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Abdelhamid Bouchnak's debut *Dachra* stands out as a triumph.

From its terrifying cold opening to its grisly ending, *Dachra* announces the arrival of a bold new voice in international genre cinema.

The film's pacing is another crucial contributor to its excellence. Bouchnak has a sharp sense of buildup, knowing precisely when to tease, when to stretch, and when to let all hell break loose.

#### FILM INQUIRY

A composed debut feature from writer, director, producer and editor Abdelhamid Bouchnak, it's a visually rich and moodily atmospheric film with a keen sense for the unsettling.

#### SCREENDAILY

*Dachra* is a local re-interpretation of *The Blair Witch Project*. The film strongly affirms its Tunisian identity, which make it all the most interesting.

The mise-en-scene of Abdelhamid Bouchnak is efficient, with some brilliantly executed shots.

The end of the film is scary and incredibly surprising, leaving the viewer breathless and shivering.

#### FAIS PAS GENRE

The unique setting and cultural backdrop for the story makes it a very interesting find.

Bouchnak's take on horror brings to mind some of the most exciting work in the genre over the last few years.

#### SCREEN ANARCHY

# FILM INQUIRY:

## Fantastic Fest Report: DACHRA

By Hazem Fahmy  
26/09/2016

### *Dachra* (Abdelhamid Bouchnak)



*Dachra* (2018) – source: CELLULOID DREAMS

Arab, and especially Tunisian, cinema is anything but a stranger to excellence. Though Arab films often don't get the international attention they deserve, there is no shortage of gems, whether known or hidden, out there across the decades and styles. That said, Arab cinema has tended to suffer from a dearth in genre films, thanks to both censorship and Hollywood market saturation. As though local political challenges weren't enough, genre filmmakers in the Arab world (and much of the world actually) have to deal with competition from big-budget American films whose budgets are impossible to match. Of course, this has never stopped genre films from being made in the region, it just means that they have often been marginalized, underappreciated and under-watched. It is precisely for these reasons that **Abdelhamid Bouchnak's** debut *Dachra* stands out as a triumph

From its terrifying cold opening to its grisly ending, *Dachra* announces the arrival of a bold new voice in international genre cinema, one that refuses the constraints and expectations that are often placed on films from the region. At face value, the plot will seem familiar to audiences familiar with American horror films. A trio of best friends, Yasmine (**Yasmine Dimassi**), Bilel (**Bilel Slatina**), and Walid (**Aziz Jabli**) are journalism students in Tunis and they're desperately looking for an exciting story for their documentary assignment when Bilel tells them of a creepy story he'd once heard about a woman who was found naked with her throat slit by a highway. Though miraculously still alive, she seemingly lost her mind and was institutionalized in an asylum where she became notorious for biting the ears off of nurses. The crew can't

resist the bizarreness of the story, so they go to investigate, a fateful mistake that leads them to an isolated village deep in the woods where everything goes terribly wrong.

Besides the phenomenal performances and the film's and the stellar filmmaking (especially when considering its shoestring budget), *Dachra*'s success is due in large part to its ability to use devices and motifs conventional of American [horror](#) cinema, while grounding them in a Tunisian and Muslim setting. Since horror, and particularly supernatural horror) is often rooted in cultural and religious identity, it's vital that **Bouchnak** chose to build his story from fears and superstitions that are specific to his own background and experience. It's a fresh approach to horror that will resonate with anyone who appreciates the genre, but it works particularly well who for those of us who grew up with similar conceptions of fear and the supernatural.

Moreover, the film works because it is not remotely interested in presenting any kind of overarching or essentializing narrative of either Tunisia or Islam. So many Arab films of this last decade, especially those who hit the international festival market, have relied lazily on the tropes, both old and new, about Arab societies and identities, particularly when it comes to the Arab Spring. But **Bouchnak** outwardly rejects this, going so far as to even poke fun of such cinema at the beginning of the film, when the students' professor specifically instructs them to not bring him anything that is remotely related to 2011. "Last year I had 20 films about the revolution," he complains, "and they all looked the same."

In this way, *Dachra* acts as a rallying cry for Tunisian and Arab filmmakers to reject conformity to narrow definitions of Arab filmmaking, and to opt instead for exclusive and exciting stories that unpretentiously speak to what they are personally drawn to around them. It is slightly problematic that the film has a unsubstantiated "based on true events" tagline, but nonetheless it challenges audiences, whether or not they are familiar with Arab cinema, to confront their limited expectations of it.

