

1. RESEARCH BACKGROUND

Films carry people through experiences of seeing and feeling, which are carefully crafted with intention. Among various film techniques that design these experiences, *mise-en-scène* is often the most recognizable to the audience, serving as the foundation for the most vivid cinematic memories (Bordwell et al., 2024). *Mise-en-scène*, meaning “putting into the scene” in French, originated as a theatrical term used to describe the process of directing plays (Bordwell et al., 2024). Film scholars later adopted this concept to refer to a director’s control over what is seen within the film frame. Bridging the gap between stage and screen, *mise-en-scène* encompasses elements shared by both forms, specifically setting and props, lighting, costume and makeup, and staging and performance.

However, films function as more than entertainment (Shehab, 2023). They communicate information and ideas. As human creations, artworks are inevitably influenced by the historical and social contexts of their creators, establishing connections with other works and broader societal issues (Bordwell et al., 2024). One significant concept that films can address is ecocriticism. As a theoretical framework, ecocriticism examines the complex relationships between literature and the natural environment. Its prominence has increased in recent decades due to escalating environmental crises and a growing recognition of how literature shapes people's attitudes and views of the natural world (Tajane et al., 2024). With advancements in media technologies, cinematic adaptations of eco-literature have become an effective means of promoting environmental awareness to a wider audience (Patel, 2025). Garrard’s (2004) theory of ecocriticism offers a systematic framework suited for film analysis, utilizing six distinct tropes (Pollution, Wilderness, Dwelling, Animals, Apocalypse, and the Earth) to identify ecocritical themes. While previous research has applied Garrard’s (2004) theory and its ecocriticism tropes to analyze the film *Don’t Look Up* (2021) (Jamilah & Ayiz, 2024), its application to Indonesian contemporary cinema remains unexplored.

Sore: Istri Dari Masa Depan serves as a recent, popular example suitable for analysis as a case study in eco-cinema. This science fiction fantasy romance drama,

directed by Yandy Laurens and released in 2025, centers on Jonathan, a young man living alone in Croatia. He encounters Sore, a woman who claims to be his wife from the future and is determined to help him correct his harmful habits and improve his lifestyle before irreversible consequences occur. While the central narrative focuses on the romance between the protagonists, the film goes beyond that layer to explore environmental issues, such as climate change, through its storytelling and visuals.

The film achieved viral popularity in 2025, attracting over 3 million viewers at the Indonesian box office (CNN Indonesia, 2025a). It received recognition from both local and international film festivals, including *Festival Film Indonesia (FFI) 2025*, *Festival Film Bandung 2025*, and the Marimbis Award at the Miami Film Festival. Additionally, it was selected as Indonesia's official entry for the "Best International Feature Film" category at the 2026 Academy Awards (CNN Indonesia, 2025b). Through its widespread popularity and critical acclaim, the film has raised awareness and fostered discussion among a broader audience about contemporary environmental crises.

However, there has yet to be an in-depth analysis of the film with ecocriticism as the primary focus. Existing studies on *Sore: Istri Dari Masa Depan (2025)* have mainly examined representations of gender roles and morals using semiotic approaches (S. Y. L. Putri & Putri, 2026; N. D. F. Putri & Iskandar, 2025; Kusuma & Soraya, 2026). Other research has addressed the time-loop narrative (Yogaprayuda et al., 2026), power relations (Clara et al., 2026), and the film's soft-selling tourism aspect (Afriani et al., 2025). To date, no studies have specifically analyzed the ecocritical themes in *Sore: Istri Dari Masa Depan (2025)* through the lens of *mise-en-scène*. Moreover, there remains a lack of scholarship on Indonesian cinema that centers on ecocriticism, as most prior research in this area has focused on Western media and films.

This study aims to offer novel insights by demonstrating the application of Greg Garrard's theory to Indonesian cinema. Additionally, it contributes to ecocritical scholarship by providing empirical evidence of the presence and integration of environmental themes in contemporary literature and media. From a socio-cultural

perspective, the film raises awareness of escalating environmental challenges and highlights the consequences of human actions on the biosphere. Methodologically, the integration of mise-en-scène theory and ecocriticism offers a comprehensive framework for analyzing ecocritical representation in media.

1.1. RESEARCH QUESTION AND SCOPE

How does the film *Sore: Istri Dari Masa Depan* (2025) convey themes of ecocriticism through its mise-en-scène?

To keep the study focused, the scope of this research is deliberately limited. The analysis of mise-en-scène is restricted to the film's setting and props. Furthermore, the analysis of the film's scenes is structured according to the six tropes outlined in Garrard's (2004) ecocriticism. First, the 'Pollution' trope analyzes the Arctic (ship) scene at timestamps 01:55, 01:53:03 and the Arctic (outside) scene at timestamps 03:00, 01:33:35. Second, the 'Wilderness' trope analyzes the Arctic scene at timestamp 03:25–03:30 and Grožnjan (meadow) scene at timestamps 27:38, 01:16:21. Third, the 'Dwelling' trope analyzes the scene of Jonathan's house at timestamps 05:05, 18:02, 22:01, the Grožnjan and Zagreb scene at timestamps 15:32–15:40, 18:50, 26:01, 27:05, 51:02, 54:50, 57:30, 01:22:15, and the scene of Jonathan's father's house at timestamp 01:39:00–01:39:20. Fourth, the 'Animals' trope analyzes scenes of a polar bear, dog, and birds at timestamps 02:33, 16:00, 55:56, 01:20:22. Fifth, the 'Apocalypse' trope analyzes the aurora scene at timestamps 04:04, 01:52:35, the Zagreb and Grožnjan scenes at timestamp 01:27:22–01:32:27, and the Grožnjan (lamppost) scene at timestamp 01:29:49–01:29:50. Sixth, 'the Earth' trope analyzes the exhibition scene at timestamp 01:44:40–01:49:15.

1.2. RESEARCH OBJECTIVES

The objective of this research is to explain how the film *Sore: Istri Dari Masa Depan* (2025) conveys themes of ecocriticism through mise-en-scène of setting and props.