

MODES AND PURPOSES OF CONSUMING BATIK PRODUCTS: A CASE STUDY OF AIRLANGGA UNIVERSITY STUDENTS

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ABSTRACT

Batik is one of the Indonesian cultural heritages, which has already been acknowledged by UNESCO as world cultural heritage. There is a change of batik consumption nowadays. It is seen from the wearing of batik that seems to shift from the “formal” image to “formal” and “informal” image. Due to the change of the batik wearing today, this study wants to discover what modes and purposes of batik products consumption to Airlangga University Students are. This study applies qualitative research method. Circuit of culture theory by Stuart Hall et al. is used in analyzing it and the research of Graeme Turner, in the consumption part, is adopted as well. This study is held in Airlangga University and conducted by using in-depth interview, as data collection technique to 8 respondents, 4 males and 4 females of students aged 18-25 years old. Finally, this study discovers that from batik ‘from below’ there are two modes of batik consumption namely the contexts of space and the context of time of batik consumption. The contexts of space and context of time are about the reasons of consuming batik products. Ways of batik consumption are the ways they actualize their reasons. It can be seen from the number of batik collection, price awareness, place of shopping, brand awareness, time awareness, and regulation the batik wearing. The purpose of batik consumption can be seen from their identification to batik that indicates the nationalism. These modes and purposes of batik consumption to Airlangga University students indicate its consumption as an active process.

Keywords: Batik; Consumption; Mode; Purpose

1. Introduction

Batik is one of Indonesian cultural elements and heritages, which has already been acknowledged by UNESCO (United Nations Educational, Scientific and Cultural Organization) as world cultural heritage. Originally, batik is from Javanese culture but since it is acknowledged by UNESCO, it becomes national identity of Indonesia. The origin “batik” is from Javanese original words, “amba”, which means write, and “tik”, which means making dot. These words form the word “ambatik”, which means paint, write, colour, or drip (Lazuardi 137; Hamidin 7). Batik is chosen as the object of this study, because of its characteristic as a typical cultural product has become one of Indonesian cultural identities. Since it is cultural product, it has meaning and consumers make it as a meaningful object. It is meaningful object because it is related to social practice (like wearing batik cloth to wedding party or campus) that becomes a way of life in society, thus batik is called as cultural product.

Since batik is a meaningful object, it can be thought that the meaning of batik is circulated among society and then it can create a culture. As a study on the relationship between culture and meaning, consumption emerges as a cultural concern in the late 1950s and early 1960s in debates upon the development of “consumer society”. Since consumption becomes cultural concern, the way that consumption is practiced may be considered important. In order to do a cultural study, we must pay attention to the ways in which products are consumed and the meanings that come to be attached to objects through those processes of consumption (du Gay 95). It is supported by the definition of consumption in *Critical Pedagogies of Consumption* that consumption is connected to variety of social practices—including lifestyle practices, confessional practices, and critical practices—all of which involve learning (Sandlin 9). So according to these definitions, it raises a presumption that batik consumers do an active process in attaching meaning on it; therefore the consumption is considered the main topic of this study.

Nowadays batik is not only produced as traditional cloth only but it is also designed in many forms such as bag, gift paper, hand phone case, shoes, sandals, etc. It can be seen that batik products sold in urban city are varied so that people can wear it in any time and it looks proper when Indonesian young people wear it. It is also supported in the book *Batik- Warisan Budaya*

Asli Indonesia that on its development in recent time, batik is applied in many forms not only in fabric product but also in other products, for example batik sandals (Hamidin 14). Therefore, it can be said that batik is developed into various models so it can increase the consumption of batik itself.

Batik functions as a cloth has not changed except the form of cloth itself. A change of human perception that is adjusted with activities in daily lives causes traditional fashion changed. Generally the first clothing in *kain panjang* form as a cover the lower body has been replaced with a pair of pants or skirts (Indah 199). Therefore, nowadays batik designs are somehow related to the role of Indonesian designers. Designers have important role to make batik is longer used as common cloth; it is like a “bridge” which brings changing of batik fashion in

Indonesia. They can use batik as an effort to continue, keep, and develop Indonesian heritage. Because of them, the wearing of batik is in various forms, they bring good effect of fashion development in Indonesia. It is logic that the development of batik nowadays depends on their merit in fashion aspects.

