home. **Award-winning across five international festivals**, including a FFLF world premiere, giving platforms editorial prestige that earns coverage, not just catalogue depth.

PLATFORM PERFORMANCE

Perfect Strangers

Arabic · Netflix · 2022

#1 MENA

in 11 Arab countries, debut week
The title that proved Arabic ensemble drama travels. One premise. Same audience, higher stakes.

Capernaum

Lebanon · 2018 · Nadine Labaki

\$68M

worldwide on a \$4M budget
Lebanese independent film. Acquired after Cannes. First-movers on MENA prestige earned 17x production budget.

Farha

Jordan · Netflix · 2022

Viral

Cultural debate drove discovery
What looked like editorial risk became Netflix's highest-engagement Arabic event of 2022. The audience marketed it.

The content gap

Platforms have Arabic comedy, romance, and action. The gap is prestige: Arabic drama about shared identity that travels every market and holds subscribers past the first month. That is the title that defines an editorial reputation.

Boudy Sfeir

Writer-Director [IMDb →](#)



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

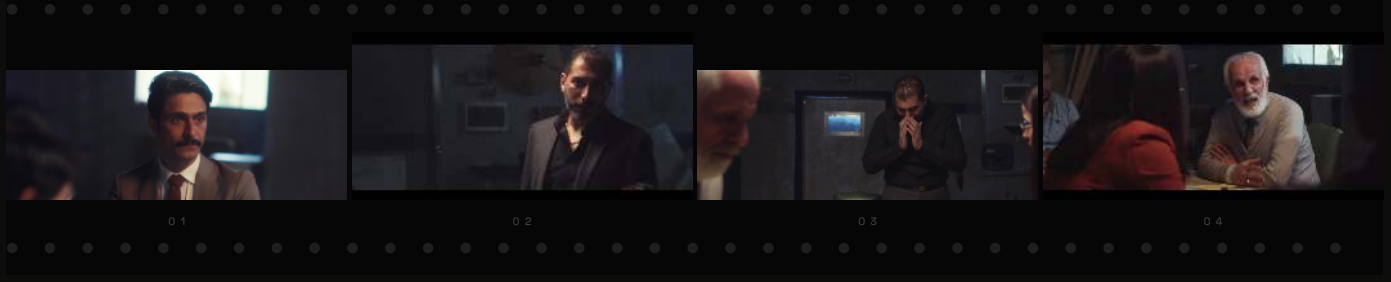
Boudy Sfeir

Writer-Director · Tnaash
Representation: CULTSCALE
mnm@cultscale.com
cultscale.com

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

An ensemble drawn from **The Insult**, **Capernaum**, and **Broken Keys**.

Lebanon's three internationally distributed features of the past decade — one Oscar nomination, one Cannes Jury Prize, one Un Certain Regard selection.



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](#)
GLIMPSSES 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](#)
MEMORY BOX · AWAKE



Shady Ardati [IMDb](#)
THEATRE



Ali Choucair [IMDb](#)
ENSEMBLE

Three of the five Lebanese films submitted for the Academy Award since 2018 drew from this same circuit. **Yaacoub** headlined Broken Keys (Keyrouz, Cannes Un Certain Regard 2021 — Lebanon's Oscar submission that year). **Farah** and **Assaf** both appeared in The Insult (Doueiri, Oscar-nominated 2018); Assaf went on to anchor Al Hayba through six seasons, Lebanon's most-exported television drama. **Chemali** played the adult lead in Memory Box (Hadjithomas & Joreige, Berlinale 2021 — Lebanon's Oscar submission the same year as Broken Keys). **Abdul Baki** trained at the Roya! Central School of Speech & Drama and teaches at MBC Academy — the institutional pipeline for professional screen performance in Beirut. **Dagher** and **Abdo** bring performing audiences from outside the theatrical circuit: comedy and live-music followings a distributor can activate without cold discovery spend. What the ensemble signals, taken as a whole, is that Sfeir could attract people who had other options. At a debut feature, that is not a minor signal.