



The Illusion of Inclusive Growth: Biopolitics, Necropolitics and Techno-Solutionism in Contemporary Sci-Fi

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Abstract. This study examines two science fiction movies, *Don't Look Up* and *The Great Flood*, to criticize the inability of power and technological innovation to promote inclusive growth during existential ecological crises. The method used is qualitative and interpretive research. By combining biopolitics (Foucault), necropolitics (Mbembe), and cinematic ecocriticism (Willoquet-Maricondi), this study undermines the illusion of inclusive growth promises and the capitalist narrative of "techno-solutionism." According to the analysis, these movies first present environmental disasters in an anthropocentric manner, using technology as a biopolitical tool to control and safeguard society. But when the end of the world approaches, these innovations are revealed as necropolitical tools that uphold "climate apartheid." Technology is engineered for the survival of the global elite, while marginalized communities are excluded and forced to face unavoidable "death-worlds." Thus, it promotes the illusion of sustainability. In conclusion, both films show that innovation during a climate collapse inherently undermines inclusive growth under capitalist paradigms, acting solely as a sovereign tool to determine who is saved and who is left to perish. The study contributes to the development of environmental literature and increase the awareness on the inequality between ruling elite and marginalize people during ecological crisis. Technology, in fact us used solely to safeguard the interests of the elite.

Keywords: Inclusive Growth, Cinematic Ecocriticism, Biopolitics, Necropolitics, Techno-Solutionism.

1 Introduction

Inclusive growth has emerged as a paradigm in global politics as a strategy that ensures the economic developments while promises the eradication of social inequality and environmental sustainability. It means that all groups of society get a fair share and equal access in prosperity, safety, and survival. The government has a role in regulating and optimizing the economic and social growth. However, cultural text, especially contemporary sci-fi cinema, often challenge the myth of fair share in the face of global ecological collapse by revealing power imbalance, exclusion, and contradiction. Global environment catastrophe film frequently exposes the corrupt of systems that controlled, manipulate and prioritize elite while marginalizing others. Cinema become a site of

struggle in exposing the illusion of inclusive growth. Two film *The great Flood* (2025) and *Don't look Up* (2021) serve as a reflection of the failure of the inclusive growth ideal. Both narratives show an imbalance power and unequal access to safety which illuminates three important concept Biopolitics, Techno-politicism, and Necropolitics. In the concept of Biopolitics, the state has a power to manage, organize and maintain social order. Technology has become the key in maintaining social order and prosperity and environmentally problem. Both films serve as critical mirror in illuminating the failure in managing people and fostering environmental crisis. Inevitably transform into necropolitical reality, when the elite using technology to secure their own survival and abandon the marginalized.

Previous scholarship has extensively examined climate fiction to understand ecological anxieties. The ecological crisis in two novels by Ana Paula Maia. The analysis shows that human and nature relation is constructed by late capitalism to be exploitative relation [1]. The conspiracy theory is applied in ecological narrative to reflects climate crisis in documentary *Seapiracy*. The articles suggests that the storytelling strategies can raise awareness on the ecological crisis but oversimplify it at the same time [2]. Another study examining the film *First Reformed* (2017) combines film analysis and psychoanalytic theory [3]. The paper argues that an apocalyptic narrative should not only show the catastrophe, but it must also be more constructive and transformative. Meanwhile, another study examines a literary text using biopolitical concepts. It argues that John Steinbeck's *To a God Unknown* portrays the interconnectedness between human and natural processes. While biopolitics explains the intersection of life and power, a related study analyzes necropolitics in the post-apocalyptic zombie diaspora of classic American films. It explains that in popular television series illustrates concept of necropolitics that suffering and prosperity is determined by ruling elite. The film serves as a metaphor of ecological crisis where non-zombie characters struggle to survive in a scarce resource and near-death situation.

The main objective of this research is to examine closely how contemporary disaster cinema reflects the myth of inclusive growth by exploring the weaponization of technological innovation against people and securing elite safety. The study employs a qualitative, interdisciplinary theoretical method that triangulate three theoretical framework ecocriticism, Biopolitics, and Necropolitics. Eco narrative is used to utilizing the framework of the study as part of ecological crisis criticism in literary work. Biopolitics is used to analyze the elite power in governing and fostering social prosperity. The last, Necropolitics is highlight the failure of government in take in charge to social need and put elite's need the most. The research focuses on, first, how two film portray the environmental crisis, Second, how do government and corporation in these film use "technological innovation to create false promise of safety and inclusive growth to the society? And the third How does the technological innovation is used as a sovereign tool to save elite and leave marginalized people?

