



Cinema and Catastrophe: Disaster Risk and Community Resilience in Urban Coastal Areas through Bangkit!

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Abstract. Bangkit! (2016), Indonesia's first large-scale catastrophe film depicting catastrophic urban flooding in Jakarta, is the subject of this study. While there has been an increase in studies on disaster communication and resilience, less focus has been placed on how cinema influences cultural perceptions of urban resilience in relation to environmental risk. In order to close this gap, the study uses Roland Barthes' semiotic framework to examine the movie's main narrative and visual components. There are three main themes in the analysis. First, fast urbanization and climate-related risks are shown as creating a fragile urban environment in Jakarta. Second, systemic deficiencies in preparedness and crisis management are shown by the representation of weak disaster governance. Third, in the face of institutional failure, family relationships and community solidarity serve as cultural pillars of urban resilience, highlighting adaptive social practices. By demonstrating how popular movie shapes public perceptions of urban resilience, these findings go beyond film analysis. At the policy level, the movie's depiction of disjointed coordination, inadequate readiness, and eroded public confidence emphasizes the necessity of better early warning systems, more integrated disaster governance, and community-centered resilience tactics in disaster-prone urban areas.

Keywords: disaster film, semiotic analysis, urban resilience, Indonesian cinema, flood risk.

1 INTRODUCTION

Climate change and rapid urbanization have intensified the frequency and severity of environmental hazards worldwide, particularly in coastal megacities where hydrometeorological events intersect with socio-spatial vulnerabilities. One of the signs of climate change is an increase in floods, heatwaves, and sea level rise [1]. Urban centers across the Global South increasingly experience complex environmental threats driven by climate change, rapid urbanization, and inadequate infrastructure. Jakarta, one of the world's most densely populated megacities, faces severe vulnerability to flooding due to land subsidence, extreme precipitation, and coastal inundation [2]. Scholars

argue that disaster risk is not shaped solely by technical assessments, but also by cultural narratives that influence how communities interpret danger and resilience [3].

Importantly, urban flooding in coastal cities is not an isolated hydrometeorological event, but part of a broader continuum of coastal vulnerability, influenced by tidal interactions, watershed flows, and degradation of natural buffers such as mangroves and coastal wetlands [4]. As a result, strengthening coastal resilience becomes integral to mitigating urban flood risk, requiring not only engineered interventions but also socio-cultural adaptation, risk perception, and collective preparedness among communities living in these hybrid urban coastal spaces [5]. This linkage between urban disaster exposure and coastal resilience frameworks underscores the importance of examining how environmental risks are communicated, interpreted, and culturally understood.

Previous studies have examined global disaster films such as *2012* (2009), which dramatizes apocalyptic-scale destruction through cinematic spectacle. Scholars note that *2012* uses hypervisual catastrophe to highlight planetary fragility, critique political failures, and explore ethical dilemmas during global crisis scenarios [6]. In Indonesia, academic studies on disasters have largely focused on media news coverage, public policy, and community-based disaster risk reduction [7]. However, the cultural role of popular cinema in shaping public imaginaries of environmental crises remains understudied. *Bangkit!* (2016), the first Indonesian film to depict a large-scale urban flooding scenario in Jakarta, represents an important yet underexplored cultural text. The film visualizes catastrophic flooding while intertwining socio-political tensions, governance challenges, and emotional narratives of survival. As such, it offers a compelling case for examining how disaster narratives are mediated through cinematic form [8].

Despite its cultural significance, scholarly analyses of *Bangkit!* remain limited. Existing work tends to describe plot elements or thematic concerns, without engaging deeper semiotic or representational interpretations. This leaves several unanswered questions relevant to cultural disaster studies: How does the film construct the idea of urban fragility? What symbolic meanings emerge around governance, risk, and community response? How are cultural values, such as family and solidarity, encoded as resilience strategies within the narrative? Addressing these gaps is crucial to bridging the gap between media studies and disaster risk studies [9].

