

CHARACTER CONVENTION OF THE HEIST FILM SUBGENRE IN “STEALING RADEN SALEH” (2022)

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Abstrak

Dalam kajian genre, kritikus film telah terlibat dalam wacana panjang untuk menemukan variabel penentu yang konsisten. Film *heist* menjadi salah satu genre yang juga mengalami overdrive karena banyaknya variasi yang muncul dari fleksibilitas konvensi genre-nya. Oleh karena itu, “Mencuri Raden Saleh” (2022) dipilih sebagai objek penelitian karena mencerminkan kesamaan pola dengan banyak film subgenre film *heist*. Selain itu, film tersebut juga memasarkan dirinya sebagai film aksi-pencurian. Hal ini mendorong penulis untuk menyelidiki bagaimana karakter dalam “Mencuri Raden Saleh” (2022) terkait dengan konvensi subgenre film pencurian. Penelitian ini menggunakan metode kualitatif, khususnya observasi dan studi literatur, dimana beberapa sumber yang membahas tentang konvensi film perampokan digunakan sebagai teori pendukung. Melalui perbandingan dan analisis yang menyeluruh, dapat disimpulkan bahwa karakter-karakter dalam “Mencuri Raden Saleh” (2022) berkaitan dengan konvensi subgenre film pencurian, terutama dalam hal peran dan motivasi karakter. Aspek-aspek tersebut merupakan instrumen kritik sosial yang umumnya terdapat dalam film-film perampokan, antara lain perlawanan kelas dan relasi kekuasaan.

Kata Kunci: Film Pencurian; Subgenre; Karakter; Konvensi; Film Kriminal.

Abstract

In terms of genre study, film critics have engaged in lengthy discourses to figure out a consistent determining variable. Heist film is one of the genres that has also gone into overdrive due to the many variations that arise from the flexibility of its genre conventions. “Stealing Raden Saleh” (2022) is therefore chosen as the object of this research because it reflects the similarity of patterns with many films in the heist film subgenre. Furthermore, the film also markets itself as an action-heist film. This prompted the author to investigate how the characters in “Stealing Raden Saleh” (2022) are related to the heist film subgenre conventions. This study uses a qualitative method, particularly observation and literature studies, in which several sources discussing the conventions of the heist film are used as supporting theories. Through thorough comparison and analysis, it can be concluded that the characters in “Stealing Raden Saleh” (2022) are related to the conventions of the heist film subgenre, especially in terms of character roles and motivations. These aspects are instruments of social criticism that are generally contained in heist films, including class resistance and power relations.

Keywords: Heist Film; Subgenre; Character; Convention; Crime Film.



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INTRODUCTION

With so many films created worldwide, genres have emerged as an attempt to categorize films based on certain shared variables. In the study of genres, film critics have engaged in lengthy discourse about its consistent determining variables (Altman, 1999). Some films may share similarities with a group of others in terms of visual style, while some other films can only be seen in their similarities through the reactions they elicit from audiences.

Heist films have also been the subject of debate due to the many variations that arise from the flexibility of their genre conventions. The common features of heist films are not as stable as their predecessors, such as gangster and noir films (Buckland, 2015). However, audiences can still easily identify if a film falls into the heist genre, even though its generic features may not be as clearly defined as in other genres.

This is because the common features of heist films tend to focus not on aesthetics but on implicit elements like themes and narrative. The process of identifying conventions in the heist film subgenre cannot be separated from the genres that influenced its emergence. The word "genre" itself comes from French, meaning "type" or "kind" (Berger, 1992). Genre goes beyond individual films and influences both the construction by filmmakers and the interpretation by audiences (Altman, 1999).