In terms of craft, it is beyond impressive that a film made on such a low budget looks and sounds this good. This is primarily due to **Bouchnak**'s coy camera and editing choices. Films without hefty funding tend to not have easy access to the most convincing special effects or the snazziest fight choreographers, but the best filmmakers always find a way to get the shot right without leaving the viewer unsatisfied. The ways **Bouchnak** shoots and cuts around these challenges is, for the most part, not even that noticeable, and even when it is, it's far more inspiring than it is distracting.

The film's pacing is another crucial contributor to its excellence. **Bouchnak** has a sharp sense of buildup, knowing precisely when to tease, when to stretch, and when to let all hell break loose. He spreads jump-scares throughout the run time, making sure to rely on them only after an unbearable tension has been accumulated. Similarly, his use of violence and gore is concentrated in particular sequences so as not to reduce blood to a mere shock factor. By the time the credits roll, the viewer feels shaken, but not overwhelmed.

<https://www.filminquiry.com/fantastic-fest-report-2/>

## REVIEWS

# 'Dachra': Venice Review

BY SARAH WARD | 6 SEPTEMBER 2018

**School students uncover the mysteries of a creepy village in this Tunisian horror**



Dir/scr. Abdelhamid Bouchnak. Tunisia. 2018. 113mins

It might not completely cast a spell over audiences but, as *Dachra* follows three journalism students investigating a suspected case of witchcraft, the Tunisian horror effort still bubbles with eerie intrigue and bloody thrills. A composed debut feature from writer, director, producer and editor Abdelhamid Bouchnak, it's a visually rich and moodily atmospheric film with a keen sense for the unsettling, even if it boils together a *mélange* of somewhat familiar ingredients.

**Bouchnak focuses not only on the macabre, grisly and savage, but on the primal and instinctive as well**

Still, with the line between derivation and inspiration always razor-thin in fright-filled cinema, *Dachra* carves out its own ground somewhere in the middle. Indeed, commonalities with a number of both classic and recent standouts — *The Texas Chainsaw Massacre*, *The Blair Witch Project* and *Fish & Cat*, namely — could help the movie's prospects after it closes out Venice Critics Week, although further festival play and streaming platforms augur as its likely destinations.

While a gruesome evening ritual makes for an attention-grabbing opening, it's Bouchnak's aesthetic sensibilities that first strike a chord. Showcasing the versatility of cinematographer Hatem Nechi, the

film initially follows the sinister ceremony with jerky handheld shots, then graduates to grey-hued wide-angled images that see the central characters dwarfed by their surroundings and then to skewed compositions that evoke an ever-shifting perspective. Whether filming a road trip from a car bonnet, a deadly slash by only showing the tip of the knife, or angling a face to jump in and out of the frame during an interview, each shot contributes to feature's uneasy, almost assaultive air. It's as if anything could accost those both on- and off-screen, be it narratively or visually, at any moment. That's more convincingly distressing and ominous than any jump-scare.

For Yasmine (debutant Yasmine Dimassi, steely as the movie's inquisitive, determined protagonist), all that arises at first is a class assignment to film an exclusive story within the next 15 days. The only thing that can't be covered: the Tunisian Revolution. That's the movie's sole overt nod to the country's highly politicised climate over the past decade, though Dachra's steady descent into primitive chaos could be viewed as a rebuff — or at the very least, a subversive toying with — the nation's more modern image within the broader Arab world.

Yasmine and her friend Bilel (Bilel Slatnia) are short on suggestions for their project, but classmate Walid (Aziz Jbali) offers up the type of prospect that might otherwise be whispered around a campfire. He tells of the institutionalised Mongia (Hela Ayed), who was found naked and mutilated two decades earlier, somehow managed to survive having her throat cut and has been considered a witch by the facility's staff ever since.

With his screenwriting cap on, Bouchnak can hardly be accused of hewing slavishly to the expected; however logic dictates that such stories always precipitate creepy, challenging, life-changing quests. First stop is the hospital in question; a suitably disquieting abode where officials deny that any such patient exists and bribery is the only way to get an audience with the would-be subject. The trio's next port of call is the woodland dachra (or village) where Mongia was attacked. Welcomed by the perturbingly friendly Saber (Hedi Majri) but ignored by his cabal of shawled, silent women, Yasmine and company are soon ensconced in a grimy compound where meat dries like washing on a line, goats run rampant and ghostly children lurk around menacingly the edges.

