

2. LITERATURE REVIEW

This chapter discusses previous research and the theoretical foundations used to support the analysis of ecocritical themes through the *mise-en-scène* in *Sore: Istri Dari Masa Depan* (2025).

2.1. PREVIOUS RESEARCH

Table 2.1.1 Previous research

No.	Title	Findings	Limitations	Relevance
1.	<i>Representation of Men in the Film "Sore: Istri dari Masa Depan": A Roland Barthes Semiotic Analysis</i> (S. Y. L. Putri & Putri, 2026)	The film challenges traditional conceptions of masculinity and presents an alternative model that prioritizes openness, self-awareness, and well-being as contemporary forms of strength.	The research exclusively examines the representation of a single male character within the context of gender studies.	The study utilizes a qualitative approach with a descriptive-analytical design to examine visual elements in the film <i>Sore: Istri Dari Masa Depan</i> (2025) in relation to a socio-cultural topic.
2.	<i>Kontradiksi dalam Hubungan Pasangan (Analisis Semiotika Ferdinand de Saussure pada</i>	The analysis reveals signs and meanings in key scenes, including the imposition of lifestyle changes,	The research focuses on examining the dynamics of the relationship between the two characters by analyzing their	The research analyzes the <i>mise-en-scène</i> of the film <i>Sore: Istri Dari Masa Depan</i> (2025), focusing specifically on

	<p><i>Film Sore: Istri dari Masa Depan</i>) (N. D. F. Putri & Iskandar, 2025)</p>	<p>negotiations over smoking and alcohol consumption, and acceptance within the relationship. Relational tensions are resolved through segmentation and integration strategies, which function as primary approaches to managing contradictions.</p>	<p>actions and spoken dialogue.</p>	<p>acting and movement. The present study will examine the mise-en-scène in terms of setting and props.</p>
3.	<p><i>Pesan Moral Dalam Film Sore: Istri Dari Masa Depan (Analisis Semiotika Roland Barthes)</i> (Kusuma & Soraya, 2026)</p>	<p>The film communicates a moral message emphasizing the significance of self-awareness, personal responsibility for health, and the understanding of love as care and</p>	<p>The analysis does not establish a defined scope or focus, instead addressing the film in its entirety to identify the moral message through visual and narrative elements.</p>	<p>The study examines the mise-en-scène of the film <i>Sore: Istri Dari Masa Depan</i> (2025) to reveal meanings embedded within its deeper layers, extending beyond surface-level interpretation.</p>

		sacrifice for a better future.		
4.	<i>Narrative Complexity of Time Loop and Time Travel in The Indonesian Film Sore: Wife from The Future</i> (Yogaprayuda et al., 2026)	The film does not conform entirely to any of the four established variants of time loop typology; instead, it integrates characteristics from multiple variants. It presents a hybrid form that merges an external mission with internal transformation and unifies elements of time travel and time loops within a cohesive narrative structure.	The study concentrates solely on analyzing the narrative structure of the film and does not examine its visual elements.	The study employs a descriptive qualitative approach, utilizing narrative and interpretive analysis methods to examine the film <i>Sore: Istri Dari Masa Depan</i> (2025).
5.	<i>Soft-Selling Pariwisata dalam Film</i>	The film's locations are interpreted	The research analyzes film locations from a	The research investigates the settings and

	<p><i>'Sore: Istri dari Masa Depan'</i> (Studi Kasus Representasi Destinasi Wisata dan Strategi Promosi) (Afriani et al., 2025)</p>	<p>symbolically to reinforce themes of love, self-discovery, and contemplation of life. The film's soft-selling strategy enhances tourism appeal by creating a narrative atmosphere and visual aesthetics that resonate with the emotions of the main characters.</p>	<p>tourism perspective, focusing on how the narrative subtly promotes the destination.</p>	<p>locations within the film, as well as the symbolic significance these elements contribute to the narrative.</p>
6.	<p><i>Representations Of Greg Garrard's Ecocriticism Concepts In Don't Look Up Movie</i> (Jamilah & Ayiz, 2024)</p>	<p>The film effectively presents ecocriticism, addressing ecological and societal challenges while encouraging viewers to consider the environmental</p>	<p>The analysis lacks clear analytical focus and instead addresses all aspects of the film, resulting in a general rather than a detailed and focused evaluation.</p>	<p>The study utilizes Greg Garrard's (2004) ecocriticism theory to analyze the film.</p>

		consequences of their actions.		
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(Source: *Personal Documentation*, 2026)

2.2. THEORETICAL FOUNDATIONS

This chapter establishes the two theoretical foundations used to analyze the film *Sore: Istri Dari Masa Depan* (2025), *mise-en-scène* as the primary film language of analysis and ecocriticism as the supporting literary theory. The analysis of *mise-en-scène* is limited to the elements of setting and props. Ecocriticism is employed to identify concepts or tropes that indicate ecocritical themes within the film analysis.

