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FROM GENRE TO GLOBAL RISK: MAPPING THE INTELLECTUAL EVOLUTION OF DISASTER FILM STUDIES (2000–2025)

DARI GENRE HINGGA RISIKO GLOBAL: MEMETAKAN EVOLUSI INTELEKTUAL STUDI FILM BENCANA (2000–2025)

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Abstract

Disaster films have attracted growing scholarly attention for their portrayal of catastrophic events and human responses to risk and crisis. Despite the growth of disaster film scholarship, the field remains fragmented across multiple disciplines, leaving its intellectual structure, collaboration patterns, and thematic development poorly mapped. This study systematically maps the global development of *disaster film studies* from 2000 to 2025 by analyzing publication trends, collaboration networks, conceptual structures, and thematic evolution. We used a bibliometric approach on articles indexed in Scopus, analyzed the data with the Bibliometrix package via the Biblioshiny interface, and visualized results with VOSviewer. The results indicate that *disaster film studies* is an emerging field, characterized by a significant increase in publications since 2019. However, the field lacks dominant journals, leading authors, and a robust international collaboration network. The analysis identifies a thematic shift from genre-based film studies to broader concerns, such as climate change, the COVID-19 pandemic, the Anthropocene, conflict, and community resilience. This shift shows that disaster films are increasingly seen as media that communicate global risks and shape public understanding of contemporary crises, rather than solely as cinematic representations of catastrophe. *Disaster film studies* is undergoing an intellectual reorganization, moving from genre-oriented analysis toward examining global risks and crises. This transformation enhances its status as an interdisciplinary field that bridges film studies, communication, and disaster studies. The findings underscore the strengthening connections between *disaster film studies*, risk communication, environmental communication, health communication, and disaster studies, and provide a foundation for future research on the role of film in disaster literacy, risk communication, and the formation of public perceptions of climate change, pandemics, conflict, and other global crises.

Keywords : Disaster Film Studies, Bibliometrics, Biblioshiny, Risk Communication, Thematic Evolution.

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Abstrak

Film bencana semakin mendapat perhatian akademik karena merepresentasikan peristiwa katastrofik serta respons manusia terhadap risiko dan krisis. Meskipun kajian film bencana terus berkembang, bidang ini masih tersebar dalam berbagai disiplin sehingga struktur intelektual, pola kolaborasi, dan perkembangan tematiknya belum terpetakan secara memadai. Penelitian ini secara sistematis memetakan perkembangan global *disaster film studies* selama periode 2000–2025 dengan menganalisis tren publikasi, jaringan kolaborasi, struktur konseptual, dan evolusi tema. Penelitian menggunakan pendekatan bibliometrik terhadap artikel yang terindeks Scopus. Data dianalisis menggunakan paket Bibliometrix melalui antarmuka Biblioshiny dan divisualisasikan dengan VOSviewer. Hasil penelitian menunjukkan bahwa *disaster film studies* merupakan bidang kajian yang sedang berkembang, ditandai oleh peningkatan publikasi seAntroposenacara signifikan sejak 2019. Namun, bidang ini belum memiliki jurnal dominan, penulis utama yang konsisten, maupun jaringan kolaborasi internasional yang kuat. Analisis juga mengidentifikasi pergeseran tema dari kajian film berbasis genre menuju persoalan yang lebih luas, seperti perubahan iklim, pandemi COVID-19, *Anthropocene*, konflik, dan ketahanan komunitas. Pergeseran tersebut menunjukkan bahwa film bencana semakin dipahami sebagai media yang mengomunikasikan risiko global dan membentuk pemahaman publik mengenai krisis kontemporer, bukan semata-mata sebagai representasi sinematik tentang katastrofe. *Disaster film studies* dengan demikian mengalami reorganisasi intelektual, dari analisis berorientasi pada genre menuju kajian risiko dan krisis global. Transformasi ini memperkuat posisinya sebagai bidang interdisipliner yang menjembatani kajian film, komunikasi, dan kebencanaan. Temuan penelitian menunjukkan semakin kuatnya keterkaitan antara *disaster film studies*, komunikasi risiko, komunikasi lingkungan, komunikasi kesehatan, dan kajian kebencanaan. Temuan ini juga memberikan landasan bagi penelitian selanjutnya mengenai peran film dalam literasi kebencanaan, komunikasi risiko, serta pembentukan persepsi publik terhadap perubahan iklim, pandemi, konflik, dan berbagai krisis global lainnya.

Kata Kunci : Disaster Film Studies, Bibliometrik, Biblioshiny, Komunikasi Risiko, Evolusi Tematik.

1. INTRODUCTION

The depiction of disasters in global cinema has attracted increasing scholarly attention, as it reflects collective anxieties about existential risks, social uncertainties, and environmental change (Bulfin, 2017; Richardson, 2018). Disaster films serve not only to portray catastrophic events but also to provide symbolic frameworks for analyzing interactions among humans, technology, the environment, and risk in contemporary society (Vardanian, 2021).

Destruction narratives in film serve both entertainment and educational purposes, functioning as risk-communication tools that shape public perceptions of real-world threats (Hicks et al., 2017). Disaster films are intentionally designed to elicit emotional responses and sustain audience engagement, blending entertainment with communicative elements relevant to risk dissemination (Kashaka, 2025). Moreover, disaster films often reinforce misconceptions about human behavior during emergencies, such as mass panic and widespread antisocial actions (Dahlberg & Reichardt, 2022; Haney et al., 2019). In contrast, empirical research on actual disaster events reveals a predominance of cooperative and prosocial behaviors (Mancini et al., 2026; Méon & Verwimp, 2022). These misrepresentations contribute to inaccurate cultural narratives about social dynamics during crises (Haney et al., 2019).

Research indicates that disaster films influence public perception through their narrative and dramatic elements (Dahlberg & Reichardt, 2022). This influence arises because complex

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environmental crises are often challenging to comprehend through traditional news or conventional communication channels (Montano & Carr, 2022). Furthermore, environmental-themed documentary films act as important media for conveying ecological crises to the public. This trend corresponds with the rise of Anthropocene studies, where academic attention centers on how disaster film narratives depict environmental crises and human responsibility (Green et al., 2024).

Within the context of climate change and the Anthropocene, disaster films function as communication media that link emotional experiences to awareness of global environmental threats. Representations of catastrophe in these films convey the dangers of climate change in a dramatic and emotional manner (Zornado & Reilly, 2024). Such portrayals can influence how individuals interpret and internalize information about environmental threats, thereby shaping public perceptions of climate change risks (Troon, 2024).