Kaminsky (1974) stated that heist films as a formula are as old as Western films. As one of the first film scholars to map and provide a foundation for the heist film subgenre, he argues that one way to narrow the focus on a genre is to isolate and examine a different aspect of it. Heist films generally focus on characters' efforts to formulate a plan, execute it, and escape with a significant monetary gain (Sfetcu, 2014). One essential element is the plot's concentration on the execution of a single crime with substantial monetary rewards. This element can also be found in gangster films of the late 1920s, 1930s, and 1940s, as well as in films about upper-class society's crimes during the same period. Both clusters of films allowed for the development of sympathy and admiration for criminal figures.

In almost every heist film, there are individuals who unite all the gang members to achieve a common goal. The common character types according to Kaminsky (1974) include the gang leader, the mentor, and the team members. The Gang Leader is described as a man of action, the main protagonist with strong determination and resolve. The mentor is someone with experience in the criminal world, sometimes merged with the gang leader as a single character. The rest usually fall into the category of team members, which are individuals with specialized skills who do not receive much social recognition (Lee, 2014).

In addition to character roles, similarities also exist in the driving force of each character's involvement. Motivations underlying characters' participation in heist films, according to Leach and Sloniowski (2017), are generally driven either by survival, greed, or resistance. Survival is described as the pursuit of money to cover for basic needs, such as reclaiming a family home, while greed is pictured as the desire for consumer goods and an idealized life or an opportunity to escape a miserable existence. Resistance could take the form of working-class resistance or youth rejecting their parents' values.

These conventions enable heist films to fulfill their social functions, which according to Lee (2014), are comprised of two functions. First, to provide a critique of the socio-economic order through likable characters who achieve something extraordinary from a marginalized position. Second, to examine aesthetic activities by infusing values of imagination and creativity into criminal activities and constructing

lawbreakers as artistic geniuses whose skills and efforts are part of an artistic or poetic creation process.

The film "Stealing Raden Saleh" (2022) is therefore presented as the subject of this research because it reflects similarities in patterns with many films in the subgenre of heist films. This film, released in 2022, was directed by Angga Dwimas Sasongko. It claimed itself to be an action-heist film, evident from its marketing campaign, consistently promoting the slogan "the biggest theft of the century". Another convention common in heist films is a group of professional characters in their respective fields. This is externally communicated through various promotional content for "Stealing Raden Saleh," including the introduction of the six main characters, each with their own nickname based on their expertise.

Prior to this research, several studies also analyzed the film "Stealing Raden Saleh" as their object of study. One of them is a scholarly article titled "Analysis of Cinematography Elements in Constructing the Reality of the Story in the Film 'Stealing Raden Saleh'" by Aditia and Yudhistira (2023). The article discusses the cinematographic style which adopts typical documentary realism concept to a fictional film.

Another scholarly article titled "Roland Barthes Semiotics in the Film 'Stealing Raden Saleh'" by Angga Dwimas Sasongko" by Fitriani and Wiharja (2023) discusses the meanings and myths within the film "Stealing Raden Saleh". However, the focus of the studies mentioned emphasizes more on visual aspects such as semiotics and cinematography rather than narrative substance. This prompted the author to investigate the relationship between the characters in the film "Stealing Raden Saleh" (2022) and the conventions of the heist film subgenre. It is hoped that the analysis can contribute to knowledge in the field of genre studies, specifically within the heist film subgenre.

RESEARCH METHOD

This study seeks to gain insight into how the characters in the film "Stealing Raden Saleh" (2022) are related to the conventions of the heist film subgenre. Observational and literature review methods are used in this qualitative research. A literature review is one of the widely used methods for investigating cinema, and every textual analysis can benefit from the published literature references on cinema (Creswell, 2009). In this research, the approach includes going through literature sources that have studied character conventions of the heist film and observing how characters in "Stealing Raden Saleh" (2022) behave throughout the story. The findings will then help the author investigate how they relate.

