

**MULTIMODAL DISCOURSE ANALYSIS: INCLUSION,
EXCLUSION, AND PSYCHOLOGICAL NEEDS IN
INSTAGRAM BODY CARE ADVERTISEMENTS**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2026

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THESIS

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2026**

STATEMENT OF AUTORSHIP

I state that the thesis entitled "**Multimodal Discourse Analysis: Inclusion, Exclusion, and Psychological Needs on Instagram Body Care Advertisements**" is my original work. I do not include any material that has been previously written or published by others, except those cited as references and written in the bibliography. With this, if there are any objections or claims, I am the only person responsible for that.

Malang, 25 June 2026
Researcher



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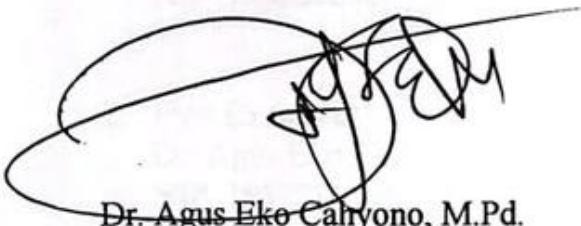
APPROVAL SHEET

This is to certify that Zulva Hariroh Fithriyani's thesis entitled **Multimodal Discourse Analysis: Inclusion, Exclusion, and Psychological Needs on Instagram Body Care Advertisements** has been approved thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang as one of the requirements for the degree of Sarjana Sastra (S.S.) in Department of English Literature.

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MOTTO

إِنَّ مَعَ الْعُسْرِ يُسْرًا ۖ

“Sesungguhnya beserta kesulitan ada kemudahan.” (Al Insyirah:6)

يَا مُقَلِّبَ الْقُلُوبِ ثَبِّتْ قَلْبِي عَلَى دِينِكَ

“Wahai Dzat yang membolak-balikkan hati, teguhkanlah hatiku di atas agama,Mu”

"Success is not final, failure is not fatal: it is the courage to continue that counts."
— Winston Churchill

"I wanted to stop, but I choose to finish."

DEDICATION

I dedicate this thesis to my family, especially my parents, Aunur Rofiqin and Umi Muslikhatun, and my family, who always gave me prayers and helped me until I could finish this thesis.

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Finally, I realize that this thesis is far from perfect. I sincerely hope that readers, particularly scholars in the same field, will find it beneficial. Constructive criticism and suggestions are warmly welcomed for the improvement of future research.

Malang, 25 June 2026
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ABSTRACT

Fithriyani, Zulva Hariroh. (2026). *Multimodal Discourse Analysis: Inclusion, Exclusion, And Psychological Needs on Instagram Body Care Advertisements*. Bachelor's Thesis (Thesis). Department of English Literature, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University, Malang. Advisor: Dr. Agus Eko Cahyono, M. Pd.

Keywords: Multimodal Discourse Analysis, Inclusion, Exclusion, Psychological Needs, Body care Advertisements, Instagram, Gen Z.

Previous research on beauty advertising has mostly focused on visual analysis through Multimodal Discourse Analysis, psychological effects on audiences, or consumer behavior in isolation, without integrating those aspects into a single framework. There are still a few studies that specifically examine body care ads on Instagram, and even fewer that link multimodal representations to psychological needs. This study aims to analyze how inclusion and exclusion strategies are represented through multimodal elements in body care ads on Instagram, as well as how psychological needs (autonomy, competence, and relatedness) are represented through these strategies. The research data consisted of 15 body care ads from eight international brands (CeraVe, Aveeno, CYKLAR, The Body Shop, Bath & Body Works, Dove, La Roche, Posay, and Sol de Janeiro) uploaded on Instagram in the period 2025, 2026, selected through purposively selected. Using an interpretive qualitative approach, the analysis was carried out with Multimodal Discourse Analysis (Kress & van Leeuwen, 2006), an inclusion and exclusion framework (van Leeuwen, 2008), and Self-Determination Theory (Deci & Ryan, 2000). The findings show that of the 15 ads, 14 were categorized as partial inclusions and only 1 as exclusions, with none of the ads reaching full inclusion. Genericizing the deliberate concealment of identity markers such as face and skin color is the most dominant inclusion strategy, while the emphasis on realistic skin conditions is the most common exclusionary practice. Competency is the most frequently represented psychological needs (12 advertisements), followed by autonomy (11 advertisements) and relatedness (10 advertisements). The study concludes that inclusion and exclusion strategies in body care advertising are driven by commercial considerations and industry norms, and that psychological needs are represented through visual and verbal elements in a way that reflects the brand's branding strategy, rather than the actual well-being of the audience.

الملخص

فيثرياني، زولفا هاريو. (2026). تحليل الخطاب متعدد الوسائط: الشمول، الاستبعاد، والاحتياجات النفسية على إعلانات العناية بالجسم على إنستغرام. أطروحة بكالوريوس (أطروحة). قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية، مالانغ. المستشار: الدكتور أغوس إيكو كاهيونو، دكتور في البداية.

الكلمات المفتاحية: تحليل الخطاب متعدد الوسائط، الشمول، الاستبعاد، الاحتياجات النفسية، إعلانات العناية بالجسم، إنستغرام، جيل زد.

ركزت الأبحاث السابقة في مجال إعلانات الجمال بشكل رئيسي على التحليل البصري من خلال تحليل الخطاب متعدد الوسائط، والتأثيرات النفسية على الجمهور، أو سلوك المستهلك بشكل منفصل، دون دمج هذه الجوانب في إطار واحد. لا تزال هناك دراسات قليلة تفحص إعلانات العناية بالجسم على إنستغرام بشكل خاص، وأقل حتى من الدراسات التي تربط التمثيلات متعددة الوسائط بالاحتياجات النفسية. تهدف هذه الدراسة إلى تحليل كيفية تمثيل استراتيجيات الشمول والإقصاء من خلال العناصر متعددة الوسائط في إعلانات العناية بالجسم على إنستغرام، وكذلك كيف يتم تمثيل الاحتياجات النفسية (الاستقلالية، والكفاءة، والترابط) من خلال هذه الاستراتيجيات. تضمنت بيانات البحث 15 إعلاناً للعناية بالجسم من ثماني علامات تجارية دولية (CeraVe، Aveeno، CYKLAR، The Body Shop، Bath & Body Works، Dove، La Roche، Posay) و (Sol de Janeiro) تم رفعها على إنستغرام خلال الفترة 2025،2026، تم اختيارها من خلال أخذ عينات هادفة. باستخدام نهج نوعي تفسيري، تم إجراء التحليل باستخدام تحليل الخطاب متعدد الوسائط (كريس وفان ليوين، 2006)، وإطار الشمول والاستبعاد (فان ليوين، 2008)، ونظرية تقرير المصير (ديسي & راين، 2000). تظهر النتائج أنه من بين 15 إعلاناً، تم تصنيف 14 إعلاناً جزئية وإعلان واحد فقط كاستثناءات، ولم تصل أي من الإعلانات إلى الإدراج الكامل. يعد الاستراتيجية الأكثر شيوعاً في الإخفاء المتعمد لعلامات الهوية مثل لون الوجه والبشرة هو الاستراتيجية الأكثر شيوعاً، بينما التركيز على حالات الجلد الواقعية هو الممارسة الأكثر شيوعاً للإقصاء. الكفاءة هي الحاجة النفسية الأكثر تمثيلاً (12 إعلاناً)، تليها الاستقلالية (11 إعلاناً) والترابط (10 إعلانات). خلصت الدراسة إلى أن استراتيجيات الشمول والاستبعاد في إعلانات العناية بالجسم مدفوعة بالاعتبارات التجارية والمعايير الصناعية، وأن الاحتياجات النفسية تمثل من خلال العناصر البصرية واللفظية بطريقة تعكس استراتيجية العلامة التجارية للعلامة التجارية، بدلاً من الرفاهية الفعلية للجمهور.

ABSTRAK

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Kata kunci: Analisis Wacana Multimodal, Inklusi, Eksklusi, Kebutuhan Psikologi, Bodycare Advertisements, Instagram, Gen Z.

