

# THE INFLUENCE OF SELF-CONCEPT (SELFCONGURITION) BATIK WEARER AND BATIK SYMBOLIC MOTIFS WITH BRAND LOVE IN RELATIONSHIP CLOSENESS (ENGAGEMENT) USE OF BATIK

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## Abstrak

This research focuses on the relationship between Indonesian Batik wearers' self-congruity, brand love, and customer engagement with their chosen symbolic motifs. Indonesian Batik, a representation of the country's culture, exhibits diverse patterns influenced by local customs, beliefs, and geography. This study employs a causal research method to examine the relationship among Indonesian Batik wearers' self-congruity, brand love, and customer engagement with their selected symbolic motifs. The population in this study comprises all users of Indonesian Batik who wear symbolic Batik motifs. To calculate the required minimum sample size, the author used the Lemeshow formula for an unknown population (Lemeshow et al., 1997). The result is 100 respondents. Recognized as UNESCO's intangible cultural heritage, Batik is an essential part of Indonesian identity. The study explores how self-congruity, wherein a wearer's self-concept aligns with the product's image, influences brand love. Results reveal a significant impact, highlighting actual social self-congruity as most reflective. Correspondingly, brand love, defined as passionate emotional attachment, significantly affects customer engagement. The strongest elements are yearning and conscious attention, indicative of active interest and enthusiasm in learning about and wearing symbolic Batik motifs.

**Keyword:** Self-Concept, Self-Congruity, Batik Wearer, Batik Symbolic Motifs, Relationship Closeness.

## INTRODUCTION

Fashion Batik shows the self-image of Indonesian culture, which is very popular. Fashion batik is produced with various styles and characteristics of the maker. In various cities in Indonesia, batik is produced with patterns that show the characteristics of the community. The culture and philosophy of that city influence the patterns and types of batik.

Indonesian Batik was recognized as an intangible cultural heritage by UNESCO on October 2, 2009, so it is used as Batik Day in Indonesia. As an Indonesian citizen, you must respect yourself by wearing batik at least one day every week. Batik also has a high and unique artistic value, so it is very fashionable to wear official and casual clothing at various events.

Batik is the work of the Indonesian nation, which is a blend of art and technology by the ancestors of the Indonesian nation. Indonesian batik can develop to an unparalleled level in design/motif and process. The various patterns of batik that are full of meaning and philosophy will continue to be explored from various customs and cultures developed in Indonesia.

Someone who wants to reflect their self-image as Indonesian loves the brand or self-identity they love, namely Indonesian culture.

Indonesia has many motifs related to local culture. Some of the factors that influence the emergence of batik motifs include geographical location, for example in coastal or coastal areas

will produce batik with motifs related to the sea, as well as those who live in the mountains will be inspired by the natural surroundings; the nature and order of living in the area; beliefs and customs in an area; as well as the surrounding natural conditions including flora and fauna. Here we present some motives, among others:

**1. Motif Alas-alasan**

Derived from the word alas or forest, big and small animals inspire its motif. Its philosophy invites you to be wise in life in a world full of challenges.

**2. Motif grape or lung-lungan**

Based on a long vine, interlocking means helping each other with the philosophy that those who wear it have a good social life.

**3. Emprit motif, emprit bird**

Birds are small but able to face the biggest challenges in the world because they live in groups. The philosophy invites them to live side by side in harmony and not be hostile but help each other.

**4. Cement splash**

It is called the *Sido Asih* Surakarta. It is a symbol of joy and happiness.

**5. Gurdho**

The background is like a crown surrounded by flowers, indicating a high position.

**6. Balinese banana gurdho**

Symbolizing safety, the prayer of hope for high achievement.

**7. Kokrosono Raden Kakrasana in wayang.**

Characters that show a kind-hearted person.

**8. Kukilo latar kambil secuil**

Someone fluent in speaking politely and with authority.

**9. Merak lung-lungan**

Symbolizing the splendor of the native Indonesian peacock.

**10. Sekar Jagad**

This means that the flower of the world is the beauty and beauty of the wearer, the joy and beauty of the wearer.

**11. Sekar nyamplung**

The nyamplung flowers found along the coast are fragrant to the wearer, having feminine characteristics and a fragrant character.

## **12. Semen Sayat Gurdho**

Symbolizes fertility, the prosperity of the universe.

## **13. sido mulyo**

Symbolic character for the wearer who is successful in his career.