The description of consumption practices in contemporary life can be seen in the batik products wearing recently. As the presumption stated above, batik consumers may have certain modes of its consumption and purposes of wearing it. It is in order to attach meanings on it, it depends on the sign that they attach into it. By observing those phenomena, the writer of this study assumes that batik culture is circulated among society, especially university students since it is gained from the statement that university student is a social agent who carries batik cultural sustainability (Asteria 5). Therefore, there is a huge curiosity for the writer to analyze further how batik is truly consumed by finding out what modes and purposes of batik products consumption to Surabaya university students are, especially Airlangga University Students.

Finally, in analyzing this case, the writer will use Circuit of Culture theory due to its compatibility to explain the consumption in a cultural process of the recent change of the wearing of batik on Surabaya, especially university students. Circuit of Culture is Stuart Hall theory that is developed by Paul du Gay et al when they analyzed Sony Walkman. There are five major cultural processes to analyze cultural product namely they are Representation, Identity, Production, Consumption, and Regulation (du Gay 3). However this study will concern with one cultural process that, in this case, can be seen from batik consumers’ side, which is consumption. Therefore the moment in a cultural process of the recent change of batik wearing to Surabaya university student is needed to reveal the reality of batik consumption from the consumers’ side.

2. Research Approach

The study is mainly focused to find out what the modes and purposes of batik products consumption are circulated among people in the society. Since the concept would relate with reasons beyond a phenomenon so it is one of the significances of qualitative method. According to Moleong, qualitative research is used to find reasons that relate to the background of a subject of the research and it is used by the researcher to find something in deeply (7). This research would be using a qualitative method to find the modes and purposes of Surabaya university students on emerging adulthood period in consuming batik products in the notions of cultural study. Interpretative analysis is applied in this study due to the consideration that it gives big opportunity for the researcher to interpret the answers of the respondents.

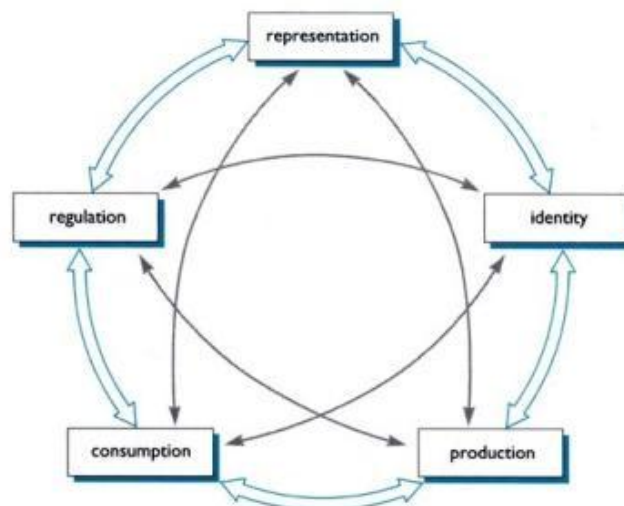
The approach of this research is Grounded Theory, because in this case theory is needed to be grounded or from below in a research, until it becomes terms... [This] research is started by giving generative questions that helps the research but it is not purposed to be static or dynamic. When the researcher starts

collecting data, the main theoretical concept is identified. (Moleong 26-27). The research would explore more of the emerging adulthood people to find a true and valid answer of the question about how batik products are consumed, which is aimed to know about the modes and purposes of batik products to Surabaya young people. The respondents of the study are chosen based on some categories, which are the consumers of batik products, age, education, and gender.

The type of interview which is used in this study is in-depth interview. “In-depth interview is used with the purpose to find the issue overtly, in which the interviewee is asked the opinion and idea about certain issue” (Sugiyono 233).

The next step of the research is the converting in-depth interview data into the written text as a form of a qualitative data. It is aimed to get a more comprehensive understanding of the issue of the research with an interpretative analysis. The result is coded into a qualitative result in a form written text to create consideration of the next step of the research methodology. The interpretative analysis is held in order to explain and categorize the modes of batik products consumption and the purposes behind its consumption to Surabaya young people.