To explore these concerns, this study applies Roland Barthes' (1972) semiotic framework of denotation, connotation, and myth to uncover layered meanings embedded within the film's visuals, narrative structure, and symbolic elements. Semiotics provides a productive lens for analyzing how cultural texts transform environmental crises into narrative and ideological constructs [10]. By situating findings within broader discussions on urban sustainability, environmental governance, and community resilience, this research demonstrates the value of cinema as a cultural arena where environmental risk is communicated, negotiated, and contested [11].

Within this context, cinema serves as a communicative medium that articulates social anxieties, shapes collective memory, and constructs meaning around environmental hazards [12]. Ultimately, the study contributes to interdisciplinary discussions in disaster studies and cultural studies by revealing how popular films not only entertain but also shape public understanding of environmental threats and resilience strategies. As climate-induced disasters intensify worldwide, understanding the role of cultural narratives becomes increasingly essential for fostering awareness, preparedness, and collective reflection (IPCC, 2022; Wisner et al., 2004).

Despite these developments, no study has examined how Indonesian disaster cinema constructs cultural interpretations of coastal urban vulnerability, leaving a critical gap at the intersection of film studies, environmental communication, and coastal resilience.

2 METHODS

This study employs a qualitative interpretive research design, utilizing Barthesian semiotic analysis, to investigate how *Bangkit!* (2016) constructs cultural meanings of disaster risk, urban vulnerability, and community resilience. Semiotics is selected because it enables a systematic exploration of how visual and narrative signs generate social and ideological meanings beyond their literal representation [10], [13]. The approach is well-suited for analyzing disaster films, which often embed symbolic elements that shape public perceptions of environmental crises [6].

2.1 Data Source

The primary data source for this study is the Indonesian disaster film *Bangkit!* (2016), directed by Rako Prijanto. As a full-length cinematic portrayal of a catastrophic urban flood in Jakarta, the film offers rich visual and narrative material for semiotic analysis. The dataset encompasses various elements of the film that contribute to its representational structure, including: Full-length film footage, serving as the overarching textual and visual foundation

for the analysis, Selected visual scenes, particularly those depicting flooding, infrastructural collapse, institutional response, and family dynamics; narrative segments, including storyline progression, character interactions, and key turning points that construct the film's thematic direction; dialogues related to disaster, governance, and resilience, which provide linguistic cues that support deeper interpretive readings at the connotative and mythological levels.

A purposive sampling technique was employed to identify the most analytically significant scenes for semiotic examination. Approximately fifteen key scenes were selected based on their symbolic density, visual prominence, and relevance to the research focus. These scenes contain explicit or implicit representations of disaster risk, urban vulnerability, institutional limitations, and community resilience and are narrowed to seven scenes.

The writers repeated viewings of the film more than five times in total to develop a deep familiarity with its narrative structure, visual patterns, and emotional cues. Following this, the film was segmented into thematic units to isolate specific narrative arcs related to disaster events and character responses.

Critical visual frames were then captured to support detailed semiotic interpretation. These frames included depictions of flood sequences, scenes inside command or control rooms, moments showing family evacuations, and aerial views of Jakarta that contextualize the scale of the disaster. Although these images were used only for analytical purposes and not reproduced in publication, they were essential in identifying patterns of representation.

In addition, significant dialogues were transcribed verbatim to preserve nuance and contextual meaning. These included statements of warning, expressions of panic, official messages from authorities, and emotionally charged lines that conveyed fear, hope, or familial resilience. Together, these techniques provided a robust and triangulated dataset supporting the depth and credibility of the analysis.

2.2 Data Analysis

The data analysis process employed Roland Barthes' three-level semiotic framework, which enabled a comprehensive examination of how meaning is constructed within the film. At the denotative level, each selected scene was first described in its most literal form, focusing on observable elements such as characters, objects, settings, actions, and environmental conditions. This stage involved documenting what is visually and audibly presented on screen without interpretation, such as the depiction of water rising along a corridor, the image of a collapsed bridge, or the presence of an overloaded rescue team struggling against the floodwaters. These literal descriptions formed the foundation for deeper interpretive analysis.

