

CHAPTER I

INTRODUCTION

1.1 Background of the Research

Every person is destined to live in couples and be bound in a marriage relationship. Marriage is an emotional relationship where two people share emotions, physicality, responsibilities, and wealth (Wahyuningtyas et al., 2022). Marriage not only unites two individuals but also unites the family, relatives, and friends of the bride and groom and forms new social relationships. Marriage is a tradition that has been carried out since ancient times and has great meaning for human life. According to Srivastava (Buja, 2022), marriage not only fulfills a biological function (to fulfill sexual and procreative needs) but also fulfills a social function.

A wedding is one of the most important moments in a couple's life that is expected to happen only once in a lifetime. Various preparations are made by the couple and their families starting from determining concept, day, number of invitations, type of menu, souvenirs, choosing a venue, to wedding dress. The selection of wedding dress is important for the bride and groom and becomes the main focus of the wedding party. Wedding dress is different from general attire because it is specially designed for the wedding day. The selection of wedding dress is depend on the wishes of the couples. In addition, the selection of dress is also adjusted to the concept of the wedding being carried out. Wedding dress is very varied, there is traditional wedding dress, there is also modern wedding dress.

Traditional wedding dresses are traditional garments that are usually used in traditional weddings. It is considered an important asset that is part of the national image and the identity of the country that represents it around the world (Nguyen, 2023). Traditional wedding dress has names, shapes, and characteristics in each country following their respective customs and cultures. A traditional "Shinto" wedding from Japan where the groom wears a "Montsuki Haori Hakama", and the bride uses a white "Kimono" called "Shiromuku", with a white veil called "Wataboshi" (Han, 2023). The traditional wedding dress from Vietnam known as "Ao Dai" is a long dress with a high neckline that has straight front and back pleats, side slits from the waist down, and long sleeves, which are usually worn with wide-legged trousers (Nguyen & Le, 2024). Indonesia as a country with diverse cultures certainly has a variety of traditional wedding dresses such as the "Payas Agung" dress from Bali, the "Paes Ageng Jangan Menir" dress from Yogyakarta, the "Bodo" dress from Bugis, the "Dara Baroe" dress from Aceh, and many others.

West Sumatra is known for its iconic wedding culture. Marriage in Minangkabau society is known as "Baralek Gadang", which means party. In traditional Minangkabau culture, marriage is one of the most critical parts of someone lifecycle and is a very significant transition period for building a new family made up of a small group of individuals (Firmansyah et al., 2023). Sumardi states that the formation of this new family follows customary rules and Islamic religious rules, including marriage (Ramanta & Samsuri, 2020). Before a marriage can be performed, several requirements must be met in the Minangkabau traditional marriage procession. The traditional meaning and cultural values contained in each

procession must remain alive and sustainable, especially for each succeeding generation (Ramanta & Samsuri, 2020).

Minangkabau has a traditional wedding dress especially for females that is well-known outside of West Sumatra and is very iconic. The dresses are “Kurung Basiba” dresses and “Songket / Balapak” as skirts with Suntiang as headdresses for the bride (Harmelia & Yuliarma, 2021). Minangkabau traditional wedding dress has many types and variations. Each region usually has certain characteristics, which can be seen from the attributes used or the color of the clothes (Akbar et al., 2022). In general, a significant difference lies in the crown or head accessories of the bride. Like the traditional wedding dress from Koto Gadang, Agam which does not use "Suntiang" but uses "Tingkuluak Tilakuang", "Tingkuluak Tilakuang" itself is a head covering that adapts the shape of "Mukenah" a type of cloth used by Muslim women for prayer (Akbar et al., 2022). The Minangkabau traditional wedding dress only consists of 3 main colors, namely, red, yellow, and black, which are symbolic of the Minangkabau people (Jandra, 2009).

Along with the times that bring up the latest trends including in the field of fashion, causing changes in people's tastes. Modification of the dress worn is one form of change known as modern traditional dress. One form of modification of the dress especially for female is to make “Baju Kuruang” narrower (full press body), shorter (up to the thigh), low-chested (even to the point of exposing the base of the chest), and without a head covering. “Suntiang” or traditional Minangkabau headdresses are now used in combination with full press body and transparent

“Kebaya” and ball gowns, which are western-style wedding dresses (Harmelia & Yuliarma, 2021).