3. Circuit of Culture



from Paul Du Gay, *Production of Culture/Cultures of Production* (London: The Open University), 1997

Figure 1

The circuit of culture is a theory that is developed by a group of theorists namely Stuart Hall, Paul du Gay, Linda Janes, Hugh Mackay, and Keith Negus, when they do a research of „Sony Walkman”. “Circuit of Culture consists of five moments of cultural processes which are Representation, Identity, production, Consumption, and Regulation” (du Gay 3). These processes are taken together to form a articulation and clear analysis about how a cultural text or product works. The analysis of any cultural product should involve an analysis of each of these five moments in the circuit of culture. This is clearly illustrated in the book of *Doing Cultural Studies: the Story of Sony Walkman*, which offers an analysis of the story of Sony Walkman. The analysis of this cultural product moves through each of the moments in the circuit, in an attempt to give a holistic account of the Walkman. Hence, it explores at least how it is represented, what social identities are associated with it, how it is produced and consumed, and what mechanisms regulate its distribution and use (du Gay 3).

Circuit of Culture is applied as one of the cultural studies theories. However, this theory is inspired from the cultural circuit model of the Stuart Hall’s article *Encoding and Decoding* on 1980. In this article Hall made complex concept of message that it is only sent by producer and then it is received by consumer. However, consumer also influences producer and so does consumer, so that it creates a simple articulation. He conceptualizes the process of communication in terms of a circulation or loop (Hall 128). “The „objects” of these practices are meanings and messages in the form of sign-vehicles of a

specific kind organized, like any form of communication or language” (Hall 128). Production, here, constructs the message (Hall 129). After that it also explained that the latter, the consumption part is „predominant” because it is the „point of departure for the realization” of the

message (Hall 130). Afterward Paul du Gay and other theorists have developed this concept into Circuit of Culture with five moments of processes in seeing or analyzing culture.

In this part, the writer of the study breaks down the five moments in circuit of cultures. The moment of production is the process which producers of cultural object attach meaning on it; usually it is called as encoding process. "The moment of representation is when meaning and language are connected into culture" (Hall

15). Producers give products meaning by the way producers represent it, and the principal means of representation in culture is language.

This research uses one process of five cultural processes in circuit of culture. Since this study conducts specific analysis of batik culture from its consumers' side, the moment of circuit of culture which used is consumption. To form a central component of the analysis, this study expresses one concern with the model as it is mentioned by du Gay et al. This concern relates to the way that consumption is treated. Although this study only uses one moment of cultural processes, it is still considered getting a comprehensive analysis due to the following explanation. The term „articulation“, which links the five disparate elements above, creates a temporary unity thus each element can be used to analyze cultural text. It is as stated by Pau du Gay that an „articulation“ is thus the form of the connection that can make a unity of two or more different or distinct elements, under certain conditions (du Gay 3). So it can be said that each moment of cultural processes can be used to analyze cultural product independently. However, since circuit of cultures contains five cultural processes and can influence one another, it is possible that in the analysis, the moment of consumption relates to the other moments.

The traditional terms of consumption is when the consumption is viewed as the simple process of purchasing an object with its exchange-value or use- value. In the other hands, Raymond Williams (1976) suggests that the term consumption has carried a number of other connotations, such as waste, dissipation, and decay (du Gay 86). In viewing the notion of consumption in contemporary world today, the distinctively cultural meaning of consumption has

emerged both *through* and *against* these traditional definitions of the terms (du Gay 86). So, consumption in the frame of circuit of culture is daily activity in the sense of active process which involves the consumers by making the meaning of the product they consume. It is supported by the statement of Michel de Certeau that meaning is produced by consumers through the use to which they put those objects in the practice of their everyday lives (du Gay 103).

4. Modes of Batik Consumption

4.1 Context of Space

From the interviews with eight respondents with twenty two questions about batik consumption, the writer of this study found the context of space elements of batik consumption, which are formality and informality. The changing of the context of space becomes the reasons for them to wear batik. It is known that in the previous time batik is used to be worn in an office, formal occasion, or wedding parties and it is identically with old people or our parents. This thought is supported in article titled *Menjaga Batik agar Tak Jadi Tren Sesaat* that ten years ago maybe only old people who wear batik- that is only *kain panjang* or formal shirt- and then now teenagers and youth people in productive ages feel fine and comfortable to wear batik during any activity (Aryani).

From the result of the research, it gives a perspective that nowadays the context of space of batik consumption is more varied. Nowadays, batik is not only worn in wedding parties or other formal occasions, but also worn in a campus, mall, and event which support Indonesian football team. It is proven by the majority of the respondents who claim that batik is also worn in wedding parties, campus, regular time, seminar, and certain events. It means that the image of batik has shifted from formality to formality and informality. One of majority states clearly that she wears batik in many occasions when she is asked when and where she wears it:

"I wear it when I want it. For formal occasion, batik is comfort to wear. For campus" events, the average of dress code is batik. It can be worn for daily, formal, and batik has special characteristic.