A title card proclaims Dachra's basis in reality, with the script inspired by true events, tale and crimes. That said, the film is also steeped in real-life stirrings and urges: the need to consume, to co-opt and to conquer the murky veil that separates the dead and the living. As its climax nears, those concepts may manifest in literal ways, but Bouchnak focuses not only on the macabre, grisly and savage, but on the primal and instinctive as well. The end result is all the more effective for it, and a further narrative strand involving Yasmine's grandfather (Bahri Rahali) adds a pertinent parallel, even if — as with much of the feature overall — it can sometimes smack as much of neatness as unnerving thrills and chills.

<https://www.screendaily.com/reviews/dachra-venice-review/5132124.article>



## Dachra

*14 Sep, 2018 dans Inédits / L'Étrange Festival étiqueté Abdelhamid Bouchnak / blair witch / Dachra / Etrange festival / film de genre tunisien / film de sorcières / maladie du sphincter comment soigner / rites tunisiens / sorcellerie / vaudou par Joris Laquittant*

La compétition officielle du 24ème Etrange Festival accueillait cette année un film tunisien, **Dachra** (Abdelhamid Bouchnak, 2018) sorte de relecture locale du **Projet Blair Witch** (Daniel Myrick & Eduardo Sanchez, 1999).



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Yasmine est étudiante dans une école de journalisme de Tunisie. Un jour, un de leurs profs donne un devoir assez précis : réaliser un film documentaire sur un sujet exceptionnel et inédit mais ils ont seulement quelques jours pour tourner et monter l'objet. Yasmine et deux de ses camarades planchent alors sur ce sujet incroyable qu'ils pourraient dégoter pour se démarquer des autres. L'un d'entre eux les met sur la piste d'un fait divers un peu sordide : il y a plus de vingt ans, une femme a été internée en psychiatrie, accusée de sorcellerie. Leur enquête va donc tourner autour d'un meurtre particulièrement macabre ayant eu lieu à l'époque et dont on ne sait pas vraiment, encore aujourd'hui, les tenants et aboutissants. De rencontres en rencontres, d'investigations en investigations, le trio va se rendre dans la ville de Dachra qui pourrait bien être le théâtre de leurs futurs cauchemars.

Lors de la présentation du long-métrage, le réalisateur Abdelhamid Bouchnak a voulu mettre l'accent sur le point de départ de l'écriture de **Dachra** (2018), précisant que les faits relatés, s'ils ne sont pas réels, s'inspirent de tout un folklore de croyances encore bien enracinées dans la culture tunisienne. La sorcellerie serait en effet, selon ses dires, encore très présentes dans les villages tunisiens et offrirait aux journaux locaux des pages faits-divers assez gratinées, d'enfants sacrifiés en passant par les cadavres que l'on déterrent pour subtiliser des membres,

afin de jeter des sorts sur d'autres personnes... C'est donc sur ce ciment occulte que le film se construit.



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Si son scénario rappelle à bien des égards celui du **Projet Blair Witch** (Daniel Myrick & Eduardo Sanchez, 1999) on assiste moins à un fade remake qu'à une relecture locale. Car en effet, si l'on a pu reprocher à certains films en compétition d'oublier leurs origines pour simplement singer la production américaine, **Dachra** assume et affirme son identité tunisienne et c'est très probablement ce qui fait sa force et son intérêt. Ne se vautrant pas dans la facilité du *found-footage de gueule* – heureusement, car l'association au **Projet Blair Witch** aurait été beaucoup trop appuyée – la mise en scène de Abdelhamid Bouchnak cherche moins la facilité que l'efficacité, et s'autorise quelques vrilles de maestria assez plaisantes (une caméra qui tourne parfois sur elle même, renversant l'image sporadiquement dans d'hypnotiques mouvements de spirales). Le final, effrayant et convoquant plus volontiers le *slasher*, surprend à saisir et laisse au final le spectateur, souffle coupé, sur un dernier frisson.

Franche réussite, **Dachra** (2018) s'invite dans les Festivals par delà le monde, qu'ils soient d'un bon ou d'un mauvais genre – il revient tout juste d'un passage à la Mostra de Venise – et pourrait imposer autant qu'un réalisateur, un élan bienvenu d'une production de genre dans les pays du Maghreb. La preuve en est, une fois de plus, qu'on peut, par l'entremets du cinéma de genre(s), raconter et contester avec tout autant de justesse qu'un film social, les travers de son pays. Que le cinéma français en prenne de la graine...