The volume of scientific publications on disaster films has increased substantially and spans multiple disciplines, including film studies, media studies, cultural studies, environmental communication, disaster studies, and climate communication. As a result, the field has developed into a complex and fragmented knowledge landscape. To understand the conceptual development, inter-thematic relationships, and intellectual structure of disaster film studies, conventional narrative reviews are insufficient. A bibliometric approach is necessary to systematically identify patterns of scientific development, collaboration networks, and the field's evolutionary trajectory.

The bibliometric approach is increasingly employed to map the development of various subfields within film studies. Numerous studies have utilized this method to examine film criticism (Anwar et al., 2025), the film industry (Gutzeit & Tiberius, 2023), film tourism (Crespo-Almendros et al., 2025; Nakayama, 2021; Yang et al., 2025), film marketing (Gundeti et al., 2023), cultural heritage (Hasni et al., 2025), film-based education in ASEAN (Dipa et al., 2025), television and film in Indonesia (Ratnasari et al., 2025), and comedy film characters and film posters (Anggraeni & Hellystia, 2022; Thi & Linh, 2021). By employing tools such as Bibliometrix, Biblioshiny, VOSviewer, and CiteSpace, these studies have identified publication trends, influential researchers, collaboration patterns, conceptual structures, and the evolution of research themes. Collectively, these findings demonstrate that bibliometrics is an effective approach for understanding the dynamics and developmental trajectories of various branches of film studies.

Despite these advancements, bibliometric research has not yet been specifically applied to *disaster film studies* as a distinct field. To date, no study has comprehensively mapped the field's global development, including its intellectual structure, scientific collaboration networks, dominant research themes, and thematic evolution. Consequently, the overall trajectory of *disaster film studies* remains insufficiently understood. At the same time, growing global concerns about climate change, pandemics, armed conflicts, and humanitarian crises have elevated disaster films beyond mere cinematic texts, positioning them as important media for raising public awareness and communicating global risks. This gap underscores the necessity for a bibliometric study that systematically examines the evolution of *disaster film studies*, elucidates its intellectual structure, and explains its emergence as an increasingly interdisciplinary field.

Accordingly, this research integrates diverse perspectives on disaster films to generate a comprehensive overview of the development of the disaster film studies field. The primary contribution of this study is a detailed map of the intellectual structure, collaboration networks, and thematic evolution of disaster film studies on a global scale. This comprehensive intellectual mapping is expected to inform and facilitate the development of future research agendas within the field.

2. RESEARCH METHOD

This research utilizes a bibliometric approach. This approach maps cumulative scientific knowledge and the evolutionary nuances of established fields by analyzing large volumes of unstructured data (Donthu et al., 2021; Hjørland, 2013; Inamdar et al., 2021). Specifically, this involves identifying publication patterns, intellectual structures, thematic clusters, and key actors

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within this field of study. Through bibliometric analysis, this research aims to map the dynamics and evolution of scientific knowledge over time, rather than test causal relationships (Merediz-Solá & Bariviera, 2019). The stages in the Bibliometrix approach using Biblioshiny can be seen in Figure 1 Reference

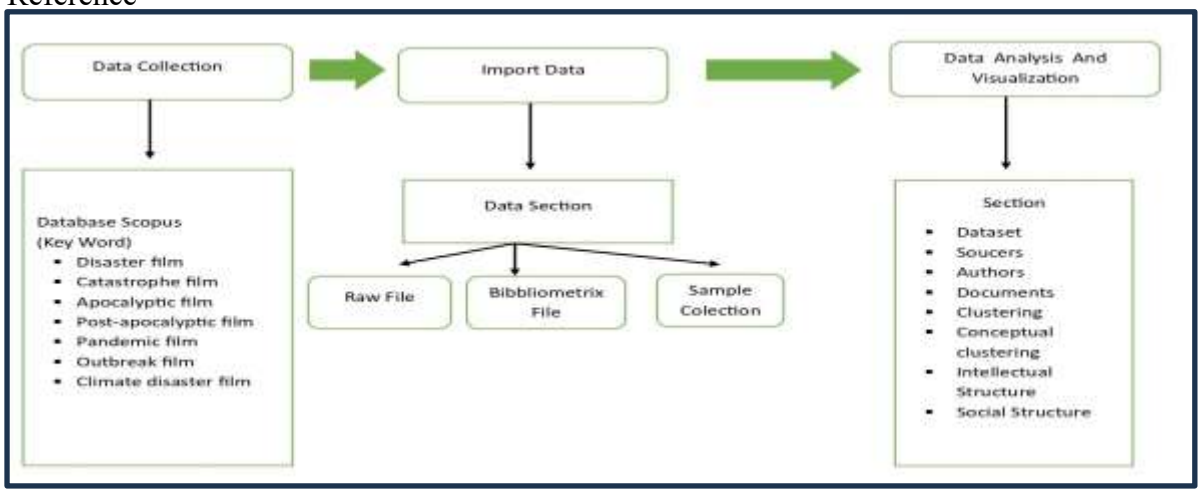


Figure 1: The stages in the Bibliometrix approach using Biblioshiny
Source : Author, 2026

Data collection followed a meta-analysis protocol aligned with the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) model. We sourced publication data exclusively from Scopus.

The Scopus database search employed keywords including “disaster film,” “catastrophe film,” “apocalyptic film,” “post-apocalyptic film,” “pandemic film,” “outbreak film,” and “climate disaster film.” These terms encompass a broad spectrum of genres and subgenres within disaster film studies. This strategy prevents limiting disaster to natural events and incorporates recent epistemic developments in film studies, particularly those addressing the climate crisis and global pandemics. Consequently, the selected keywords reflect the evolution of academic discourse in film studies, media studies, and disaster studies from 2000 to 2025.

The unit of analysis comprised research findings. The study excluded journal articles derived from editorial notes, reviews, and books. This restriction ensured that only publications based on original research results were included, facilitating the identification of patterns relevant to the research objectives. The initial search on disaster films from 2000 to 2025 yielded 1,325 journal articles. Following rigorous screening, 319 journal articles from 70 publishers were retained as the research sample. Figure 2 presents the sample selection process using the PRISMA model.