Penelitian sebelumnya tentang periklanan kecantikan sebagian besar berfokus pada analisis visual melalui analisis wacana multimodal, efek psikologis pada audiens, atau perilaku konsumen secara terpisah, tanpa mengintegrasikan aspek, aspek tersebut ke dalam satu kerangka. Masih sedikit penelitian yang secara spesifik mengkaji iklan perawatan tubuh di Instagram, dan lebih sedikit lagi yang menghubungkan representasi multimodal dengan kebutuhan psikologis. Penelitian ini bertujuan untuk menganalisis bagaimana strategi inklusi dan eksklusi direpresentasikan melalui elemen multimodal dalam iklan perawatan tubuh di Instagram, serta bagaimana kebutuhan psikologis (otonomi, kompetensi, dan keterhubungan) direpresentasikan melalui strategi, strategi tersebut. Data penelitian berupa 15 iklan perawatan tubuh dari delapan merek internasional (CeraVe, Aveeno, CYKLAR, The Body Shop, Bath & Body Works, Dove, La Roche, Posay, dan Sol de Janeiro) yang diunggah di Instagram pada periode 2025, 2026 dipilih melalui *purposively selected*. Dengan menggunakan pendekatan kualitatif interpretif, analisis dilakukan dengan Analisis Wacana Multimodal (Kress & van Leeuwen, 2006), kerangka inklusi dan eksklusi (van Leeuwen, 2008), serta Teori Determinasi Diri (Deci & Ryan, 2000). Temuan menunjukkan bahwa dari 15 iklan, 14 dikategorikan sebagai inklusi parsial dan hanya 1 sebagai eksklusi, tanpa ada iklan yang mencapai inklusi penuh. Generikisasi penyembunyian penanda identitas seperti wajah dan warna kulit secara sengaja merupakan strategi inklusi yang paling dominan, sementara penekanan pada kondisi kulit realistis merupakan praktik eksklusi yang paling umum. Kompetensi adalah kebutuhan psikologis yang paling sering direpresentasikan (12 iklan), diikuti oleh otonomi (11 iklan) dan keterhubungan (10 iklan). Penelitian ini menyimpulkan bahwa strategi inklusi dan eksklusi dalam iklan perawatan tubuh didorong oleh pertimbangan komersial dan norma industri, dan bahwa kebutuhan psikologis direpresentasikan melalui elemen visual dan verbal dengan cara yang mencerminkan strategi pencitraan merek, bukan kesejahteraan audiens yang sebenarnya.

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CHAPTER I

INTRODUCTION

This chapter aims to explain several aspects related to the field of research: background of the study, research questions, scope and limitations, significance of the study, and definition of key terms.

A. Background of the Study

In the digital age, social media has transformed the landscape of advertising and communication. Among the various platforms available, Instagram has emerged as one of the most influential spaces for visual, based marketing, particularly in the body care industry. Unlike traditional advertising that relies mainly on verbal messages, Instagram relies heavily on multimodal communication, which combines images, text, hashtags, colors, and layouts to create persuasive messages. These multimodal elements interact to produce complex meanings that ultimately shape consumer perceptions, identities, and behaviors (Tenca, 2022). Given its highly visual nature, Instagram serves as an ideal site to examine how advertisements construct meaning not only through what they show, but also through what they choose to hide.

This influence becomes particularly visible when examining how body care advertisements construct representations of beauty specifically through the strategies of inclusion and exclusion. Inclusion refers to the representation of diverse identities, such as different skin colors, body types, genders, and cultural backgrounds, while exclusion involves the marginalization or complete absence of such diversity. These representations are not neutral; they contribute to the

construction of social norms and can reinforce or challenge existing stereotypes (Drew, 2016; Hinthonglang et al., 2025). In other words, every visual decision in an advertisement who appears, how they look, and what kind of skin is shown, carries social meaning that extends far beyond the product being sold. Consequently, body care advertising functions as a powerful cultural agent that actively influences how individuals, especially young people, perceive themselves and others.

Among the most active users of this platform is Generation Z individuals born between the mid,1990s and early 2010s who grew up with social media as an integral part of their daily lives. Research shows that Generation Z spends a significant amount of time on visual platforms like Instagram, making them particularly exposed to beauty,related marketing messages (Elesi et al., 2024). As a result, they frequently encounter images depicting "perfect skin" and persuasive slogans promising confidence and physical transformation. Such exposure has been shown to significantly affect young people's perceptions of body image and self,esteem (Caparello et al., 2023; Masita, 2022; Felimban et al., 2025). These advertising messages tend to resonate with the psychological needs of Generation Z especially the need for social acceptance (relatedness), the need to feel capable and effective (competence), and the need to express oneself freely (autonomy). This suggests that body care advertising goes beyond simple product promotion and plays an active role in shaping identity and emotional attachment in the digital space.

Self,Determination Theory (SDT), developed by Deci and Ryan (2000).

SDT states that all human beings have three universal, basic psychological needs: autonomy (the need to feel in control of one's life and choices), competence (the need to feel capable, effective, and confident), and relatedness (the need to feel connected to others and socially accepted). When ads show diverse representations, they signal to audiences that they are accepted (meet relatedness), that they are valued (meet competence), and that they can express themselves freely (meet autonomy). Conversely, when ads exclude a particular group whether through the absence of skin color, body type, or realistic skin conditions they implicitly communicate that group does not fit the "ideal" standard. This can threaten the psychological well-being of viewers by damaging their sense of acceptance, ability, and self-esteem.

The merger of these three theories MDA, inclusion/exclusion, and SDT is based on the similarity of paradigms and complements each other. The theoretical foundation of this incorporation can be explained through the concept of discourse as a social practice put forward by Gee (2010). Gee explained that language and text function not only as a means of communication, but also as a medium to shape identity, power, and social reality. Thus, body care advertising not only conveys product information, but also shapes the beauty standards and social identity of its audience.

Within this framework, MDA (Kress & van Leeuwen, 2006) provides a tool for analyzing how visual and verbal elements interact to form meaning in advertising which in Gee's perspective is a social practice that constructs reality. However, the MDA itself is not enough to explain who is represented and who is

not in the representation. This is where the theory of inclusion and exclusion (van Leeuwen, 2008) plays a role in identifying representation strategies both those that display diversity and those that eliminate certain groups which in Gee's framework are the mechanisms for the formation of social identities and positions. Furthermore, once the representation strategy has been identified, there remains a fundamental question: why is this representation important to the audience? SDT (Deci & Ryan, 2000) answers this question by linking advertising representations to basic human psychological needs autonomy, competence, and relatedness. Thus, representation in advertising not only shapes social identity (Gee, 2010), but also affects the psychological well-being of the audience. These three theories have the same foundation, namely the view that meaning and identity are socially constructed (social constructionism) through symbolic interaction in social practice, so that their incorporation is not arbitrary but based on theoretical coherence and analytical complementarity.

To systematically examine how meaning and persuasion are constructed in Instagram ads, Multimodal Discourse Analysis (MDA) provides a valuable analytical framework. MDA allows researchers to explore how visual, linguistic, and symbolic modalities interact to communicate ideologies, values, and social norms. In the context of advertising, MDA has revealed that Instagram campaigns strategically use multimodal elements not only to promote products but also to build brand identity and engage audiences emotionally and psychologically (Christanto & Kartika, 2024; Suphaborwornrat & Punksirikul, 2022). Through this lens, advertising messages are understood not as neutral conveyors of information but as

complex texts resulting from the interaction between brand interests, societal values, and public psychological expectations. Consequently, body care ads can be seen as an active "social text" that shapes how young generations perceive themselves and their place in the digital world.

Previous research on beauty advertising can be grouped into three main categories. First, studies using Multimodal Discourse Analysis have revealed how visual, verbal elements construct beauty ideologies. Ningsih et al. (2025) analyzed the Instagram posts of Indonesian beauty brands and found that multimodal elements are used to challenge traditional gender norms by including male models. Saladri et al. (2020) demonstrated that the visual and textual elements of Facebook ads work together to build identity and influence consumer desires. Dhayef and Fadhil (2024) revealed that multimodal strategies are used universally to create persuasive messages in various cultures. Hartono et al. (2022), Khoirunnisaa and Harti (2023), Suryani et al. (2021), and Alhadi et al. (2022) further uncover how elements such as color, composition, model gaze, and word choice shape ideologies including environmental beauty, Korean aesthetics, Islamic values, and new constructs of masculinity which then influence the audience's perception of beauty and the body.

Second, studies on the psychological effects of social media advertising have shown a significant impact on audiences. Caparello et al. (2023) and Masita (2022) used psychological survey methods to demonstrate that factors such as basic needs, self-esteem, and online validation searches play a major role in shaping body dissatisfaction. The findings of Felimban et al. (2025) also examine that intense

exposure to representations of ideal beauty in visual media can trigger anxiety, negative self-evaluation, and compulsive behaviors related to body care. These findings highlight the psychological vulnerability of audiences, especially young people, to advertising messages that set unrealistic beauty standards.

Third, research on Generation Z behavior has revealed how the visual characteristics of advertising influence their purchasing decisions (Elesi et al., 2024). Meanwhile, Liu et al. (2023) emphasize that the issue of social exclusion in digital advertising is still not fully understood, especially in the context of how visual and advertising discourse create boundaries between "ideal" and "non-ideal" categories. This gap is significant because exclusion in advertising not only affects representation but also has real psychological consequences for audiences who do not see themselves reflected in media narratives.

