



CULTURAL VALUES AND BATIK PURCHASE DECISIONS: EXPLORING THE MEDIATING EFFECT OF CONSUMER EMOTIONS

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Abstract

Batik, as a cultural artifact, holds deep symbolic and emotional significance; however, declining consumption rates suggest a shift in consumer priorities. This study aims to analyze the mediating role of pride-based emotions both self-focused and object-focused in the relationship between cultural values and Batik purchase decisions in Surabaya, East Java. Adopting a causal quantitative design, data were collected from 207 batik consumers through a structured survey and analyzed using Structural Equation Modeling (SEM). The results show that while cultural values significantly influence both types of pride emotions, they do not directly affect purchase decisions. In contrast, self-focused and object-focused emotions have a positive and significant impact on purchase behavior and fully mediate the effect of cultural values on batik buying decisions. These findings suggest that emotions rather than cultural values alone serve as the primary psychological mechanism connecting cultural identity to heritage product consumption. Theoretically, this research highlights the importance of integrating affective variables into cultural consumption models. Practically, batik producers and marketers are encouraged to develop pride-based emotional branding strategies to enhance consumer engagement. This study introduces the concept of a dual affective pathway, where personal identity and social resonance jointly drive cultural consumption, offering a novel contribution to the cross-cultural consumer behavior literature.

Keywords: Batik, Cultural-Values, Emotional-Mediation, Heritage-Product, Purchase-Decision.



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INTRODUCTION

Since its recognition by UNESCO in 2009 as an Intangible Cultural Heritage, Indonesian batik has gained not only cultural significance but also economic potential. Its acknowledgment stems from its unique production techniques, rich symbolism, and deeply embedded philosophies that reflect Indonesian worldviews (Widiana & Karsam, 2021). Batik has become a key component of national identity, commonly worn in daily life and ceremonial events. This cultural attachment has supported the growth of the batik industry in Indonesia.

Despite this, recent data indicate a decline in batik consumption both domestically and internationally. Although the industry employs over two million people across eleven provinces and comprises more than 5,000 artisan businesses, export and domestic demand have declined. From 2018 to 2024, many Batik enterprises reduced operations or shut down entirely due to significant drops in revenue, up to 40% in some cities. The number of artisans declined from 131,565 in 2019 to approximately 70,000 post-pandemic, a trend further exacerbated by the U.S. reciprocal tariffs policy targeting Indonesian imports, a major export market for Batik.

Another pressing issue is the influx of cheap imported batik-like products from China, which undermines the competitiveness of traditional Indonesian batik. Moreover, changing consumer lifestyles post-pandemic have relegated Batik to a secondary product category, further hurting demand (Mutiani, 2023; Setyawati & Hardjati, 2024). Previous studies have examined batik sales from marketing and industry perspectives, highlighting factors such as supporting industries, business strategies, government policies, innovation, product quality, social role, consumer knowledge and brand (Sukmawati & Fathoni Kurniawan, 2020; Ikhwana & Dewi, 2021; Prityanto & Nugroho, 2023; Ananda & Eriyanti, 2024; Li et al., 2024; Nuraini et al., 2025;). However, little attention has been given to the emotional and cultural dimensions of Batik purchasing behavior.

Emotional factors constitute a critical dimension in consumer decision-making processes, shaping the way individuals interpret, assess, and ultimately select products or services (Thamiselvan & Rakesyanand, 2024). Drawing from consumer behavior theory, emotions function as a mediating construct linking marketing stimuli to purchase decisions (Madjid, 2014; Bogdan et al., 2025). Evidence in the fashion domain reveals that emotions do not always serve as significant mediators between culture and purchasing behavior. For instance, Azid & Ekowati,(2023) found that emotion did not significantly influence impulsive buying. Similarly, Oskar et al., (2024) revealed that in the context of online purchasing, emotion failed to mediate the relationship between shopping lifestyle and impulse buying. Syehfuddin et al., (2025) found that emotions do not significantly mediate the relationship between culture and consumer purchasing decision in Sunan Ampel religious tourism Surabaya. In another study, (Setyawati & Hardjati, 2024) also reported that emotion was not a significant mediator between hedonic consumption trends and impulse purchases in boutique fashion retail.

Although a considerable body of literature has investigated the batik industry from various perspectives ranging from strategic management and innovation to consumer knowledge and institutional support these studies have largely adopted functionalist or economically driven paradigms. Such approaches, while instrumental in advancing operational and market-based insights, often understate the symbolic and affective dimensions that shape consumer relationships with batik as a cultural product. In particular, the emotional resonance, identity construction, and symbolic value embedded in batik consumption remain insufficiently theorized, despite their critical role in fostering consumer attachment, brand meaning, and long-term loyalty within heritage-based markets.

These findings underscore a critical research gap: the assumption that emotions universally mediate cultural influence on consumer behavior may not hold across all fashion contexts. This raises important questions about the boundary conditions under which emotions become significant drivers of culturally rooted consumption. Furthermore, the heterogeneity of emotional responses across consumer segments, product categories, and cultural backgrounds has not been sufficiently theorized or empirically tested. Therefore, this study seeks to address this gap by re-examining the mediating role of specific emotional constructs namely self-focused and object-focused pride in the relationship between cultural values and fashion purchasing decisions.

