

WAIFF TURKEY 2026 / PRODUCTION FILE

THYMÓS

“Silence is not always surrender.”

A FILM BY GÜNEŞ POLATER / LEOPATI

AI SHORT FILM / 4K / 2026

What remains when everything is taken from a man?

“Chains can hold a body. Hunger can weaken it. Cold can slow it. But some things are stronger than iron.”

THYMÓS is a dark AI short film that treats anger not as an outburst, but as the final inner force that remains when identity, will, and the instinct to live have been stripped away.

CATEGORY	AI Short Film
COUNTRY	Türkiye
LANGUAGE	English original version + English subtitles
MASTER	4K
DIRECTOR	Güneş Polater

A hunted man learns differently from a hunter.

An unnamed warrior, stripped of his past and whatever he once loved, is dragged through a brutal ancient landscape as a captive. Hunger, cold, humiliation, and chains bring his body under control while his captors believe pain will make him weaker. Instead, every punishment teaches him how much he can endure. With no home, name, or certain future left to protect, survival stops being a choice and becomes instinct. The world around him - wet earth, fog, and immense mountains - remains indifferent. Chains hold his body, but anger begins to reorganize his mind. Endurance becomes observation; observation becomes resistance. THYMÓS follows the moment a hunted man stops learning like prey. Inspired by the Ancient Greek idea of thymós - spirit, courage, impulse, and anger - the film treats rage not as spectacle, but as the final inner refuge that is hardest to take from a human being.



WITNESS / CONTROL / TRANSFORMATION

THYMÓS

In Ancient Greek, “thymós” evokes more than anger: spirit, courage, fighting impulse, will, and the inner force that drives a person to act.

The film does not romanticize this idea as heroism. It treats it as a primal, dangerous life force that is difficult to suppress.

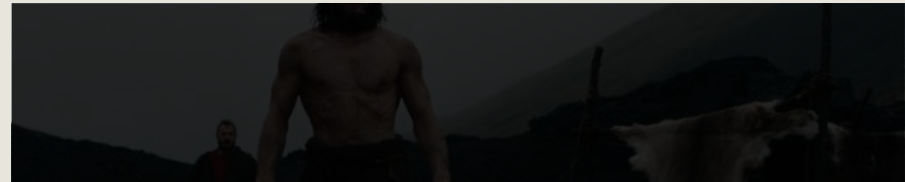
SPIRIT

COURAGE

IMPULSE

ANGER

WILL





04 / THE WARRIOR

His past is never explained. His body tells it.

The warrior of THYMÓS is not built through exposition. We understand him through exhaustion, breath, scars, posture, gaze, and silence.

SILENT

The greater the pressure, the less he speaks.

HUNTED

His body is always responding to threat.