The film itself serves as a text, providing primary data that can be interpreted and analyzed. The main subject for observation would be the six main protagonists in the film, namely Piko, Ucup, Sarah, Tuktuk, Gofar, and Fella. The character convention would be the object of research. The data gathered are limited to narrative elements, such as their action, behavior, and dialogues. The documentation of these elements will be the basis for identifying and analyzing each character's role, motivation, and contribution.

The secondary data is literature, from where the author gathers a framework about heist film character conventions. The author deliberately sought discourses about the heist film convention and reduced the data from irrelevant information, unrelated to character analysis. According to Rijali (2018), data reduction is the process of selection, focusing on simplification, abstraction, and transformation of raw data derived from field notes. The grounding framework of the heist film character conventions can be found in two sources. First, the work of Kaminsky (1974) which describes the typical role of characters

in heist films. Second, the work of Leach and Sloniowski (2017) which describes the typical motivation of characters in heist films.

To ensure the validity of this research, the author used a technique called negative cases. Negative cases, also known as deviant cases or outliers, are the ones in which the data do not support or appear to contradict the rest of the explanation. For instance, apart from investigating how the characters from the film match the convention in theory, this research also discusses cases in which they don't entirely fit the description.

The analysis method used in this study is based on textual analysis approach. This method focuses on the examined text by examining its form (cohesion) and meaning (coherence) (Sumarlan, 2009). In this case, the film "Stealing Raden Saleh" (2022) is the 'text', examined for its form and meaning. The film form conveys meaning through narrative structure and elements. Therefore, the author examined the meaning of characters' action, behavior, and dialogue in this film to figure out how those define their role and motivation in a heist, and finally relate to the heist film character convention brought up by Kaminsky (1974) and Leach and Sloniowski (2017).

RESULT AND DISCUSSION

Results

The film "Stealing Raden Saleh" (2022) follows the story of an art student named Piko who is trying to make ends meet and free his father from prison. He collaborates with Ucup, often forging paintings to be auctioned or sold to intermediaries like Dini. A conversation between Piko and his father pushes Piko and Ucup to seek a higher-value painting to forge. Consequently, Dini offers Piko and Ucup the opportunity to forge a painting by the maestro Raden Saleh titled "Penangkapan Pangeran Diponegoro."

Upon delivering the completed painting, Piko's agreement with Dini goes awry due to interference from former president Permadi, who asks Piko to steal the original "Penangkapan Pangeran Diponegoro" painting from the Presidential Palace. He also threatens Piko's father's safety in prison, leaving Piko with no other choice but to recruit more individuals with special skills that can be helpful for the heist. These individuals are Sarah, Tuktuk, Gofar, and Fella.

Unfortunately, an intervention from a third party disrupts the heist execution, leading to the capture of one gang member and the rest having to go into hiding for an uncertain period. When Piko learns that Permadi was behind it all along, he gathers the gang members to take action against Permadi's schemes. Despite challenges along the way, including a bitter revelation about his father's criminal past, Piko and the gang successfully bring back the painting safely and secure an offer worth 150 billion from Dini's connection.

Character Role

The skills that determine the roles of each character are introduced in the first part of the film's narrative. Starting from the minute 00:44 is an introduction of the three main characters, namely Piko, followed by Ucup, and then Sarah. The story continues with implications about the situations each of them faces, followed by an introduction of supporting characters like Tuktuk, Gofar, and Fella. The following table provides a basic overview of the characters' skills and roles, as well as their introductions in the film.

Table 1 Character Role Chart

Character	Skills	Scene
Piko	Art Forgery	Introduced as an art student
Ucup	Hacking, technology	Introduced while assisting Piko with forgeries
Sarah	Martial arts	Introduced during a fight scene
Tuktuk	Reckless driving	Introduced with a risky driving stunt
Gofar	Mechanical expertise	Introduced while working on vehicles
Fella	Gambling, making connections	Introduced in a gambling scenario

Source: Personal research documentation.

Character Motivation

Part of the character introductions also includes exposition about the motivations of each individual. The situations or difficulties they are facing influence the goals of each gang member to participate in the heist and represent their motivation. The following table outlines the motivations for each character’s involvement in the heist.