The objective of this study is to analyze pride emotion, particularly in its self-focused and object-focused forms as a mediator between cultural values and Batik purchasing decisions in Surabaya, East Java. Pride arises from a sense of ownership, affiliation, and identification with cultural heritage, and is often leveraged in marketing batik, including through the celebration of National Batik Day in Indonesia on October 2nd.

LITERATURE REVIEW

Culture

Culture can be broadly defined as a system of shared values, beliefs, customs, and behaviors transmitted from generation to generation within a particular group or society. From a consumer behavior perspective, culture is understood as the total of learned beliefs, values, and customs that serve to direct the consumer behavior of members of a particular society (Schiffman, L.G., & Kanuk, 2010). It

encompasses both abstract elements, such as values, ideologies, rituals, and norms and tangible elements like artifacts, technologies, and infrastructure (Blackwell, Miniard, & Engel, 2006).

Cultural acquisition occurs through formal instruction, informal imitation, and technical socialization. Formally, culture is taught intergenerationally through explicit education. Informally, it is learned through observation of parents, peers, and media. Technically, culture is transmitted through structured educational systems that shape ethical and behavioral standards (Schiffman, L.L & Wissenblit, 2014). Among the factors affecting buying behaviour are the cultural and social factors. Cultural factors comprise of set of values and ideologies of a particular community or group of individuals.

Culture also functions as a social framework that defines what behaviors are acceptable or deviant, and helps individuals form identities and interpret social interactions (Öngoren, 2018). In the context of consumer behavior, culture plays a critical role in shaping attitudes, perceptions, and decision-making processes. As such, culture is a foundational determinant of how individuals respond to marketing stimuli, evaluate product attributes, and ultimately make purchasing decisions. Culture is nothing but values of an individual, which decides the way they behave. A shift in cultural values, consumer preferences and purchase intentions toward fashion products is the most critical issue (Rajagopal, 2011).

Consumer Emotions

Emotion is a core element of the affective domain, encompassing short-lived, intense reactions to specific stimuli. While often conflated with mood or general affect, emotions are distinct in that they arise from specific cognitive appraisals and are closely tied to physiological responses (Ferrinadewi, 2025). Emotions in consumer contexts reflect the dynamic interplay between the individual and their socio-physical environment (Achar et al., 2016).

In cultural psychology, emotions are often categorized into "ego-focused" and "other-focused" types. Ego-focused emotions, such as pride, happiness, frustration, and anger, stem from internal evaluations related to self-perception and personal achievement. These emotions support the individual's need for expression and self-awareness. In contrast, other-focused emotions—such as empathy, shame, and indebtedness arise from social interactions and are oriented toward maintaining interpersonal harmony and societal cohesion (Aaker & Williams, 1998).

Pham & Sun, (2020) further identify three types of positive consumer emotions: (1) consumer pride (self-focused), (2) consumer excitement (object-focused), and (3) consumer relaxation (ambient-focused). Consumer pride refers to the positive emotional response arising from self-evaluations tied to cultural identity or personal accomplishment. It reflects feelings of worthiness, achievement, and self-confidence (Mohammad, 2017) These emotions are particularly relevant for cultural products like Batik, where consumer identity is often intertwined with national heritage and cultural pride.

Buying Decision

The consumer purchase decision process involves multiple cognitive and affective stages, typically beginning with problem recognition and culminating in a buying action or post-decision evaluation (Blackwell, Miniard, & Engel, 2006; Munthiu, 2009; Schiffman & Kanuk, 2010). These, model emphasizes that the purchasing process is rational and sequential, yet it is also influenced by emotional and social factors, although it does not explicitly address the role of emotions.

Although the consumer decision-making models proposed by (Blackwell, Miniard, & Engel, (2006); Munthiu (2009) and Schiffman, & Kanuk, (2010), share a common five-stage structure comprising problem recognition, information search, evaluation of alternatives, purchase decision, and post-purchase behavior they differ in depth, focus, and theoretical scope. The Blackwell et al. model, also known as the Engel-Blackwell-Miniard (EBM) model, offers a highly detailed and dynamic framework, emphasizing the continuous interaction between environmental influences, individual differences, and information processing. Schiffman and Kanuk's model similarly integrates psychological and social variables, such as perception, motivation, learning, and group influence, providing a comprehensive but more structured view of decision-making.

In contrast, Munthiu's model adopts a more rational and sequential approach, focusing on the logical progression of consumer decisions with relatively limited consideration of emotional, psychological, or sociocultural dimensions. These differences highlight the varying degrees to which each model captures the complexity and context-dependency of consumer behavior.

HYPOTHESIS

Culture and Emotions

The notion of culture as a learned and socially transmitted phenomenon highlights its foundational role in shaping the collective norms, values, meanings, and behavioral patterns within a given society. Culture is not only a set of shared practices but also a framework that elicits emotional responses and regulates behavioral tendencies according to prevailing societal rules. As Markus & Kitayama, (1991) emphasize, culture plays a crucial role in shaping individual emotional experiences, positioning emotion as a mechanism through which social harmony and cultural order are maintained (Bedford, 2004).