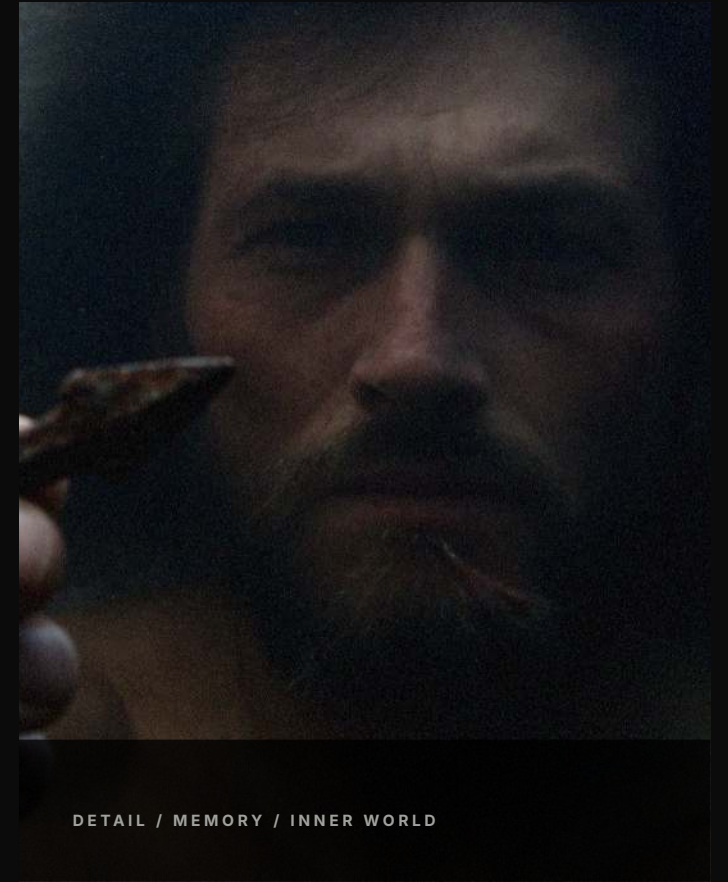
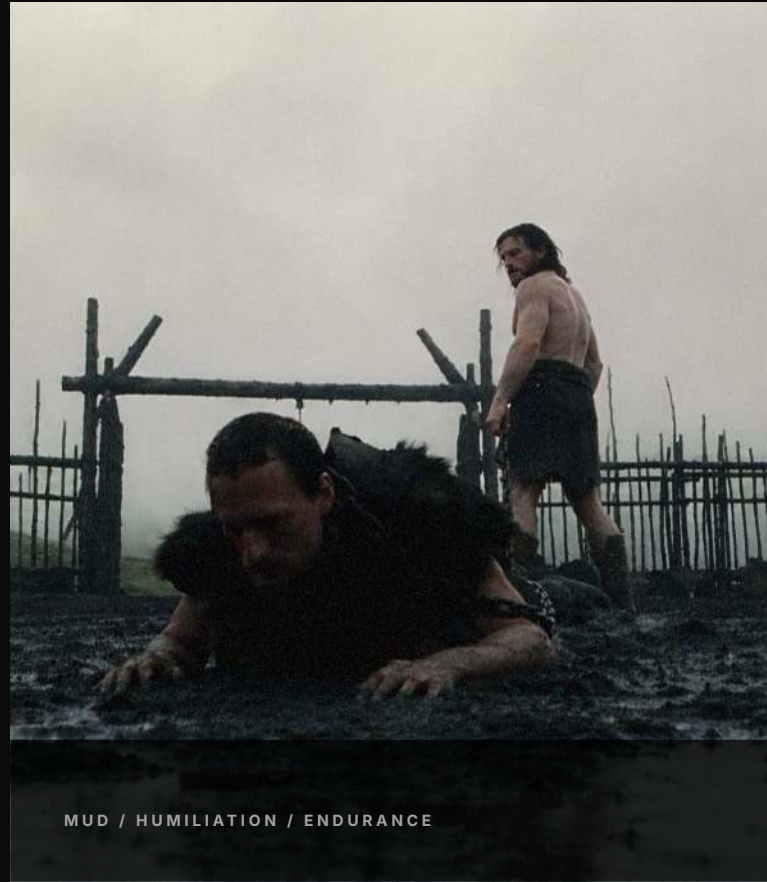
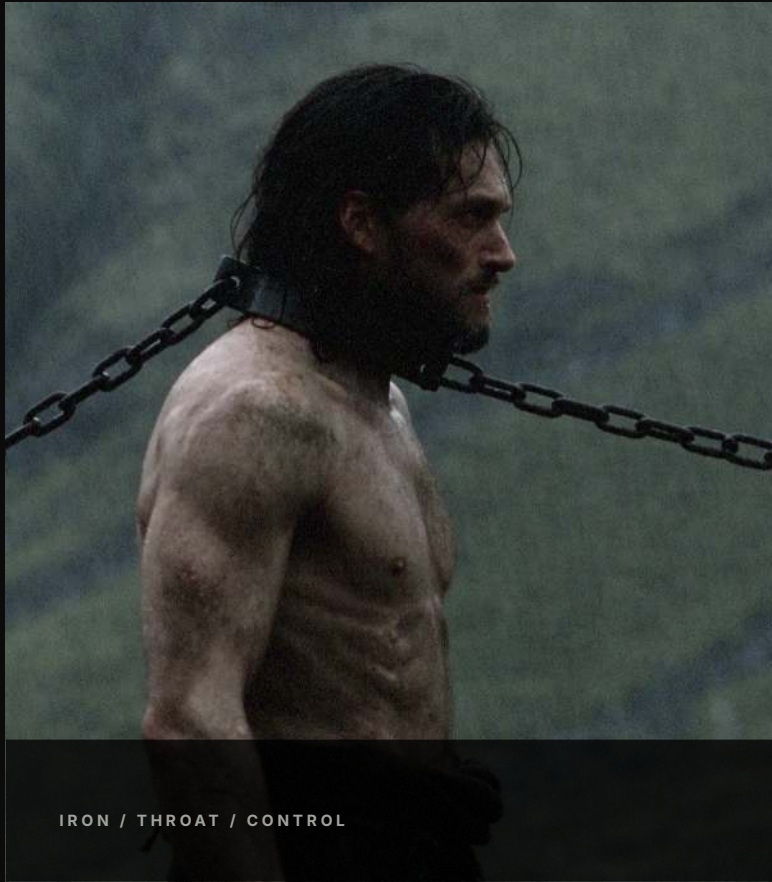
RESILIENT