Table 2 Character Motivation Chart

Character	Motivation
Piko	Financial struggles, father’s release from prison, better living conditions
Ucup	Financial gain, loyalty to Piko
Sarah	Financial struggles, loyalty to Piko, tuition fees, and better living conditions
Tuktuk	Financial struggles, repair cost of a damaged car, dream to build garage
Gofar	Financial struggles, repair cost of a damaged car, dream to build garage
Fella	Financial gain, thrill-seeking

Source: Personal research documentation.

The strongest driving force to the heist operation in this film primarily stems from Piko. His motivation to find “the job” arises after he goes to prison and discusses the price of his father's freedom. The secondary drive lies in his need to pay for his tuition and the prospect of his future.

Character Contribution

In the last third of the film, Ucup and Piko seek revenge by making a plan to infiltrate Permadi's birthday party. Ucup assigns Sarah to seduce his son, Rama. Gofar and Tuktuk are tasked with creating a smoke machine as an opportunity to escape, while Fella makes use of her privileges to purchase a catering company that is directly involved with the party. On the planned day, they all play their respective roles in the revenge operation. The contributions of each character can be identified as arranged in Table 3.

Table 3 Character Contribution Chart

Character	Contribution
Piko	Co-planner, secure the targeted painting
Ucup	Planner, hack surveillance system
Sarah	Create a diversion, stalling time
Tuktuk	Assist Gofar, driving getaway car
Gofar	Create a smoke machine for chaos, smuggle equipment boxes
Fella	Acquire the catering company for direct involvement, distract the surveillance officer, control communications

Source: Personal research documentation.

The heist concludes with all the team members taking advantage of the chaotic situation to discreetly secure the painting from Permadi's house. Before they all regroup, Piko's vehicle gets intercepted by bandits, one of whom is Piko's own father. The bandits got away with the supposedly only painting they had. It is then revealed that Piko had already prepared a contingency plan, so they still managed to secure the 150 billion worth of painting by Raden Saleh.

Discussion

The mapping of each character's skills, motivations, and contributions provides the basis for interpretation in this study. A thorough observation of patterns that appear in the narrative of the film can help identify the characters' common trait that ties most heist films and therefore serves as a convention. Interpretation of these findings is aimed to discover its relation to the conventions of heist films.

Character Role

Each character essentially possesses their own unique set of skills. However, the writer has identified two characters that can be considered as masterminds. This type is represented through Piko and Ucup. Ucup's role as a mentor is evident in how he has more experience in the criminal world compared to Piko, and how he is always the one to initiate and plan criminal activities. While it can be argued that Fella also has experience in the criminal world, her position as a later recruit and not the initial planner makes her ineligible to be considered a mastermind.

Another mastermind involved in the heist planning is Piko. Piko fulfills the character type of the gang leader, a figure who assists Ucup in planning the theft and inspires the gang members to take action. This aligns with Kaminsky's (1974) definition of the gang leader as a 'man of action' or executor. Initially, Piko appears to be more inclined to follow Ucup's lead and carry out his tasks. However, Piko's role as the gang leader is evident from his behavior such as making decisions, guiding the team, initiating revenge, and reprimanding Ucup when he loses focus. This role is also reinforced by his position as the main protagonist, making it natural for all team members to lean towards supporting his decisions.

Apart from the strategists, there are also Sarah, Tuktuk, Gofar, and Fella who fall into the category of team members. This identification is based on Kaminsky's (1974) description which portrays team members as gang members with specific individual skills. In this case, Sarah contributes to the team as a martial arts expert, Tuktuk contributes as a driver, Gofar contributes as a mechanic, and Fella as a privileged bookmaker. Table 4 illustrates the relationship between these characters and the conventional character types of heist films in terms of their roles in the team.