Culture influences the motivation to regulate emotions and imposes social expectations on how emotions are to be felt and expressed. Consequently, cultural differences lead to distinct patterns in emotional expression across societies (Bagozzi et al., 1999; Triandis, 2001; Chentsova-Dutton & Tsai, 2010; Ford & Mauss, 2015). Emotions, on the other hand, are not solely biologically driven. They are constructed and modulated by the socio-cultural context in which individuals operate (Ford & Mauss, 2015). According to Markus & Kitayama, (1991) the development of emotions depends on how individuals interpret and respond to situational stimuli, shaped through their culturally embedded perspectives.

Within this framework, emotions are often categorized into two distinct orientations: ego-focused emotions and other-focused emotions. Ego-focused emotions such as pride or frustration emerge when individuals evaluate their own success or failure relative to personal goals, often independent of social context. In contrast, other-focused emotions such as empathy or shame arise in response to social interactions, reflecting concern for others' well being or adherence to communal expectations (Aaker & Williams, 1998). These emotional distinctions are fundamental to understanding how individuals from different cultural backgrounds experience and express emotions

Although culture represents a collective system of values and behavioral norms transmitted across generations, its internalization is subjective and varies by individual learning experiences (Matsumoto, 1996). These differences in cultural internalization may explain variations in emotional responses and, subsequently, in consumer behavior. Thus, exploring the extent to which cultural values shape specific emotional orientations offers critical insight into consumer decision-making, especially in the context of culturally significant products such as Batik.

Based on these conceptual arguments, the following hypotheses are proposed:

H1: Cultural values have a significant positive effect on self-focused emotions.

H2: Cultural values have a significant positive effect on object-focused emotions.

Culture and Batik Buying Decision

Culture plays a foundational role in shaping the way consumers interact with products. Beyond guiding social behavior, cultural values also influence consumer perceptions and attitudes toward goods and services (Lam, 2007; Vighnesh et al., 2023). During the pre-purchase evaluation stage, consumers typically engage in comparing prices, analyzing advertisements, and processing promotional materials. These evaluative actions are not carried out in a vacuum but are deeply embedded in cultural frameworks that guide how marketing stimuli are interpreted and acted upon (Bisconsin-Júnior et al., 2020).

For consumers, culture serves as a subjective reference point that influences purchasing behavior. This subjectivity stems from the individual's internalization of core cultural components, including beliefs, values, cognitive schemas, and normative expectations. Because each consumer internalizes culture uniquely, consumer behavior manifests in diverse and personalized ways, despite arising from shared cultural origins. In this sense, consumption behavior can be understood as an extension of cultural identity.

Furthermore, culture delineates acceptable and unacceptable behavioral boundaries, influencing the very nature of consumer decision-making. Previous research has consistently shown that culture shapes not only what consumers buy, but also why they choose one product over another, even when the functional benefits are equivalent. In the context of Batik—an iconic symbol of Indonesian cultural heritage clothing serves not only a utilitarian purpose but also acts as a medium of cultural expression. As such, the act of purchasing batik becomes more than a transactional behavior; it reflects a deeper cultural alignment between the consumer and their heritage (Widiana & Karsam, 2021).

While culture has long been regarded as a fundamental driver of consumer behavior, particularly in shaping preferences, values, and decision-making styles, recent empirical evidence suggests that its

influence on purchase intention is neither universal nor absolute (Aguilar-Rodríguez et al., 2025; Shavitt & Barnes, 2020) Based on these theoretical foundations, the following hypothesis is proposed: **H3**: Cultural values have a significant positive influence on consumers' batik purchasing decisions.

Emotions and Batik Buying Decision

Self-Focused Emotions and Purchase Decision

Self-focused emotions, such as pride and happiness, are affective responses that arise from self-evaluation related to personal achievements or cultural identity (Aaker & Williams, 1998; Tracy & Robins, 2004; Pham & Sun, 2020). In the context of cultural products such as batik, these emotions reflect a sense of pride in national heritage that is closely tied to consumer identity. When consumers perceive that purchasing a product enhances their self-image or signals affiliation with cultural values, the emotion of pride can significantly strengthen both purchase intention and actual buying behavior.

Previous studies have indicated that consumer pride can increase the perceived symbolic value of a product, which in turn reinforces purchase decisions (Ferrinadewi, 2025; Mohammad, 2017) Accordingly, it is posited that the higher the intensity of self-focused emotions experienced by consumers toward a cultural product, the greater their likelihood of making a purchase decision. **H4**: Self-focused emotions have a positive and significant effect on purchase decision.

Object-Focused Emotions and Purchase Decision

Conversely, object-focused emotions such as excitement or interest emerge from direct interaction with the product's attributes or visual appearance (Pham & Sun, 2020) In this context, Batik is appreciated not only for its symbolic meaning but also for its visual appeal, high-quality fabric, and aesthetically designed patterns, which can spontaneously evoke positive emotional responses.

These emotions play a critical role in driving purchase decisions based on sensory experiences and aesthetic appreciation, which are often impulsive or hedonistic (Achar et al., 2016). When consumers feel attracted or captivated by a product's visual and functional features, they are more likely to make quicker and more favorable purchasing decisions. **H5**: Object-focused emotions have a positive and significant effect on purchase decision.