2.2.1. MISE-EN-SCENE

According to Gibbs (2002), the term ‘*mise-en-scène*’ is commonly used in film studies to discuss visual style. Originating from French and used in English since at least 1833, the term has its roots in the theatre. Literally, it translates as ‘to put on stage’, although its figurative applications have a long history. In the context of film analysis, a practical definition is ‘the contents of the frame and the way that they are organized,’ in which both elements are equally significant (Gibbs, 2002).

Mise-en-scène provides filmmakers with four primary areas of creative control: setting, costumes and makeup, lighting, and staging, which includes acting and movement within the shot (Bordwell et al., 2024). The arrangement of elements within the frame determines the relationships among actors, the decor, and the camera, thereby shaping the audience’s perspective. *Mise-en-scène* thus encompasses both the visual content presented to the audience and the manner in which it is revealed. It comprises many of the essential elements of cinematic communication, as well as the expressive combinations through which these elements function (Gibbs, 2002).

1. Setting

Setting in film refers to the time and place in which a narrative unfolds. It establishes the environment in which characters exist and delineates the

sociocultural and sociopolitical context in which the plot develops. There are four key attributes that define a screenplay's setting: geographic location, time period, the world of the story, and sociocultural context (Bang, 2022).

Since the inception of cinema, both critics and audiences have recognized that setting assumes a more dynamic role in film than in theater. André Bazin notes, "The human being is all-important in the theatre. The drama on the screen can exist without actors" (Bordwell et al., 2024, p. 115). Certain film masterpieces employ human presence merely as an accessory or as a counterpoint to nature, which emerges as the main character. Instead, elements such as a banging door, a leaf in the wind, or waves striking the shore come to the forefront to intensify dramatic impact (Bordwell et al., 2024).

In film, the setting may assume a prominent role, functioning not merely as a backdrop for human events but as an active participant in the narrative (Bordwell et al., 2024). V. F. Perkins asserts that a setting should not simply exist passively but must be imbued with significance for the characters within it. This premise is frequently linked to the expectation that the setting should also maintain strict credibility. Therefore, the ideal setting in fiction film is both credible and expressive, and films can be evaluated based on their ability to achieve both qualities (Walter, 2019).

A filmmaker may choose to use an existing location for the action or construct a setting specifically for the film. Certain directors prioritize authenticity, even when creating purpose-built environments, while others place less emphasis on accuracy. The setting may dominate the actors or be minimized to a negligible presence. Throughout the history of cinema, filmmakers have employed miniature buildings to construct fantasy scenes or to reduce production costs. Additionally, portions of settings were often depicted as paintings and then photographically integrated with full-scale sections of the set. Currently, digital special effects are capable of generating comparable settings. Ultimately, the overall design of the setting

significantly influences the audience's interpretation of the narrative (Bordwell et al., 2024).

Thomas H. Uzzell, in *Narrative Technique* (1924), poses a central question regarding setting: “Can they be so used that they will serve a greater utility than merely being a place where the action occurs; can they, in other words, be integrated with and so intensify either the character or action or both?” (Walter, 2019, p. 72). Despite the concept of setting being undertheorized, it remains a fundamental component of prevailing assumptions in both scholarship and pedagogy, as evidenced by contemporary textbooks. For example, one textbook asserts that setting occasionally offers an implicit justification for behaviors or characteristics, while another claims that most good films present their setting and props with as much significance as the characters. This perspective aligns closely with early film textbooks, such as Frances Taylor Patterson’s *Cinema Craftsmanship*, which states, “The photoplay...is a series of pictures. It consists of action which is taking place before a constantly varying background” (Walter, 2019, p. 73). Patterson further argues that presenting a background without relevance to the foreground “is plainly a grievous waste of kinetic and potential energy” (Walter, 2019, p. 73).