2 Literature Review

This study uses three main concepts to analyze the illusion of inclusive growth in two films. The first concept relates to literature and nature, known as ecocriticism. It developed in the late 20th century alongside the interdisciplinary development of literary works. It is a study of literature and ecology that try to analyze the environmental concerns and examine how literature address the issue. the term was first coined by William Rueckert in his essay "Literature and Ecology: An Experiment in Ecocriticism".

The ecocriticism movement challenges anthropocentrism, which focuses on human as social creatures rather than ecological beings. The concept of ecocriticism emerged to criticize the expansion of industrialization and modernization which led to ecological damage. It is argued that the damage is primarily caused by the excessive exploitation of nature by humans [4].

Ecological literature attempts to spread social awareness of environmental issue represented in works. The growth of the theory has coincided with the growing number of literary works that raise environmental concern. Literary and cinematic works are considered powerful tools for raising public awareness of ecological issues. Furthermore, the natural world is not merely a background in films; rather, it represents and shapes the human relationship with the environment. Environmentalist films, which are often dominated by Hollywood, frequently focus on apocalyptic spectacles that frame climate change as an action-packed scenario featuring a heroic figure who saves the day. In fact, this type of spectacle can induce "eco-paralysis," which refers to the audience's inability to see the bigger picture of ecological destruction and take action to mitigate the problem. Therefore, to send a meaningful message to the audience, it is argued that cinema should focus on the specific ways in which visual texts can communicate [5].

The second theory is biopolitics, originally proposed by Michel Foucault during his 1978-1979 lecture series at the Collège de France. Biopolitics is defined as the attempt to rationalize governmental practices regarding health, hygiene, birth rates, and life expectancy [6]. It is argued that liberalism serves as the general framework for biopolitics because, within this system, population management becomes a challenge involving individuals, enterprises, and legal rights, ultimately becoming a primary concern of political power [7]. In biopolitics, the human body is the target of political power. Populations are regulated on how to maintain their health, manage necessary nutritional intake, undergo mandatory vaccinations, control pregnancies, and so forth. This is often executed under the pretext of inclusive growth.

The third theory is necropolitics, introduced by Achille Mbembe [8]. This concept focuses on how power controls life and death, and it is considered an extension of Foucault's biopolitics. It redefines sovereignty not merely as controlling and governing life, but as the capacity to decide who may live and who must die. Furthermore, it is explained that necropolitics determines the place given to life, death, and the human body or its remains [9]. Within this framework, Mbembe introduced the concept of the "death world" as a space where marginalized people are essentially left to die [8].

3 Methodology

This paper uses a qualitative and interpretive design within the critical paradigm of cultural and film studies. The methodology operates through a tripartite theoretical framework: ecocriticism, Foucauldian biopolitics, and Mbembéan Necropolitics, in order to methodically undermine the representation of “inclusive growth” during ecological crises. The study employs dialogue, mise-en-scene, and narrative structure in dissecting the ideological power structure.

The primary data sources are two contemporary science fiction disaster films: Adam McKay’s *Don’t Look Up* (2021) and Kim Byung-Woo’s *The Great Flood* (2025) [10], [11]. These texts are selected through purposive sampling because their narrative progression focuses on the ecological threat caused by meteor. Hence, the problems arise related to the uses of technology to create the Illusion of inclusive growth.

4 Discussion

The discussion focuses on three parts, first examining the framing of ecological crisis in contemporary film [5]. Second, examining the biopolitical Illusion which use technology as the solution to the ecological problem. Third, it analyzes the climate apartheid demonstrating the segregation between elite and marginalized populations in the face of a catastrophic reality, which is explained through the lens of necropolitics [6], [8].