Culture, Emotions and Batik Buying Decision

The purchase decision-making process is a complex mental activity that begins long before an actual transaction takes place. It encompasses not only cognitive evaluations but also affective responses, which are engaged at nearly every stage of the process. During the problem recognition phase, consumers often experience emotional discomfort or even frustration due to the perceived discrepancy between their current state and their expectations. As such, consumer needs are closely tied to emotional triggers (Ferrinadewi, 2025).

The intensity of emotional discomfort experienced during problem recognition significantly influences the consumer's motivation to seek information. Similarly, emotional responses continue to shape how alternatives are evaluated. Maria-Christiana Munthiu, (2009) highlights that emotions play a key role in the evaluation of alternatives, where consumers assess products based on affective impressions—such as liking or disliking rather than purely rational criteria.

Carrigan & Attalla, (2001) assert that clothing functions not only as a means of fulfilling aesthetic and functional needs, such as beauty and comfort, but also as a form of self-expression. Klepp & Storm-Mathisen, (2005) extends this perspective by framing clothing as a cultural artifact that reflects societal norms and values. In this context, Batik an emblem of Indonesian cultural identity serves both personal and cultural functions, symbolizing pride, heritage, and belonging.

Despite the clear emotional and cultural significance of Batik, prior research has not fully explored the mediating role of emotion in the relationship between culture and purchasing behavior. This is a critical gap, given that the cultural values embedded in Batik, passed down across generations, are likely to elicit positive emotional responses, particularly pride, and shape how those emotions are expressed and translated into purchasing decisions.

Based on the premise that emotions influence each stage of the consumer decision-making process, the following hypotheses are proposed: **H6**: Cultural values influence batik purchasing decisions through self-focused emotions; **H7**: Cultural values influence batik purchasing decisions through object-focused emotions.

RESEARCH METHOD

This study adopts a quantitative causal research design to investigate the structural relationships among the identified constructs. The primary objective is to examine not only the direct effects but also the potential mediating role of emotional variables in shaping consumer responses toward batik as a cultural product. Data were collected through a structured survey using a standardized questionnaire, distributed to a purposively selected sample of Batik consumers. The analysis was conducted using Structural Equation Modeling (SEM) to assess the hypothesized relationships and to ensure the validity and reliability of the measurement and structural models.

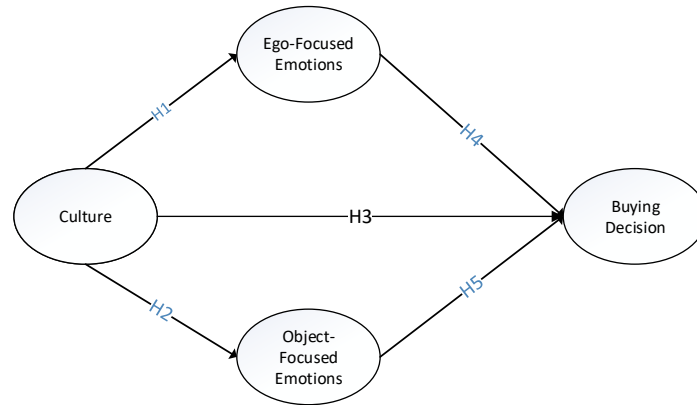


Figure 1. Structural Model

The target population in this study comprises individuals residing in East Java Province, aged between 21 and 60 years, who own batik clothing. Respondents were required to own batik clothing to ensure the accuracy and relevance of the data source. This criterion ensures that data were collected from actual buyers who had engaged in real purchasing experiences, rather than from individuals who merely expressed purchase intentions. The empirical relevance of respondents' experiences contributes to improving the overall validity of the study (Hair, et.al., 2014; Hair, Black, et al., 2014).

A total of 207 respondents participated in the survey, selected through purposive sampling to ensure that each participant owned batik garments and wore them at least twice a week. East Java was intentionally chosen as the population setting to minimize cultural value disparities that might arise if multiple regions were included, thereby enhancing the precision of the measurement. Furthermore, this study does not aim to explore cultural differences concerning emotions and purchase decisions regarding batik products.

The statistical power of this study was assessed based on the sample size of 207 respondents using G Power analysis. Assuming a medium effect size ($f^2 = 0.15$), a standard significance level ($\alpha = 0.05$), and three predictors in the structural model, the minimum required sample size for achieving 80% power is approximately 77. Given that the actual sample size is 207, the statistical power of this study exceeds 0.95. This suggests that the sample is more than adequate for detecting meaningful effects and provides robust support for the validity of the model estimations conducted through Structural Equation Modeling (Hair, et.al. 2014).

The research procedure was conducted in several structured stages to ensure methodological rigor and the validity of the results. First, the conceptual framework and research hypotheses were developed based on a comprehensive review of relevant literature in the fields of cultural psychology, consumer behavior, and emotion-based decision-making. The theoretical model posited cultural values as the independent variable, consumer pride (operationalized through self-focused and object-focused emotions) as mediating variables, and batik purchase decision as the dependent variable. Following the model development, a survey instrument was constructed using validated scales from previous studies. The items measuring cultural values were adapted from (Abdollah et al., 2016) while emotion constructs were derived from the Rotterdam Emotional Intelligence Scale (Pekaar et al., 2018), focusing specifically on pride-related items. All constructs were measured using five-point Likert scales ranging from 1 (strongly disagree) to 5 (strongly agree). The questionnaire was pre-tested with a small sample ($n=30$) to evaluate clarity, item reliability, and instrument consistency. Minor revisions were made based on respondent feedback and preliminary reliability analysis.