The second stage, the connotative level, explored the cultural, emotional, and symbolic meanings that extend beyond the literal depictions. Here, the analysis interpreted how the film constructs broader associations, such as the representation of Jakarta's fragile urban planning, the vulnerability of governmental institutions in the face of crisis, or the emotional and social strength reflected in family interactions during disaster. These connotative meanings highlight how the film encodes shared cultural values and anxieties, transforming simple visual signs into complex symbols.

At the final stage, the myth level, analysis moved into the domain of ideology, uncovering the deeper cultural narratives and belief systems embedded within the film's representation of disaster. This level revealed how *Bangkit!* conveys the idea that disasters are often exacerbated by human-induced failures, particularly in governance and urban management. It also emphasized collectivism as a central source of resilience, portrayed family structures as carriers of moral responsibility, and embedded critiques of national disaster preparedness. Through this ideological layer, the film constructs a broader cultural narrative about crisis, morality, responsibility, and Indonesian national identity. Together, these three analytical levels provided a structured and layered approach to understanding how the film communicates meaning through its visual and narrative elements.

2.3 Research Rigor and Trustworthiness Credibility

To ensure methodological rigor, this study applied several strategies that strengthen the credibility, dependability, transferability, and confirmability of the findings. Credibility was achieved through an intensive peer-debriefing process involving seven researchers who reviewed, questioned, and refined the interpretive decisions throughout the analysis. Cross-disciplinary discussions drawing from engineering, management, communication, and film studies further enhanced the accuracy and relevance of the interpretations. Repeated viewings of the film also contributed to the consistency of the findings by enabling the research team to verify recurring visual motifs, narrative patterns, and symbolic elements.

Transferability was supported by providing detailed descriptions of the selected scenes and interpretive insights, allowing readers to relate the findings to broader contexts, including other disaster-themed films or cultural texts. Dependability was maintained through systematic coding procedures and careful documentation of analytic decisions, ensuring that the research process remained transparent and replicable.

Confirmability was reinforced through methodological triangulation. Engineering perspectives were incorporated to validate the technical realism of flood and infrastructure-related scenes, communication studies contributed to the interpretation of narrative and public communication elements, and cultural studies provided insights into symbolic and ideological meaning-making. Together, these strategies ensured that the interpretations were grounded in evidence rather than researcher bias, strengthening the overall trustworthiness of the study.

2.4 Ethical Considerations

This study uses publicly accessible film material. No human participants were involved. All screenshots used for internal analysis were not published to avoid copyright infringement. The analysis is based on the film and supported by several scholars.

TABLE 1. Analytic Framework Table

Analytic Stage	Procedure	Output
Data Familiarization	Multiple film viewings, scene segmentation	List of 15 scenes → narrowed to 7 key scenes
Initial Coding	Denotation-level coding	Descriptive catalogue of visual signs
Intermediate Coding	Connotation-level coding	Thematic interpretations (risk, governance, resilience)
Advanced Coding	Myth-level analysis	Ideological constructs (national identity, moral duties, governance critique)
Synthesis	Cross-disciplinary triangulation	Three final themes in Results & Discussion

Based on Table 1, the analysis was conducted through several systematic stages, beginning with data familiarization through repeated film viewing and scene segmentation to identify relevant scenes. The process then continued with denotative coding to catalog visual signs, followed by connotative analysis to interpret emerging themes related to risk, governance, and resilience. Finally, a myth-level analysis was carried out to uncover deeper ideological meanings embedded in the film, which were then synthesized through cross-disciplinary triangulation to produce the three main themes presented in the Results and Discussion section.

3 RESULTS AND DISCUSSION

This section presents the findings of the semiotic analysis conducted on fifteen purposively selected scenes from *Bangkit!* (2016). Using Roland Barthes’ three-tiered framework of denotation, connotation, and myth, the analysis reveals how the film constructs layered meanings around disaster risk, urban fragility, governance challenges, and community resilience. The results are organized into three overarching themes that align with the film’s narrative structure and broader socio-environmental discourse in Indonesia. The semiotics analysis can be seen below, based on the picture captured from several scenes and the descriptions.