Table 4 Analysis of Character Roles

Character	Role	Indicator
Piko	The gang leader (mastermind)	Strong-willed & looked upon, initiates the operation, calls for team decisions
Ucup	The mentor (mastermind)	More experienced in the criminal world, serves as the "brain" who creates masterplan, detailing the pros & cons, presents to the team
Sarah	The team member (muscle)	Possess a specialized skill, contribute as a martial arts expert

Tuktuk	The team member (wheelman)	Possess a specialized skill, contribute as a getaway driver
Gofar	The team member (mechanic)	Possess a specialized skill, contribute as a mechanic
Fella	The team member (bookmaker)	Possess a specialized skill, contribute as a privileged bookie and insider

Source: Personal research documentation.

Although each character's specific skills align with Kaminsky's (1974) character types, this alignment is still not perfect. The author finds that some of the specialized skills of the characters are not as essential as initially depicted, seemingly present only to conform to existing conventions rather than serving the narrative purpose.

For example, the character Tuktuk is portrayed as a skilled wild driver. The expectation is that Tuktuk would be the "getaway driver" typical of heist films, expertly navigating the escape route. However, the audience only gets to see Tuktuk driving a delivery truck and a van at a normal speed, with minimal obstacles. Not to mention there is another character, Piko, who more than once drives a second vehicle that is intended as a decoy. This creates the impression that while Tuktuk may be a skilled driver, his specific skills are not essential to the team's success.

A similar case can be seen with Fella. Fella is at first introduced as a cunning and manipulative bookmaker. While this skill could be useful in the heist, it is not specifically utilized by Piko and his accomplices. Fella's contribution can be seen as primarily focused on her manipulative nature, such as diverting the attention of traffic officers during the first robbery and distracting the CCTV surveillance officer during the second robbery. Fella's background as a bookmaker, in this case, serves merely to support the psychology and sociology of the character, justifying her attraction to the criminal world and willingness to deal with high financial risks.

Character Motivation

In the movie "Stealing Raden Saleh," each of the six main characters has distinct personal motivations that drive them to their involvement in the final heist. The biggest stake originates from Piko's concern upon learning that his father needs two billion rupiahs to secure his release from prison. The need to pay for his father's legal fees takes precedence over his own college expenses and living costs. It is for this reason that the art forgery job is carried out in the first place.

According to Rayner (2017), the motivation of the thieves generally includes erasing debts, supporting family, and escaping urban corruption to rural innocence (Rayner, 2017). In this case, Piko's efforts are done to eliminate threats against his father and escape the intimidation of Permadi, a corrupt former official who tends to abuse their power at will. Following Permadi's demands becomes the only option for Piko to ensure the safety and security of his closest ones. Piko is compelled to commit the crime out of the fundamental need for survival and to ensure the survival of his loved ones. Hence, Piko's involvement in the robbery is driven more by the instinct for self-preservation (survival) rather than the allure of luxury (greed).

Whereas some may be driven by pressing financial needs, others are motivated by greed and a few are drawn to the excitement of the criminal endeavor. These diverse motivations contribute to the complexity of the characters. Table 5 provides a glimpse into each character's circumstances that compel them to join the heist.

Table 5 Analysis of Character Motivations

Character	Financial Conflict	Motive	Indicator
Piko	Cost of his father's freedom, tuition fees, living expenses	Survival	Pushed by the urgency to free his father from prison
Ucup	Living in confiscated property, unstable income	Greed	Driven by the opportunity to gain more money
Sarah	Tuition fees, living in government-provided property, living expenses	Survival	Pushed by the inability to afford college tuition, struggle to make ends meet
Tuktuk	Car reparation cost, unstable family economy	Survival	Pushed by the cost of repair for the damaged car
Gofar	Car reparation cost, unstable family economy	Survival	Pushed by the cost of repair for the damaged car
Fella	Not shown	Greed	Driven by the thirst for thrilling criminal activities

Source: Personal research documentation.