Table 1. Respondent Description

Demographic Factors		Sample N = 207	(%)
Gender	Male	112	54
	Female	95	45
Generation	1946 – 1964	10	4
	1965 – 1981	45	21.7
	1981 – 1996	128	61.8
	1997 – 2012	24	11.6
Own Batik Clothes	< 3 piece	5	2.4
	4 – 6 piece	132	63.7
	> 6 piece	70	33.81
Occupation	Employe	68	32.8
	Entrepreneur	55	26.7
	Students	15	7
	Profesional	69	33.3
Incone/month	< Rp. 4.500.000	135	65.7
	Rp. 4.500.001 – 8.000.000	47	22.7
	> 8.000.000	25	12.6

Data collection was conducted through purposive sampling targeting consumers in East Java who owned and regularly used Batik garments. The inclusion criteria ensured that participants had prior purchasing experience with Batik, thereby enhancing the ecological validity of the responses. A total of 207 valid responses were obtained and used for statistical analysis.

The collected data were analyzed using Structural Equation Modeling (SEM) with AMOS software. Prior to model testing, a confirmatory factor analysis (CFA) was performed to assess the reliability and validity of the measurement model. This step was followed by structural model testing to evaluate the hypothesized causal relationships, including the mediating role of consumer emotions. Model fit was assessed using a combination of absolute, incremental, and parsimony fit indices.

The entire procedure beginning from model development, instrument validation, data collection, and statistical analysis was designed to align with best practices in quantitative causal research and to provide robust empirical insights into the affective mechanisms underlying Batik purchasing decisions.

Table 2 Result of Confirmatory Factor

Construct	Indicator → Laten Construct	Loading	P Value	Sig
Culture	I value Batik as an important part of Indonesia’s cultural heritage.	.618	***	Significant
	Batik motifs carry symbolic meanings that reflect my cultural values.	.618	***	Significant
	Wearing Batik reflects my adherence to societal cultural norms.	.600	***	Significant
Object-Focused Emotions	I purchase Batik because others value it as a cultural symbol	.815	***	Significant
	I feel appreciated when wearing Batik at formal events.	.847	***	Significant
Self-Focused Emotions	I wear Batik to be seen as part of a culture-loving community	.739	***	Significant
	I feel proud wearing Batik because it reflects my identity.	.668	***	Significant
	I purchase Batik because it is part of who I am	.692	***	Significant
	I feel more confident when wearing Batik.	.675	***	Significant

Four constructs were employed in this study, each measured using multiple variables. In addition, five demographic items were included in the questionnaire: gender, age, interest in batik, occupation, and monthly income. The variables Self-Focused Emotion and Object-Focused Emotion were measured using items adapted from the Rotterdam Emotional Intelligence Scale (REIS) developed by (Pekaar et al.,

2018). Meanwhile, items for the Culture variable were constructed based on cultural dimension indicators developed by (Abdollah et al., 2016) All items were measured using a five-point Likert scale, where a score of 5 represented “Strongly Agree,” 4 indicated “Agree,” 3 denoted “Somewhat Agree,” 2 indicated “Disagree,” and 1 represented “Strongly Disagree.”

Table 3. Instrument Data Collection

Variable	Operational Definition	Indicators	Sample Items	Scale	Source
Cultural Values	Consumers’ perception of Indonesian cultural values as reflected in Batik, including appreciation of ancestral heritage, symbolic meaning, and social norms.	<ol style="list-style-type: none"> 1. Traditional values and cultural heritage 2. Symbolic attachment to collective identity 3. Social norms and expectations 	<ol style="list-style-type: none"> 1. I value Batik as an important part of Indonesia’s cultural heritage. 2. Batik motifs carry symbolic meanings that reflect my cultural values. 3. Wearing Batik reflects my adherence to societal cultural norms. 	Likert 1–5	Abdollah et al. (2016), adapted
Self-Focused Emotion	Emotional responses rooted in self-perception, pride, and personal identity associated with Batik as a cultural symbol.	<ol style="list-style-type: none"> 1. Emotional self-awareness 2. Reflection on cultural values 3. Personal emotional regulation 	<ol style="list-style-type: none"> 1. I feel proud wearing Batik because it reflects my identity. 2. I purchase Batik because it is part of who I am. 3. I feel more confident when wearing Batik. 	Likert 1–5	Pekaar et al. (2018), adapted
Object-Focused Emotion	Emotions oriented toward how others evaluate or appreciate Batik as a cultural artifact in social contexts.	<ol style="list-style-type: none"> 1. Empathy toward cultural symbols 2. Social perception 3. Social expectation response 	<ol style="list-style-type: none"> 1. I purchase Batik because others value it as a cultural symbol 2. I feel appreciated when wearing Batik at formal events. 3. I wear Batik to be seen as part of a culture-loving community. 	Likert 1–5	Pekaar et al. (2018), adapted
Buying Decision	Actual behavior related to Batik purchases, including frequency, expenditure, and quantity.	<ol style="list-style-type: none"> 1. Frequency of purchase 2. Expenditure per purchase 3. Quantity of items purchased 	<ol style="list-style-type: none"> 1. Frequency of Batik purchases in the past year 2. Average amount spent per Batik purchase 3. Number of Batik items bought per transaction 	Likert 1–5 customized	Developed by authors