Customer engagement is an interaction with the love of a Batik fashion wearer with motives that align with the self-image of the Batik fashion wearer. In line with Carol and Ahuvia (2006) state that consumers often have attachments or some special loving relationship to a product or activity. It is not uncommon to find consumers who show obsessive-loving behavior. Based on the Theory of Love developed by Sternberg (1986), several kinds of love are influenced by three components: intimacy, passion, and commitment. Shimp and Madden (1988) explain that the intimacy component in COR (consumer-object relationships) can be better explained as a liking or attachment that describes closeness and connectedness.

Meanwhile, the passion component can be better described as a longing or passionate desire within a person Bang Bang (MLBB). Carol and Ahuvia (2006) define brand love as the degree of passionate, emotional attachment satisfied consumers possess to a particular batik brand. Furthermore, the congruence between self-concepts is explained when the self-concept matches the product image. All of these congruence concepts talk about how the character possessed by consumers is directly or indirectly related to the consumer's self-image concept.

In the following analogy, it can be understood that there is an essential and causal relationship between self-congruity, brand love, and customer engagement. When it feels right, consumers will like/love the batik brand. After the relationship/connection between the consumer and the brand is formed, the consumer is willing to invest more time and energy to find the right brand (Khare, 2014). For this reason, this study was designed to prove the relationship between self-congruity on brand love and brand love on customer engagement. The research object in this study is the selection of batik fashion users.

## **PROBLEM FORMULATION**

1. Does the self-congruity of batik wearers and batik symbolic motifs influence brand love between batik fashion wearers and their chosen batik symbolic motifs?
2. What is brand love? Brand love between batik wearers and their chosen symbolic motifs effect on customer engagement fashion batik?

## **THEORETICAL BASIS**

### **Self-Congruity**

Self-congruity is when the consumer's self-concept matches the product's image, whether from an actual, ideal, social, or social-ideal side. Self-concept has been a growing subject of study since the 1960s (Jacobson & Kossoff, 1963; French and Glaschner, 1971; Sanchez et al., 1975). Many studies have supported this theory that consumers will prefer brands with similar

characteristics to themselves (Landon, 1974; Malhotra, 1988; Sirgy, 1982). Rosenberg (1979) even defines this relationship as a totality between the consumer's thoughts and feelings based on his self-reference as an object. The higher the degree of congruence of the consumer's self-concept to the product image, the higher the possibility of consumer buying interest. Even Sirgy (1982) states that self-expression motivation can drive consumer purchasing decisions. This was also stated in studies in the 2010s, where consumers now consider a product's symbolic rather than functional aspects when making purchasing decisions (Park & Yang, 2010; Heine, 2010). Because of that, the subject of self-congruity has been widely researched and applied in various aspects of advertising and promotion. Apart from affecting purchase intention, several studies also state that consumers tend to choose and build long-term relationships with brands that have an image consistent with themselves (Keller, 2013). Developing this long-term relationship is also related to customer commitment, which is crucial to a successful long-term relationship.

### Brand Love

Consumers often have an attachment relationship (a unique feeling of love) for a particular product/activity (Carroll & Ahuvia, 2006; Shimp & Madden 1988). This feeling can be an obsessive drive, so consumers become into the product/activity. There was a debate about the feeling of love for an object. An object/activity cannot love its user in return. However, new research on brand love is developing a lot and proves that feelings of love can also apply to objects.

### Customer Engagement

According to Sedley (2006), customer engagement is a series of interaction activities/efforts to strengthen the emotional, psychological, and physical investment consumers give to a brand. Based on many studies on customer engagement, Vivek (2009) concluded that there are four main elements in defining customer engagement. The first is that customer engagement is an emotional relationship between a company and its consumers (Narayan, 2007). Second, customer engagement focuses on interactions between companies and consumers (Wagner & Majchrzak, 2007). Third, exchanging knowledge (knowledge exchange) between consumers and other consumers is the key to customer engagement. Moreover, finally, there are forming factors (such as organizational processes, technology, alignment of company goals with consumer goals, etc.) and outcomes (outcomes) from customer engagement (value, connection, intimacy).

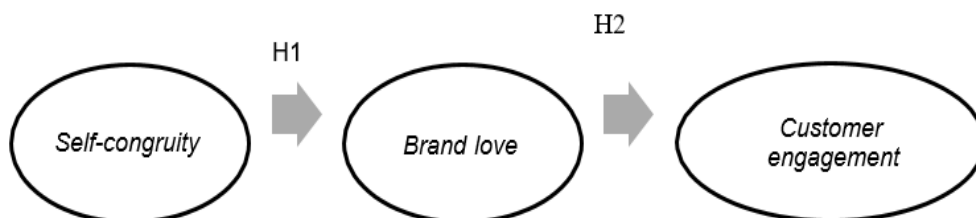


Figure 1: Conceptual framework

## Hypothesis

1. H1: The self-congruity of batik wearers and the symbolic motifs of batik affect brand love between the wearers of batik fashion and the symbolic motifs of their choice of batik
2. H2: Brand love between batik wearers and their choice of symbolic motifs affects customer engagement in fashion batik.