FIGURE 1. A black background
Source: Captured from Bangkit! (2016)

Figure 1 shows that the film title “BANGKIT!” is displayed in large, bold, capitalized, grey-white letters. A tagline beneath the title: “Karena Menyerah Bukan Pilihan” (Because Giving Up Is Not an Option). The Connotative shows A symbolic representation of struggle against overwhelming odds, emphasizing hope, bravery, and persistence in the face of catastrophe. The myth shows the frame naturalizes the idea that resilience, unity, and moral courage are core Indonesian values, and that rising from crisis is not just a choice but a cultural destiny. “BANGKIT!” (“Rise!”) evokes Indonesia’s long-standing cultural myth of rising after disasters. Suggests that Indonesians are inherently strong, united, and capable of overcoming crises. A black background suggests seriousness, uncertainty, and looming danger. Creates an atmosphere of tension that prepares the audience for a dramatic narrative.



FIGURE 2. TV shows breaking news of Jakarta flooding, aerial view of submerged streets.
Source: Captured from Bangkit! (2016)

Figure 2 shows a television screen broadcasting a breaking news report. A flood image depicting submerged roads and vehicles. A news headline at the bottom reading: “IMPAN JAKARTA DIBEBAS BANJIR” (or similar wording indicating flood conditions in Jakarta). A child in a school uniform walking past the TV. The connotation level shows the urban fragility, normalized disaster experience, emotional tension in homes, and media as a warning tool. Myth shows Jakarta as a perpetual disaster city, governance inadequacy, resilience as cultural identity, and climate crisis as a national reality.



FIGURE 3. Interview with the head of BMKG, who considers flooding to be a common occurrence in Jakarta.
Source: Captured from Bangkit! (2016)

Figure 3 shows TV shows an interview with the head of BMKG, who considers flooding to be a common occurrence in Jakarta. In the denotative layer, the image shows the Head of BMKG standing before a group of journalists who are holding microphones and cameras, asking questions about the ongoing flood. His facial expression appears calm and composed, while he explains that the water level will recede soon, as it typically does.

Connotatively, this scene reflects an attempt to project authority, reassurance, and institutional stability during a moment of public anxiety. The calm demeanour of the BMKG official may suggest a desire to downplay the severity of the event, presenting the flood as a familiar and manageable occurrence. Journalists pressing for answers imply rising public concern, signalling a gap between citizens' lived experience of crisis and official narratives.

At the mythic or ideological level, the scene reinforces a recurring cultural narrative in which the state positions itself as the rational, composed guardian even amid recurring environmental disasters. It suggests an ideology of normalized crisis management, where floods are framed as routine events rather than symptoms of deeper structural and environmental problems. This myth ultimately highlights the tension between official reassurance and societal vulnerability, revealing how disaster communication can obscure systemic issues in urban planning and governance.



FIGURE 4. The image shows a television news broadcast displaying a map of Indonesia. Bold text on the screen reads "*Indonesia Darurat Cuaca Ekstrem*".
Source: Captured from Bangkit! (2016)

Figure 4 shows that at the literal level, the image shows a television news broadcast displaying a map of Indonesia. Bold text on the screen reads "*Indonesia Darurat Cuaca Ekstrem*" ("Indonesia in a State of Extreme Weather Emergency"). The colors on the map appear to indicate regions affected by severe weather conditions, while the news banner implies an urgent environmental alert. Nothing in the denotative layer explains causes, responsibilities, or social implications; it simply presents the surface facts: a map, a warning, and a televised public announcement.

Connotative meaning shows beyond its surface; the image conveys a heightened sense of alarm and vulnerability. The map, combined with the word "*darurat*" (emergency), suggests that the entire nation is facing widespread climatic instability. It implies that communities across Indonesia are exposed to unpredictable and potentially dangerous weather patterns. The authoritative presentation through television news adds emotional weight, signalling that the situation is serious and demands public attention. Viewers may interpret this as a sign of the government attempting to manage public anxiety while educating audiences about environmental risks. The screen also symbolizes how disasters are mediated and understood through mass communication, shaping how people emotionally and cognitively respond to weather-related threats.