The data analysis process consisted of two main stages. First, the measurement model was assessed through Confirmatory Factor Analysis (CFA) to evaluate construct validity and indicator reliability. Factor loadings, composite reliability (CR), and average variance extracted (AVE) were

examined, with standard thresholds applied (i.e., loading ≥ 0.50 , CR ≥ 0.70 , AVE ≥ 0.50). Table 2 shows that all indicators have loading factor values above 0.50, indicating that each construct is significantly represented by its corresponding indicators. Furthermore, the p-values for all indicators are below 0.05 (***), confirming the statistical significance of the measurement relationships.

Second, the structural model was evaluated to test the hypothesized relationships among constructs. Model fit was assessed using several goodness-of-fit indices, including Chi-square/df, Root Mean Square Error of Approximation (RMSEA), Comparative Fit Index (CFI), Tucker–Lewis Index (TLI), and Goodness-of-Fit Index (GFI). All indices were interpreted based on recommended cutoff values (Hair, et.al., 2014; Hu & Bentler, 1999). To assess the mediating role of emotions, indirect effects were tested using the bootstrapping procedure with 5,000 resamples. This approach provides a more robust estimation of mediation effects by generating bias-corrected confidence intervals.

The combination of these analytical steps ensured that the structural relationships, including the mediating role of self-focused and object-focused emotions between cultural values and purchase decision, were rigorously evaluated within a theoretically grounded and statistically valid framework.

Table 4. Goodness of Fit Structural Equation Modelling

Fit Index	Observed Value	Threshold for Good Fit	Interpretation
Chi-square/df	1.332	< 3.0	Excellent fit
RMSEA	0.040	< 0.08 (ideal < 0.05)	acceptable fit
CFI	0.978	> 0.95	Excellent
TLI	0.971	> 0.95	Excellent fit
IFI	0.979	> 0.95	Good fit
GFI	0.950	> 0.90	Good fit
AGFI	0.921	> 0.90	Good fit

To evaluate the overall model fit, several goodness-of-fit indices were examined, including the Chi-square/df ratio, RMSEA, CFI, TLI, IFI, GFI, and AGFI. The results are summarized in Table 4. The model yielded a Chi-square/df ratio of 1.332, which is well below the threshold of 3.0, indicating an excellent fit between the hypothesized model and the observed data (Hair, et.al, 2014; Hu & Bentler, 1999).

The Root Mean Square Error of Approximation (RMSEA) was 0.040, suggesting an acceptable fit, as it falls below the acceptable limit of 0.08 and is close to the ideal threshold of < 0.05 (Browne & Cudeck, 1992). Additionally, the Comparative Fit Index (CFI) achieved a value of 0.978, and the Tucker–Lewis Index (TLI) scored 0.971—both exceeding the recommended cut-off point of 0.95—thereby indicating an excellent model fit (Hu & Bentler, 1999). Moreover, the Incremental Fit Index (IFI) was 0.979, further supporting the conclusion that the model fits the data well. In terms of absolute fit indices, the Goodness of Fit Index (GFI) and the Adjusted Goodness of Fit Index (AGFI) were 0.950 and 0.921, respectively, both exceeding the 0.90 threshold and thus considered indicative of good (Jöreskog, K. G., & Sörbom, 1993)

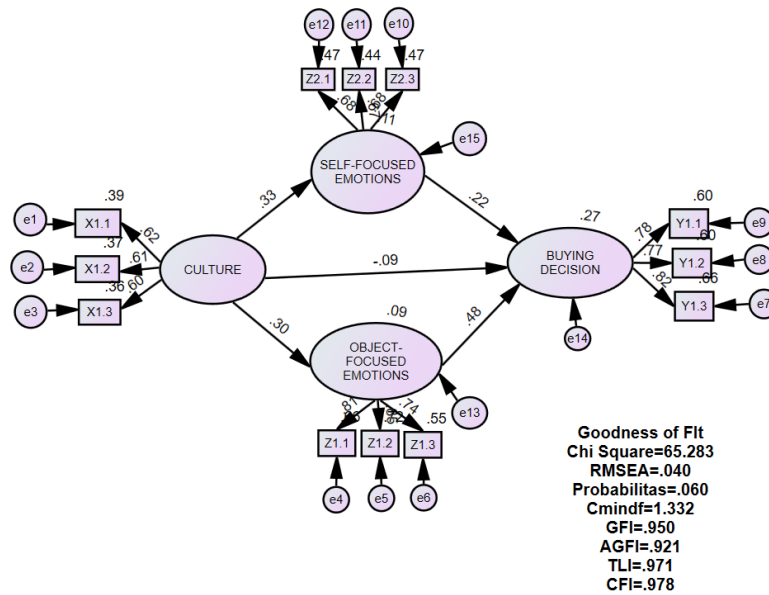


Figure 2. Structural Model Fit

RESULTS AND DISCUSSION

In this study, hypothesis testing of the causal relationships among variables was conducted using standardized coefficients within the path analysis framework. The validity of each hypothesis was assessed based on the probability (p) value, with significance determined at $p < 0.05$. The hypothesis testing was performed using AMOS software. Following the structural equation model and the proposed hypotheses, it is assumed that culture has a direct influence on purchase decisions, self-focused emotions, and object-focused emotions. Furthermore, the mediating role of emotions in the relationship between culture and purchase decisions was also examined.