## METHODOLOGY

This type of research is causal research, where the writer tries to conclude causal relationships (Malhotra, 2004). Bhattacharjee (2012) describes causal research as testing for changes in the dependent Variable caused by changes in the independent variables and not caused by other variables.

### Population

The population is all Indonesian Batik users who wear symbolic batik motifs.

### Sample

In this study, the exact number of batik fashion wearers in Indonesia has yet to be discovered. To calculate the required minimum sample size, the authors used the Lemeshow formula for an unknown population (Lemeshow et al., 1997). That is 100 respondents.

### Variable Operational Definitions

Research variables are all forms of things determined by researchers to be studied to obtain information from these matters, and conclusions are drawn:

#### 1. Independent Variable

Self-congruity (X) Self-congruity is when the consumer's self-concept matches the product's image, whether from an actual, ideal, social, or social-ideal side.

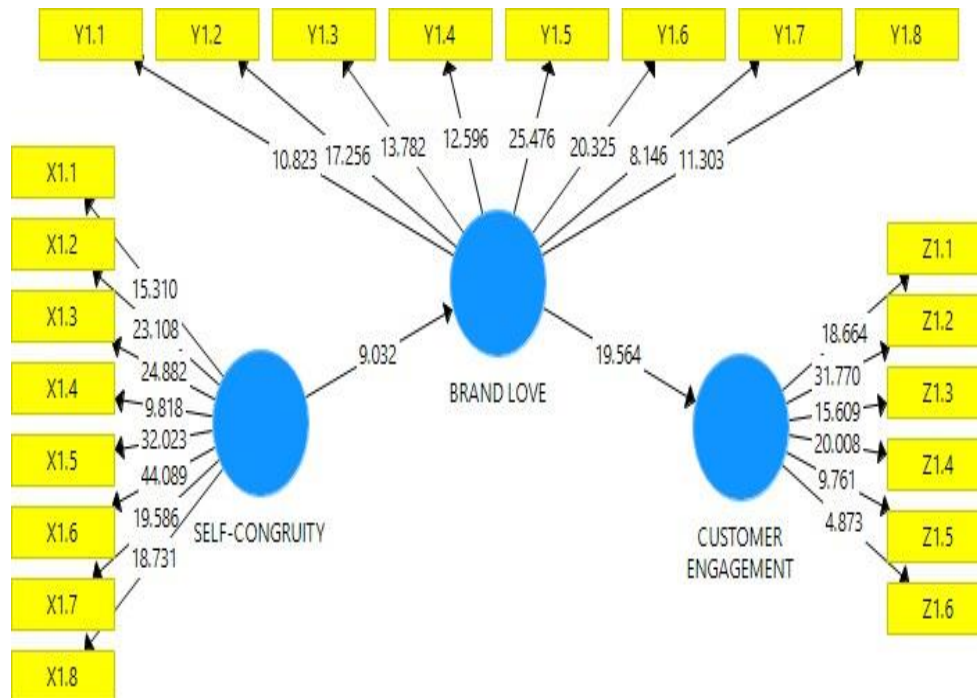
#### 2. Variable Intervening

Brand love (Y) Brand love is the degree of passionate, emotional attachment satisfied consumers possess to a particular trademark.

#### 3. Dependent Variable

Customer engagement is a series of activities/interaction efforts that strengthen consumers' emotional, psychological, and physical investment in a brand.

**RESULTS AND DISCUSSION**



Path Model Analysis In this study, each variable indicator proved valid and reliable. However, as seen from the path model analysis, the indicator that best reflects self-congruity is section X1.6 where the value is 44,089. On this indicator, the statement is "The batik I choose suits my style of dress in front of other people (e.g., feminine, masculine, neat, polite, elegant, etc.)". This proves that the social self is essential in Indonesian society, reflected in a person's dressing style and how he wants to be seen by others. In the element of brand love, the indicator that best reflects brand love is section Y1.6, which states, "Wearing batik with a certain pattern makes me excited". This proves that with the symbol image, the element of passion or yearning becomes higher, as evidenced by the enthusiasm and passion that becomes even higher.