Pain becomes information.

READY TO BREAK

Anger is no longer an emotion; it is force becoming action.

Control appears first on the body.



The landscape is not a backdrop. It is a form of pressure.

An imagined northern world designed to feel “too old to remember” rather than academically reconstructed.

Wet ground. Wind-cut valleys. Cold fog. Mud. Distance. Sparse human structures. Nature is deliberately framed as larger than the people trapped inside it.

“This world offers no comfort; it only makes you feel its scale.”



Close enough to feel the body. Wide enough to feel the world.



PHYSICAL PROXIMITY

Wide lenses + physical proximity to make skin, breath, and impact feel tactile.



TEXTURE BEFORE BEAUTY

Mud, wounds, wet skin, and rough fabric are not decoration; they carry narrative information.



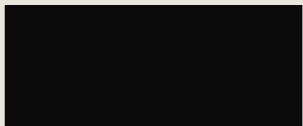
NEGATIVE SPACE

The frame repeatedly leaves the human figure small inside nature and emptiness.

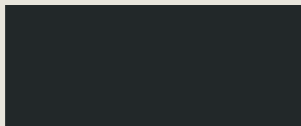
Cold earth. Dirty light. One hard accent.

The base palette is restrained: charcoal, wet stone, gray-green slopes, pale skies, and skin stripped of warmth. Saturation is used less as decoration than as dramatic information.

Red is never decorative. It appears only when the story needs blood, threat, ritual, vision, or consequence.



CHARCOAL



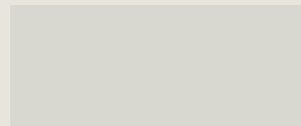
WET BLACK



GRAY-GREEN



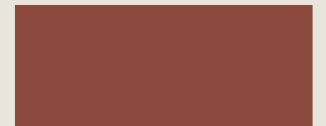
FOG



PALE SKY



THYMÓS



BLOOD / THREAT

Every physical element carries a second meaning.

CHAIN

The visible form of control.

WOUND

Memory written on the body.

MUD

A world that refuses to be cleaned.

SILENCE

Not surrender; compressed energy.

DISTANCE

Freedom can be seen, but never feels close.

WEATHER

A force no character can negotiate with.



The film is built from pressure, not spectacle.



AI was our production tool, not our creative decision-maker.

In THYMÓS, creative intent was separated from generation. Story, visual rules, character continuity, camera logic, editing rhythm, and sound direction were defined first; AI systems were then used for production and iteration within those boundaries.

“Prompting is not directing.”

The value did not come from a single generation, but from the cumulative decisions of selection, rejection, correction, continuity, and editing.

HIGGSFIELD

SEEDANCE 2.5

GPT IMAGE 2

NANO BANANA PRO

ELEVENLABS

A scene was not made in one generation, but through controlled iteration.

01

CONCEPT

Story, tone, dramatic structure

02

VISUAL

Character and environment development

03

MOTION

Shot generation and variation

04

SELECTION

Filtering and matching viable generations

05

EDIT

Rhythm, continuity, compositing

06

SOUND

Voice, effects, music generation

07

COLOR

Visual DNA and shot matching

08

MASTER

Subtitles and 4K final

The production itself was iterative.

The figures below document the production scale of THYMÓS as of 8 September 2026. Rather than relying on a single “good prompt,” the process used cycles of generation, selection, rejection, continuity control, and re-editing.