The results indicate that H1 and H2 are supported, as cultural values were found to have a significant and positive effect on both self-focused emotions ($\beta = 0.302$, C.R. = 2.971, $p = 0.003$) and object-focused emotions ($\beta = 0.329$, C.R. = 2.730, $p = 0.006$). These findings suggest that cultural values play an important role in eliciting both internalized and externally oriented emotional responses toward Batik consumption.

Table 5. Hypothesis Testing

Hypothesis	C.R.	P-value	Standard Estimate	Result
H ₁ Culture → Self-Focused Emotions	2.971	0.003	0.302	Significant
H ₂ Culture → Object Focused Emotions	2.730	0.006	0.329	Significant
H ₃ Culture → Buying Decision	-0.889	0.374	-0.090	Not Significant
H ₄ Self-Focused Emotions → Buying Decision	5.268	***	0.484	Significant
H ₅ Object Focused Emotions → Buying Decision	2.352	0.019	0.221	Significant
H ₆ Culture → Self Focus Emotions → Buying Decision		***	0.144	Significant
H ₇ Culture → Object Focus Emotions → Buying Decision		***	0.073	Significant

In contrast, H3 is not supported, as cultural values do not have a significant direct effect on Batik purchasing decisions ($\beta = -0.090$, C.R. = -0.889, $p = 0.374$). This non-significant result indicates that cultural influence does not directly translate into purchase behavior in the absence of emotional mediation. Both H4 and H5 are supported, demonstrating that self-focused emotions ($\beta = 0.484$, C.R. = 5.268, $p < 0.001$) and object-focused emotions ($\beta = 0.221$, C.R. = 2.352, $p = 0.019$) significantly and

positively affect Batik purchasing decisions. These results underscore the role of emotions as key affective mechanisms that link cultural identity with consumption behavior.

Further mediation analysis supports H6 and H7, indicating that both self-focused and object-focused emotions fully mediate the relationship between cultural values and Batik purchasing decisions. The standardized indirect effects were significant for both self-focused emotions ($\beta = 0.144$, $p < 0.001$) and object-focused emotions ($\beta = 0.073$, $p < 0.001$). These findings support a full mediation model in which the influence of culture on consumer behavior operates entirely through emotions channels. Collectively, these results validate the theoretical framework that positions consumer emotions, particularly pride as a critical pathway through which cultural values are internalized and translated into heritage product consumption.

The findings of this study offer important theoretical and practical insights into the emotional mechanisms underlying cultural consumption behavior, particularly in the context of heritage products such as Indonesian Batik. The results demonstrate that cultural values exert a significant influence on both self-focused and object-focused emotions (H1 and H2 supported), confirming the theoretical proposition that culture shapes individual emotional experiences and expressions (Bedford, 2004; Markus & Kitayama, 1991) These findings align with prior studies indicating that internalized cultural values can evoke strong affective responses, such as pride, which in turn influence consumer behavior (Suo & Mohd Nasir, 2024; Zong et al., 2023).

Interestingly, the direct effect of cultural values on Batik purchase decisions was not significant (H3 not supported). This result contrasts with earlier research suggesting that cultural orientation directly affects purchase intention for cultural products (Sharma, 2010; Sudaryanto et al., 2021; Aguilar-Rodríguez et al., 2025). However, these findings are consistent with (Zong et al., 2023) who revealed that in the context of Gejia batik, cultural product attributes do not exert a direct influence on purchase intention. Instead, their impact is mediated through consumers' attitudes, indicating that cultural elements alone may be insufficient to drive purchasing behavior unless translated into favorable psychological responses.

Instead, the current study supports a full mediation model, in which cultural influence is transmitted entirely through emotional variables (H6 and H7 supported). This finding highlights the importance of emotional engagement as the mediation variable through which cultural identity is translated into consumption behavior—a perspective consistent with the appraisal theory of emotion (Lazarus, 2001) and recent advances in consumer culture theory (Arnould & Thompson, 2005)

The significant effect of self-focused emotions ($\beta = 0.484$) on purchase decisions (H4 supported) reinforces the role of pride as a self-conscious emotion that strengthens personal identification with cultural heritage. This result is consistent with the work of Williams & DeSteno (2008), who emphasize the motivational role of pride in promoting perseverance and goal-oriented behavior, including culturally motivated consumption. Similarly, object-focused emotions also significantly influenced purchase decisions (H5 supported), albeit with a lower effect size ($\beta = 0.221$). This suggests that social approval and perceived cultural symbolism while relevant may be secondary to personal identity alignment in driving Batik purchases. However, this emotion did not lead to increased usage or frequent purchasing. Many still perceive Batik as appropriate only for formal occasions and prefer fashion influenced by Western and Korean trends. This suggests that emotional pride alone may not be sufficient to drive actual consumption of heritage products (Yulianingrum et al., 2022)

The mediating role of emotions (H6 and H7) provides robust support for the argument that consumer attachment to cultural products is not merely cognitive but deeply affective. This aligns with recent findings by So et al., (2016) who assert that consumer engagement with heritage brands is significantly enhanced by emotional and identity-based appeals. The findings of this study are consistent with those of Rose et al., (2016)., who demonstrated that positive emotions serve as an effective mediator in the relationship between heritage products and purchase decisions. Moreover, Dicu et al., (2025) found that that emotional and identity-driven are central to leveraging sustainable consumption, further corroborating the results of this study.