Although these studies make important contributions to understanding the representation of beauty, there are still some research gaps. First, most studies focus on general advertising or specific industries such as food, beverages, or political communications, rather than on specific body care advertising. Second, existing research tends to analyze multimodal elements separately from inclusion and exclusion issues, without integrating them into a single analytical framework. Third, there is still little research linking multimodal discourse with psychological theories, particularly Self-Determination Theory, to understand how advertising responds to the psychological needs of audiences. This gap highlights the need for an integrated approach that combines multimodal analysis, inclusion/exclusion discourse, and psychological perspectives.

The novelty of this research lies in the integrated approach used. In contrast to previous studies that tended to deal with analysis separately, this study integrates three main aspects: Multimodal Discourse Analysis, inclusion and exclusion, and Self-Determination Theory. This integrated approach allows for a more comprehensive analysis of how advertising not only builds meaning but also affects individual self-awareness and sense of belonging in the digital age. The integration of these three theoretical frameworks—MDA, inclusion/exclusion, and SDT—shows how these perspectives work together to provide a more holistic understanding of advertising discourse.

The selection of Instagram as a research platform is based on several considerations. First, Instagram is a visual-dominated platform, making it ideal for multimodal discourse analysis that examines the interaction between visual and verbal elements (Kress & van Leeuwen, 2006). In contrast to text-based platforms like Twitter or Facebook, Instagram prioritizes image-based content, which allows for richer analysis of visual semiotic resources. Secondly, Instagram is one of the most widely used social media platforms by Generation Z, the primary audience for body care advertising. This demographic is actively engaged with visual content and is highly responsive to beauty-related marketing (Elesi et al., 2024).

The focus on body care advertising is motivated by its unique position at the intersection between commercial promotion, beauty standards, and psychological well-being. In contrast to general product advertising, body care advertising directly addresses physical appearance, which is closely related to self-esteem, social acceptance, and identity formation (Drew, 2016). This makes it particularly relevant

to analyze how inclusion and exclusion strategies affect the psychological needs of audiences.

This qualitative research is based on several assumptions. First, it is assumed that body care ads on Instagram are not neutral commercial texts but actively construct and reinforce certain beauty standards through multimodal elements. Second, it is assumed that the inclusion and exclusion strategies identified in ads have the potential to influence viewers' psychological needs, specifically autonomy, competence, and relatedness. Third, it is assumed that the integration of Multimodal Discourse Analysis, inclusion/exclusion frameworks, and Self-Determination Theory provides a comprehensive analytical lens to understand how advertising discourse operates at a representational and psychological level. These assumptions guide the interpretive analysis of the fifteen advertisements examined in this study.

Based on these research gaps, this study focused on body care ads on the Instagram platform. Therefore, this study aims to analyze how inclusion and exclusion strategies are represented through multimedia elements in body care-related image ads on Instagram. In addition, this study aims to explore how psychological needs (autonomy, competence, and relatedness) are represented through inclusion and exclusion strategies in body care ads on Instagram. Generation Z based on the Theory of Self-Determination (Deci & Ryan, 2000), especially autonomy, competence, and relatedness. In addition, this study aims to explore how psychological needs are represented through inclusion and exclusion strategies in body care advertisements on Instagram..

B. Research Questions

Based on background of the research, the researcher formulates research questions as follows:

1. How is inclusion strategy represented through multimodal elements on Instagram body care advertisement?
2. How is exclusion strategy represented through the multimodal elements in Instagram body care advertisement?
3. How are psychological needs (Autonomy, Competence, and Relatedness) represented through multimodal elements in Instagram body care advertisement?

C. Significance of the Study

This research is expected to contribute both theoretically and practically to applied linguistics, especially in the analysis of multimodal discourse in the context of digital media.

Theoretically, this research contributes to the development of multimodal studies and the psychology of needs. That is, by combining two perspectives that are rarely analyzed together. This research expands the application of multimodality by integrating MDA and SDT into a single research framework. This research shows how visual and verbal elements in advertising not only build discourse in beauty, but also directly relate to meeting the psychological needs of Gen Z audiences.

This integration allows for an exploration that not only answers how the discourse of inclusion and exclusion is constructed, but also why these discourses

have such a strong appeal, by tracing their relationship to the basic psychological needs represented in advertising. This research also answers why this discourse has such a strong appeal, by tracing its relationship to the basic psychological needs of Generation Z. Therefore, this research It is not only limited to understanding the meaning that appears on the surface, but also examines the underlying mechanisms of belief.

Practically, This research is expected to provide benefits to many related parties. First, for advertisers and marketers, this study provides a guide to creating more inclusive and ethically responsible ad content. By understanding how multimodal elements affect inclusivity and exclusion, advertisers can formulate advertising strategies that are not only commercially effective, but also respectful of audience diversity as well as mindful of their psychological.

Second, for the audience, especially Generation Z who actively use content on social media. This research is expected to increase critical awareness. Viewers will better understand how ads can affect their perceptions of beauty, identity, and self-esteem. thus preventing them from being easily influenced by narrow or unrealistic beauty standards.

Third, for researchers and students. This research can be an academic reference for further research on multimodal discourse, digital media, and advertising analysis. The integrative approach used in this research combines multimodal discourse analysis with the concept of inclusion,exclusion. And also the theory of psychological needs can be adapted or developed in the context of other research.

D. Scope and Limitation of the study

This research focuses on the analysis of multimodal discourse in body care ads posted on the Instagram platform during the period 2025–2026. This period was chosen because it reflects the current body care advertising practices on Instagram, where the trend of diversity representation is growing and is becoming a central issue in digital marketing strategies. The main data consists of official ad posts that feature visual elements (images, colors, products, compositions) and verbal elements (captions, slogans, or taglines). The analysis was carried out using the Multimodal Discourse Analysis framework (Kress & van Leeuwen, 2006) to examine visual elements, inclusion and exclusion frameworks (van Leeuwen, 2008) to identify representation strategies, as well as Self-Determination Theory (Deci & Ryan, 2000) to interpret the relationship between representation and the psychological needs of Generation Z. advertising, not on the effectiveness of the ad or the consumptive behavior of the audience.

This research has several limitations. First, it is limited to Instagram as the only social media platform. Other platforms like TikTok or YouTube are not included. Second, the analysis was based on a number of selected advertisements, namely a total of 15 purposively selected advertising posts from seven international brands, so the findings were not intended to be generalized to the entire bodycare advertising landscape globally. This amount was chosen because in qualitative research, the depth of analysis takes precedence over the quantity of data (Creswell, 2014). The number of 15 ads was considered sufficient to identify patterns of representations of inclusion, exclusion, and psychological needs in depth through a

purposively selected approach. Third, this research is qualitative and interpretive. i.e. not quantitatively measuring audience responses through surveys or interviews. Fourth, the interpretation of multimodal elements may involve subjectivity, although guided by an established theoretical framework.

E. Definition of Key Terms

For clarity and consistency, some of the key terms used in this research are defined as follows:

1. Multimodal Discourse Analysis (MDA)

Multimodal Discourse Analysis (MDA) is an analytical framework used in this study to examine the interaction between visual elements (images, colors, composition, model gaze) and verbal elements (text, slogans, hashtags) in body care ads on Instagram (Kress & van Leeuwen, 2006).

2. Theory of Self-Determination

The psychological framework used in this study was to identify the representation of three basic psychological needs : autonomy, competence, and relatedness—in body care ads on Instagram (Deci & Ryan, 2000).

3. Inclusions

A representation strategy that portrays individuals or groups as part of a discourse with an emphasis on involvement, closeness, or social acceptance.

4. Exclusions

A representation strategy that subtly or explicitly removes, ignores, or places individuals or groups out of the limelight in discourse.

5. Body Care Advertisements

Promotional content related to products used to maintain and enhance the body, such as moisturizers, lotions, body mists, deodorants, serums, and personal care items advertised on Instagram.

6. Generation Z

The young demographic born between the mid,1990s and early 2010s, is known to be active, expressive, and heavily influenced by digital culture and social media.

CHAPTER II

REVIEW OF RELATED LITERATURE

This section presents a review of the relevant literature, which includes discussions of Discourse Analysis, Multimodal Discourse Analysis, Inclusion, Exclusion, and Psychological Needs.

A. Theoretical Framework

a. Discourse Analysis

Discourse Analysis is a field of applied linguistics that examines how language is used in real social contexts to construct meaning, identity, power relations, and reality. In Gill's (2000) view, discourse analysis sees language not only as a means of conveying messages, but as a social practice that shapes certain reality, identities, and positions in society. Gill explains that every text works rhetorically and is action-oriented, so what is said or displayed in the text always does something, such as building an image, influencing or convincing the audience. Meanwhile, Gee (2010) explains discourse through two concepts, namely "discourse" (lowercase d) and "discourse" (capital letter D). "Discourse" (lowercase D) refers to the practice of using language in texts, and "Discourse" (capital D) describes cultural ways of life, identity, and practices that are reproduced through specific languages, actions, values, and symbols. According to Gee, language is not only a tool for communication but also a medium for shaping social identity, power relations, and social reality. This concept suggests that discourse is always related to how individuals "become a certain party" in media representation.