4.1 Framing the Ecological Disaster in Film

Both films give a different picture in the representation of ecological crisis. In *The Great Flood*, the earth destruction has already happened, and the audience is directed to explore the memory of one of the survivors. Meanwhile, in “*Don’t Look Up*”, the audience is presented with a story about the imminent destruction of the world. However, the government and the public ignore the fact, dismissing it as a joke. Even after they realize that the warning of the world’s destruction is true, the elite instead try to take advantage of the situation. However, both films show the shape and reshape human relation with the nature. Environmental damage in both film is not caused directly by human action but caused by meteor strike. However, the description of ecological collapse reflects the relationship between human and environment which rely heavily on anthropocentrism. Both films shows that human arrogance is defeated by the nature’s supremacy, the meteor. It cannot be tamed or controlled by human. A more detail description of both films will be presented below.

The Great Flood is South Korean movie. In the beginning shows a realist apocalyptic movie by presenting a single mom, An-na who lives in an apartment in third floor with her six-year-old son. She works as IT engineer that tries to complete emotions part of AI. As she woke up and did her morning activities, she found that her apartment was already flooded. The water level that reached third floor of the apartment building, while it were raining hard outside. It adds the tension of the catastrophe. An-na must

evacuate herself and her son upstairs. However, people have already lined up in the staircase which made impossible for An-na moved forward. she tried to get to the emergency stairs but then stuck again because someone filled up the stairs with their furniture. She was helped by agent to reach the top of the building as a charter has already wait for her. The disaster was caused by meteor hit Arctics and melted the ice and then made a great tsunami.

As the plot unfold, the movie changes from realist ecological disaster film to a science fiction. Audience learns that the film takes them into a series of same event when An-na tried to escape from the tsunami in her apartment building. The thousands of reexperiencing the last memorable event in her life is intended to refine the emotional response of AI. At last, the mission is to create an artificial body constructed to continue life on earth.

Ecological disaster in *The Great Flood* is presented as nature reclaiming the space occupied by modernity. In modern era, human and nature relation is positioned as one of conquest rather than harmony. Development in big cities occupies land for human interests put aside nature interest. Tall buildings color big cities as if show a human triumph in conquering environment. It serves as a symbol of prosperity and detachment from natural environment. However, the flood that submerged a 30-story apartment building is a signify that nature is reclaiming its space. The flood destroyed everything. This film exposes the arrogance of anthropocentrism, which believes it has conquered nature. In fact, skyscrapers can be easily destroyed once the nature takes its course. In this sense, the relation between human and nature change, the nature is not positioned as passive to the human action, but it has agency that take over human dominance. It shows that human is not strong and dominate nature. In fact, human is just a small entity in the big, bizarre world. The chosen setting, apartment building as the center of the disaster, frames the enclosed and claustrophobic space which emphasizes the human helplessness. Meanwhile, the floor represents the social class. People are trying to go up to save themselves as it is the representation of social mobility. Those who fails to move upward swept away by the flood.

The second movie, *Don't Look Up* is a Hollywood movie. The story center on the upcoming meteor that will destroy the earth. Two astronomers discovered that a massive meteor was about to strike Earth. They then tried to warn the government and the public. This satirical film highlights the indifference of the government and the public toward the disaster even as the catastrophe looms. Several scenes even highlight the lame response from the government, the film when the two astronomers try to meet the president. Instead of responding immediately. They must wait two days for a meeting. While the white house is shown prioritizing trivial matters like birthday celebrations and vacations over the discovery of a comet set to strike earth. As seen in Fig. 1 below,



Fig. 1. White house takes ecological disaster for granted [10].

Fig. 1 is the scene when the president arrived but ignored Dr. Oglethorpe and Dr. Mindy and PhD. Candidate Kate even after their schedule meeting. The president chose to focus on another matter first than addressing the impending disaster. They were only able to meet the president after waiting two days. Even when they did meet, the president and his administration did not take the issue of the meteor's impact seriously. Instead tried to understand the situation, Mrs. president and his secretary showed bored face to Dr. Mindy explanation. Even the chief staff, Jason only gave comment on Prof Mindy breathing not on the important message on fall of meteor. They simply told them, that every day they always got similar report on humanity destruction from famine, war, pandemic and so on and so forth. Thus, they did not really pay attention to Dr. Mindy and colleague's report. They more concerned in the upcoming midterm election and afraid the issues will defect their credibility.