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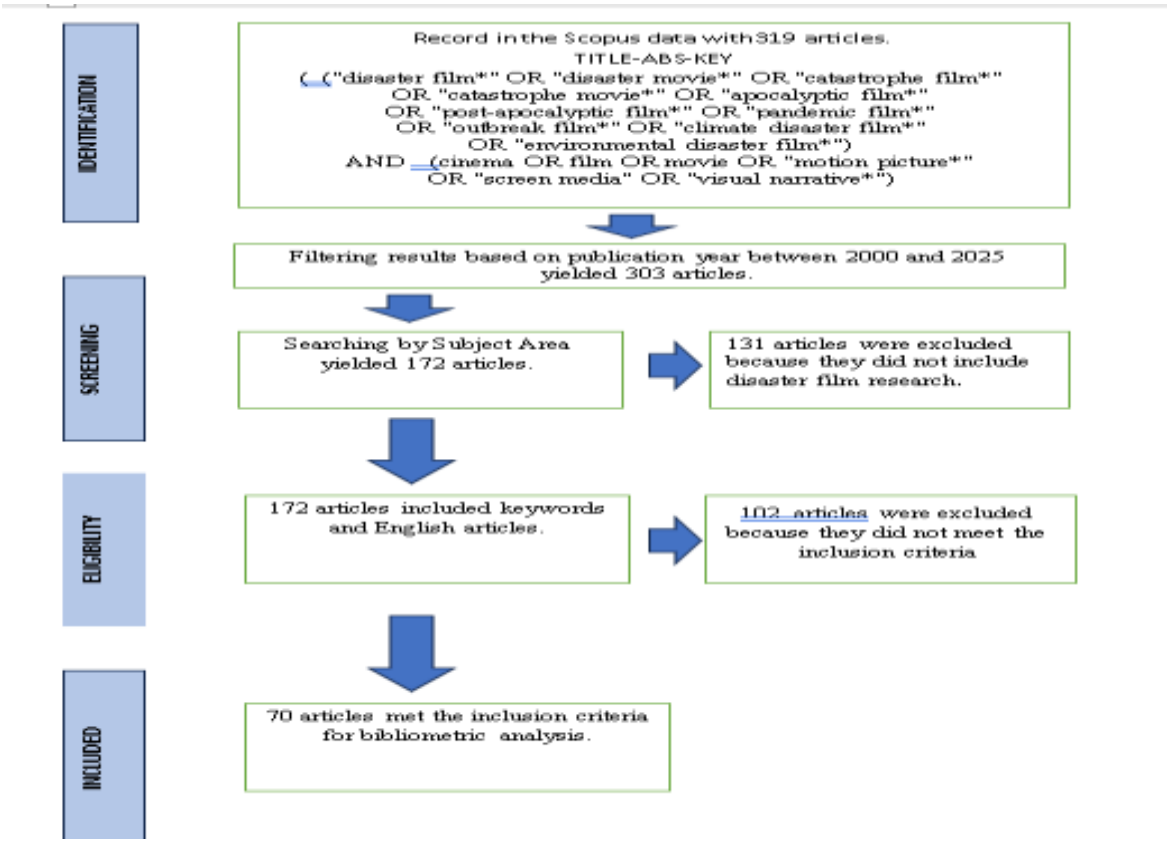


Figure 2: PRISMA MODEL
Source : Author, 2026

The data analysis has two stages: descriptive bibliometric analysis and scientific mapping analysis. The first stage was conducted using RStudio with the Bibliometrix package through the Biblioshiny interface. The second stage involves visualizing and mapping scientific networks using VOSviewer. These two stages complement each other. Biblioshiny supports statistical and descriptive analysis, while VOSviewer reinforces interpretation by visualizing knowledge networks. Through this approach, the research can comprehensively explain the landscape of disaster film research and its future developmental direction.

3. RESULT AND DISCCUSSION

A bibliometric analysis covering 2000 to 2025 reveals a dynamic trend in scientific publications on disaster films, as illustrated in Figure 3. The number of publications in disaster film studies exhibited a positive growth trajectory from 2001 to 2025, despite fluctuations in certain years. In the initial phase (2001–2011), publication numbers remained relatively low and unstable, indicating that disaster film studies were in the early stages of development and had not yet emerged as a distinct research field. During this period, research on disaster films was primarily dispersed across film, media, and popular culture studies.

Between 2012 and 2018, publications increased more steadily. This upward trend reflects growing academic interest in disaster films, particularly in their representation of risk, crisis, and environmental change. After 2019, publication growth accelerated, peaking in 2025. This pattern suggests that disaster film studies has entered a phase of rapid expansion, attracting broader scholarly attention and enabling more intensive knowledge accumulation.

This trend shows that disaster film studies is becoming a highly relevant academic field, paralleling increased global attention to climate change, pandemics, technological risks, and humanitarian crises often depicted in audiovisual media. Consequently, disaster films are now

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regarded not only as an entertainment genre but also as significant subjects of inquiry within contemporary media, communication, and cultural studies.

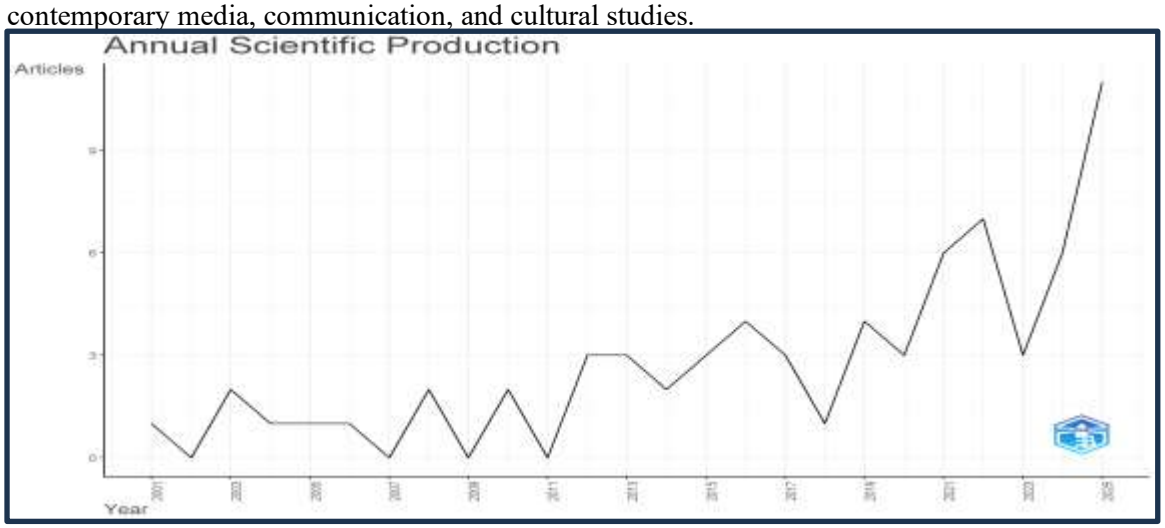


Figure 3. Scientific publications on *disaster film studies* grew steadily from 2001 to 2025.
Source : Biblioshiny, 2026

Figure 4 presents the distribution of the most productive journals publishing disaster film studies research. CINEJ Cinema Journal and Religions emerged as the leading sources, each publishing three articles. Environment and Planning D: Society and Space and Studies in French Cinema followed, each contributing two articles. All other journals published only one article during the observation period.