In the context of this research, body care advertising can be understood as a

visual discourse that not only offers a product but also establishes a specific beauty identity for Generation Z. The principle of discourse analysis is a starting point to see how the visual and verbal messages in advertising work as specific representations. In this research, discourse analysis is not used as the main analysis method, but rather as a theoretical framework to understand advertising as a social practice that builds discourse. Therefore, this discussion is then continued through the Multimodal Discourse Analysis approach (Kress & van Leeuwen, 2006), which specifically looks at how meaning is formed through a combination of visual and verbal elements in digital texts such as Instagram ads.

b. Multimodal Discourse Analysis (MDA)

Multimodal discourse is generally understood as an approach that views meaning as the result of the interaction of various modes of communication, such as text, images, colors, and layouts, that work together to construct a particular discourse (O'Halloran, 2011). From another perspective, multimodality does not only view visual mode as a purely aesthetic aspect, but as a semiotic system that has rules and social functions in shaping certain representations (Machin & Ledin, 2016).

According to Kress and van Leeuwen, multimodality is a framework for analyzing how images communicate meaning using structures similar to language. Visuals are not neutral, but rather systems designed with rules similar to grammar to express relationships, powers, emotions, and ideologies. In general, Kress & van Leeuwen (2006) develop MDA through three important metafunctions: Within the framework of MDA, meaning is analyzed through three main metafunctions:

1) Representation

Representational is how an image or visual element depicts a particular object, situation, or category. For example, in the analysis of body care advertisements conducted by Ningsih et al. (2025), narrative representation is seen in the depiction of a male model applying body care products to his skin. The act of applying this product represents that body care is no longer an exclusive activity for women, but also for men. Meanwhile, conceptual representation can be seen in the grouping of products with the label "for all skin types" which categorizes the product as a universal product that can be used by all skin types. This analysis shows that representation elements in ads not only showcase products, but also build social meaning about who should be using the product.

2) Interaction

The interaction component has to do with the way visual and verbal elements build a connection between the message creator and his audience. This relationship can be realized through various semiotic mechanisms, such as (gaze, framing, layout, hashtag). Overall determines how the audience is positioned in relation to the message being conveyed. For example, Saladri et al. (2020) in an analysis of Facebook ads found that the use of a model's direct gaze to the camera (demand image) creates a strong interactive connection with the audience, as if the model invites the audience to buy a product. In contrast, ads that feature models without a direct gaze (offer image) position the audience as passive observers who only receive information. In the context of body care advertising, Khoirunnisaa and Harti (2023) analyze how models with calm expressions and gentle gazes build an

emotional connection with the audience, creating the impression that the product provides calm and personal care. This interaction analysis shows that the model's choice of gaze and expression is not a purely aesthetic decision, but a semiotic strategy to build a psychological connection with the audience.

3) Composition

Composition refers to the way visual elements are arranged and placed in a frame (layout, salience, and framing) to direct the audience's interpretation of the constructed message. In the context of digital advertising, a multimodal approach allows for a critical reading of how brands strategically place elemental elements. Model placement, lighting, color palette, and slogans are not only aesthetic. Rather, it is a semiotic choice that has a function in shaping the perception of the audience. For example, the chosen pastel color palette, glowing skin, and model expressions are often used to build the impression of purity, freshness, and natural beauty that Gen Z responds positively to (Khoirunnisaa & Harti, 2023).

This approach is very relevant in this study considering that body care ads on Instagram come in a poster format that is rich in visual and verbal elements that interact with each other. Details such as layout, close up, lighting, and typography are used to work simultaneously to form a certain beauty narrative that the brand wants to highlight. MDA facilitates a reading of how inclusion and exclusion strategies are subtly inserted in the visual construction. For example through who is shown as a representation of "ideal beauty", who is not, and how visual compositions reinforce certain skin standards.

In other words, the MDA theory in this research is the basis for viewing

advertising not just as a visual aesthetic, but as a social discourse that conveys certain aesthetic ideologies and standards. Through this approach, researchers can understand how meaning is formed through the interaction between images and text, while building an analytical approach to examine what is displayed and what is hidden in the presentation of personal care products on Instagram.

For example, Hartono et al. (2022) analyzed the composition of Garnier Green Beauty ads and found that the placement of the product in the center of the frame against a natural green background creates a visual advantage that directs the audience's attention to the product as an eco-friendly solution. The placement of the text "Green Beauty" at the top of the frame (ideal position) serves as a promising information value for green beauty aspirations, while the image of green leaves at the bottom (real position) represents the natural reality of the product. Additionally, the predominant use of green throughout the frame creates visual cohesion that reinforces the eco-friendly message. This analysis shows that the visual composition in ads is not neutral, but is strategically designed to guide audiences in interpreting the brand's message.

c. Inclusions and Exclusions

"Inclusion" and "exclusion" are two representation strategies that often appear in visual discourse analysis. These two concepts are related to how to classify texts or images, both as "part of the discourse" and "outside the discourse" (quoted from Kress, 1991; van Leeuwen, 2008: 49). Both the visual presence of people in the story, as well as the use of focus and other concrete indicators in the text to indicate closeness or attachment, have been attributed to "how individuals

or groups are represented as part of the story/discourse" (van Leeuwen, 2008: 49). On the other hand, exclusions are defined as "referring to a situation in which some social group... is described as absent from discourse", and this absence is not always intentional, but rather highlights people who are outside the specific ideal constructs defined by the media.

In general, van Leeuwen (2008) explains There are various strategies to create comprehensive meaning, including individualization, activation, and internalization. Individualization directly shapes the image of the individual as a subject in a visual representation. For example, a model's face is highlighted as a "symbol of beauty". Activation means that people are affected in such a way that they appear to be active subjects. In contrast, typification groups individuals into specific categories; For example, the category "young white women" can make the personal identity of the woman depicted in the photo sink in stereotypes. This strategy evokes a sense of familiarity in the viewer with the image presented, makes them feel representative of the image, and even arouses the desire to be a part of it.

According to van Leeuwen (2008), inclusion is a representation strategy that describes individuals or groups as part of a discourse. This strategy can be realized through several sub, strategies:

First, individualization, which is a strategy that presents individuals specifically as a single subject, such as close, ups of the model's face in an advertisement. Second, assimilation, which is a strategy that displays individuals as part of a group, for example several models with different backgrounds photographed together in a single frame.

Third, activation, which is a strategy that describes the individual as an active subject who performs an action, for example a model who is applying lotion to the skin. In contrast, passivation describes the individual as a passive subject who accepts an action, for example a model who simply sits still while holding a product.

Fourth, genericization, which is a strategy that displays individuals in general without a specific identity, for example, only hands or silhouettes are shown without showing a face. In contrast, specification features individuals with specific identities, such as models with specific names and cultural backgrounds.

In the context of body care advertising, genericization strategies are often used to create openness of representation. For example, ads that only feature faceless hands allow audiences from different backgrounds to identify themselves in those visuals (van Leeuwen, 2008).

However, exclusion is constructed by the visual discourse in some subtle ways, for instance by background and focus. The background places certain groups in a non-significant position in the visual. They are there, but they are not significant; that is to say, their appearance serves the presence, but not for themselves, while oppression removes the groups entirely from the visual and the discursive seems to be a unique representation, which claims for the ideal one (van Leeuwen, 2008). For example, the diversity of skin, body shapes, face features is missing in beauty advertisements in the way of exclusion.

Sites such as Instagram are even more exclusive/inclusive. This is because visual images are a very important factor. For ads such as those for body care products, choices are often made about body types, shades of color, and general

looks, which exclude anyone but "right" people from representation.

The notion of "natural radiance." If models' whiteness, delicate features, and pastel, soft tone dominate, those outside of this norm are automatically excluded from the middle space of representation. It is the exclusion through "innocent" and visual means that create social boundaries.

In this research, inclusion and exclusion as a framework to analyse how body care ads make representations of their audience. The purpose of the researcher is to unpack these patterns of representation by looking at their different modal features, such as image composition, framing, facial expression of models, and slogans in the ads. With these analyses, the researcher can identify who is being included in the category of 'perfect beauty' and who is being pushed to the outside of the representation. Or it may be understood as inclusion and exclusion enables the researcher to read the representation of beauty not as a purely visual thing, but as a practice of discourse that rules who is worthy of belonging to the beauty standard and who is not.

According to van Leeuwen (2008), exclusion is a representation strategy that eliminates or places individuals or groups out of the spotlight of discourse. This strategy can be realized through several sub, strategies: First, suppression, which is a strategy that completely removes groups or individuals from the discourse. For example, a body care ad that only features a white skin model with no representation of dark skin at all implicitly emphasizes the dark, skinned group of the ideal beauty discourse. Second, backgrounding, which is a strategy that features groups or individuals but is not the main focus. For example, models with dark skin are placed

in the background while white models take center stage. Although they are visually present, their position in the background reduces their significance in the narrative.