Since the White House did not respond positively and decided to "sit tight and assess" the situation, Dr. Mindy and Kate met with several researchers from various universities. They agreed that the comet issue was urgent and concerned the survival of humanity, which led Dr. Mindy and Kate to decide to appear on a TV show to warn of the impending catastrophe. Instead of taking it seriously, the host dismissed their concerns, brushing off discussions of aliens or treating their findings as nothing out of the ordinary. He even made a joke about the comet crashing into his ex-wife's house. This left Kate frustrated, and she lashed out, as seen scene of TV shows below,

"I saw something I didn't recognize; it was a comet. A big one. It's headed directly at earth and it really likely will hit

Host: this sounds very, very exciting. Exploding stars. A star would likely to explode Um, how big thing thing. Can it destroy someone's house? Is that possible?

...

Kate: I'm sorry, are we are being clear? That the entire place are to be destroy

Jack: Okay, um....

Brie: Well, it's you know....

It's something we do around here. We just keep the bad news light [10].

The scene highlights the representation of scientist in media regarding the ecological crisis. Not only the government who ignore the fact of the upcoming destruction of the earth, but the public also showed to have similar response. The people even mocked the scientist and did not believe what they said.

The media's handling of apocalyptic information was absurd. They were placed before a highly emotional and widespread news celebrity broke up and subsequent on-air reconciliation of pop star Riley Bina and DJ Chello. During this celebrity segment, the host leaned in attentively. Modulating their voice with profound gravity as if feel the pain of the artist. However, when Dr. Mindy and Kate were in frame the hosts' rhetorical response to the scientist seemed to divert the important catastrophic reality.

Other satire scene on the human relationship and nature is also shown from the presentation of Dr. Mindy and Kate's characterization. Dr Mindy and Kate are presented as a genius and has a great passion in their field, astronomy. However, during the interview on TV, both scientists are coded as outsider. Their posture rigid, their clothing is formal and academic, and unable to communicate clearly. The camera angles frequently in wider two-shots that emphasizes their physical discomfort. Both became extremely nervous about conveying information about the falling comet during the TV interview. This was made worse by the fact the presenter steered the conversation away from the crucial details the public needed to know. It can be interpreted as reflecting modern humanity's indifference towards the environment. Even though, the expert and nature signs point to the effect of environmental damage, many people do not care. Moreover, the elite said that the global destruction as hoax [2].

The portrayal of society's indifference to an impending disaster caused by a meteor strike-despite strong warnings from experts-reflects the relationship between humans and nature. The indifference serves as a satire of the society disregard for the environmental destruction. The society are more concerns on the pain of their idol instead realizing the humanity doom. The public even frame Kate, a PhD Candidate as crazy as she is desperate to make people understand the dire of the situation.

The representation of Government and society at large that do not really pay attention to the environmental destruction show the modernism relation between human and nature. Human tends to view nature as something to be conquered, and modernism detach human from the nature by the development of technology and digital era. In the film people more focuses on their virtual world than the issue of nature. The concepts make modern people cannot really understand the impact of ecological damage, not to mention the idea of harmonious with nature.

Hence, the six-month period before the meteor strikes earth signifies that environmental destruction occurs gradually but lead to humanity downfall if human ignore it. Thus, the film criticizes modern people fail to see nature support their wellbeing not something that must be conquered. Similar to *The Great Flood*, in *Don't look up*, the fall of giant meteor also signifies that nature-which was initially regarded as passive and had been subdued by the modern world -can reclaim the space again. The falling

comet destroys all life on earth, and it takes million times before human can return to the earth.

In sum, each film deconstructs the arrogance of anthropocentrism by highlighting humanity's helplessness in the face of natural disasters. It reshaped the relation between human and nature in modern era. In the modern age, humans destroy nature to create space for their own lives. They also separate themselves from nature. Modern buildings symbolise humans who have triumphed and isolated themselves from nature's threats. However, in both films, humans fail to save themselves from nature's fury as it seeks to reclaim the space dominated by humans. Disaster can strike at any time and happen so quickly that people are unable to cope with it. This demonstrates that humans are merely small, fragile entities in the face of the natural ecosystem.

4.2 The Biopolitical Illusion: Techno-Solutionism as a False Savior

Biopolitical power is used as sovereign power to subdue their subject and gain obedience. The elite use technology innovation on the administration and regulation of life, as if fostering all the society inclusively. They make sure that the society will not question the immediate solution by the government [6].