On the other hand, the finding that cultural values alone do not directly influence purchasing decisions may reflect a broader shift in consumer behavior, especially among younger generations, who often seek a balance between cultural identity and modern aesthetics or functional value (Jing Zhang & Bloemer, 2008; Phau et al., 2015) This shift underscores the need for Batik producers and marketers to incorporate emotional branding strategies that tap into both individual pride and collective cultural sentiment, rather than relying solely on symbolic messaging.

In sum, the results of this study contribute to a growing body of literature emphasizing the emotional pathways through which culture influences consumption. The theoretical implications reinforce the need to integrate cultural psychology with affective consumer behavior models, while practical implications suggest that marketing heritage products must go beyond cultural symbolism and evoke authentic emotional engagement.

Despite offering novel insights into the affective mechanisms underlying cultural consumption, this study is not without limitations. First, the generalizability of the findings is constrained by the geographic concentration of the sample, which was limited to Batik consumers in East Java. Cultural values, emotional salience, and purchase decisions may vary significantly across other regions of Indonesia with differing socio-cultural backgrounds. Future research should adopt a cross-regional or even cross-cultural comparative design to enhance external validity and capture the variability of emotional responses to cultural products (Mesquita & Frijda, 1992; Ustazah et al., 2025). Second, this study employed a cross-sectional design, which restricts the ability to infer causal relationships with temporal stability. While Structural Equation Modeling (SEM) provides robust estimations of structural paths, longitudinal data would enable a more dynamic understanding of how cultural identification and emotions evolve and translate into purchasing decisions over time (Jing Zhang & Bloemer, 2008). Third, the emotion constructs self-focused and object-focused were measured using self-report instruments, which are inherently susceptible to social desirability bias and subjective misinterpretation. While the use of validated scales (e.g., Rotterdam Emotional Intelligence Scale) helps mitigate this issue, future studies should consider multimethod approaches, including physiological or behavioral measures of emotional engagement (Achar et al., 2016). Finally, while pride was chosen as a focal emotion due to its cultural relevance in the context of Batik, other discrete emotions (e.g., nostalgia, gratitude, or admiration) may also mediate the relationship between cultural values and consumption behavior. The model may thus be expanded to incorporate a broader range of emotional mediators in future explorations (Pham & Sun, 2020).

CONCLUSION

This study set out to investigate the mediating role of consumer emotions specifically self-focused and object-focused pride in the relationship between cultural values and batik purchase decisions. Grounded in cultural psychology and affective consumer behavior theories, the findings offer compelling evidence that emotions, rather than cultural values alone, serve as the primary mechanism through which consumers translate cultural attachment into actual purchasing behavior. The results empirically confirm that while cultural values significantly influence both forms of pride-based emotions, they do not directly affect batik purchasing decisions. Instead, both self-focused and object-focused emotions function as full mediators, reinforcing the proposition that consumer engagement with heritage products is affectively constructed. This mediation model challenges the conventional assumption of direct cultural determinism in consumer behavior and introduces a novel conceptual pathway emotional internalization of cultural values as a key driver of consumption within traditional markets.

A new insight that emerges from this study is the dual-channel affective pathway, in which personal identification (self-focused pride) and social resonance (object-focused pride) jointly shape consumption behavior. This conceptualization extends existing literature by highlighting the bifurcated emotional routes through which cultural heritage is experienced and enacted in the marketplace. The implications are twofold. Theoretically, this research underscores the importance of integrating affective variables in models of cultural consumption, encouraging future studies to explore emotion-specific mechanisms in other heritage or identity-driven product categories. Practically, the findings suggest that Batik producers, marketers, and policymakers must move beyond symbolic cultural appeals and actively cultivate emotional engagement through pride-based narratives and experiential strategies that reinforce personal and collective identity. Ultimately, this study affirms that emotional resonance rather than mere cultural symbolism is the bridge that connects tradition with consumer action. Recognizing and leveraging this emotional bridge may be key to sustaining the relevance and viability of cultural industries in an era of rapid market transformation.

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Conceptualization, Muslichah Erma Widiana; Methodology, Erna Ferrinadewi; Writing Original Draft Preparation, Muslichah Erma Widiana; Erna Ferrinadewi; Visualization, Muslichah Erma Widiana.

CONFLICTS OF INTEREST

The author(s) declare no conflict of interest.

USE OF ARTIFICIAL INTELLIGENCE (AI)-ASSISTED TECHNOLOGY

The authors declare that no artificial intelligence (AI) tools were used in the generation, analysis, or writing of this manuscript. All aspects of the research, including data collection, interpretation, and manuscript preparation, were carried out entirely by the authors without the assistance of AI-based technologies.

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