Third, exclusion by omission, which is a strategy that does not mention or does not represent a particular group at all. For example, the absence of representations of stretch marks, acne, or other realistic skin conditions in body care ads. While it does not explicitly exclude a particular group, the absence of this representation implicitly excludes individuals with those skin conditions from the established standards of beauty. In the context of body care advertising, suppression often occurs through the visual standardization of "perfect skin" that eliminates the diversity of real skin conditions (van Leeuwen, 2008).

d. Psychological Needs

Self-determination theory (SDT), developed by Deci and Ryan (2000), is a theory of motivation and human development used to investigate the relation between individuals' motivation, personal growth and well-being. SDT suggests that it is not just social external pressure or support that makes us behave in a certain way, but also our innate psychological needs.

According to Deci and Ryan (2000), three basic universal psychological needs are important for every individual: autonomy, competence, and Relatedness. The fulfillment of these needs plays an important role in the development of intrinsic motivation, which refers to motivation that arises from within an individual because an activity is considered meaningful or satisfying.

1. Autonomy

The first need is autonomy, which refers to the need to feel that one's actions and decisions are supported by oneself rather than being controlled by external forces. Autonomy does not imply unlimited freedom, but rather reflects an individual's sense of control and ownership over their behavior and identity. In the context of social media, autonomy can be associated with an individual's ability to express themselves and establish standards of beauty and personal self-presentation.

2. Competencies

The second need is competence: a sense of being able to, of being effective and in control while carrying out an activity. Those people who have their competence needs satisfied believe themselves to be competent and able to improve. In body care advertising, this need is fulfilled through claims of personal development, such as, for example, becoming a healthier, fairer, more beautiful skin. These visions may lead an audience member to believe they are able to reach ideals of beauty through the purchase and use of the product.

3. Relatedness

The third need is relatedness, the desire to have significant close relationships, to be liked, loved, and the need to feel a part of social networks and communities. This aspect becomes more relevant in the age of Generation Z due to living in a social media, network-oriented society in which recognition and validation have become part of identity. Ads, particularly on Instagram, construct a discourse of beauty that can become integrative or alienating.

Besides basic needs, SDT suggests two additional types of motivation:

intrinsic and extrinsic. Intrinsic motivation is when someone performs a behavior because it is internally enjoyable and personally interesting. On the other hand, extrinsic motivation occurs when behavior is driven by external factors such as an award, social pressure, or desire to receive admiration. In terms of advertising on social media, intrinsic motivation is often bolstered by persuasive techniques that emphasize preferred body images, beauty standards, and social validation.

Overall, SDT is relevant to this research because body care ads on Instagram not only promote products but also build visual and verbal representations that can influence the fulfillment of the audience's psychological needs. Through inclusion and exclusion strategies, ads can support Relatedness by creating a sense of acceptance, or otherwise exploit competence by emphasizing feelings of inadequacy. Therefore, integrating Self-Determination Theory with Multimodal Discourse Analysis provides a valuable framework for understanding how Generation Z responds to messages conveyed in Instagram body care ads.

The integration of the three theories used in this study, MDA (Kress & van Leeuwen, 2006), inclusion and exclusion (van Leeuwen, 2008), and SDT (Deci & Ryan, 2000), can be explained through the concept of discourse as a social practice put forward by Gee (2010). Gee distinguishes between discourse (the use of language in text) and Discourse (the way of life, identity, and social values reproduced through language). In this framework, MDA serves to analyze discourse, i.e. the visual and verbal elements in body care advertising while inclusion/exclusion theory and SDT serve to analyze Discourse i.e. how advertising shapes the audience's identity, beauty standards, and representation of the

psychological needs.

In the context of this research data, namely body care ads on Instagram, the three theories work gradually to answer the research questions. First, MDA is used to identify the visual (color, composition, model, gaze) and verbal (slogan, hashtag, caption) elements in each ad. Second, inclusion and exclusion theory is used to analyze MDA identification outcomes with a focus on representation strategies who appears and who doesn't appear in ads, as well as how they are portrayed. Third, SDT is used to identify how basic psychological needs : autonomy, competence, and relatedness (Deci & Ryan, 2000) are represented through visual and verbal elements in advertising. Therefore, SDT is not used to measure audience responses, but to analyze how advertising visually and verbally constructs a representation of psychological needs that can affect how audiences interpret beauty standards.

These three theories complement each other in forming a systematic analysis flow: from the identification of multimodal elements (MDA), to the analysis of representation strategies (inclusion/exclusion), to the identification of psychological needs representations (SDT). This integrated approach allowed the research to answer research questions about how inclusion and exclusion are represented in advertising (RQ 1 & 2), as well as how psychological needs are represented through those inclusion and exclusion strategies (RQ 3).

CHAPTER III

RESEARCH METHODS

This chapter discusses the research methodology used by researcher, which discusses research design, data sources, instruments, data collection, and analysis procedures.

A. Research Design

This study uses an interpretive qualitative approach that aims to understand and interpret the meaning built through visual and verbal elements in body care ads on Instagram. The interpretive approach was chosen because this research does not aim to measure or generalize, but rather to explore the deep meaning of multimodal texts in this case advertising as a social practice that constructs reality and identity (Gee, 2010; Gill, 2000). In line with the analytical framework used, this approach allows researchers to interpret how visual elements (colors, compositions, models, gazes) and verbal elements (slogans, hashtags, captions) interact to form representations of inclusion, exclusion, and psychological needs (Kress & van Leeuwen, 2006). Therefore, this approach is not only descriptive, but also interpretive because it involves a critical reading of the meaning contained in the advertisement (Creswell, 2014).

The analytical framework in this research combines Multimodal Discourse Analysis (Kress & van Leeuwen, 2006), (Van Leeuwen 2008) and Self-Determination Theory (Deci & Ryan, 2000). Multimodal Discourse Analysis is used to examine representational, interpersonal, and compositional elements visual and verbal texts, while Theory of Self-Determination is applied to interpret

how psychological needs are constructed and directed to Generation Z audiences media, but as a social discourse that contributes to the construction and strengthening of certain beauty standards..

B. Data and Data Source

The data in this study is in the form of body care advertisements from international brands published on the Instagram platform. Key data includes the visual elements (images, models, colors, composition, layout) and verbal elements (text, slogans, hashtags, captions) contained in each ad upload. The data source was taken from the official Instagram accounts of eight international brands, namely CeraVe, Aveeno, CYKLAR, The Body Shop, Bath & Body Works, Dove, La Roche,Posay, and Sol de Janeiro. The selection of these brands is based on the consideration that they represent a diverse range of marketing approaches, ranging from clinical,based or dermatological ones such as CeraVe, Aveeno, and La Roche,Posay, to lifestyle,based or sensory ones such as The Body Shop, Bath & Body Works, and Sol de Janeiro. In addition, these brands have a high number of followers and engagement on Instagram, reflecting relevant advertising practices that have an impact on a broad audience, and actively publish body care content with rich visual and verbal elements to support in,depth multimodal analysis.

This study analyzed 15 advertisements uploaded purposively selected.This amount is determined because in qualitative research, depth of analysis takes precedence over the quantity of data (Creswell, 2014). With 15 ads, researchers were able to identify patterns of representations of inclusion, exclusion, and psychological needs in depth without losing focus on the multimodal details of each

ad. In addition, the number of 15 ads is seen as sufficient to achieve data saturation, i.e. when the patterns of representation begin to repeat and no significant new variations are found (Creswell, 2014). These ads were selected based on certain criteria, namely ads related to body care products, contain visual and textual elements (multimodal), reflect aspects of inclusion or exclusion, imply or contain psychological needs (e.g. beauty, confidence, or social acceptance), and are published in the 2025–2026 time frame. This time range was chosen because it reflects the current body care advertising practices on Instagram, where the trend of diversity representation is growing and becoming a central issue in digital marketing strategies in that period, so that the data taken is still relevant and actual to reflect contemporary advertising conditions.

C. Data Collection

The data in this research was collected using documentation and purposively selected techniques.

1. Documentation

The data in this study was collected through documentation and purposively selected techniques (Creswell, 2014). Documentation is done by collecting and archiving Instagram uploads in the form of screenshots. Each selected ad is documented along with a description, hashtag, publication date, and brand name. The researchers also documented the comments of the selected audience as additional data, although they were not treated as primary data. Such comments are only used as supporting evidence if they are available and relevant, especially to

illustrate how the psychological messages in the ad are received by real audiences. Data that did not contain substantive verbal comments were still analyzed based on their visual and verbal elements.