In the face of environmental crisis, the government and corporate using techno-solutionism. It creates a belief that technology is the important and only tool to ensure people wellbeing. Rather than utilizing technology to heal the nature and restore the ecological balance, the ruling elite used it as the biopolitics apparatus. It produces the illusion that society will be saved by the innovation, so they must follow the order. It highlights the illusion of inclusive growth.

Each film underlines how the elite determine the well-being of their sovereign subject. The elite used for technology in coping the disaster, ensuring that the working-class population remains obedient and economically productive even as an apocalyptic approaches.

In *The great flood*, the disaster has already happened. The film focuses on a confined setting within a 30th stories apartment building. The main character, An-na, lives on the third floor, thus it can be inferred that her apartment isn't not a ground level and quite high up from the ground but not that high. An-na only realizes this once the water has risen to the level of her apartment and has begun to seep inside.

The chosen setting, 30th floor apartment, makes the government seems absent in ensuring safety of citizen. The sovereign power in the film operates through the automated public address system. Instead of urging for immediate evacuation, the AI announcement gives an illusion of inclusive growth. The soothing voice seems to calm down all the apartment resident and to make them feel secure. It creates a powerful psychological illusion of being taking care of and believe that the state is actively managing their salvation. An-na also focuses on the evacuation status in her digital technology.

The uses of technology here to make a "docile body." The government does not have to use a coercion, instead used a systemic instruction that sound rational. Through AI's voice conveying a promise that help is on the way, the people will feel obligated to

comply to the government instruction. People believe that if they comply with the government instruction, the rescue is on the way as seen below,

“We’re heading to the rooftop Company helicopter is on the way. First time riding one

“The water tasted salty. Is it supposed to taste like that?

An asteroid hit Antarctica around three hours ago. It melted all the ice and caused the seawater to rise north

Half of Japan has been submerged already, and this whole 30-floor apartment will be underwater soon.

An asteroid hit? Wait how could they not see it coming?

They did. They just didn’t say anything about it.

They couldn’t stop it. The humanity is doomed.

Wait, wait, wait a minute. Wait a minute. Does that mean that mean we’re all gonna die [11]?

The conversation between An-na and agent Son He jo shows the climate apartheid. Those who are safe and not have already been determined. An-na is instructed to bring her son, Ja-in to the rooftop to get rescue. During her attempt to get to the rooftop, An-na gets an instruction from Son He jo. He is acted as the government’s representative, providing safety protocols for An-na and her son. He-jo’s protocol is rigid; he even instructed An-na to ignore her neighbor who was about to give birth.

This scene also shows the illusion of techno-solutionism. The government instruction gives a false hope that the government will ensure all people safety. Most of the people do not really know the cause of the flood they just tried to go upstairs to avoid the flood. This false information is to avoid the more chaotic situation that makes people demand their safety.

An-na is the representation of technosolutionism’s tool. As an AI engineer who focuses on the development of AI emotion, her role is to preserve the annihilation of humanity by making a transhuman. She is chosen because her chief leader got swept away by the tsunami.

An-na: Uh, wait. Hold on a sec. hold on. What is it? I actually don’t know all that much about it

We built the emotion Engine together, but it was just for testing. Then without a chief I’m afraid

Son He Jo: So, then what? Cancel the chopper? The rest of the team have completed their research. They’ve built human-like bodies with intelligence and the ability to reproduce. The only thing left is the emotion engine. Do you understand? We are. Get to go now [11].

Scientists have used technology to create human-like bodies, yet they have failed to save humanity or develop technology that would help people survive a catastrophe.

Instead, they allowed the disaster to unfold, giving people no chance to save themselves; there were no rescue operations for the public, nor were any warnings issued. The public were left in the dark about what actually happened.

The Application of biopolitical control operates in second film DLU (2025). Differ from GTF that focuses on the micro-setting and using digital infrastructure as the representation of the ruling elite. In DLU relies on macroeconomic political theater.

The technology is also used as a solution to the ecological problem. When the government and people realize the fact that the comet can destroy the earth, they make a plan to destroy the comet before it comes to the earth. The ruling elite used technology and ensured the people that everything is controlled.