As illustrated in Table 5, it can be seen that the tendency towards greed or survival in the character's motivation also appears in the rest of the gang members. Such duality is commonly found in the American heist films of the 1950s, where some characters seek monetary gain to reclaim their family homes or are driven by greed for consumer goods and the good life that was widely advertised in fifties America (Sloniowski, 2017, p. 23)

To further investigate whether these underlying circumstances affect said tendency, the author decided to distinguish beforehand, characters who have financial problems as opposed to characters who have a more stable financial condition. Tuktuk, Gofar, and Sarah fall into the category of group members who have financial problems. Tuktuk and Gofar's financial issues stem from their struggle to cover the damages they caused to their father's client's car. Their family's financial situation can also be inferred as unstable as their father is known to have frequently delayed rent payments. Sarah's financial issue is related to her situation of living in official housing with her grandmother and her inability to afford tuition fees without relying on academic scholarships.

Regarding the two categories of character circumstances mentioned, the author considers Ucup as a character who stands in ambiguity. This is due to the fact that he lives on confiscated land and has a strong appetite for money, typical of characters of a lower economic background. Based on these reasons, Ucup could be categorized as a character with unstable financial conditions. However, the film does not portray any specific financial conflict that urges him to be involved in the heist. Therefore, it can be concluded that apart from his ambition to support his loyal friend, Piko, Ucup's motivation is mainly driven by opportunism, the possibility of gaining big money in a short amount of time (greed).

With a slight difference from Ucup, it is made clear that Fella's involvement in the team is driven by her desire to acquire wealth (greed). Greed itself is defined by Sloniowski as the lust for consumer goods and idealism for a good life (2017). The difference lies in her background, where her upper-class upbringing entitled her to privileges, such as owning a large and luxurious house, access to personal security and maids, as well as the ability to pull some strings on high-profile people. Her starting point as an already wealthy member entitles her the privilege to care less about getting rich, and more about the challenges of obtaining the prize money. Hence, Fella's motivation is mainly driven by her thirst for the thrilling sensation of criminal activity.

Approaching the last third of the film, Piko proposes the idea of retaliating against Permadi through his dialogue, saying that Permadi is doing all of this because he thinks they’re just some naive kids that he can push around. He continues by saying that Permadi needs to know they can fight back. This line of dialogue is one of the most apparent indicators that Piko and his accomplices' have shifted their motivation. Piko, who at first engaged in the crime as a means to free himself from Permadi's hand, later turned to an act of revenge.



Figure 1 Piko Encourages the Gang To Take Revenge
Source: Sasongko, 2022

In the second attempt, the motivations of the characters, which initially revolved around greed and survival, shifted into a form of resistance against Permadi because they felt they had been exploited. The second heist was no longer about trying to obtain an item; instead, it became a statement against Permadi. This change in motivation can be seen through the following illustration.

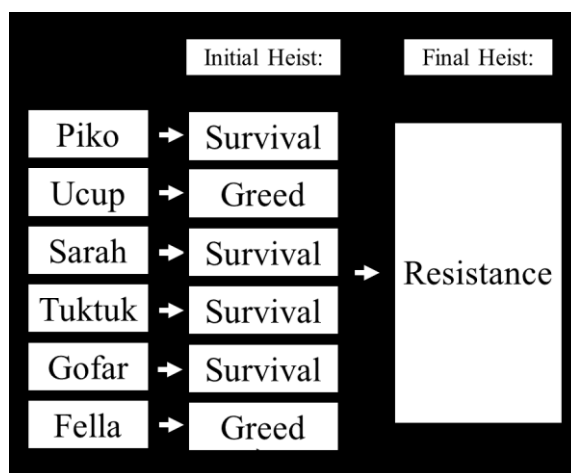


Figure 2 Illustration of the Shifting Character Motivation
Source: Personal research documentation

Distinctions appear between the motivations of the gang members compared to the motivations of more senior antagonists like Dini and Permadi. Dini and Permadi's greed-driven motivations are very much apparent. Both come from affluent backgrounds, hold powerful positions, and have high-ranking roles, yet they are plagued by dissatisfaction. For Permadi, the value of Raden Saleh's painting is not necessarily about material worth but its symbol of status, power, and luxury. On the other hand, Dini views theft and forgery purely as a game of fortune, an opportunity to get rich quickly.