2. Purposively selected

Purposively selected is used to select the data that is most relevant to the research objectives (Creswell, 2014). This technique was chosen because qualitative research does not aim at statistical generalization, but rather to dig into the deep meaning of certain information, rich cases. Thus, the selection of data is not done randomly (random sampling), but deliberately based on predetermined criteria so that the data obtained is truly in accordance with the focus of the research. The ad selection criteria in this study included five things: the ad must be related to a body care product; Uploads must contain visual and textual elements (multimodal); the advertisement must reflect an aspect of inclusion or exclusion; the advertisement must imply or contain psychological need; and uploads are selected from the 2025–2026 period.

Once the data is collected, each ad is noted and its visual and linguistic elements are identified to understand the overall picture of its multimodal structure. Furthermore, coding is carried out based on the analysis category that refers to the theoretical framework used. The first category is Multimodal Discourse Analysis which refers to the three dimensions of Kress and van Leeuwen (2006), namely representational, interactional, and compositional meanings. The second category is inclusion and exclusion strategies which refer to the van Leeuwen (2008) framework. Based on this framework, the researchers adapted three codes to

classify the level of inclusion in ads, namely INC (Full Inclusion) for ads that show diversity across all dimensions (skin color, body type, gender, and skin condition), PART,INC (Partial Inclusion) for ads that feature diversity in some dimensions but are still exclusive to others, and EXC (Exclusion) for ads that predominantly omit group representation certain. These codes are adaptations of van Leeuwen's (2008) framework which discusses representation strategies and are not explicitly found in his theory, so their use in this study is based on the analytical need to categorize findings systematically. The third category is psychological needs that refer to the Theory of Self-Determination (Deci & Ryan, 2000), namely autonomy, competence, and relatedness. These three categories are used as a reference in analyzing how ads represent the inclusion, exclusion, and psychological needs of the audience.

3. Data Logging and Coding

Each ad is recorded via screenshot or download. The researcher then identifies the visual and linguistic elements contained in the advertisement to understand the overall picture of its multimodal structure. After this step, coding is carried out using multimodal categories such as framing, gaze, composition, and visual,verbal relationships based on Multimodal Discourse Analysis (Kress & van Leeuwen, 2006). In addition, psychological needs defined in self-determination theory (Deci & Ryan, 2000), i.e., autonomy, competence, and relatedness, are also established as analytical categories to analyze how ads appeal to or affect gen Z through inclusive or exclusive approach.

D. Data Analysis

The data in this study was analyzed using a systematic interpretive approach, in accordance with the qualitative framework that has been described in the Research Design section. The analysis is carried out through two main interrelated stages, namely multimodal analysis (MDA) and psychological needs analysis (SDT), while still referring to the theory of inclusion and exclusion as a bridge between the two. Operationally, the analysis process is described into five steps as follows :

1. Step 1: Identifying Multimodal Elements

The researcher identifies the visual and linguistic elements in each ad, including visual elements (images, models, objects, backgrounds, colors, lighting) and linguistic elements (captions, slogans, hashtags).

2. Step 2: Analyze Visual Grammar

Visual elements were analyzed using three dimensions Kress and van Leeuwen (2006). First, representational meaning examines how participants (models), actions, and concepts are portrayed in advertising. Second, interactive meaning analyzes the relationship between the image and the viewer through the model's gaze, viewing distance, and angle of view, which determines whether the ad includes a demand image (the model staring at the camera) or an offer image (the model not staring at the camera). Third, compositional meaning examines how elements are arranged, including visual excellence (salience), framing, and information value such as placing elements in ideal or real positions (Kress & van Leeuwen, 2006).

3. Step 3: Analyze Inclusions and Exclusions

Based on the results of multimodal identification in the previous step, the researcher analyzed the representation strategy by focusing on who appeared (inclusion) and who did not appear (exclusion) in the ad. This analysis refers to van Leeuwen's (2008) framework which includes inclusion sub, strategies such as individualization, assimilation, activation, passivation, genericization, and specification, as well as exclusion sub, strategies such as suppression and backgrounding. The inclusion level classification in each ad is categorized into three adaptive codes: INC (Full Inclusion) for ads that display diversity across the board, PART, INC (Partial Inclusion) for ads that display diversity in some dimensions but are still exclusive to others, and EXC (Exclusion) for ads that predominantly omit representation of certain groups. These codes are an adaptation of van Leeuwen's (2008) framework and are used to facilitate systematic categorization of findings.

4. Step 4: Analyze Psychological Needs

In this step, the results of the inclusion and exclusion analysis are interpreted using the Theory of Self-Determination (Deci & Ryan, 2000) to identify how basic psychological needs—autonomy, competence, and relatedness—are represented through visual and verbal elements in advertising. The researcher analyzed indicators such as the use of language that invites choice (autonomy), claims of product effectiveness or clinical evidence (competence), and narratives of togetherness or community (connectivity). Thus, SDT is not used to measure audience responses, but to identify how advertising visually and verbally constructs

a representation of psychological needs (Deci & Ryan, 2000).

5. Step 5: Interpret the Findings

The final step is the holistic interpretation of the findings by linking the results of the multimodal analysis (steps 1,2), representation strategies (step 3), and psychological needs (step 4) to answer the research questions. Researchers compiled the patterns that emerged from the rest of the data, then drew conclusions about how inclusion, exclusion, and psychological needs were represented in body care ads on Instagram. Interpretation is carried out critically with reference to the theoretical framework used (Kress & van Leeuwen, 2006; van Leeuwen, 2008; Deci & Ryan, 2000) and supported by examples from the data to strengthen the argument.

CHAPTER IV

FINDINGS AND DISCUSSION

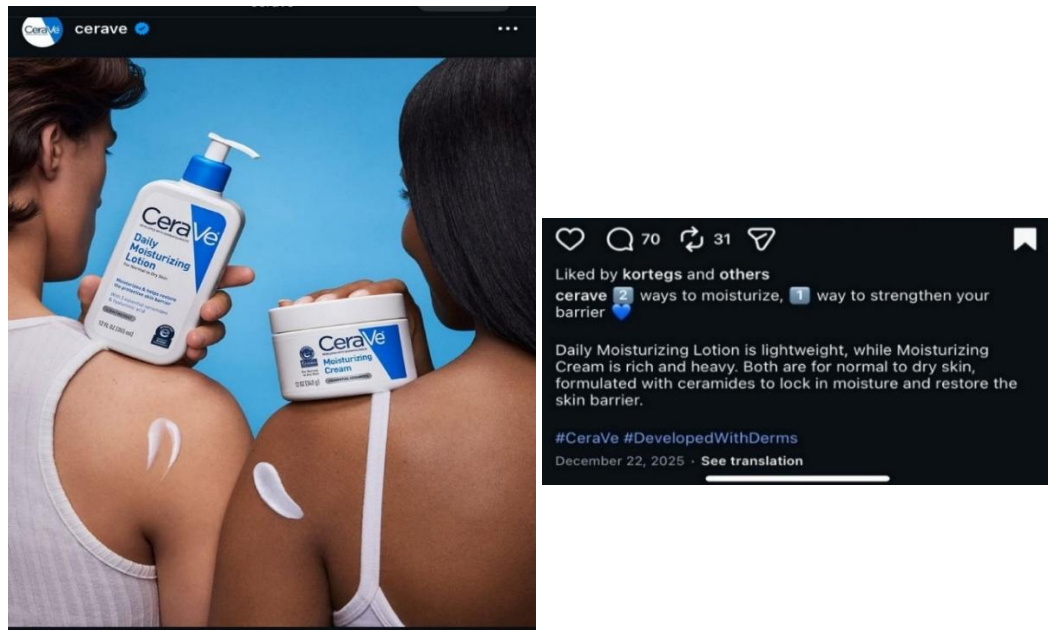
In this chapter, researcher presents research findings based on data collected from various body care advertisements by international brands published on Instagram. These findings are discussed in more detail in the discussion section, with reference to the theoretical framework.

A. Findings

This section presents the results of the multimodal analysis of 15 body care advertisements from eight international brands (CeraVe, Aveeno, Cyklar, The Body Shop, Bath & Body Works, Dove, La Roche, Posay, and Sol de Janeiro) published on Instagram between 2025 and 2026. Each date is analyzed using Multimodal Discourse Analysis (Kress & van Leeuwen, 2006), Inclusion and Exclusion strategies (van Leeuwen, 2008), and Self-Determination Theory (Deci & Ryan, 2000). The analysis focuses on three main aspects: how inclusion and exclusion strategies are represented through multimodal elements, and how psychological needs (autonomy, competence, and relatedness) are represented through these strategies. The following is a detailed analysis of each advertisement.