Myth (Ideological Meaning) shows at the mythic level, the message reinforces a cultural narrative that Indonesia is perpetually vulnerable to natural hazards floods, storms, landslides, and climate disruptions. It reproduces the idea that extreme weather is a recurring part of national identity, something Indonesians must constantly brace for. The phrase "*cuaca ekstrem*" implies an uncontrollable natural force, subtly shifting attention away from structural issues such as poor urban planning, inadequate infrastructure, or environmental mismanagement. This narrative aligns with a broader ideological tendency in disaster communication where nature is framed as the primary culprit, while systemic human-induced vulnerabilities remain less discussed. At the same time, the emergency framing fosters a sense of collective resilience, echoing the belief that Indonesians must unite and remain vigilant in the face of environmental adversity.



FIGURE 5. The image simply shows a large group of people gathered at a water gate.
Source: Captured from Bangkit! (2016)

Figure 5 shows that at the denotative level, the image simply shows a large group of people gathered at a water gate. The crowd appears agitated as they shout and protest toward the gatekeeper, demanding that the floodgate be opened. The setting includes the physical structure of the water gate, visible water flow, and a tense atmosphere as people push toward the official responsible for operating the gate. The gatekeeper appears overwhelmed or hesitant, and the protesters' body language suggests urgency and fear. At the connotative level, this scene represents more than a physical protest; it conveys the emotional intensity and desperation of communities living in flood-prone areas. The crowd's anger reflects a deep sense of vulnerability and frustration toward authorities who control vital infrastructure. Their demand to open the gate signifies fear of imminent disaster and a lack of trust that officials will act in their best interest. The anxious expressions and chaotic movement symbolize the community's powerlessness in the face of environmental threats and institutional decision-making. Culturally, this reflects a dynamic common in Indonesian disaster settings, where residents often feel excluded from critical information and crisis responses.

At the myth or ideological level, the scene constructs a narrative about governance, responsibility, and public agency. It suggests that disasters are not purely natural events but are shaped by human decisions and bureaucratic failures. The protest illustrates a wider societal belief that authorities often respond too slowly or inadequately during crises, reinforcing the myth that institutional systems are unreliable. It also symbolizes a collective moral demand: that the state should protect its citizens, and when it does not, the people must assert their voice. Additionally, the scene perpetuates a cultural myth about community unity, ordinary people coming together to pressure the state when their safety is at risk.



FIGURE 6. A Child Stopping His Father, a Disaster Officer, During a Jakarta Flood
Source: Captured from Bangkit! (2016)

Figure 6 shows that denotative meaning at the literal level, the image depicts a major flood in Jakarta. Water levels are visibly high, submerging streets and surrounding structures. Amid the chaos, a child clings to his father, who is wearing a disaster-response uniform, pleading for him not to leave. The father appears emotionally conflicted as he prepares to join rescue operations. The setting communicates an emergency characterized by urgency, danger, and emotional distress.

Connotatively, the scene conveys the emotional tension between personal safety and professional duty. The child's gesture symbolizes fear, vulnerability, and the deep emotional toll disasters impose on families. The father's uniform signifies responsibility, sacrifice, and societal expectations placed on frontline workers. The flooded background reinforces the idea of pervasive threat, heightening the emotional weight of the moment. At this level, the scene expresses how disasters disrupt not only physical environments but also intimate family relationships. It highlights the moral struggle between caring for one's family and fulfilling obligations to the wider community.

At the ideological level, the scene perpetuates cultural narratives about heroism, sacrifice, and collectivism in Indonesian society. It constructs an image of the disaster officer as a symbolic protector who must prioritize public welfare over personal desires, reflecting societal expectations that place national duty above individual needs. The interaction also reinforces the myth that resilience in times of crisis is rooted in emotional strength, familial love, and moral obligation. Moreover, the scene suggests that disasters reveal deeper truths about social values, particularly the belief that serving others, even at personal cost, is a noble and culturally expected act. This ideological layer contributes to broader narratives about national identity, responsibility, and communal solidarity in the face of environmental catastrophe.