This change certainly affects the value and symbolic meaning contained in it. Minangkabau traditional leader (Bundo Kanduang) and academician Prof. Puti Reno Raudhatul Jannah Thaib in an interview with Antara News explained that at this time many Minang females are misguided in wearing Minang wedding dress. In principle, traditional dress or Minangkabau wedding dress should cover the “Aurat”, but currently, many bridal outfits use Suntieng but do not cover the “Aurat” (Zulfikar, 2023).

However, amid the widespread use of modern wedding dresses, there are still many people who are interested in using traditional wedding dresses. Research conducted by Yeni (2023) involving 116 respondents from West Sumatra consisting of 47% Generation Z, 44% Generation Y, and the rest of Generation X found the results that there are still many consumers who have the intention of using traditional wedding dresses, especially Generation Z. Gen Z in this research believes that current wedding dresses have involved many elements of outside cultures such as Javanese culture, and foreign cultures. Gen Z in this case also believes that in the current baralek, there is something that is not following tradition, and there has been a loss of cultural values, one of which is the culture of cooperation. In addition, according on a survey conducted by Santika Indonesia Market Wedding Insight 2024, in the Padang area (greater Padang), there are still many people who want a traditional wedding where 77 percent of prospective brides still want a traditional wedding or higher than a modern wedding which is

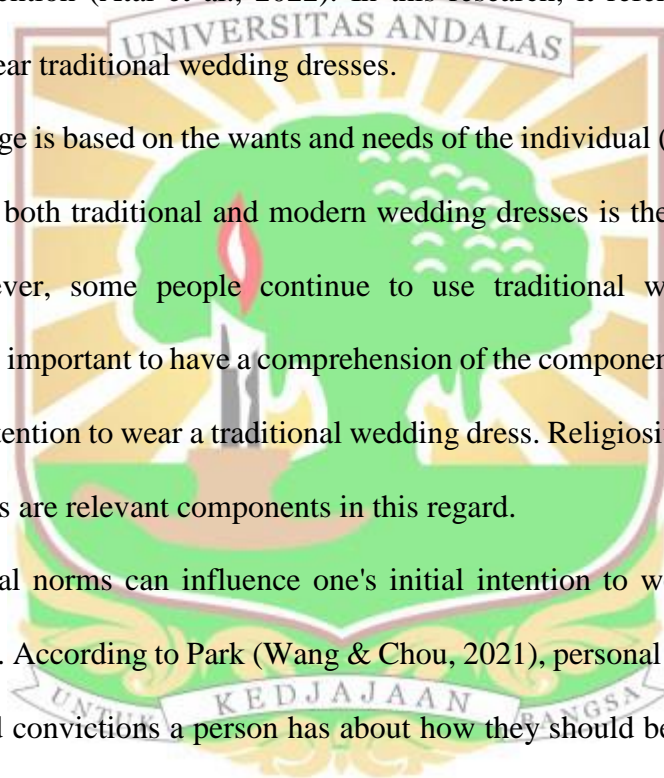
only 23 percent (Widyanti, 2024). This includes the use of traditional wedding clothes.

The theory used in this research is the “Theory of Reasoned Action”, which was developed by Fishbein & Ajzen (1975) and is used to study human behavior. The Theory of Reasoned Action explains about the relationship between attitudes and behavior and also used to predict a person’s behavior based on attitudes and behavioral intention (Atal et al., 2022). In this research, it refers to consumers' intention to wear traditional wedding dresses.

Marriage is based on the wants and needs of the individual (An et al., 2022). The choice of both traditional and modern wedding dresses is the decision of the couple. However, some people continue to use traditional wedding dresses. Therefore, it is important to have a comprehension of the components that influence one's initial intention to wear a traditional wedding dress. Religiosity, attitudes, and personal norms are relevant components in this regard.