1. Datum 1: CeraVe

(https://www.instagram.com/p/DSkZfz_DeUZ/?igsh=dGZvOXYxNDdhNjVh)



Context of Datum 1:

Data 1 is an ad post from @cerave's official Instagram account, published on December 22, 2025. The post above features two body care products: Daily Moisturizing Lotion and Moisturizing Cream. The visuals in the ad show two models from behind, each with a different texture and skin tone. The caption in the ad reads, "2 ways to moisturize, 1 way to strengthen your barrier."

This ad is a simultaneous appearance of two models with different skin tones, each using a different product, suggesting that the brand is deliberately establishing a relationship between user diversity and product variety. This is evident in the fact that each model holds a different product while displaying an application line on each shoulder, conveying the message that both products work together for different skin types. Captions that scientifically explain the differences

between the two products show that brands adopt a consumer education approach to help audiences make informed decisions.

Analysis of Datum 1

A. Inclusions and Exclusions

Based on the multimodal discourse analysis approach, there are three aspects of analysis: representational meaning, interactive meaning, and compositional meaning. In terms of *representational meaning*, the inclusion strategy in this ad is evident through the presence of two participants (models) with different skin tones in one visual frame. In each image both body's represent the product application to the skin, the image is showing the application of body products. Gunther Kress and Theo van Leeuwen (2006) says this refers to the way participants, objects and actions are represented in the image. The use of two different looking bodies in the set of images is to represent two types of user. It can not solely focus on one target group but appeal to a larger group.

In terms of *interactive meaning*, the model is represented with the back view facing away from the camera, which is described as a "bid image." Images are not expected to engage interactively, instead images present information to the audience in a spectator way. The model is portrayed in a neutral and open way, thus allow spectators from different background to read an image without need to "be a model." The shooting distance, which is also close, also brings audience a sense of visual closeness.

In terms of the meaning of the *composition*, the two models are positioned side by side. There is a balance in the visual composition, with no participant

dominating the frame. It conveys equality and the absence of visual hierarchy. Additionally, the use of the phrase "2 ways to moisturize" in the caption reinforces the message of inclusion by offering users a variety of options.

This inclusion strategy in advertising operates through several mutually reinforcing mechanisms. First, the ad features two models with different skin tones. significantly medium/brown and dark,skinned as explicit and deliberate representations of diversity. Unlike ads that only show one skin tone or a very subtle difference. CeraVe visually places two different skin tones on the same footing without any hierarchy.

According to van Leeuwen (2008), this is an activation strategy in which both participants are described as active and equal agents in using the product. Verbally, the caption "Both for normal to dry skin" includes an audience based on skin condition. It is not the specific identity of anyone with that skin type that feels that this product is relevant to them.

However, the exclusion strategy remains implicit. Although two skin tones are represented, the backs and shoulders of both models are displayed smooth and clear, free from certain skin conditions, there is no depiction of hyperpigmentation, stretch marks, back acne, or other skin conditions commonly experienced by real users. This excludes individuals with imperfect skin from the visual narrative, even though the product is verbally claimed to be suitable for all users with normal to dry skin.

Therefore, these ads belong to the PART,INC category (Partial Inclusion). One of the most direct and definite forms of inclusion in this range. Made possible

by depicting two very different skin tones in the same space. It continues to be exclusionary on other fronts, realistic skin conditions and gender diversity.

B. Psychological needs

Here 'this data' implies the Theory of Self-Determination presented by Deci and Ryan (2000) arguing that individual motivation is driven by three needs: autonomy, competence, and relatedness. Two techniques are utilized to highlight the need for competence in the advertisement. Firstly, an effective scientific explanation is illustrated in the advertisement concerning the way the product functions. This section **"Formulated with ceramides to lock in moisture and restore the skin barrier"** that builds trust based on understanding, not just aesthetic promises.

Second, describing the variation between products ("light" vs. "rich and heavy") indirectly informs the audience on how they are able to select the right product for them. The brand manages to provide a sense of confidence from the consumer's side. They are able to manage their skin and take care of it, but also know which product to pick out thanks to the brand's informative way. MDA also concludes that the product lines placed on the models' shoulders act as a physical demonstration in terms of showing how the product works and how effective it is.

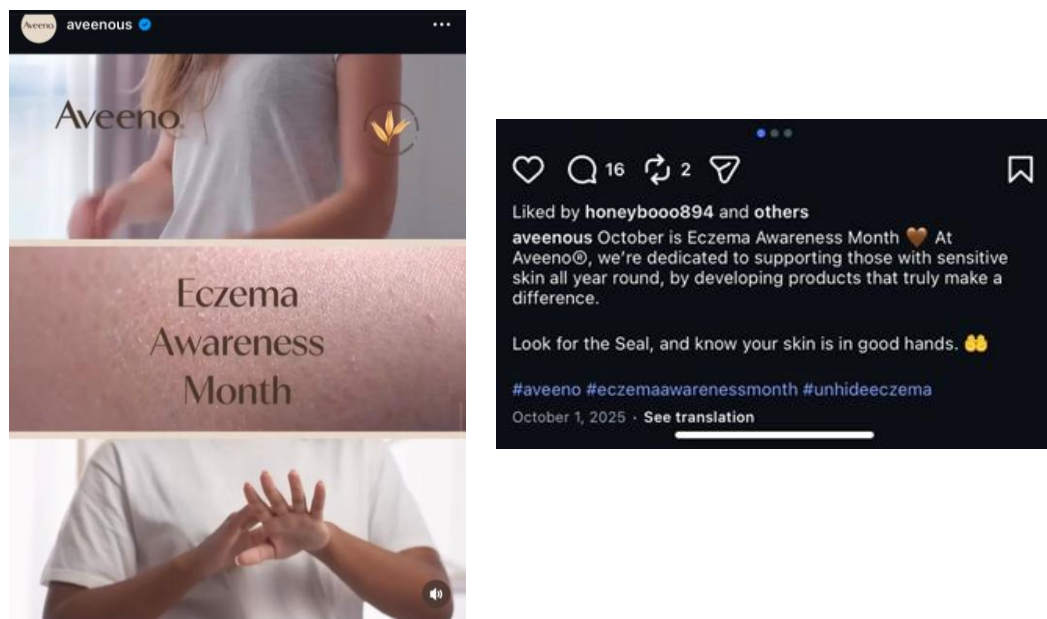
The need for *autonomy* is explicitly present through the offering structure of two products with different characteristics. Captions detailing the distinction between the "light" and the "rich and heavy" products directly empowers viewers with the ability to pick which texture is preferred for their skin, rather than making them try and choose the "correct" solution. "2 ways to moisturize" implies that

more than one way of moisturizing is correct, and it is up to the audience to pick the correct one.

The need for *relatedness* is not dominant in this ad because there is no explicit social or community context. However, the simultaneous appearance of the two models side by side creates a subtle sense of togetherness of two different individuals. taking care of themselves at the same time implying that skincare is an experience that can be shared across differences.

2. Datum 2: Aveeno

(https://www.instagram.com/p/DPRLwuJDe_a/?igsh=N2NrN2NtNm42dDMY)



Context of datum 2:

The 2 data above are body care ads posted on @aveenous's official Instagram account on October 1, 2025. The post features skincare products for sensitive skin. The visual highlights the product packaging with a striking "Seal" symbol and the text "Eczema Awareness Month". No models or people are depicted in the visuals; Instead, the focus is solely on the products and messages of the

eczema awareness campaign. The caption used in this post is "October is Eczema Awareness Month. At Aveeno®, we're dedicated to supporting those with sensitive skin all year round, by developing products that truly make a difference. Look for the Seal, and know your skin is in good hands. #aveeno #eczemaawarenessmonth #unhideeczema."

These ads are targeted at a global audience, specifically individuals with sensitive skin or eczema. The fact that there is no human being present in the image shows that advertising cares more about the product and the awareness campaign, rather than the person using the product. The wording "Eczema Awareness Month" and the hashtag "#unhideeczema" clearly demonstrate a campaign, promoting both the product and the social issue of skin conditions. The hashtag "unhideeczema" shows the desire to lessen the stigma associated with visible skin problems and it could be an effective method to establish trust and emotional bond with the consumers sharing the same skin conditions.

Analysis of Datum 2

A. Inclusion and Exclusion

Based on the multimodal discourse analysis perspective there are three levels of analysis: representational meaning, interactive meaning, and compositional meaning. In relation to *representational meaning*, these ads do not show any human models at all. The product packaging and the "Seal" are present. Since there are no human models shown there are no people with eczema or sensitive skin being directly represented. This visual text concentrates on the product and the mark of trust (Seal) over eczema or sensitivity.

In terms of *interactive meaning*, there is no human being's glance or facial expression is given so that some kind of relation could be made to the viewer. Without the involvement of human beings, advertisements can only express meaning through linguistic and symbolic elements and so have an informational rather than personal or emotional tone. The viewer is more like a reader to be informed, rather than a friend in a visual communication.