What is it? Maybe it is because of the different motif, so it is not like usual dress, batik is very different and special and it is not awkward for me to wear batik for daily” (Nadia Andini).

It is proven that batik nowadays becomes daily base product and it is so common to wear batik in daily live. She agrees that the comfort of batik makes the consumers consume it for their daily lives.

Interestingly, the result of the research only found one respondent who wears batik only in formal occasion. From her answer, it is contrast with the

common opinion that batik should also be used in informal occasion. She still has a „traditional” image of batik products usage that batik is only worn in a formal or special occasion. When she is asked when and where she usually wears batik, she answers that she wears batik only in formal or batik dress coded occasion. For her, in a daily live she rarely wears batik (Tasha Kharisma Putri). After that when the writer of this study asks further why she is rarely wear batik in daily life, she adds that yes, it rarely because she is confused when she should wear it in daily life. She is not comfortable to wear batik in daily life and she has a little appropriate time to wear it (Tasha Kharisma Putri). From her answer, it can be seen that she is a little bit confused about wearing batik in her daily life. She does not attach batik as her daily based consumption. Then it is continued with the question why she wears batik for formal occasion, the answer that formal occasion is identically with batik so she prefers to wear batik (Tasha Kharisma Putri). Her statement makes it is clear that she still uses batik „traditionally” that is quite different from the majority ones. There is still any batik consumer who does not consider the additional use of batik for daily life although the majority ones consider and practice the additional usage of batik.

The other interesting point is when the one of the respondents has different point of view of batik usage. If there is respondent who still wears batik in only formal occasion, this respondent only wears it only in the leisure time. He encounters the „clumsy” image of batik that people usually wear batik in formal or special occasion. He tries to create the other meaning of batik that is very comfortable to be worn for daily. Yet on the other side he brings new or contrast perspective from common sense that batik is clumsy to be worn in formal occasion.

Actually the informality of batik consumption has been done for long time, for instance the wearing of batik *daster* (nightgown). Batik *daster* is women cloth which is usually worn for sleeping at house. But people do not wear batik *daster* in daily activities outside the house because it is not proper. It is because of decency of cloth wearing that is circulated in informality of batik consumption. According to *Encharta Dictionary Tools*, decency is conformity with moral standards, which means behaviour or an attitude that conforms to the commonly accepted standards of what is right and respectable. Thus, the notion of decency is circulated among society, which makes people do not wear batik *daster* outside the house.

Asteria et al in *Sikap Masyarakat terhadap Batik sebagai Global Cultural Heritage* states that batik formerly is identical with formal occasion such as having a meeting or come to important occasion like wedding party and it is worn by old people, and now it is revolutionized (1). The revolution brings the new reasons of batik consumption at the moment that batik is flexible to be worn in any opportunity. Most of them encounter the stereotype of batik consumption in earlier times. They give a new perspective that batik can be worn in any occasion; it is not limited in formal occasions. Their opinions raise the new associations of batik images which are different from the batik associations previously. Many words that are associated with batik consumption today, which support the encounter of batik perception today. Maria Husna Shafita clearly states in her thesis about the new association of batik at the present time:

Batik is formerly associated with traditional, tiresome, old, formal, with the personification of public officers, old people, and ethnic group people. Meanwhile, batik now is associated with modern,

adaptable with any newest fashion model, proper to be won by young people, stylish, and be worn in any occasion. Those images are not associated with batik before (Shafita 42).

By this encountered stereotype, there is opportunity to its consumer to create the meaning of batik itself. It is seen from the various spaces of batik wearing; it shows that its consumers can attach meaning through the spaces of its wearing.

Today batik does not become something which is „far“ from our daily consumption so it is not awkward when we see people wearing batik in anywhere and anytime. Even though it is not awkward to see people wear batik anywhere and anytime, there is still the decency of its wearing. As explained above that, the decency of its wearing controls what the appropriate cloth model can be worn outside the house. In other words, people have to understand about what clothes they wear, whether it is decent enough or not. New batik consumption based on the contexts of space has to be adapted by the cultural condition around its consumers

4.2 Context of Time

The change of batik image that it can be worn in the contexts of formality and informality brings a new angle. This new angle is the new context of time of batik consumption today. The new perspective is formed by batik-boom in the society (in the term of baby-boom), batik has boomed as a trend in Indonesia. As stated before, the contexts of space of batik consumption nowadays are more varied.