These findings suggest that disaster film studies research is dispersed across journals with varied disciplinary orientations, such as film studies, cultural studies, social space, and religion. The lack of a central publication venue indicates that the field lacks a primary outlet for disaster film research. As a result, scholarship on disaster films is developing within separate academic communities.

From a bibliometric perspective, this distribution reflects a research field in its developmental stage, where publications have not yet concentrated in a limited number of core journals, as described by Bradford's Law. According to this principle, scientific literature on a specific topic tends to cluster in a few main journals as a field matures. In contrast, publications on disaster film studies remain widely dispersed across numerous sources.

Substantively, the dominance of film and humanities journals indicates that representational, cultural, and narrative perspectives still drive disaster film studies. However, the emergence of journals such as *Environment and Planning D: Society and Space* and *Religions* indicates that disaster film research is beginning to expand into environmental issues, social space, spirituality, and societal responses to crises. These findings demonstrate that disaster film studies is developing as an increasingly interdisciplinary field open to various theoretical perspectives.

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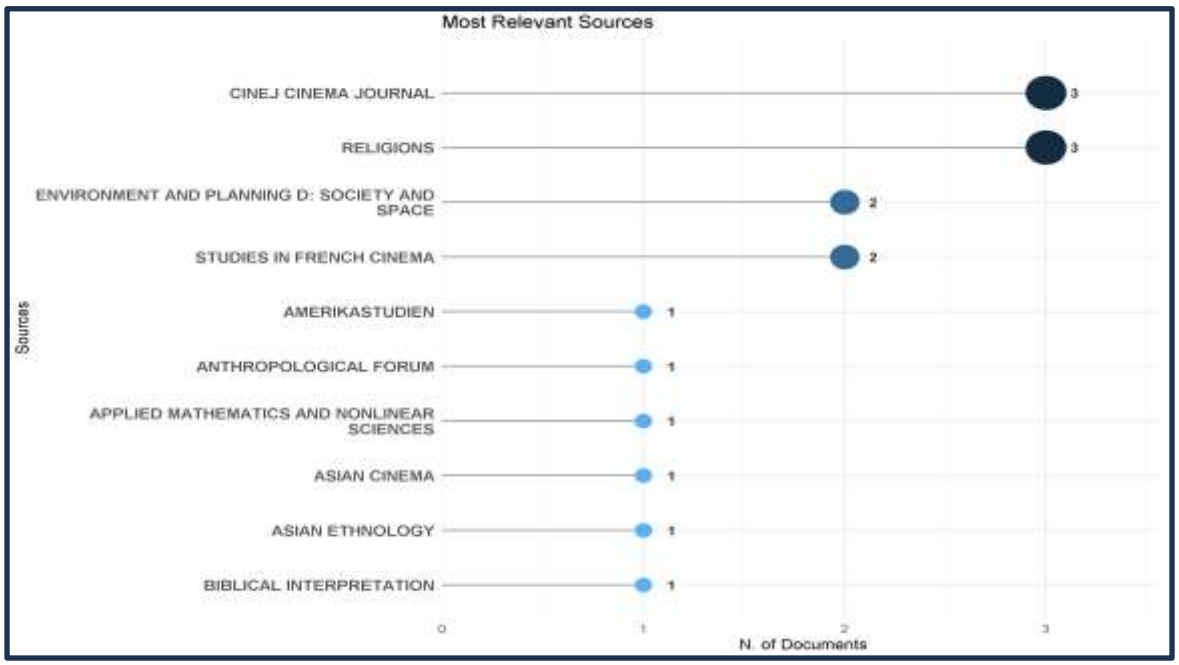


Figure 4. Distribution of the most productive journals in disaster film studies publications
Source :Biblioshiny, 2026

Figure 5 demonstrates that author productivity in disaster film studies is relatively dispersed, with no single group of researchers dominating the field. The most productive authors, Montano S., Carr J., and Joo H.J.S., each have two publications, while all other contributors have only one publication during the observation period.

This pattern suggests that disaster film studies is in a developmental stage, marked by the absence of core authors who consistently shape knowledge production. Unlike more established disciplines, disaster film research continues to feature contributions from a wide range of researchers. Consequently, the field remains receptive to diverse perspectives and disciplinary approaches. Author productivity is a key indicator of the individuals shaping this research area.

Montano and Carr's prominence stems from their analysis of the disaster film landscape and its connection to disaster studies. Furthermore, the participation of authors from varied backgrounds indicates that disaster film studies is evolving as a multidisciplinary field, integrating perspectives from film, cultural, environmental, communication, and social sciences.