<http://faispasgenre.com/2018/09/dachra-critique/>

# SCREENANARCHY

## Fantastic Fest 2018 Review: DACHRA, Dark, Atmospheric Horror From Tunisia

26/09/2018, 6:30 pm

By J Hurtado



The North African nation of Tunisia finally makes its entrance onto the world genre film scene with Abdelhamid Bouchnak's moody chiller, **Dachra**. Borrowing liberally from cinematic folk horror traditions, **Dachra** takes on a not entirely unfamiliar journey into a heart of rural darkness with a unique setting that will leave fans of oddball horror from far off lands satisfied and eager to see more of this not often glimpsed corner of the world.

The story begins with a university journalism class tasked with creating an exclusive report, our leads choose to explore an apocryphal story about an alleged witch who'd been found on the side of the road and shipped off to an asylum. One member of the group, Bilel (Bilel Slatnia), tells the group that he has access to the asylum and off they go to uncover the truth about this poor woman. Little do they know that the road to the truth is littered with corpses as they trek into the dark heart of rural Tunisia.

What Bilel, Walid (Aziz Jbali), and Yassmine (Yassmine Dimassi) find is the ugly reality of a tribal society hidden in rural forests in which ancient and archaic laws still rule. The village is ruled over by a domineering man who subjugates the women in town using any means necessary while appearing to offer kindness to the outsiders, but to what end?

**Dachra** is nothing particularly new in terms of the structure or content, however the unique setting and cultural backdrop for the story makes it a very interesting find. Tunisia sits at the northern most point in Africa, a region that mixes Southern European and North African traditions and cultures pretty fluidly. However, director Abdelhamid Bouchnak has decided to use his voice to expose some of the unique problems that face this region. Accusations of



witchcraft, cannibalism, and disappearing children are all very real in many areas of Africa; as the continent continues to modernize, these tragedies appear in sharp contrast to any metropolitan image, and are often glossed over until recently with films like **Dachra** and **I Am Not a Witch**.

Bouchnak's take on horror brings to mind some of the most exciting work in the genre over the last few years. In particular, I was reminded of some of the recent gems from underrepresented regions like Turkey (**Baskin**), India (**Ludo**), and other dark tales that frequently serve as analogous to the current controversies and challenges faced in those regions.

**Dachra**'s position as its nation of origin's first horror film gives it a bit of an extra push into the limelight that will certainly allow it to get a bit more play than it might based upon quality alone. The film is quite good, but it does follow some very familiar beats. Bouchnak does, however, make excellent use of his tools in creating a visually engaging piece that pulses with dread throughout.

<https://screenanarchy.com/2018/09/fantastic-fest-2018-review-dachra-dark-atmospheric-horror-from-tunisia.html>

## “DACHRA”, L’HORROR TUNISINO PRESENTATO A VENEZIA

di **Dimitri Buffa**

21/09/2018

“E soprattutto non mi aspetto da voi ragazzi nessun lavoro che parli della rivoluzione (tunisina). L’anno scorso ne ho dovuti esaminare venti identici”. Il professore dell’accademia di cinematografia di Tunisi era stato chiaro: nessuna banalità tra le tesi che dovrete presentarmi. E la rivoluzione dei gelsomini negli ultimi anni in questo si era trasformata: un soggetto banale di cui scrivere.

Con queste premesse nasce il primo horror tunisino da esportazione, “[Dachra](#)”, di Abdelhamid Bouchnak, presentato a Venezia quest’anno da Celluloid dreams e veicolato a livello comunicativo da Wolf consultant nella settimana della critica. Tre studenti, due giovani e una ragazza, infatti decidono di parlare e di filmare un caso e una storia veri: quello di una ragazza ritrovata anni prima nuda e ferita quasi a morte in mezzo alla strada, senza documenti o altri segni per identificarla, e rivelatasi pazza e aggressiva una volta curata. E così finita in un istituto psichiatrico. I tre studenti, scettici sul soggetto da raccontare e filmare, alla fine trovano un accordo.