2. Props

When manipulating a shot’s setting, filmmakers may employ a prop, which is short for property. The term ‘prop’ is also derived from theatrical *mise-en-scène* (Bordwell et al., 2024). Early comprehensive definitions of a prop appear in nineteenth-century encyclopedias, most notably in the *Theater-Lexikon* (1841) by Philipp Jakob Düringer and Heinrich Ludwig Barthels. According to Düringer and Barthels, props are small items or equipment necessary for a theatrical performance on stage that are neither decoration nor wardrobe. These objects primarily serve the idiosyncratic needs of the actors in the plot but may also serve as adornments (Olchawa & Saviello, 2023). Any object can become a prop, even those typically associated with other theatrical domains. For example, if a piece of clothing is not worn by

an actor but is instead placed on stage or brought onto the scene, it is classified as a prop and is managed by the prop master rather than the dresser.

In theater studies, the concept of the prop has traditionally been understood in a relatively narrow sense. Andrew Sofer's influential study, *The Stage Life of Props* (2003), has significantly contributed to this discourse. Sofer defines the prop as "a discrete, material, inanimate object that is visibly manipulated by an actor in the course of performance" (Olchawa & Saviello, 2023, p. 29), emphasizing the relationship between the prop and the actor's body, as well as the connection to movement and action. However, Sofer's primary focus is not the subordination of the object to the actor, but rather the capacity of stage objects to assume an independent presence during performance, highlighting their materiality and their spatial and temporal characteristics (Olchawa & Saviello, 2023). Furthermore, Andrew Klevan argued in his writing about the process of patterning in *Late Spring* (Yasujiro Ozu, 1949) that specific household objects accumulate meaning through repeated use and develop associations as the narrative progresses (Gibbs, 2002).

According to Hart (2013), props are typically classified into two primary categories: hand props and set props. Hand props refer to items handled by actors, which are often specified in the script and contribute to narrative development. In certain Broadway theatres and films, these are termed action props to highlight that they are not always held or manipulated directly by hand. Within film and television, hand props are further categorized as hero props, background props, and stunt props. Additional types under hand props include practical props, dummy props, rehearsal props, actual props, costume props, personal props, perishables or consumables, and breakaway props. Set props are objects positioned on the set, with most being pieces of furniture. This category also encompasses "furniture-like" objects, such as a rock used as a seat. In more abstract or metaphorical production designs, ambiguity may arise when actors utilize

nontraditional or imaginary items as furniture. The distinction between set props and scenery can blur, particularly when sets incorporate built-in furniture or when certain elements resemble furniture but function as scenery. Set dressings are items placed on the set that are not manipulated by actors; instead, they serve to establish the setting, period, or atmosphere (Hart, 2013).

2.2.2. ECOCRITICISM

Marland (2013) notes that ecocriticism contains a range of critical approaches that examine how literature and other cultural forms represent the relationship between the human and non-human, often emphasizing concerns regarding humanity's detrimental effects on the biosphere. Alternative terms for this field include 'environmental criticism' and 'green cultural studies'. The latter term highlights the expanding scope of ecocriticism, which now includes analysis of film, television, virtual worlds, popular music, and increasing attention to representations of urban environments (Marland, 2013).

However, the diversity of perspectives and objects of study described above has contributed to a persistent perception among some academics that ecocriticism lacks legitimacy or coherence as a branch of critical theory (Marland, 2013). Barry (1995) characterizes ecocriticism as a field that remains on the academic periphery and notes that the movement does not possess a widely recognized set of assumptions, doctrines, or procedures. This perception is partly attributable to the vast scope of the subject; "The 'environment', after all, is, ultimately, 'everything'," highlighting an area of inquiry that is both boundless and continually evolving (Marland, 2013). Consequently, addressing the complex and dynamic issues related to the health of the biosphere and humanity's role within it necessitates a wide array of methodologies and a continual reassessment of foundational assumptions and doctrines. Garrard (2004) further argues that ecocritics must attain a degree of ecological literacy, which entails developing adaptable and context-sensitive responses to emerging ecological knowledge and the persistent sense of escalating environmental crisis. Clark underscores the scale of this challenge: "to try to

conceptualise and engage the multiple factors behind the accelerating degradation of the planet is to reach for tools which must be remade even in the process of use” (Marland, 2013, p. 847)

Nevertheless, the study of ecocriticism is essential for understanding how literature both reflects and shapes human perceptions of nature. Literary works can evoke emotional responses, foster empathy for the environment, and inspire action. Through ecocritical analysis, scholars reveal how literature critiques anthropocentrism, promotes ecological balance, and envisions sustainable futures. Additionally, ecocriticism challenges traditional boundaries between nature and culture, promoting a holistic perspective that acknowledges the interconnectedness of all life forms (Tajane et al., 2024).