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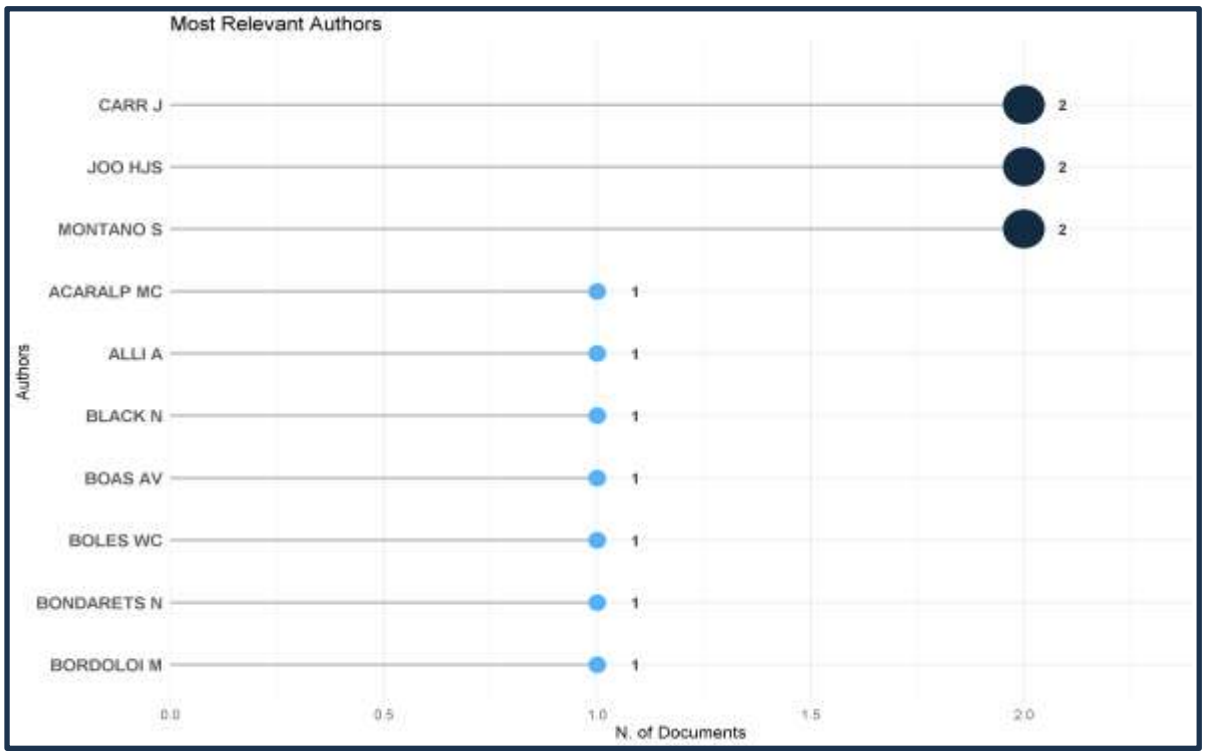


Figure 5. Most Productive Authors in *Disaster Film Studies*
Source : Biblioshiny, 2026

Figure 6 illustrates the progression of national contributions to disaster film studies research from 2005 to 2025. The United States emerges as the leading contributor, exhibiting consistent publication growth that surpasses all other countries. Notably, publications increased substantially after 2019, reaching over 25 documents by 2025. This trend underscores the United States' role as a central hub for knowledge production in disaster film studies, supported by an established tradition in film, media, and disaster research.

Beyond the United States, Australia ranks second, demonstrating a stable upward trend in publications since 2015. Canada, China, and the United Kingdom have grown more slowly, although their contributions have increased in recent years. Notably, China exhibited more pronounced growth after 2020, reflecting heightened academic interest in the representation of disasters, climate change, and visual media within the Asian context.

This pattern demonstrates that knowledge production in disaster film studies remains concentrated within Global North countries. Such concentration reflects persistent geographical inequalities, as research capacity, funding, academic networks, and publication infrastructure significantly influence a field's visibility.

Overall, these findings suggest that disaster film studies are evolving into an international field, although English-speaking countries continue to dominate. At the same time, emerging contributions from other countries could broaden theoretical perspectives and cultural contexts in future disaster film research, signaling further maturation of the field.

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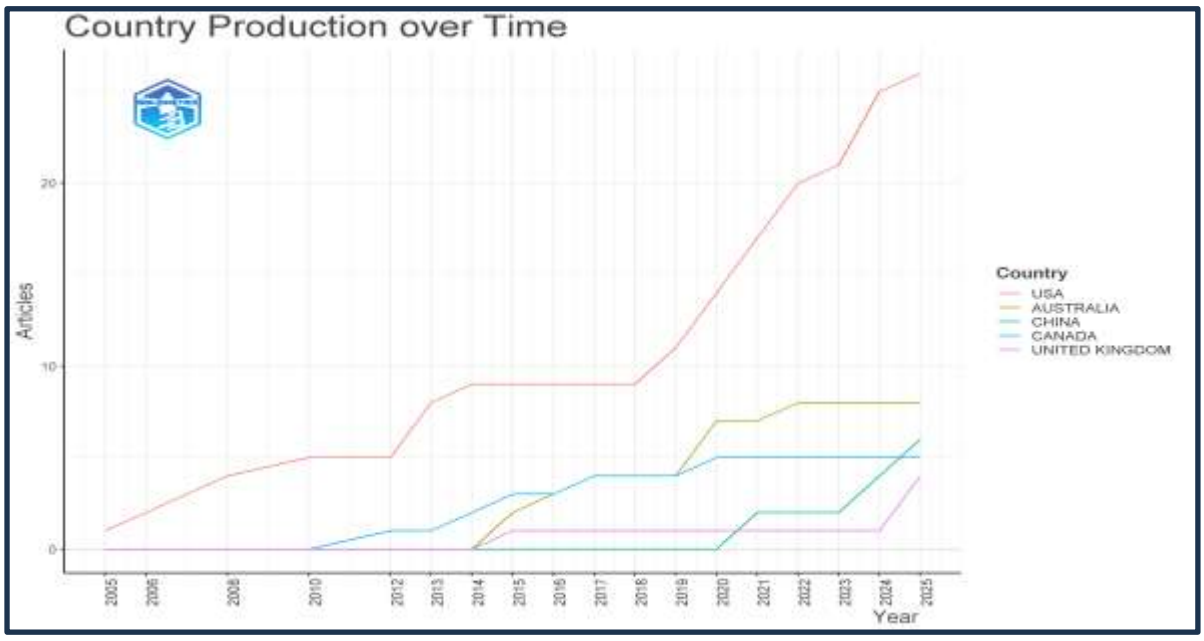


Figure 6. Country Contributions to *Disaster Film Studies* (2005–2025)
Source: Biblioshiny, 2026

Figure 7 illustrates the author collaboration network within disaster film studies. The visualization reveals a relatively small network, consisting of a single primary cluster that connects five authors: Bondarets N., Parokonnyi A., Zhuravliova T., Nosenko O., and Danyliuk V. These authors are all interconnected through co-authorship, indicating a closely knit research collaboration within this group.

No large clusters or extensive relationships are evident between different researcher groups. This observation suggests that collaboration in disaster film studies remains limited and has not yet developed into an integrated global scientific community. In bibliometric analysis, co-authorship networks represent the social structure of science, with nodes denoting authors and lines indicating collaborative relationships in scientific publications.