FIGURE 7. The Image Depicting Unexpected Wind Movements
Source: Captured from *Bangkit!* (2016)

Figure 7 shows that at the denotative level, the image shows a meteorological visualization of wind patterns over the Indonesian region. The arrows or currents on the screen indicate sudden shifts in wind direction and speed. This visual is typically displayed during weather forecasting, and it highlights that atmospheric conditions are becoming unstable. The image suggests that the actual wind movement differs from the previously issued prediction made by the head of BMKG.

Connotatively, the unpredictable wind patterns symbolize a failure in meteorological certainty and institutional preparedness. The deviation from the forecast implies that nature is acting beyond human control, signaling environmental volatility linked to climate change. It also reflects the vulnerability of coastal urban societies—such as Jakarta—where even slight weather anomalies can escalate into severe disasters. The inability of the BMKG leader to foresee these shifts hints at the emotional tension and public anxiety surrounding the government's capacity to provide accurate warnings. The unexpected wind movement thus becomes a symbolic reminder of the fragile relationship between people, climate systems, and state authorities.

At the mythic level, the image conveys an ideological narrative that disasters are not merely natural occurrences but are intertwined with systemic governance shortcomings. It implicitly critiques society's dependence on technological prediction models that cannot fully anticipate extreme climate phenomena. This aligns with broader cultural myths in disaster cinema: that institutional optimism often masks deeper structural vulnerabilities. The unexpected wind movement reinforces the idea that human authority, represented by the head of BMKG, is limited and that nature possesses power beyond institutional control. It also supports the larger narrative of *Bangkit!* that disaster risk is not just physical but embedded in political and organizational failures. Ultimately, the myth suggests that resilience requires more than prediction; it requires systemic reform, humility, and collective preparedness.

3.1 Jakarta as a Fragile Urban Environment

The denotation level, across multiple scenes, the film depicts Jakarta inundated by rising floodwaters, collapsed bridges, malfunctioning infrastructures, and gridlocked transportation routes. Visuals include submerged roads, overflowing drainage systems, and residential buildings rapidly filled with water.

Connotation, these images construct Jakarta as an unstable and overburdened metropolitan space, where environmental hazards interact with unplanned urban expansion. The cinematic portrayal aligns with academic findings showing that land subsidence, inadequate drainage, and coastal exposure increase Jakarta's flood vulnerability [2], [14]. The visual framing conveys emotional cues of chaos, fear, and helplessness, mirroring real societal anxieties about climate-driven risks. Jakarta, as the capital city of Indonesia, is one of the cities with the highest risk of flooding in the world. This is due to various factors, including low topography, land subsidence, high rainfall, and water flow from rivers that flow into the city. In addition, rapid urbanization and a lack of green open spaces worsen natural drainage conditions, causing waterlogging that often turns into major flooding.

The myth of the film embeds a broader ideological message that disasters in Jakarta are not merely "natural" but socially produced, a product of unregulated development, poor environmental management, and limited policy enforcement. This reflects Kelman's (2020) argument that disasters result from societal choices rather than hazards alone. In this sense, *Bangkit!* uses catastrophe to critique the fragility of urban planning and infrastructure governance in Indonesia.

3.2 Governance Failure and Crisis Management Challenges

The denotation of some scenes depicting emergency control rooms, delayed evacuation orders, conflicting instructions among officials, and overwhelmed rescue teams illustrates systemic disorganization.

The connotation of these visual cues reinforces the idea of institutional unpreparedness. The film represents government organizations as reactive instead of proactive, echoing real Indonesian disaster management concerns such as bureaucratic complexity, fragmented coordination, and delayed risk communication [15]. The sense of urgency conveyed in these scenes underscores gaps in early-warning systems, infrastructural resilience, and crisis leadership.