Dr. Mindy has become one of the government's tools in its efforts to reassure the public that the meteor issue can be handled effectively. The propaganda is done to prevent a chaotic situation in the society since they know that the meteor will lead to human extinction. Everything was settled and the rocket has been departed. However, one of the elite group, Peter Isherwell (CEO BASH Cellular), claimed that people can make a profit from the meteor and promised that it could give a vast job market for the people. The BASH Cellular initiative proposed utilizing experimental mining-drones to fracture the comet and harvest trillion of dollars' worth of rare-earth mineral. As seen in Figure 2.

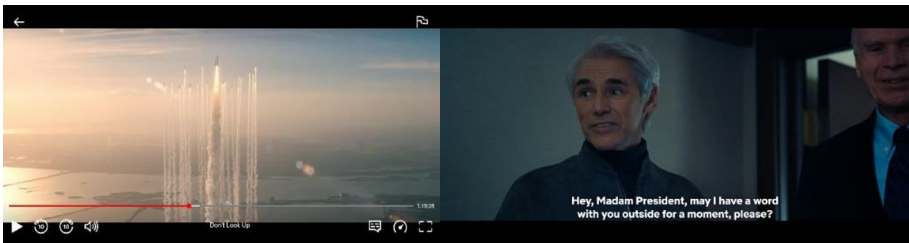


Fig. 2. launching rocket to inhibit meteor crashing earth [10].

The scene shows that a well-planned operation intended for humanity benefit can be cancelled simply to serve the interest of one individual. The privilege treatment of the wealthy indicates that the government prioritises capitalist profits over the public good.

Isherwell represents a capitalist that only think about gaining benefit and do not pay much attention to the society. He represents the capitalist system which does not view disasters as moral warnings but as objects of exploitation. The six months that could have been used to save humanity have been turned into an economic opportunity that benefits the capitalists. This portrayal highlights the greed of those who feel entitled to exploit nature at the expense of the entire human race—even when the technology deemed to be the solution fails. The elite are only concerned with saving themselves.

Isherwell can be interpreted as an illusion of technosolutism that promises prosperity and well-being for all humanity. He launched a massive propaganda campaign deeply rooted in the idea of inclusive growth. The discourse utilized in their broadcasted commercials and public rallies promises that the comet's harvested wealth will create jobs, eradicate social inequality, and create universal prosperity. This is a very powerful form

of biopolitical propaganda that undermined critical thinking among the public and reinforces compliance. The jargon campaigns 'Don't Look Up' is intended to divert public attention away from the problems right before their eyes, and towards the dream of a better life in the future. The technology on offer is deemed capable of resolving ecological problems and saving humanity from destruction caused by environmental degradation. As a capitalist focused on maximising profits, Iserwell uses Dr Mindy as an expert to bolster his campaign for the alternative technology he offers—both as a means of profit and as a solution to the world's impending doom. The promises to "create jobs" and "eradicate poverty". This is the perfect biopolitical illusion to pacify the people.

In these two films, technological innovation initially serves as a biopolitical mask. The promise of inclusive growth is merely a sedative designed to keep the wheels of capitalism turning unimpeded as the apocalypse approaches.

4.3 Climate Apartheid: Necropolitical Reality of Survival

Both films elaborate government failure in fostering inclusive growth by giving the privileged to the elite. When the crisis cannot be overcome by technological innovation, the illusion of biopolitics shatters, revealing the true nature of the elite in a shift toward necropolitics [8]. Within this framework, ultimate sovereignty is defined not merely as the organization of life, but as the power to dictate who is considered disposable and deliberately left to die.

It is argued that in the condition of statelessness, death becomes the aim and a routine [12]. Similarly, in the apocalypse film, death has become the outcome of powerless people. They do not have access to basic services, health services and even life expectancy, once the disaster occurred. When the apocalyptic reality of the meteor strikes inevitably shatters the biopolitical illusion of technology salvation. In the face of humanity extinction, technology innovation ceases to function as universal public good. Instead, it weaponizes survival, engineering a structural climate apartheid that segregate humanity into those worthies of salvation and those relegated to literal death-worlds.

In the Great Flood, the eradication of humanity has already happened, the film represents the attempt to reconstruction of humanity through transhuman. Instead of trying to help a lot of people, the elite only focuses to develop technology and create transhuman. Ironically, people are left behind in facing the destruction.