The occurrence of various batik models is signified by the ownership of the various kinds of batik model, those are batik cloth, accessory, ornament, and footwear. It is seen from the various answers of the respondents that they mention not only batik cloth as kind of model they have but also other ones. It means that nowadays batik product is developed to be more varied than the previous time.

The batik model that is definitely owned by the respondents is batik cloth. All the respondents have always mentioned batik cloth as one of batik products

they have. Batik cloth itself contains many kinds of type, such as shirt, t-shirt, *kain*, sarong, jacket, and skirt, dress, and modern *kebaya*. Batik cloth itself can be differentiated to be two categories which are formal and informal, for instance batik shirt is worn in an office or wedding parties, while batik t-shirt is worn in daily life, informal occasion. There is an example of acknowledgment of the respondents about the ownership of batik cloth beside other models of batik:

“Dress, modern *kebaya*, the material is not the usual one but it is from batik, shirt, tube dress, ornaments like notebook and hand phone cloth. I have footwear but it is long time I do not wear it, I do not know whether it still exists or not. Sarong, many *kains*, the one that I bought from Lombok is made to be a skirt. House hold ornaments are also available such as lamp holder and tablecloth” (Mega Khoirani).

From the acknowledgment of batik cloth consumption, it shows the significance of batik cloth as the main batik product. They have a thought that batik cloth as the basic common sense of batik ownership. There are some reasons for the respondents to choose batik cloth. They all acknowledge that they have certain reasons in choosing batik cloth such because of its colour, motif, material, and design of cloth. It signifies that young people nowadays care about batik products they have. The writer of this study highlights the innovation of batik casual model because batik casual model has significance role in batik consumption by young people today. It is assured by Shafita that for certain periods; batik is more

associated with old people- young people have just worn after there is casual model (11).

The second batik model often had by the respondents is batik accessories. The majority of the respondents agree that batik accessory is kind of batik product that is worth to be had. Moreover, not only women respondents who have batik accessories but men respondents also have batik accessories such as sandals, jacket, bracelet, hairs“ accessory, and bag. Those batik accessories can be worn in the formal and informal occasion; it depends on the need of the respondents. Those are the answers of batik accessories worn by the respondents in formal or informal occasion:

“Batik accessories are worn only for daily. Yes it is because it is accessories so it is only complement” (Arvin Ranu Suryo).

“I wear it whenever but considering I do not really like wearing too many accessories like bracelet so I wear it in formal occasion that need me to make up more” (Nessya Widasari).

In common sense, accessories are usually worn in informal occasion or even daily life, however in fact batik accessories can be worn in both occasion. It shows that batik has a large development of products and consumption.

The next model which is had by the respondents is batik ornament; batik ornament means batik products that are used in house hold or something that is usually used to cover or our thing’s accessory. From the result of research it is found that batik ornaments become kind of alternative products to show ethnical of batik when someone does not wear batik cloth. The average of batik ornaments they have are wallpaper, tablecloth, curtain, notebook and hand phone case. Batik ornaments in household which usually used for daily. Not only cloth that uses batik as the material. Pillow chase, curtain, and bedcover are also presented use batik as the material (Sugiyem 1). The last kind of batik model is footwear. This preference is rarely consumed so it can be said as raising product of batik. However, from the result there are only two respondents who do not have batik footwear. It means that although batik footwear is kind of raising product, young people consider it as common sense.

The result also shows that batik models often worn by young can be categorized into three levels. As mentioned above, the first level is the level which the batik model is often worn; the result indicates batik cloth is in this level of common consumption. Batik cloth is not only owned by the respondents but it is also often worn by them. The second level of batik model consumption, which is sometimes worn, is batik accessories and footwear. Those two kinds of batik products are the alternative products when they do not wear batik main product. The last level of batik model consumption is batik ornament. Batik ornament also can be considered as the alternative batik product but in rarely usage. In this case, batik ornaments are used occasionally by one respondent who acknowledges that she does not wear batik products on daily basis. Since she rarely wears batik product, her preference of batik product comes to batik ornament, as something is not worn on our bodies like a cloth.