Ma la donna del gruppo, la stessa sera viene assalita da incubi dei film di Dario Argento, tipo fare la doccia e vedere l’acqua che diventa sangue, nonché qualcuno, anzi qualcuna visto che si intuiscono le sembianze femminili, che tira minacciosamente la tendina della doccia con un coltello in mano. Ma era un sogno. Il bello, anzi l’horror, doveva ancora venire. Questo era il prequel. O l’antipasto. Il nonno consola la ragazza preda degli incubi e le consiglia di recitare determinati versetti del Corano. Il mostro, anzi il mostriciattolo, visto che si tratta di una esile ragazzina, si chiama Mongia. Ma le sorprese narrative sono tante, tipo fuochi d’artificio. Ad esempio, il terzetto di investigatori cineasti che usa la ragazza come punta di lancia, si imbatte in un direttore di clinica psichiatrica che nega, almeno all’inizio, che sia mai esistito il caso di questa Mongia, definita strega, che attacca le infermiere e le morde. Come in tutti gli horror che si rispettino, l’irrazionale e lo spaventoso viene negato. “Noi ci occupiamo di scienza non di stregoneria”. Ma la paziente strega esiste davvero e per filmarla l’unica da fare è corrompere le guardie dell’ospedale psichiatrico.

# Venice: Abdelhamid Bouchnak on How Arab Horror Film ‘Dachra’ Reflects Generational Conflict in Tunisia

By [NICK VIVARELLI](#) SEPTEMBER 8, 2018 1:32AM PT



Tunisian first-time director [Abdelhamid Bouchnak](#) is at the [Venice Film Festival](#) with “*Dachra*,” one of the first horror films to come out of the Arab world, which closed the independently-run Critics’ Week section on Friday. It combines elements of American chillers such as “*The Blair Witch Project*” with visuals and tropes that are instead specific to Arabic cinema, and tackles the topic of witchcraft as a motive for murders, a practice that still exists in parts of North Africa. Bouchnak, who studied filmmaking in his country and in Montreal, spoke to *Variety* about the challenges of going the genre route for his debut which Celluloid Dreams is selling internationally.

**“Dachra” is the first horror film out of Tunisia and a very rare case of a horror film out of the Arab world at large. Do you feel like a pioneer? What drew you to this genre?**

It’s a choice I made because I love horror movies like “*The Shining*” and “*The Texas Chain Saw Massacre*,” cult titles that have made their mark. I like it when the audience goes home and keeps thinking about what they saw. But I also chose to make a horror movie for my debut because I was struck by a news item [about witchcraft] that made me think about this genre. On the one hand it draws deeply on the tradition and culture of my country and on the other it’s a reworking of a typically American genre...but with an Arabic visual language.

**Was it easy to get produced?**

No, it’s a self-produced movie. It was a real challenge.

**You make it clear at the end of “Dachra” that it’s meant to be against witchcraft which still exists in Africa.**

Yes I wanted to tackle this theme because I find it insane and macabre that there are human beings that can be possessed to kill or mutilate the bodies of children or adults, which is still a mind-boggling reality in parts of North Africa. I ask myself: how is it possible that a human being can commit heinous gestures such as slitting a child's throat thinking this will lead to finding a hidden treasure? I wanted to explore the folly that can transform man into a monster.

**I think there may also be a broader political subtext. Critics' Week chief Giona Nazzaro, presenting "Dachra" to the press in Rome, said it tackles the conflict between tradition and modernity through the hope for a revolution that is not yet accomplished. Do you agree?**

Yes, that's true. There is a generational conflict in my country which is one of the causes of Tunisia's stagnation. It's a divided country with two opposed and irreconcilable mentalities, which don't understand each other. On the one hand the young generations which have an open mind and are open to change and innovation. On the other the older generation, tied to tradition and a conservative vision of the future...All this is reflected in the film. You have the young characters who want to solve the mystery of these acts of witchcraft, and on the other hand a generation that wants to keep secrets and escape from reality. Tunisia right now is a country that doesn't know where it's going. There's a part of the country that would like to move forward and another that wants to maintain the status quo.

<https://variety.com/2018/film/news/venice-abdelhamid-bouchnak-on-bold-arab-horror-film-dachra-reflects-generational-conflict-in-tunisia-1202933152/>

# SCREENANARCHY

## Venice 2018: DACHRA Trailer Premiere, a Horror Film From Tunisia

September 1, 9:00 am

By Andrew Mack



Next Friday, September 7th, the Tunisian horror film **Dachra**, the debut feature by Abdelhamid Bouchnak, will have its World Premiere in Venice. We are proud to share the trailer for Bouchnak's horror film with you, one of the first ever genre titles to come out of Tunisia and North Africa.