361
TOTAL VISUAL GENERATIONS

75
AI VIDEO GENERATIONS

286
AI IMAGE GENERATIONS

10
MUSIC GENERATIONS

21
SOUND / EFFECT GENERATIONS

2
VOICEOVER GENERATIONS

4K
FINAL MASTER

20 AUG
PRODUCTION START

\$3,170
TOTAL PRODUCTION COST

ELEVENLABS

HIGGSFIELD

SEEDANCE 2.5

GPT IMAGE 2

NANO BANANA PRO

Consistency was harder than generation.

01 CHARACTER CONSISTENCY

Face, hair, beard, body proportions, and costume language were kept consistent across scenes.

02 ENVIRONMENT CONSISTENCY

Fog, mud, wind, negative space, and the hostile northern landscape were matched under one visual DNA.

03 MOTION ARTIFACTS

AI motion artifacts were controlled through shot selection, trimming, regeneration, and editing.

04 COLOR CONTINUITY

Images from different models were unified through one cold, desaturated palette.



Editing waits. Sound warns.

The film's rhythm is built on duration and restraint in its opening movement. Shots are allowed to hold, so the viewer begins to feel the pressure inside the frame. As the character changes, the cutting accelerates and the sonic pressure grows.

Wind, chain movement, breath, impact, and low-frequency pressure are used not as decorative sound, but as narrative elements.

WIND

BREATH

IRON

IMPACT

SILENCE

16 / DIRECTOR

Güneş Polater

DIRECTOR / PRODUCER / CREATIVE LEAD / LEOPATI

Güneş Polater is an Ankara-based digital designer, filmmaker, and founder of Leopati, an independent creative practice. His work brings together cinematic direction, generative image and video systems, sound design, editing, and visual identity development within a single production approach. He treats AI not as a shortcut, but as a production environment that requires art direction, iteration, continuity control, and editorial judgment. THYMÓS applies this approach to narrative cinema, combining AI-generated imagery, motion, voice, music, and sound effects inside one tightly defined visual world. Polater's wider body of work includes AI films, music videos, commercials, and experimental visual projects.

DIRECTOR'S NOTE

“I wanted THYMÓS to be felt physically before it is understood intellectually: cold skin, wet ground, distance, breath, and iron.”