5. Purposes of Batik Consumption: Identification and ‘Dis-identification’

In this section of this analysis, the writer of this study puts batik consumption in term of identification and „dis-identification“ that are created by Graeme Turner. Identification and „dis-identification“ becomes the of the respondents“ purposes of batik consumption. Identification here means the process of accepting something as the part of their identity from the way they consume it. Meanwhile, „dis-identification“ is the process of rejecting something as the part of their identity. In the batik case, the writer of this study tries to examine the way the respondents accepting or rejecting batik as the part of their cultural identity, as explained previously, batik is viewed as Indonesian cultural identity and it is the dominant mass consideration in the society. Therefore, it becomes the purpose, which is explained in the identification and „dis-identification“ part.

It is known that batik is believed comes from Java and now batik is acknowledged as Indonesian cultural heritage by UNESCO. The interview is conducted in order to get their perspective about batik ownership by Indonesia. The respondents from the Javanese ethnic agreed that batik is owned by Indonesia because Java is part of Indonesia so it is more appropriate if batik culture is Indonesian. Besides that, they also have opinion that batik becomes a tool to unite Indonesian people; it is due to Indonesian ideology which means unity in difference (Bhinneka Tunggal Ika). They also added that the ethnic groups should not be jealous if batik, as Javanese culture, has been acknowledged as Indonesian’s because they have their own cultures and they should appreciate Java as part of Indonesia. These are some statements from the Javanese respondents about the acknowledgement of batik as Indonesian cultural heritage:

“I have ever gone to Lombok and in Lombok I also found batik, the batik is as good as Pekalongan famous batik. The important point is Indonesia’s Bhinneka Tunggal Ika, although we are different but we are one united, as long as the one acknowledges it is Indonesia, it is okay and it must be proud. Will we prohibit Kalimantan people who want to wear batik? Will we prohibit

other islands" people who want to acknowledge „it is from my country"? so the important point is the ownership itself" (Mega Khoirani).

"Yes, it is okay. I really agree. I see that batik becomes what is it called? It becomes national product, it is not limited to Javanese people only who wear batik even the other ethnic groups are so familiar with batik. So there is no problem if someday or now batik is acknowledged as national product or Indonesian"s product, not *sukuisme* 's product, Javanese"s product" (Nessya Widasari).

From these quotations, it is clear that Javanese respondents agree that batik becomes Indonesian cultural heritage, not only Javanese"s cultural heritage. Moreover, they show their knowledge about batik which is developed as cultural heritage on the other islands instead of Java.

The other respondent from Kalimantan also supports the perspective of Javanese respondents. She responds positively the acknowledgement of batik as Indonesian cultural heritage. She states that the acknowledgement is good and when she is asked further if she, as people from outside Java, is jealous with the acknowledgement of batik which is originally from Java; she gives her statement about it:

"It cannot be like that. It is not about the problem of the islands now; it is about „it is Indonesian". Indonesian cultures are varied. Yes, maybe because I am from Kalimantan, the main product from Kalimantan is not batik, we have our own product. Batik is dominantly from Java. But I think it is not because „it is from Java", „it is from Kalimantan". But it is because „it is Indonesian characteristic". I think it is for sure and then because there is

UNESCO"s acknowledgement so does not it make us proud? Because we rarely hear that batik is duplicated, they said it is theirs, but actually we have it first.

Then with the acknowledgement, we can say that „it is the evidence that it is ours"" (Nadia Andini).

From her answer, it is known that she is Kalimantan people and she really agrees with batik acknowledgement as Indonesian cultural heritage. She opens her mind to appreciate it as her country"s culture.

There is still the other reason of their pride of batik instead of UNESCO"s acknowledgement. This reason comes from one respondent, named Mega Khoirani, she gives the reason of her pride of batik:

"Of course I am proud. When I went to Malaysia, they wore batik. Maybe it is kind of their acknowledgment that batik is their

country"s. Even though my father is Malaysian but I do not defend Indonesia or Malaysia, so it is like when I looked batik there, the batik is far from Indonesia, the motif and the *batik tulis* are very different, it is better Indonesian"s. Maybe Indonesian people are less proud if their products are made in somewhere. So it is less used. Malaysian people wore batik in my older brother"s wedding party. I wondered, Malaysian people are just proud of wearing batik but Indonesian people wear gown, coat, vulgar tube. It can be vulgar by wearing batik. It may because of the surrounding that does not introduce it well" (Mega Khoirani).

