

LEBANESE JURY-ROOM DRAMA

# tnaash

Set in post-explosion Lebanon, Tnaash turns the country's first fictional jury trial into a pressure-cooker drama about justice, belonging, and what its citizens would rather keep buried.

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 invents its first jury trial and seals twelve ordinary citizens inside a deteriorating room at the national electricity company. Their task is simple on paper: decide the fate of a Syrian refugee accused of killing a social activist.

Two witnesses place him at the scene. The death penalty remains in force. The verdict must be unanimous.

Then one juror votes not guilty. What begins as a locked-room deliberation turns into a raw argument about sect, class, memory, and who gets to belong.

## 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 with a clean hook and the kind of finish viewers stay to see.

It opens as a verdict movie, then widens into a pan-Arab argument about justice, class, and belonging.

### 113M

#### EGYPT

MENA's largest audience. 1.5M Sudanese arrivals since 2023. The film's question is already in public life.

### 37M

#### SAUDI ARABIA

44% expatriate population. Fastest-growth cinema market. The question of belonging lands immediately.

### #1 MENA

#### PERFECT STRANGERS

Arabic ensemble drama proved platform demand: #1 in 11 Arab countries, Top 5 non-English worldwide.

**Twelve citizens are summoned to decide a man's fate. Eleven vote guilty. One refuses. As testimony frays, the case against the accused becomes inseparable from the country judging him.**

#### WHERE IT LANDS FIRST

##### Egypt

In Egypt, the film's central question is already public life. As Sudanese, Syrian, and Yemeni communities reshape daily reality, Tnaash turns a juror-room argument about belonging into a conversation audiences recognize before the suspense even tightens.

##### Saudi Arabia

Saudi audiences are already leaning into identity-driven prestige. In a country where **44% of residents are expatriates** and Vision 2030 keeps redrawing national identity, the film's emotional arithmetic lands immediately.

##### Pan-Arab + Diaspora

Lebanese dialogue travels. The deeper themes travel even further. Identity, class, and justice move cleanly across the region and diaspora, making this the kind of title viewers recommend because they want the argument to continue.

#### WHY THEY STAY

**Single location. Escalating reversals. No expendable scene.** The vote climbs from 11-1 to unanimity through pure dramatic pressure, while five-stop festival recognition gives platforms a prestige title with a built-in editorial story.

#### COMPARABLE SIGNALS

##### Perfect Strangers

Arabic · Netflix · 2022

### #1 MENA

in 11 Arab countries, debut week Arabic ensemble drama already proved its platform reach. Same regional accessibility, more suspense, sharper prestige positioning.

##### Capernaum

Lebanon · 2018 · Nadine Labaki

### \$68M

worldwide on a \$4M budget Lebanese prestige can travel well beyond the region when buyers move early. Festival heat can convert into real upside.

##### Farha

Jordan · Netflix · 2022

### Viral

Cultural debate drove discovery Editorial debate became audience discovery. The same dynamic exists here, inside a cleaner genre hook.

##### The lane

Platforms already have Arabic comedy, romance, and action. Prestige drama about identity and belonging is still scarce. The service that programs that lane gets the conversation that comes with it.

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*