The relatively small network size indicates that disaster film studies remains in its developmental stage as an emerging field. Small researcher groups primarily produce knowledge within limited collaborative circles. Authors serving as knowledge brokers or primary liaisons between different research groups have not yet emerged. This pattern contrasts with mature fields, which typically have extensive, internationally connected collaboration networks.

These findings indicate that the social structure of disaster film studies remains fragmented and unconsolidated. This situation creates opportunities to strengthen cross-country and cross-disciplinary collaborations, thereby accelerating the field's future development.

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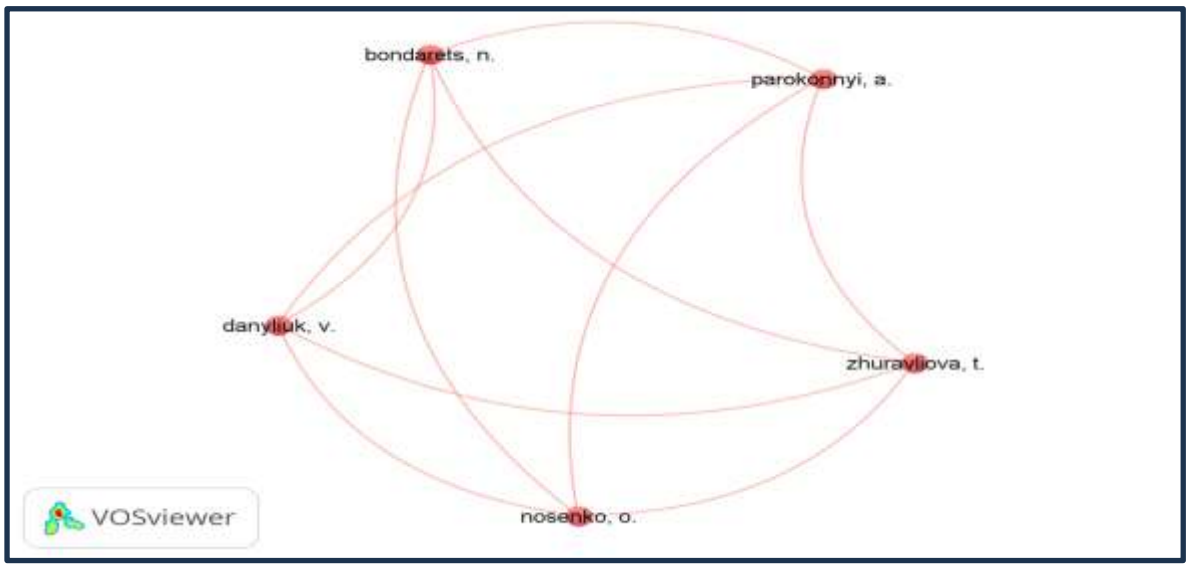


Figure 7. Author Collaboration Network in *Disaster Film Studies*
Source :VOSviewer, 2026

Figure 8 shows a thematic map illustrating the position and developmental level of primary themes in disaster film studies across two dimensions: centrality (the degree of theme relevance to the research field) and density (the level of theme maturity or development). This mapping groups research themes into four quadrants: "motor themes", "basic themes", "niche themes", and "emerging or declining themes".

The Motor Themes quadrant includes themes such as disasters, climate change, and popular culture. This position indicates that disaster, climate change, and popular culture issues are the most developed and influential themes shaping the research direction of disaster film studies. The presence of these themes confirms that disaster films are increasingly used to understand environmental risks and social responses to global crises. Furthermore, the COVID-19 pandemic and Japan clusters also fall in this quadrant, indicating growing academic attention to the representation of pandemics and health crises in audiovisual media.

In the Basic Themes quadrant, themes such as disaster, cinema, and United States appear. These themes are highly relevant to the field of study, but their level of development remains relatively low. In other words, these themes form the foundation of disaster film research, yet still offer ample room for further exploration.

Meanwhile, the themes narrative, dystopia, anthropocene, and film industry are located around the map's center, indicating their role as connectors between film, environmental, and cultural studies. The themes "disaster films", "apocalypse", "science fiction", "horror", and "disaster movies" are positioned in the Emerging or Declining Themes quadrant. This position suggests that these themes are still evolving or undergoing conceptual transformation as research attention shifts toward climate change, pandemics, and global risk issues.

Overall, the thematic map shows that disaster film studies is shifting from conventional disaster film genre studies toward broader discussions of climate change, pandemics, the Anthropocene, and global risk culture. These findings reveal the increasingly strong connection between film studies, environmental communication, and disaster studies in the development of contemporary literature.

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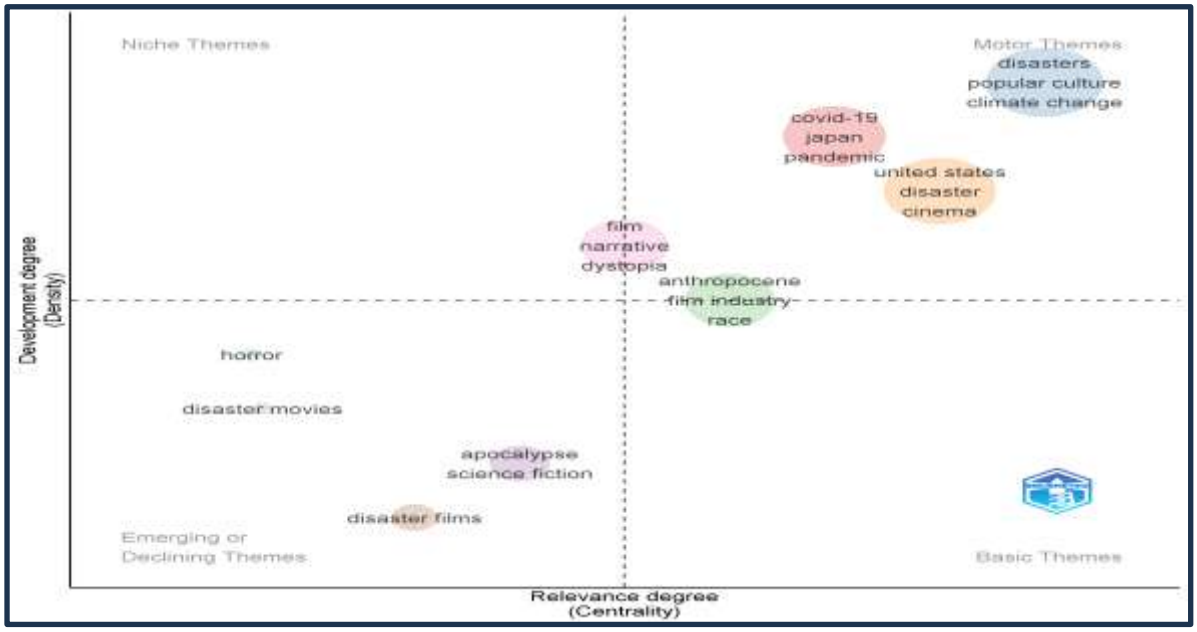


Figure 8. Thematic Map of *Disaster Film Studies*
Source : Biblioshiny, 2026

Figure 9 presents an overlay visualization illustrating the temporal evolution of keywords within disaster film studies research. In this visualization, blue denotes themes that emerged in earlier periods, green signifies themes that developed during the intermediate phase, and yellow highlights relatively recent themes that have become current research focuses. This overlay visualization facilitates the identification of developmental directions and evolving research trends over time.