Finally, on the customer engagement element, the indicator that most reflects customer engagement is Z1.2, which states, "I want to know more about everything about the symbolic motifs of batik." This proves that the conscious attention component is high. The interest that a person has/wants to have in interacting with their engagement focus (Vivek, 2014)) has a dominant effect compared to other customer engagement components, even though the overall influence of the components is relatively high.

**T-statistic, R Square, and Hypothesis Testing**

Mark T-statistic obtained from the procedure bootstrapping, where this value is used to conclude a hypothesis test. MarkT-statistic with a significance level of 5% explains that the inner model will be significant if the value T-statistic is greater than 1.96.



**Table 4.11: Table T-statistic**

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T- Statistics (O/STDEV)	P Values
Self-congruity (X) □ Brand Love (Y)	0.583	0.589	0.065	9.032	0.000
Brand Love (Y) □ Customer Engagement (Z)	0.751	0.760	0.038	19.564	0.000

Table 4.11 means that the original sample (O) is the value path coefficient showing the strength of one latent variable's influence on another. Column value sample mean (M) denotes the mean value of the path coefficient. The value in the standard column deviation (STDEV) indicates the deviation value in the sample mean. Column value T-statistic used to see the calculated value of T, which will be used in testing the hypothesis with the conditional value T- statistic must be >1.96.

Based on Table 4.12, it is known that the value of R<sup>2</sup> in the resulting regression model 1 of 0.340 indicates that the variation changes brand love on the research sample that can be explained by self-congruity is equal to 34.0%, while other factors explain the remaining 66%.

Score R<sup>2</sup>, the resulting regression model 2 of 0.563 indicates that the variation changes customer engagement on the research sample that can be explained by brand love equals 56.3%. In comparison, other factors explain the remaining 43.7%.

The t-statistic on the influence of self-congruity on brand love shows a value of 9,032, meaning self-congruity significantly affects brand love. Furthermore, the T-statistic on the influence of brand love on customer engagement shows a value of 19,564, meaning brand love significantly affects customer engagement. The P value of the two hypotheses is also zero (0.000), where this number indicates a significant influence between the variables (<0.05).

**Table 4.13: Conclusion of Hypothesis Testing**

hypothesis	Information	T-statistic
H1	The self-congruity of batik wearers and batik symbolic motifs influences brand love between batik fashion wearers and their choice of symbolic batik motifs	9.032
H2	Brand love between batik wearers and their choice of symbolic motifs affect customer engagement in batik fashion.	19.564

## DISCUSSION

### Self-congruity to Brand Love

This research shows that self-congruity: Brand love between batik wearers and their choice of symbolic motifs affects customer engagement in fashion choices. Results show a significant effect on test scores T-statistic >1.96, which is 9.032. Element Self-congruity, the most reflective, is actual social self-congruity, where the respondent admits that when interacting with other people, the actual personal character of the batik motif he chooses

On the other hand, in brand love, the most reflective element is yearning, or in theory, Sternberg (1986) is called passion. This study proves that batik users feel happy and enthusiastic in following the development of symbolic Batik fashion. For batik users, symbolic batik motifs greatly influence their enthusiasm and enthusiasm. The theory of Islam & Rahman (2016) also proved that self-congruity is very influential in brand love, even in fashion. This means this relationship theory can also apply in user studies where users compose characters/symbols that reflect themselves. This theory is not limited to the context of product studies with fundamental physical forms (tangible).

### **Brand Love to Customer Engagement**

This study has results indicating that brand love between batik wearers and batik symbolic motifs is chosen with customer engagement among batik users with symbolic motif itself with a test value T-statistic  $> 1.96$ , which is 19.564. From this figure, it can be proven that there is a strong relationship between brand love and customer engagement. Especially for aspects of customer engagement, the most dominant element is conscious attention, where players show high curiosity and enthusiasm to learn more about symbolic batik. This means that batik users actively seek information from various media.

The second aspect enthuses participation, where batik users are passionate about wearing batik, so batik users spend much time choosing batik patterns. This feature has also been previously reviewed in Batra's research (2012), which states that when there is brand love, the consumer will be happy, giving rise to a robust relationship attachment.

### **CONCLUSION**

Self-congruity significantly influences brand love. This shows that self-congruity among batik users and symbolic motifs impact brand love between batik wearers and symbolic motifs choice. Brand love significantly influences customer engagement. This shows that brand love among batik users and the symbolic batik motifs her choice has impacted customer engagement between the wearer of batik and the symbolic batik motif of his choice.

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