We think it does a really good job of setting the mood at first before it switches gears and hits with rapid fire images of horror and blood. There certainly does appear to be no shortage of horror which is encouraging. And is it us or does look to be a very 'hands on' kind of horror film. Clutching, grabbing and gripping hands sure do show up a lot in this trailer.

Have a look below then come back for more information about **Dachra**.

*Yasmine, a Tunisian journalism student, and her two male buddies set out on a university assignment to solve the cold case of Mongia, a woman found mutilated 25 years ago, now imprisoned in an asylum, suspected of witchcraft. As they pursue their investigation, the three friends stumble into the archaic and ominous world of Dachra, an isolated countryside compound filled with goats, silent women, mysterious drying meat and steaming pots. They're welcomed to stay overnight by the jovial yet menacing cult leader, but when Yasmine discovers Dachra's secrets, she must escape before she is consumed...*

It is always handy when you have been provided press book in advance of the film's premiere. Director Abdelhamid Bouchnak speaks in it about the real life events alluded to in the trailer that influenced his story in **Dachra**. So, this is awful. Over the years in Tunisia and other African



countries family members have killed children in their family in the name of witchcraft and sorcery. They are pursuing the promise of treasure that can only be released by an offering of 'pure and noble blood'. So some of the horror in **Dachra** is influenced by awful real life events and we do not know if we really want to see that play out in a horror film, but we consider ourselves warned.

On to slightly cheerier things. Bouchnak cites great Russian filmmakers Andrei Tarkovsky and Andrey Zvyagintsev as visual influences for his first film...

*In terms of the visual treatment for **Dachra**, Tarkovsky's **Stalker** was definitely a key reference. I wanted to disturb the viewer with a 'heavy' use of framing, light and movement, almost to over-saturate their senses. I tried to mix the more poetic inspiration that I find in films like **Stalker** or **The Return** by Andrey Zvyagintsev with a more straightforward 'American style' three act construction.*

And we need to see more genre cinema where the Muslim faith is also fairly represented as well, shake up our Worldviews a bit...

*I'm using the grandfather's character in a precise way. When he appears he's often reciting very specific Koranic verses, the verses we've been using ever since early childhood to chase away bad luck and evil spirits. Even when we took our school exams we recited them first. It's become a habit that has nothing more to do with the religious aspect, but is more of a cultural habit. Integrating the Koran and the ritualistic aspects into this kind of film introduces a combination that I think is all the more terrifying for local Arab audiences, because they can also recognize their own lives and ways of doing in those verses. From early on in the film, starting with the ritual mortuary bath scene, I want the spectator to see something of themselves on screen, knowing that they'll one day end up in the same position as the dead man they are watching. The way people perceive these scenes will be quite different depending on what culture they approach them from.*

We hope **Dachra** gets to travel beyond Venice. It would be cool to see a horror film set in an African nation, surround by the Muslim faith and entwined in the supernatural.

<https://screenanarchy.com/2018/09/venice-2018-dachra-trailer-premiere.html>

Ovviamente, mentre fervono i tentativi di ungere gli infermieri e gli studi notturni sul caso di Mongia, la ragazza del gruppo di studenti comincia a essere vittima di allucinazioni uditive e visive che non mancano mai nei film del genere. Un tuono, un fulmine, sangue che gocciola, facce mostruose che ruggiscono, coltelli branditi e tutto l'armamentario da manuale del film horror. Qualche impulso elettrico di paura e di panico al muscolo cardiaco è garantito. Quanto basta per non annoiarsi. Nelle note di regia Bouchnak confessa di credere nelle storie ancestrali su streghe e sacrifici umani di cui sarebbero piene le cronache criminali del paese. Come se non bastasse il terrorismo islamico, che si è diffuso in loco, dopo la famosa rivoluzione del 2010-2011. Si parla di cimiteri profanati e di sangue di vergini e la satira si mischia con la credenza popolare.

[http://www.opinione.it/cultura/2018/09/21/dimitri-buffa\\_primo-horror-tunisino-dachra-abdelhamid-bouchnak-presentato-veneziah-celluloid-dreams-wolf-consultant/](http://www.opinione.it/cultura/2018/09/21/dimitri-buffa_primo-horror-tunisino-dachra-abdelhamid-bouchnak-presentato-veneziah-celluloid-dreams-wolf-consultant/)