Early ecocritical studies primarily examined American and British literature, focusing on authors such as Henry David Thoreau, John Muir, and Rachel Carson, who played pivotal roles in shaping environmental consciousness. The field has since broadened to encompass global literatures and a range of cultural perspectives (Tajane et al., 2024). In order to analyze the environmental themes present in *Sore: Istri Dari Masa Depan* (2025), this study employs Greg Garrard’s influential framework from *Ecocriticism* (2004). Garrard (2004) identifies several core literary tropes through which cultures conceptualize nature: Pollution, Wilderness, Dwelling, Animals, Apocalypse, and the Earth.

1. Pollution

Garrard (2004) draws an analogy between the concept of ‘pollution’ and that of a weed. A weed is not defined by its species, but rather by its presence in an undesirable location. While the removal of weeds constitutes a gardening issue, the definition of what constitutes a weed is shaped by cultural rather than horticultural considerations. Similarly, ‘pollution’ is characterized as an ecological issue not because it refers to a specific substance or category of substances, but because it reflects a normative judgment that an excessive amount of something exists in the environment, typically in the wrong place (Garrard, 2004).

2. Wilderness

The 'wilderness' trope explores nature as a pristine and undisturbed state, unaffected by human civilization and representing a stable, pure entity. This concept, which signifies nature uncontaminated by civilization, is considered the most influential construction of nature within New World environmentalism. It is employed to justify the protection of specific habitats and species and is perceived as a space for the renewal of individuals fatigued by the moral and material pollution of urban environments. Wilderness is often attributed with sacramental value, offering the promise of a renewed and authentic relationship between humanity and the earth—a post-Christian covenant grounded in purity, reverence, and humility. While wilderness narratives share the motif of escape and return with pastoral narratives, the conception of nature they advance is fundamentally distinct. Pastoralism characterizes the Old World's approach to nature, reflecting long-settled and domesticated landscapes, whereas the wilderness ideal aligns with the settler experience in the New Worlds, where untamed landscapes and a pronounced division between culture and nature are emphasized (Garrard, 2004).

3. Dwelling

'Dwelling' is not a transient condition; instead, it signifies the enduring integration of humans within a landscape shaped by memory, ancestry, death, ritual, life, and labor. This concept extends beyond a mere physical residence, encompassing the environment in which individuals work, form memories, and experience the entirety of their lives. It provides a basis for personal development, future-oriented planning, and is fundamentally connected to broader patterns of human advancement (Garrard, 2004).

4. Animals

Within the Humanities, the study of human-animal relations is divided between philosophical examinations of animal rights and cultural analyses of animal representations. The concept of the animal trope investigates the interactions between humans and animals, emphasizing the importance of animals in both ecological systems and cultural narratives. Garrard contends

that animals fulfill essential functions in ecosystems and possess subjective experiences that warrant recognition (Garrard, 2004).

5. Apocalypse

As noted by Garrard (2004), Buell contends that the concept of 'apocalypse' serves as the most influential master metaphor available to contemporary environmental imagination. The term originates from the Greek *Apokalyptein*, meaning 'to un-veil,' and has given rise to a distinct literary genre. Apocalyptic literature typically reveals the end of history, juxtaposing violent and grotesque imagery with visions of a transformed world. The central theme often involves a monumental struggle between good and evil. Scholars have described apocalypticism as a genre emerging from crisis, intended to strengthen the resolve of embattled communities by presenting the prospect of sudden and permanent liberation from oppression. This form of literature functions as a source of consolation for the persecuted and is characterized by its reliance on imagination, as its events have not yet occurred. Key features include a social psychology that historically inclines such movements toward paranoia and violence, pronounced moral dualism that sharply divides the world into allies and adversaries, and an emphasis on the 'unveiling' of trans-historical truths, positioning believers as those for whom the veil of history is lifted. Most significantly, apocalypticism is inherently imaginative, as it anticipates events that have not yet transpired. In narratological terms, it is consistently 'proleptic.' Sociologically, while it is a genre born out of crisis, it also employs rhetoric that amplifies crises to a scale befitting the end of time (Garrard, 2004).

6. The Earth

This trope explores the transition from perceiving the world as a collection of local places to understanding it as a single, finite organism. "As you read the poem, hold in your mind's eye a photograph of the earth taken from space: green and blue... A planet that is fragile, a planet of which we are a part but which we do not possess" (Garrard, 2004, p. 160). The focus on the image of the Earth can evoke a sense of global responsibility.