The ideological level, *Bangkit!* conveys a subtle yet powerful critique of the state's disaster governance. The film suggests that preparedness remains insufficient, institutions often lack the agility required during acute crises, and public trust in government responses is fragile. This representation resonates with Tierney's (2014) argument that disaster narratives frequently expose deeper structural weaknesses within governance systems [16]. In doing so, the film positions disaster management not merely as a technical or logistical challenge, but as a fundamentally political responsibility. Through its storyline and visual portrayal of institutional shortcomings, *Bangkit!* implicitly encourages viewers to reflect on leadership accountability, administrative responsiveness, and the broader political implications of crisis mismanagement in Indonesia.

3.3 Family Bonds and Community Solidarity as Cultural Resilience

At the denotation level, showing scenes of families protecting each other, neighbors helping with evacuations, and community members sharing food or shelter illustrates strong interpersonal relationships.

The Connotation of these visuals reflects collective emotional strength, portraying resilience not as an individual trait but as a social and cultural phenomenon. The film highlights empathy, cooperation, and moral responsibility, features of Indonesia's *gotong royong* tradition. This correlates with Karunaratne et al. (2018), who emphasize that Southeast Asian communities rely on kinship and communal ties for survival during disasters [17].

At the mythic level, the film reinforces the ideology that Indonesian society endures crises through unity and mutual care, rather than depending solely on formal institutions. Resilience is constructed as a cultural identity, rooted in family cohesion and communal solidarity. This reflects O'Brien's (2017) perspective that resilience emerges from social transformation and shared values [18].

3.4 Cinema as a Medium for Environmental Awareness

Bangkit! functions as more than mere entertainment. By dramatizing large-scale flooding in Jakarta, the film engages viewers on an emotional level, prompting them to confront environmental realities that are often overlooked

in everyday life. This narrative strategy aligns with Majestya (2025), who argues that cinema has the capacity to shape public perception by embedding complex issues such as climate change, ecological vulnerability, and governance failures within accessible and relatable stories [19].

Across its narrative structure and visual sequences, *Bangkit!* foregrounds the urgency of climate adaptation and highlights the pressing need for resilient urban planning in Indonesia's rapidly growing metropolitan environments. The film not only visualizes the destructive power of environmental hazards but also emphasizes the moral responsibilities borne by communities when confronted with large-scale crises. Through its portrayal of fear, displacement, and collective response, *Bangkit!* situates disaster not solely as a physical event but as a social and cultural challenge requiring shared commitment and solidarity.

Taken together, these themes position the film within what environmental communication scholars describe as cultural climate storytelling, a process through which environmental risk is translated into shared social meaning. By interweaving personal struggles, institutional shortcomings, and communal resilience, the film encourages audiences to reflect on the broader socio-environmental implications of urban development and climate governance in Indonesia.

4 CONCLUSION

This study illustrates that *Bangkit!* (2016) serves as a culturally significant text that articulates complex meanings of disaster risk, urban precarity, and community resilience in Indonesia's coastal megacities. Through Barthes' semiotic framework, the analysis reveals how visual and narrative elements operate simultaneously at the literal, symbolic, and ideological levels. The film depicts the physical severity of flooding and infrastructural collapse (denotation), constructs cultural meanings around governance challenges and emotional resilience (connotation), and projects deeper ideological narratives concerning responsibility, vulnerability, and national identity (myth).

This study demonstrates that *Bangkit!* (2016) functions not merely as a disaster spectacle but as a cultural text that articulates critical meanings of urban resilience in the context of environmental catastrophe. Through a semiotic analysis of its visual and narrative structures, the film represents Jakarta as a vulnerable urban coastal city shaped by rapid urbanization, climate-related hazards, and institutional limitations in disaster governance.

For coastal city planning, the film emphasizes the structural fragility produced by rapid urbanization, land subsidence, and inadequate infrastructure conditions that mirror the documented vulnerabilities of Jakarta and other Southeast Asian megacities. The narrative underscores the significance of climate adaptation measures, resilient drainage systems, spatial planning that considers hydrological pathways, and the co-production of local knowledge with scientific forecasting.