The contradicting motivations between these two groups of characters reflect a prominent theme often explored in heist films: resistance of the working class against the bourgeoisie. This makes total sense considering that the subgenre of heist films has its roots in film noir, which delves into the ambition to challenge those with privileges. This can also be traced back to the cluster of 1950s American heist films, which commonly depicted strong dissatisfaction among the working class amidst the emerging consumer culture of that era. Heist films that evolved from the noir and gangster film period themselves speak to the ambitions of the lower class and their need for success that seems attainable only through wealth (Sloniowski, 2017, p. 23).

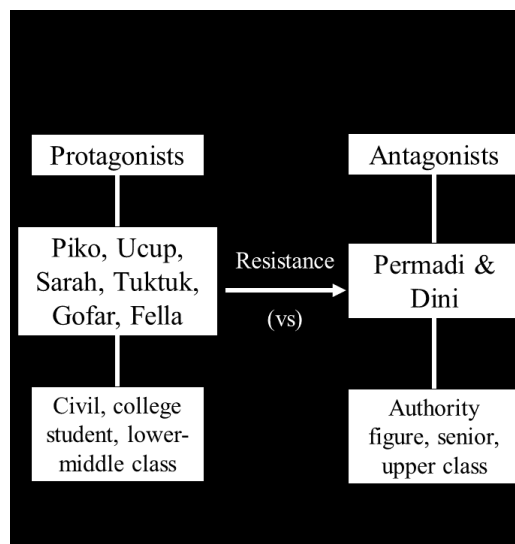


Figure 3 Illustration of the Protagonist's Resistance Toward the Antagonists
Source: Personal research documentation

As seen in Figure 3, the contrasting backgrounds between the two groups, represent some sort of resistance from the working class towards the bourgeoisie, as well as resistance from the powerless civil society towards the abuse of power often perpetuated by authority figures. This resistance cannot materialize without a leader who dares to rebel.

According to Palmer (2017), the leader of a heist is generally an embodiment that is equivalent to Sartre's expression of "good-versus-bad faith," especially when discussing French heist films of the 1950s. In this context, Sartre's expression refers to how the act of committing a robbery makes someone stand out by becoming an authentic person, breaking the law, being focused on a single important task, and being immersed in the effort to accomplish it (Palmer, 2017).

The perpetuation of character conventions ultimately plays a crucial role in supporting the social function of heist films which includes two aspects, according to Lee

(2014). First, it serves to criticize the socio-economic order through likable characters who are admired because they can achieve something extraordinary from a marginalized position. Second, it examines aesthetic activities by embedding values of imagination and creativity into criminal activities and constructing lawbreakers as artistic or poetic geniuses whose skills and efforts are part of the artistic or poetic creation process.

"Stealing Raden Saleh" fulfills the first social function by presenting the character of Piko, someone who comes from a marginalized position, a neglected society, living as an orphan with his father stuck in prison and struggling to afford his education. Thanks to his skills, he managed to secure an offer worth 150 billion rupiah, regardless that it was a product of crime-committing. The idea of success as something bound to be realized by bypassing morality is precisely the essence of critique in heist films.



Figure 4 Piko and Gang Getting Away with the Painting
Source: Sasongko, 2022

How marginalized individuals lack access to education, economics, and social services compared to the bourgeoisie portrays the structural poverty resulting from systemic issues of socioeconomic injustice. This justifies the so-called 'illegal' and 'amoral' actions that Piko performs in the name of justice. Whether it's freeing his father from prison or protecting himself from oppression, justifications for his actions garner sympathy from the audience and shape Piko into a likable character, despite his moral ambiguity.