The analysis indicates that earlier themes included Dresden, anarchy, fantasy, love, and ideology. These topics reflect an initial stage in the field, during which disaster film studies concentrated on genre, narrative, and cultural representation in cinema. Subsequently, research attention shifted toward broader issues such as women, space, race, aesthetics, stress, and pandemic film. This shift demonstrates the field's increasing maturity through the integration of social, gender, psychological, and cultural perspectives.

Several keywords predominantly colored yellow, including age, internet, epidemic, era, war, conflict, and evolution, represent themes that have emerged in recent years. These topics demonstrate that contemporary issues such as global pandemics, geopolitical conflicts, digital transformation, and social change increasingly influence disaster film studies. This observation is consistent with global research trends, which indicate that yellow in overlay visualizations typically marks new topics and expanding research frontiers.

This visualization demonstrates a shift in research focus from traditional disaster film genre studies toward more complex, multidisciplinary issues. Early research primarily addressed narrative aspects and cinematic representation. More recent studies increasingly emphasizey emphasize pandemics, conflicts, digital technology, social identity, and the dynamics of global society. Consequently, disaster film studies evolved from analyzing film as a cultural text to examining it as a medium for understanding contemporary change, highlighting its expanding analytical scope.

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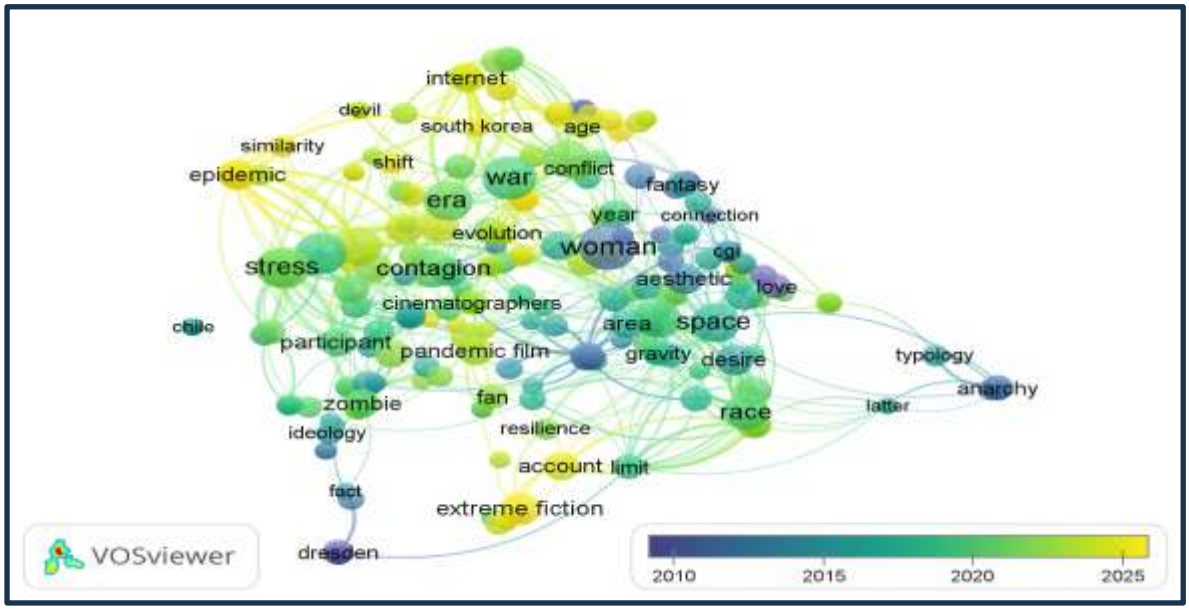


Figure 9. Overlay visualization of keyword evolution in *disaster film studies*
Source :VOSviewer, 2026

Figure 10 presents a co-occurrence network showing relationships among keywords in the disaster film studies literature. In bibliometric analysis, co-occurrence networks identify the conceptual structure of a research field based on the simultaneous appearance of keywords in the same documents. The more frequently two keywords appear together, the stronger their conceptual relationship.

The visualization shows that the disaster film studies field has a multidisciplinary structure with several interconnected thematic clusters. Keywords such as woman, war, space, stress, and pandemic film appear as relatively large nodes positioned at the center of the network. This position indicates that these themes link strongly to other topics and serve as connectors in research development.

The first cluster centers on the themes pandemic, epidemic, contagion, stress, and resilience, representing studies of health crises, psychological impacts, and social responses in disaster film narratives. The second cluster connects the themes of climate change, the Anthropocene, war, and conflict, illustrating attention to representations of global crises, human vulnerability, and environmental risks. Meanwhile, another cluster centers on space, fantasy, aesthetics, and cinematography, emphasizing aesthetic, narrative, and visual representation in disaster films.

Interestingly, keywords such as zombie, science fiction, anarchy, and horror still appear in the network, though in more peripheral positions. This suggests that the roots of disaster film studies remain tied to apocalyptic and science fiction genres.es. Still, recent research has begun to shift toward issues closer to social reality, such as pandemics, climate change, conflicts, and community resilience.

Overall, the co-occurrence network demonstrates that disaster film studies is no longer limited to analyzing disaster film genres, but has evolved into a research arena connecting global health issues, environmental crises, social conflicts, gender, and cultural representation in audiovisual media. These findings confirm the interdisciplinary character of disaster film studies and show the increasingly strong integration between film, communication, cultural, and disaster studies.