In terms of scholarly contribution, this study advances the field of film and disaster studies by demonstrating how popular cinema can function as a form of environmental communication that shapes collective perceptions of climate risks. By integrating semiotics with urban resilience discourse, the research illustrates how films serve not only as entertainment but also as cultural artifacts that mediate public understanding of environmental governance, social responsibility, and community solidarity.

Overall, *Bangkit!* transforms disaster realities into accessible cultural narratives that prompt reflection, raise awareness, and invite interdisciplinary engagement. Its cinematic framing offers valuable insights for researchers, planners, and policymakers seeking to understand how societies interpret and respond to crises within increasingly vulnerable coastal environments. The study offers new insights into how disaster cinema can inform coastal city planning and climate adaptation discourse, providing cultural reflections on governance, risk communication, and collective resilience.

5 LIMITATIONS AND FUTURE RESEARCH

This study has several limitations that should be acknowledged. First, the analysis relies primarily on a single film entitled *Bangkit!* (2016), which limits the scope of interpretation to one cultural artifact. Although the film is significant as Indonesia's first large-scale disaster movie, examining additional titles would strengthen comparative insights into how disaster narratives evolve across genres, directors, and historical contexts. Second, the study focuses on textual and visual representations without incorporating audience reception data. Since meaning-making is socially constructed, future studies should investigate how viewers from different demographic groups interpret disaster imagery, government performance, and resilience themes in the film. Third, the semiotic approach, while analytically rich, is interpretive by nature and therefore subject to the researchers' perspective. Although multidisciplinary

triangulation was employed to enhance trustworthiness, alternative analyses such as multimodal discourse analysis, narrative analysis, or affect theory may reveal additional layers of meaning.

Future research could expand this work by conducting comparative studies across Indonesian disaster films or Southeast Asian cinematic representations of environmental crises. Researchers may also integrate audience ethnography, focus groups, or digital media analysis to examine how public communities engage with disaster narratives on social platforms. Moreover, incorporating climate data, urban planning documents, or policy evaluations could provide a stronger empirical grounding for discussing how cinematic representations align with real-world risk conditions. Finally, interdisciplinary studies that bridge film analysis, environmental psychology, disaster governance, and climate communication could deepen understanding of how cultural texts influence public awareness, preparedness behaviors, and emotional engagement with climate-related hazards.

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6.1 Authors' Contributions and Responsibilities

Dini Anggraheni conceptualized the study, developed the theoretical framework, and led the overall research design. She conducted the primary semiotic analysis of the film, interpreted the findings, and drafted the original manuscript. She also coordinated the research team and finalized the manuscript for submission.

Anandha contributed to data interpretation and assisted in contextualizing the findings within urban management and disaster risk perspectives. She participated in manuscript review and provided critical feedback to strengthen the discussion section.

Haris Murwanto supported the analysis by contributing insights related to urban governance and management issues. He assisted in refining the policy implications and reviewed the manuscript for conceptual clarity and coherence.

Ayang Fitrianti contributed expertise in communication studies, particularly in analyzing cinematic narratives and visual representations. She assisted in interpreting the film's communicative strategies and reviewed sections related to media, representation, and public meaning-making.

Nur Fithriani Fatma Cholidia provided interdisciplinary input from a civil engineering perspective, particularly regarding urban flooding, infrastructure vulnerability, and disaster risk contexts. She contributed to strengthening the discussion on urban environmental hazards and resilience.

Mustasyfa Thabib Kariadi contributed to the cultural and educational perspectives of the study, supporting the interpretation of social values, community resilience, and meaning construction. He reviewed the manuscript and provided feedback on theoretical consistency.

Iwan Nur Adi Tri Pamungkas contributed insights related to disaster response, public safety, and institutional coordination. He assisted in contextualizing disaster governance and emergency management aspects reflected in the film and reviewed the manuscript for applied relevance.

All authors have read and approved the final version of the manuscript and agree to be accountable for all aspects of the work.

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