As a critique of the socio-economic order, "Stealing Raden Saleh" brings up social injustice and the complications of power relations through its protagonists and antagonists' backgrounds. The critique in this film goes beyond workers versus capitalists; it also encompasses issues of government officials who often use their power to oppress civil society. Portrayal of this conflict aligns with Sfetcu's (2014) observation in crime films, that there is often an enemy that needs to be thwarted, be it an authority figure or a betraying former partner. The narrative conclusion that shows the "big prize" being won by Piko rather than Permadi, represents the film's full support for marginalized workers and oppressed civil society.

The film "Stealing Raden Saleh" also fulfills its second social function by presenting the heist as an aesthetic activity. The criminal activity carried out by Piko is depicted as a pleasant performance. The construction of the heist as an aesthetic activity

transforms a time-consuming and mundane process in the real world into an enjoyable and entertaining activity for the audience to watch. This is made possible by the presence of Piko who is portrayed as a law-breaking genius artist. With his genius, he cultivates imagination into the planning process and creativity into generating ideas, possibilities, and alternative solutions to various obstacles within the criminal activity. These turns the heist into part of an artistic or poetic creation process, comprising a long thought process to realize an idea that is not only practically useful but also enjoyable.

In conclusion, the film "Stealing Raden Saleh" fulfills both social functions as a heist film by presenting the character conventions of a heist film. These conventions are identified through conventional patterns that emerge in the film, consisting of the character's roles and motivations in the heist. The film manages to construct a lawbreaking genius character whose expertise is deployed to achieve something extraordinary from a marginalized position. Such characterization thus becomes a significant instrument for critiquing the socio-economic system in society.

CONCLUSION

Three significant findings can be concluded from this study. First, the characters in "Stealing Raden Saleh" match the conventions of Kaminsky's (1974) heist film character types. Each character possesses specific individual skills that determine their roles conventionally, although few characters are still conventionally constructed solely to fulfill audience expectations and not to serve the narrative.

Second, there are two groups of characters in "Stealing Raden Saleh" with conflicting character motivations, one of which undergoes a shift in motivation as the story progresses. The shifting dynamic depicts a progression from the initial dedication to individual interest into the shared interest as a unit to fight against power abuse. Third, the characters in "Stealing Raden Saleh" exhibit some conventional elements that align with the heist films from the 1950s from various regions, especially the United States and France. Furthermore, all three findings support the social function that Lee (2014) considers to be the essence of most heist films.

The presence of characters conventional to the heist film subgenre allows "Stealing Raden Saleh" to communicate a message against socioeconomic disparity and the interplay of power relations within it. This kind of theme almost always appears in heist film narratives as part of their social function. It also shows the filmmaker's stance as an ally to marginalized groups who are often oppressed by injustices in the socio-economic system.

The conclusions brought in this study are hoped to open up room for further research, which may include how power relation and class resistance is depicted in "Stealing Raden Saleh." The author acknowledges some constraints in this research, notably related to the insufficient sources used to map the heist film conventions. Limited time and access also led the author to focus more on heist film conventions as summarized by well-known film critics. Further in-depth research that incorporates more film sources and literature is still needed to enhance insight into the topic.

The author would like to further leave some suggestions for various parties to take into account:

1. For filmmakers interested in making a crime or a heist movie to make sure that the character's background and dynamic in character groups contribute to the narrative and overarching themes.
2. For readers interested in understanding more about the heist film subgenre to consider reading about other neighboring influential genres such as film noir, gangster films, westerns, and war films.

3. For researchers planning to continue on this topic to allocate time to seek sufficient literary sources and conduct prior research to better develop the subgenre conventions and decipher which film falls into the category in advance.

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