From her answer it is known that she relates her pride of batik with the existence of Malaysia. It is due to the consideration that Malaysia is the batik „stealer". As stated briefly in chapter 1 that Malaysia acknowledges batik as its own cultural heritage. Because of that experience, she has the reason of her pride of batik. It can be said that overall their pride of batik becomes one of the triggers of batik consumption today. Their pride of batik will increase their national pride. The national pride combines with their acknowledgement of batik as national identity become the basic of the feeling of nationalism. Public opinion research literature focuses on such aspects of nationalism as national pride and national identity (Moaddel 4).

After the reasons why they are proud of batik are found and then the interview is continued to the question if Indonesian people must have batik. This, once again, still relates to their pride of batik because the cultural pride affects

them in perceiving batik. Because they are proud of batik so this feeling raises their consideration that Indonesian people must have batik. It is due to some reasons which are batik is obviously the Indonesian identity, the tool to unite Indonesian people, easy to use, the cultural

heritage that must be developed, the culture that must be understood, must be had even though only one product. Some elaborations of the reasons can be seen from the following answers. Abram Nugroho says that it is not difficult to have batik, we just wear it, and it is so easy thing. It does not force us to wear batik but it is more as our own consideration to be proud to have it because batik is our country's cultural heritage that is needed to be developed. From his statement, we can say that since batik is Indonesian cultural heritage, we must have it because having batik is easy to do, moreover we wear it. It is supported with Nessya Widasari's answer that we must have batik, not only have it but also understand it, and must buy it. The point is, do not buy batik made in China because it is booming. If it is possible find original *batik tulis*, not printed batik. *Kains* that I have are *batik tulis*. If printed batik, it is easy to find, it is about Rp 30.000. Her answer gives the significance of having batik, moreover having knowledge of batik. She has positive perception of having batik because it relates to her pride of batik. In other words, they have awareness that there is an obligation for Indonesian people to consume batik.

6. Meaning Making of Batik Consumption as an Active Process

From the modes of batik consumption to Airlangga University students, which are explained by the „context of space“ and the „context of time“, it is found that the respondents explore the ways in which that material cultural product has been used to make meaning by its consumers in the practice of their everyday lives. The respondents make meaning of batik as „close“ part in their daily lives through the social practices in the meaning of formality and informality. There is space for batik consumers, as human agency, within its consumption to create the modes of their batik consumption to attach meaning on it. In this logic, the practices of batik consumption confirm the theory that batik consumer has privilege to make meaning of batik products and it is considered as an active process.

From the identification and „dis-identification“ part, it is seen that the respondents identify batik as collective identity since their parents mostly come from Javanese. Fortunately, their family has significant role in motivating them to consume batik. According to their answers, family becomes superior source to get knowledge about batik and attach meaning on it. However they still identify batik as their cultural identity, Indonesian identity. It is supported with their purposes of batik consumption which to acknowledge batik as national identity, to preserve it, and to be self identification. Those purposes strengthen the identifications of batik culture mentioned before and the result affirms a statement of Stuart Hall, as stated in chapter 2, that culture is about sharing meaning between the members of a society or group. If it is applied to the case of batik, it affirms this thought. Batik culture exists among society because they have the same identification of batik; they identify batik as Indonesian cultural heritage that today becomes Indonesian cultural identity. It is supported by the statement of Michel de Certeau that meaning is produced by consumers through the use to which they put those objects in the practice of their everyday live (du Gay 103).

7. Conclusion

Since the context of space finds that there are formality and informality in batik consumption. It brings contemporariness of batik products in the sense of the context of time which is implied in the various batik models, materials, motifs, and colours. Those various batik products can be regarded as diversity of batik products today. The ways of batik consumption can be seen from how they consume batik and actualize their reasons, in this case is the modes of batik consumption. They actualize these in the practice of the number of batik collection, price awareness, place of shopping, brand awareness, time awareness, and the following of the regulation of batik wearing. Those ways of batik consumption support the diversity of batik products and its usage. It implies that the ways batik products are consumed are varied. Hence, it can be said that from the modes of batik consumption, the respondents inscribe meaning on it with those kinds of values.

Overall, from the modes and purposes of batik consumption to Airlangga University students, it can be concluded that they have privilege to attach meaning of batik products through certain social practices, which are explained in the analysis part. Those social practices are constructed by the modes and the purposes of batik consumption. Their batik products consumption is considered as an

active process because they make meaning of the batik products. So the analysis confirms the circuit of culture theory, especially the consumption moment. Since batik consumers, in this case is Airlangga University students, inscribe meaning on batik products, so it is considered the meaningful object.

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