The vertical rise of the apartment block reflects a vertical hierarchy of death corresponding to the order of the residential floors. Those living on the ground floor have almost no access to safety, as they are given no warning of impending danger. The lower floors become what Mbembe terms "death worlds," or spaces of death [8]. The people on the ground floor resemble the working class, abandoned to fend for themselves and ultimately left to die. Meanwhile, access to safety is exclusively available on the roof, where the elite reside.

The presentation of An-na's character reveals how inclusion and exclusion mechanism implemented and contested. The rescue helicopter did not land to save everyone, but only specific people on the roof of the building. She becomes one of the chosen

people that is worthy to be saved because of her capability in developing emotion in AI.

While, she and her son are escorted by the agent, the Son He jo to get to the roof. She must ignore other people. Even, Son He jo is killed after doing his job. Her son who is actually a robot created to develop emotion is also get shut down. This clearly shows a ruling elite determined who live and who is killed.

It can be interpreted that technology becomes an instrument of climate apartheid, engineering a segregation where marginalized are abandoned into a death world, while the elite secure a survival. Furthermore, the revelation that people's suffering is part of AI simulation designed to perfect an "emotion engine" elevates the necropolitical horror. The elite harvest and use the panic and death of the marginalized people who have been left behind during the ecological collapse for the elite's technology.

Similarly, in don't look up the promise of equal rights and prosperity is unfulfilled during the catastrophic failure of BASH Cellular mining drones. The massive propaganda has ensured people of inclusive growth, promising that the commodification of the mine will eradicate global poverty. When the technological innovation fails, it also shattered the promise of inclusive growth. The lower classes were left to die as the comet struck. Meanwhile, the elite utilised alternative rescue measures designed exclusively for the elite.

This privatized lifeboat provides a clear illustration of Necropolitics. The people are instructed to blindly trust the system, but when the situation goes awry, they are left to die. The films give a montage of several scenes of chaotic and agony of the ordinary citizens to face their death world. Meanwhile, President Orlean and tech billionaire Peter Isherwell and some ultra-wealthy abandon the doomed Earth in spacecraft. The Elites use their privilege to get to the safe place, while leave people who believe that the elites care for people wellbeing. The film clearly pointed out that technosolutionism is never grounded in ecological preservation but rather in maximizing capitalist profit. It unmasks biopolitics manipulation that tries to turn fears into false economic hopes, thereby keeping the working class compliant and supportive of the corporate agenda. The illusion of inclusive growth is only a sedative to keep the wheels of capitalism turning unimpeded as the end of the world approaches.

The only technological innovation that is truly designed for success is the secret cryogenic spacecraft. This innovation is only for president, Peter Isherwell, and global elite. The mass death is an engineered death. Ironically, the ending of film shows the US president are eaten alive by a bird after landed in the uninhabitable earth for such a long time.

These films demonstrate that the illusion of inclusive growth is depicted clearly and framing their climaxes through the prism of Necropolitics. Within a capitalist system, technological innovation and inclusive growth are a paradox (two mutually exclusive concepts). In the face of an existential ecological collapse, innovation is not inclusive and will never distribute equitably. Rather, the ruling elite uses its technological innovations as a sorting mechanism, building a stronghold of inequality that ensures the survival of the privileged few while planning the mass extinction of the world's underclass.

5 Conclusion and Recommendation

Ecological crisis is imperative to be discussed since the exploitative practice by human have caused damage. Both film using falling meteor as a metaphor to illustrate the fatal consequences of ecological damage. The techno solutionism in apocalyptic threat never actually democratizes survival. The technology is used as a threat to keep the working-class masses obedient, and inevitably executes a necropolitical agenda where elites secure their private lifeboats while leaving everyone else behind in enclosed death-worlds. The promise of inclusive technological innovation is exposed as nothing more than a stalling tactic to orchestrate climate apartheid. The analysis raises the awareness on the illusion of inclusive growth and more critical to the climate policy that might just benefited elite and demand disaster mitigation frameworks rooted in genuine, uncompromising ecological justice. The research has not yet conducted an in-depth analysis of the cinematic elements; therefore, it can be a gap of the analysis for future research.

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