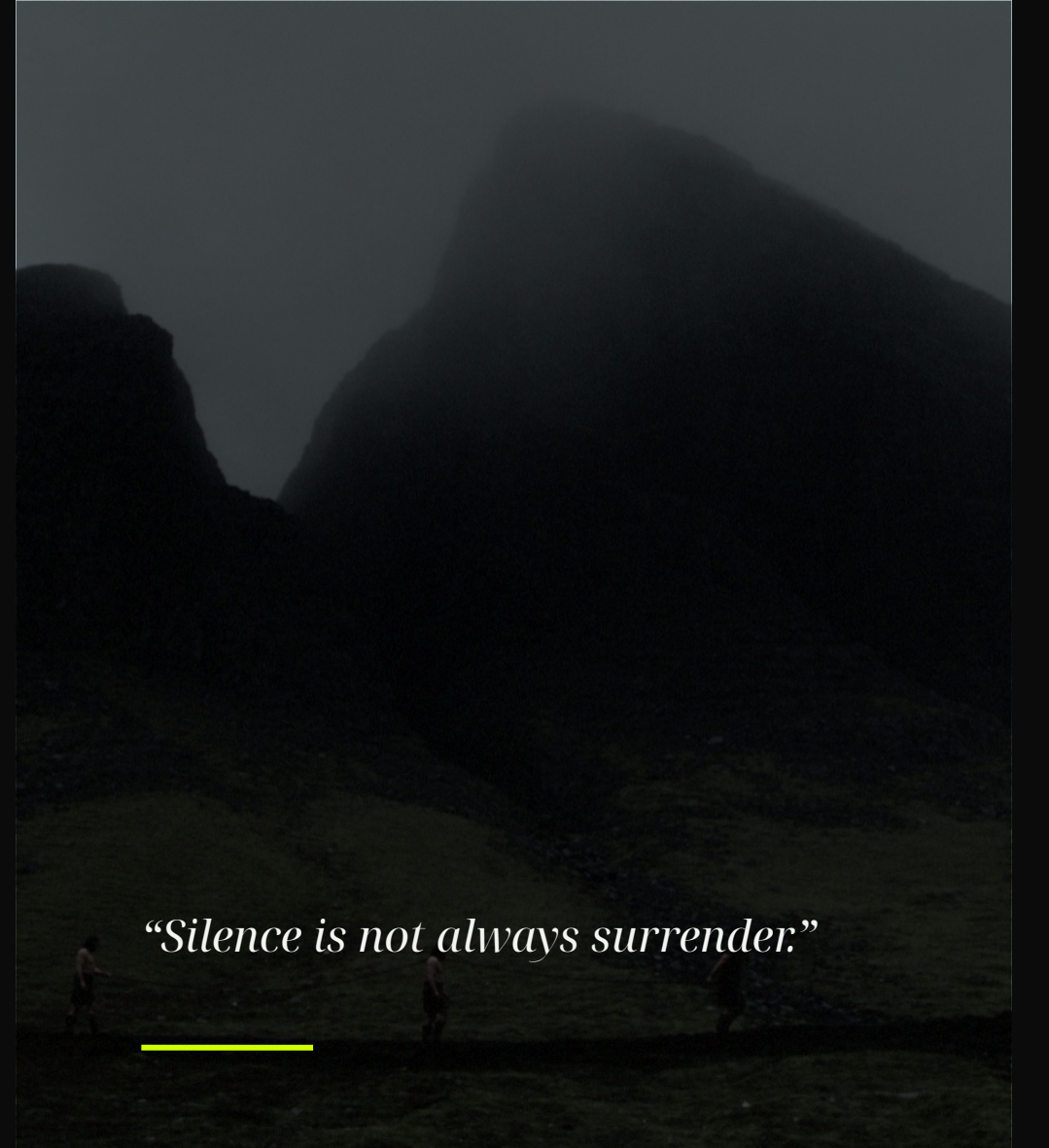


THYMÓS

COMPLETE CREDITS LIST

DIRECTOR	GÜNEŞ POLATER
PRODUCER	GÜNEŞ POLATER
CREATIVE LEAD	GÜNEŞ POLATER
PRODUCTION	LEOPATI
AI VIDEO	HIGGSFIELD / SEEDANCE 2.5
AI IMAGE	GPT IMAGE 2 / NANO BANANA PRO
AI SOUND & VOICE	ELEVENLABS
EDITING / POST-PRODUCTION	GÜNEŞ POLATER
FINAL MASTER	4K
COUNTRY	TÜRKİYE

leopati.com / agency@leopati.com / Ankara, Türkiye



150-word synopsis

After everything is taken from him, an unnamed warrior is dragged through a brutal ancient landscape as a captive, reduced to hunger, cold, pain, and silence. His captors believe suffering will weaken him, but each punishment teaches him how much he can endure. With no home, name, or certainty left to protect, survival becomes less a choice than an instinct. The world around him is vast, wet, hostile, and indifferent; chains control his body while anger slowly reorganizes his mind. What begins as endurance becomes observation, then resistance. THYMÓS follows the moment a hunted man stops learning like prey and begins to understand the force still living inside him. Inspired by the Ancient Greek idea of thymós — spirit, courage, impulse, and anger — the film treats rage not as spectacle, but as a final inner refuge: dangerous, elemental, and impossible to completely take away. When every other form of identity disappears.



WORD COUNT: 150

100-word director bio

Güneş Polater is an Ankara-based digital designer, filmmaker, and founder of Leopati, an independent creative practice focused on AI-assisted visual production. His work combines cinematic direction, generative image and video systems, sound design, editing, and visual identity development. Rather than treating AI as a shortcut, he approaches it as a production medium that requires art direction, iteration, continuity control, and editorial judgment. THYMÓS extends that approach into narrative filmmaking, using AI-generated imagery, motion, voice, music, and sound effects inside a tightly defined visual world. His broader work includes AI films, music videos, commercials, and experimental visual projects for global audiences.

CONTACT agency@leopati.com / leopati.com / Ankara, Türkiye



WORD COUNT: 100