Personal norms can influence one's initial intention to wear a traditional wedding dress. According to Park (Wang & Chou, 2021), personal norms represent the beliefs and convictions a person has about how they should behave, including their own and others' interests. In Minangkabau, traditional dress including the traditional wedding dress, contains meaningful symbols as teaching that contain rules, norms in behavior and carrying out responsibilities that are addressed (Imelda, 2020).

Religiosity is also a factor in a couple's intention to wear a traditional wedding dress. Religiosity is defined as the extent of a person's commitment to the



religion he professes and its teachings which are reflected in his attitudes and behavior (Johnson et al., 2001). Marriage in Minangkabau is something that should be celebrated with great fanfare through traditional and religious ceremonies. Everything contained in marriage, including wedding dresses, contains religious and traditional values. This is following the Minangkabau adage, namely “Adat Basandi Syarak, Syarak Basandi Kitabullah”, it means that “Adat” is based on Islamic religious. The “ABS-SBK” philosophy is a system that helps people interact with their environment based on Islamic religious values and Minangkabau customs (Asrinaldi & Yoserizal, 2020). One form of realization of the ABS-SBK community is the “Kuruang Basiba” dress. This dress is a typical West Sumatra dress characterized by a long, loose, and “Aurat” covering dress. This is following Islamic teachings which not only prohibit women from showing their bodies, but are also prohibited from showing off their body shapes in public (Akbar et al., 2022).

Attitude also influences consumers' intentions to use traditional wedding dress. Attitude in this case refers to how positively or negatively a person views certain behavior (Tucker et al., 2020). Marriage values include individual attitudes and perceptions that influence a couple's intention and decision to marry. These attitudes and perceptions are context-dependent and influenced by social, cultural, economic, and individual factors (An et al., 2022). In Minangkabau, ABSSBK becomes the basic concept of “Adat nan Sabana Adat (basic values of Minangkabau ethnic customs based on Islamic values), which is passed down through “Kato

Pusako” (proverbs), and these customs influence people's attitudes and standard procedures (Asrinaldi & Yoserizal, 2020).

This research focuses on Generation Z. What is Generation Z? Barhate & Dirani (2022) define Generation Z as a generation born between 1995-2012. According to BPS, Generation Z is the generation born between 1997-2012, with the following description:

Table 1 Classification Age

Classification	Explanation
Gen Z (1997-2012)	12th-27th
Millennial (1981-1996)	28th-43th
Gen X (1965-1980)	44th-59th
Baby Boomer (1946-1964)	60th>
Post-Gen Z (Born after 2013)	<11th

Source: (Badan Pusat Statistik, 2020)

Generation Z was taken for several reasons, including Gen Z is the generation with the largest population in Indonesia. According to Pratiwi (2023), whose data was obtained from BPS, generation Z reached 74.93 million people in Indonesia, or 27.94% of the 270.2 million people in 2020 with a structure that can be seen as follows:

Table 2 Indonesian Population by Generation

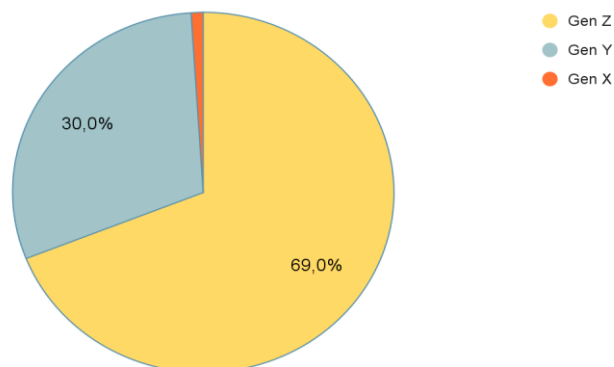
Classification	Total (%)
Gen Z	27,94
Millennial	25,87
Gen X	21,88
Baby Boomer	11,56
Post-Gen Z	10,88

Source: Pratiwi (2023)

Based on the data above, Gen Z is the most dominant population in Indonesia. Apart from that, Gen Z is also the most dominant in terms of marriage. According to Putri (2023), whose data was obtained from a Populix survey of 1,087 respondents, Gen Z has the largest percentage as the generation with the most marriageable age, with the following structure:

Figure 1 Majority Age by Generation

The Majority of Marriage Age in Indonesia

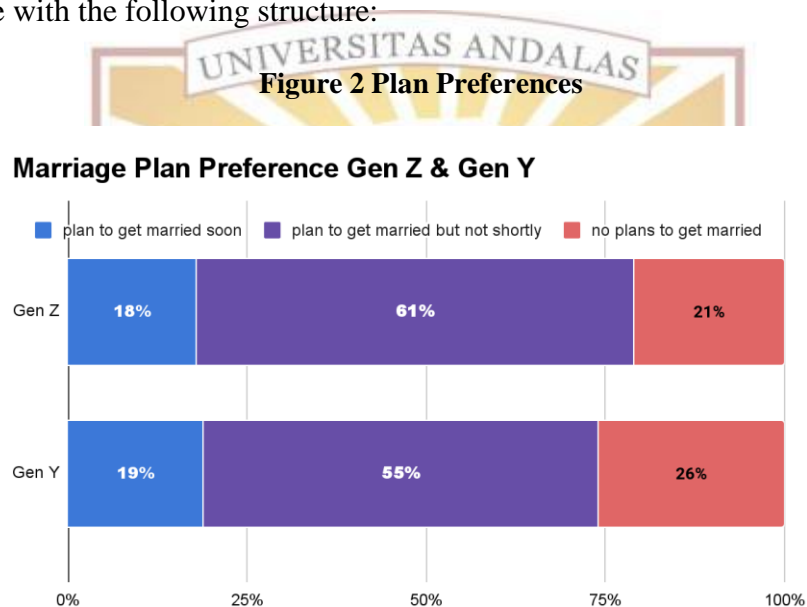


Source: Goodstats (2023)

In Figure 1, it can be seen that the majority of marriage age is dominated by Gen Z, namely 69%, Gen Y 30%, and Gen X 1%. Although Gen Z and Y are of marriageable age, many of these generations are delaying or not planning to get

married. According to the Survei Sosial Ekonomi Nasional 2022 from the Badan Pusat Statistik (BPS), the percentage of unmarried youth has steadily increased in the past five years (Rizqiyah, 2023).

Although the interest in not getting married continues to increase among Gen Y and Z, based on the Populix Survey Gen Z still has a higher interest in getting married than Gen Y even though they are more interested in postponing the marriage with the following structure:



Source: Goodstats (2023)

Based on Figure 2, it can be seen that only 21% of Gen Z plan not to get married and the rest, 18% of Gen Z plan to get married soon and 61% plan to get married but not soon. This shows that there are still many Gen Z who have plans to get married. Following Undang-Undang Nomor 16 Tahun 2019 Tentang Perkawinan, which stipulates that the minimum age for marriage in Indonesia is 19 years old, this research focuses on Gen Z, aged 19 to 27 years old.

According to the background above, the researcher is excited to carry out research with the title: **The Influence of Personal Norms, Religiosity, and Attitude toward Gen Z's Intention to Wear the Minangkabau Traditional Wedding Dress**

1.2 Problem Statement

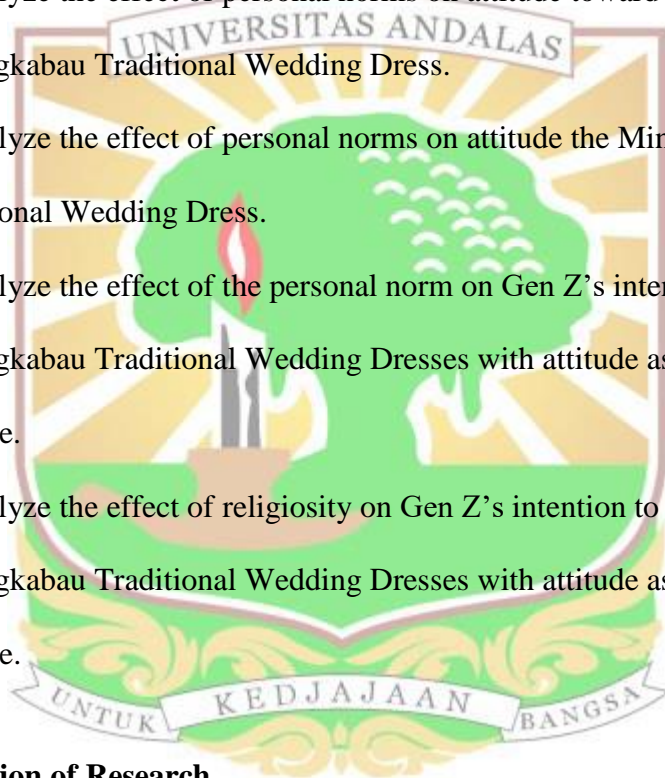
Based on the background above, the research questions are as follows:

1. Does personal norm influence the Gen Z's intention to wear the Minangkabau Traditional Wedding Dress?
2. Does personal religiosity influence the Gen Z's intention to wear Minangkabau Traditional Wedding Dress?
3. Does attitude influence the Gen Z's intention to wear the Minangkabau Traditional Wedding Dress?
4. Does personal norm influence the attitude toward the Minangkabau Traditional Wedding Dress?
5. Does religiosity influence the attitude toward the Minangkabau Traditional Wedding Dress?
6. Does personal norm influence the Gen Z's intention to wear the Minangkabau Traditional Wedding Dress in with attitude as mediating?
7. Does religiosity influence the Gen Z's intention to wear the Minangkabau Traditional Wedding Dress with attitude as mediating?

1.3 Objectives of Research

The research objectives to be achieved for the above questions are as follows:

1. To analyze the effect of personal norms on the Gen Z's intention to wear Minangkabau Traditional Wedding Dresses.
2. To analyze the effect of religiosity on Gen Z's intention to wear Minangkabau Traditional Wedding Dresses.
3. To analyze the effect of attitude on Gen Z's intention to wear Minangkabau Traditional Wedding Dresses.
4. To analyze the effect of personal norms on attitude toward the Minangkabau Traditional Wedding Dress.
5. To analyze the effect of personal norms on attitude the Minangkabau Traditional Wedding Dress.
6. To analyze the effect of the personal norm on Gen Z's intention to wear Minangkabau Traditional Wedding Dresses with attitude as a mediating variable.
7. To analyze the effect of religiosity on Gen Z's intention to wear Minangkabau Traditional Wedding Dresses with attitude as a mediating variable.



1.4 Contribution of Research

Based on the research objectives, the research contributions to be achieved are as follows:

1. For Researchers

With this research, the researcher hopes to increase insight and knowledge regarding the problems studied, especially: religiosity, attitude, personal norms, and intention to wear, regarding initial intentions in selecting and

using the traditional Minangkabau wedding dress, as well as applying the theories that have been studied.

2. For the people of West Sumatra

This research provides information to the people of West Sumatra regarding the use of the Minangkabau traditional wedding dresses.

3. For other parties

With this research, it is hoped that other parties can find out more about the things being researched and learn more about them.

1.5 The Scope of Research

There are 2 scopes in this research which are as follows:

1. Theoretical Scope

This research will focus on 4 variables: personal norm, religiosity, attitude, and intention to wear.

2. Conceptual Scope

The conceptual scope of this research will focus on Generation Z in West Sumatra who have the intention to wear Traditional wedding dresses.



1.6 Systematic of the Research

CHAPTER I: INTRODUCTION

This chapter included the research context, problem definition, research objectives, advantages, and limits, along with systematic writing.

CHAPTER II: LITERATURE REVIEW

This chapter provides a conceptual and structured explanation of the variables and hypotheses used for analysis, as well as the framework used to develop the research questions.

CHAPTER III: RESEARCH METHODOLOGY

This chapter explains the type of research, population, sample, object of research, data and data sources, measurement, data collection methods, and data analysis.

CHAPTER IV: RESULT

This chapter describes the results of the analysis used to support the hypothesis through data testing. This chapter also includes respondent characteristics, descriptions of research variables, and results from the questionnaire distribution process.

CHAPTER V: CLOSING

This chapter explains the conclusion of the research, implications, limitations, and suggestions that can be concluded from this research.