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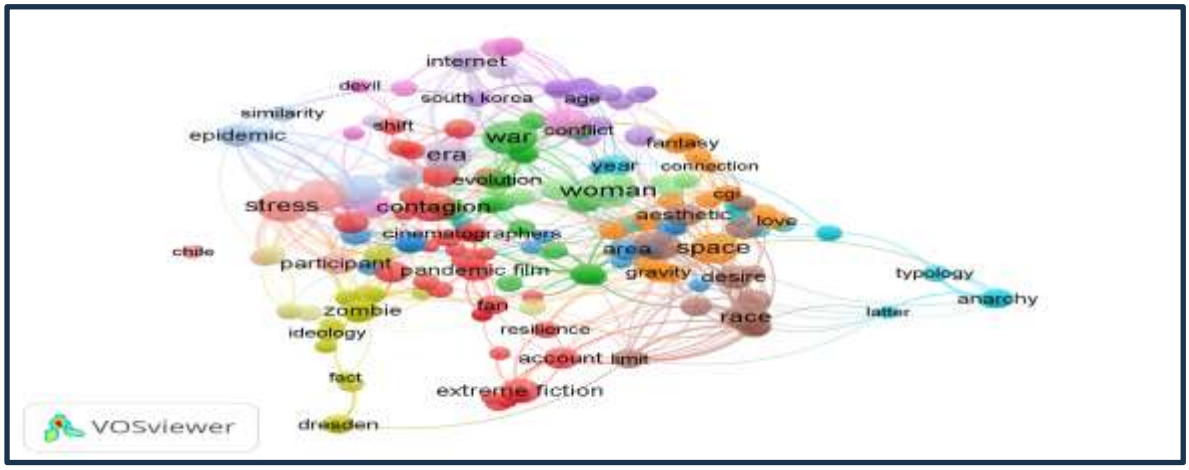


Figure 10. Keyword Co-occurrence Network in *Disaster Film Studies*
Source :VOSviewer, 2026

The research findings indicate that disaster film studies constitute an emerging academic field. Analyses of annual scientific output, key publication sources, and leading authors reveal that publication activity increased notably only after 2018–2019, with no single journal or author consistently dominating the field. In contrast, film criticism exhibits a well-established intellectual structure (Anwar et al., 2025), while disaster film studies remain in a developmental phase. This trend is consistent with established indicators of a growing research area, such as a marked rise in the frequency of specific terms, heightened interest from new contributors, and evolving patterns of interdisciplinarity in cited references (Bornmann & Mutz, 2015; Guo et al., 1978).

The bibliometric analysis demonstrates a significant shift in the focus of disaster film studies. Initially, research situated disaster films primarily within cinema studies, emphasizing genre, narrative, aesthetics, and visual representation. However, analysis of keywords, thematic maps, and co-occurrence networks indicates that scholarly attention is increasingly directed toward broader topics, including climate change, the COVID-19 pandemic, the Anthropocene, conflicts, gender, and community resilience. This evolution suggests that disaster films are now regarded not only as cultural products or entertainment media, but also as communication tools that represent various forms of global risk. These findings align with previous research (Ayu et al., 2026), which argues that cinema functions as both entertainment and a medium for public communication, enhancing understanding of the complex relationships among humans, nature, and disaster risks.

This shift indicates that scholarly attention has moved from depicting disasters in films to how films construct meaning around societal risks, vulnerabilities, and resilience. As a result, disaster films increasingly serve as discursive spaces that articulate social anxieties, political dynamics, and collective experiences during periods of crisis. These findings support Goswami's (2025) assertion that cinematic narratives not only reflect social realities but also influence how society understands and engages with global issues.

The principal finding of this research is the reorganization of the intellectual structure within disaster film studies. Thematic map analysis reveals that topics such as disasters, climate change, COVID-19, pandemics, and popular culture have emerged as central themes. Conversely, traditional themes associated with the disaster film genre, including apocalypse, science fiction, disaster movies, and horror, are now categorized as emerging or declining themes. This development indicates that scholarly inquiry is shifting away from genre-based classifications toward issues that address global challenges. Consequently, disaster film studies are evolving from a cinema-oriented discipline to one increasingly integrated with risk communication, environmental communication, health communication, and disaster studies. This reorganization underscores films' role as both cultural artifacts and influential media that shape public understanding of climate change, pandemics, conflicts, and other contemporary risks.

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The field has shifted from genre-oriented approaches to ones that situate films within broader social discourse on global risks. These findings further confirm that the trajectory of disaster film studies is increasingly influenced by contemporary societal issues, thereby facilitating greater integration with communication studies, environmental studies, public policy, and disaster studies (Bulfin, 2017; Kline & Kline, 2022).

4. CONCLUSION

The findings indicate that disaster film studies is a relatively new academic field that has grown significantly over the past two decades. The observed increase in publications, multidisciplinary engagement, and evolving research themes suggests that disaster films are now regarded not only as a cinematic genre but also as a medium for representing and communicating diverse global risks. Bibliometric analysis shows that the field's intellectual structure is changing. Traditional genre-oriented themes, such as apocalypse, science fiction, and horror, are being replaced by more contextual topics, including climate change, pandemics, the Anthropocene, conflicts, and community resilience. This transition demonstrates that disaster film studies is becoming increasingly integrated with risk communication, environmental communication, health communication, and disaster studies.

The analysis further demonstrates that disaster film studies has not yet established a robust social research structure. Collaboration networks among researchers remain limited, and publications are dispersed across various cross-disciplinary journals. These findings suggest the field is still consolidating and offers opportunities for growth through international collaboration, interdisciplinary integration, and stronger community building. Accordingly, this study provides both a bibliometric overview of the development of disaster film studies and an analysis of the shifting orientation and evolution of the intellectual structure guiding the field's trajectory.

Several limitations should be acknowledged. The analysis was restricted to publications indexed in Scopus and did not include articles from Web of Science, Dimensions, Lens, or Google Scholar. Additionally, the focus on bibliometric analysis precluded an in-depth examination of the content, theoretical perspectives, or narrative constructions of individual publications. Consequently, interpret the results as a broad overview of the development of the scientific structure of disaster film studies, rather than an assessment of the quality or substance of each study.

Author Contribution

Conceptualization, A.S.; methodology, A.S. and P.G.; software, P.G.; validation, A.S. and P.G.; formal analysis, A.S. and P.G.; investigation, A.S. and P.G.; resources, A.S.; data curation, P.G.; writing—original draft preparation, A.S.; writing—review and editing, A.S. and P.G.; visualization, P.G.; supervision, A.S.; project administration, A.S. All authors have read and agreed to the published version of the manuscript.

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