In terms of *compositional meaning*, the product stands at the center while the Seal image is emphasized. White, clinically pure colours (e.g. The sterile look often associated with blue and white used in the health industry), is likely used here in order to signify a more clinical feel and scientific basis for the brand. At the bottom are tags to give extra context and encourage audience interaction through social media chat.

The inclusion strategy in this ad is not showing visual representations of diverse individuals in terms of inclusion, but inclusion is portrayed verbally using the line "supporting those with sensitive skin" and the hashtag "#unhideeczema", to communicate that those suffering from eczema should not be ashamed of having the condition. The verbal use implies that there are those with sensitive skin, and eczema.

However, the strategy of exclusion is much more visible with no presence of the human model. No illustration of person having eczema, sensitive skin or any other kind of skin illness was presented. The commercial addresses eczema, but shows no person with the illness. This creates a paradox: the campaign encourages people to "#unhideeczema", but the ads themselves hide eczema by not visually

showing any skin condition. In addition, the "Seal" symbol implies that the skin is "in the right hands" only when using the product, indirectly indicating that without the product, the skin may not be safe or healthy. This can be seen as a subtle form of exclusion against those who do not use the product. Therefore, these ads can be categorized as EXCs (exclusions), because despite verbal attempts to be included, the absence of visual representation of humans ultimately excludes the groups that are claimed to be supported by the ads.

C. Psychological Needs

The analysis of psychological needs in this data refers to the Theory of Self-Determination proposed by Deci and Ryan (2000), which states that individual motivation is influenced by the need for autonomy, competence, and relatedness. The need for *autonomy* is not very present in this advertisement. There are no explicit options offered to the audience, no "you can choose" or multiple options presented. The message is more directive: "Look for the Seal" and "know your skin is in the right hands" imply one recommended path.

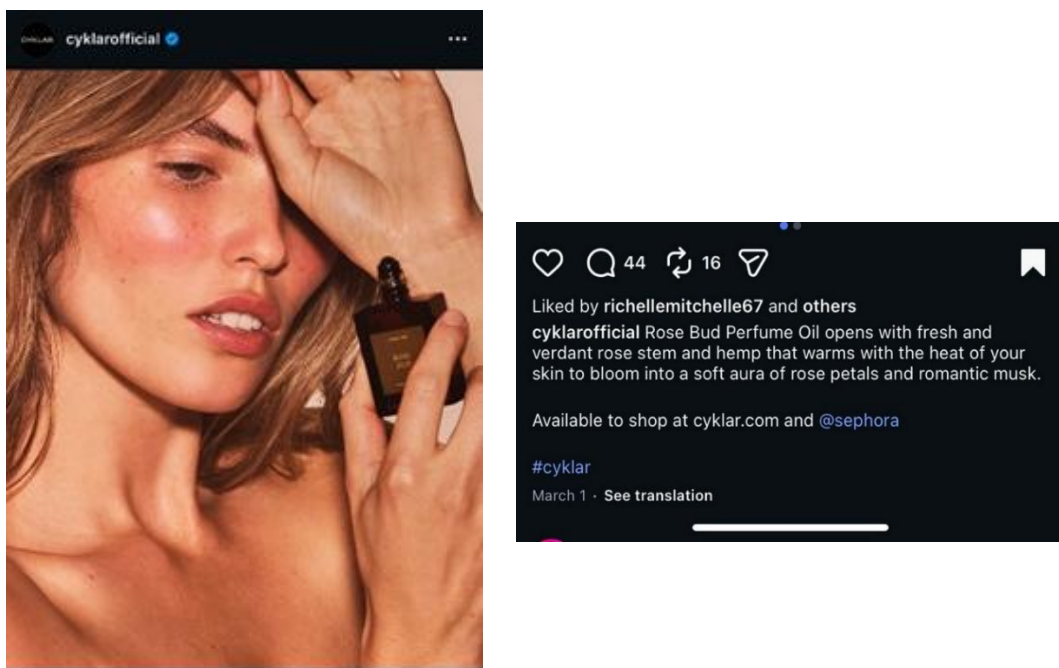
The need for *competence* is can be identified in the following statements: "a product which really makes a difference" and "you know your skin is in good hands". Both are effective claims that assure competence in developing a product which will enhance the skin condition of its user. The "Seal" indicates quality and confidence in managing the skin condition.

The need for *relatedness* is addressed through by setting up the frame for "Eczema Awareness Month" and "#unhideeczema". By doing this, there is a

community for people with sensitive skin or eczema. The part of "supporting people with sensitive skin" conveys that people are acting together and sharing the experience, satisfying the relatedness need.

3. Datum 3: Cyklar

<https://www.instagram.com/p/DVUCezkmET/?igsh=eWZwdTY5Z3gzMDm>)



Context of datum 3:

Datum 3 is an ad posted from @cyklarofficial's official Instagram account. It was posted on the 1st of March 2026. The advertisement consisted of a close up of a white female that was in focus with visible freckles and rosy cheeks. Her face skin looked soft but not too smooth as it had an actual skin texture to it. The female had her hand on her face and a bottle of the Rose Bud Perfume Oil in the bottom

corner on the right side of the page. She does not have her face directed to the camera, as she had her eyes closed and was looking into distance like in a daydream which was intimate. The light had a warm golden hue. The following was wrote in the caption, "Rose Bud Perfume Oil opens with fresh and green rose stems and hemp that warms with the heat of your skin to bloom into a delicate aura of romantic rose petals and musk."

The poetic wording and imagery within the captions, and especially the words "warm with the heat of your skin," suggest that the brand is in fact actually building a very personal story and the product isn't working for everyone the same way; it is reacting specifically with each body. The hyper,close up options that reveal the imperfections of the skin, freckles and reddened cheeks, propose that the brand aims to develop a real and personal image which cannot be found within body,care advertisements, which are accustomed to portraying the skin completely smooth.

Analysis of Datum 3

A. Inclusions and Exclusions

Based on the multimodal discourse analysis approach, there are three aspects of analysis: representational meaning, interactive meaning, and compositional meaning. In terms of *representational meaning*, the visual depicts a female participant touching her face while holding the product, a narrative representation that establishes a direct connection between skin contact and the product. What is very important in this image is that the skin of the model is not completely smooth, there are visible spots and naturally flushed cheeks. This is a

bolder choice of representation compared to most of the other examples in the research, which feature textureless skin. Captions describing how the product's scent "warms with the heat of your skin to bloom" builds the narrative that the product reacts personally with each user's body not only being applied to the skin, but blending with the viewer's individual body heat.

In terms of *interactive meaning*, the model does not look directly into the camera, her eyes are slightly down with a dreamy and intimate expression, making this ad a "bargain image". However, unlike the informative and neutral offer image, the offer image in this example is so intimate and personal, the audience feels as if they are peeking into the personal moment of someone enjoying the scent of the product alone. Extreme close,up shots, which reveal facial details from a very close distance, create strong visual intimacy while also being a bold choice as they show skin texture including freckles and redness without excessive retouching.

In terms of *compositional meaning*, the model's face used and covers the largest part of the picture in a very face,centric composition; the bottle of the product only shows on the right, not dominating the shot, and thus putting the person and not the product at the center of the story of the picture. The warm golden light of the composition allows the model to appear with a natural glowing skin (not using the common white/cold light, used in the body care commercials in order to create a "medical" or "clean" feeling) and is setting up a warmer and more personal feeling, adapted to the sensory story in the captions.

The inclusion strategy as revealed in this ad by its realistic approach towards skin conditions when contrasted with body care ads which use a different and

usually unrealistic norm. Through the presence of spots and the reddened cheeks which have not been digitally erased; this ad is using skin conditions as a way of inclusion to present natural skin qualities, which usually is forgotten or corrected through the editing process. It can be defined as a personalization strategy since the skin is taken into consideration according to van Leeuwen (2008) and therefore not every skin condition has to be eliminated, at least in small part.

However, the exclusion strategy remains significant. There was only one model, a white woman. No regard for skin color, gender, or facial variety was evident at all. The ad does, though, present freckles and a redness on the face. But this model's features still comply with a conventional, Western standard of beauty: even facial proportions, long hair, and conventional features. Therefore, while freckles have been added, diversity remains extremely limited to one specific skin condition with no additional skin conditions, thus, these ads are classified as PART,INC as opposed to EXC like in the preceding analyses. While presence of freckles and realistic skin textures shows an attempt to include skin conditions absent from ads displaying poreless faces, but, the broader inclusion has yet to be made.

B. Psychological Needs

The need for *competence* is conveyed through a very unique narrative in the caption. Expressions:

"Warm up with the heat of your skin to bloom"

constructing that the product's scent is activated by the user's body. The customer is no longer simply the passive applicator of a product, but is an active contributor

whose body actually causes the end,scent. This seems to be another form of the construction of competency different from others which construct the competency based on clinical claims or product functions.

The need for *autonomy* is addressed through an emphasis on individuality in the caption. Expressions:

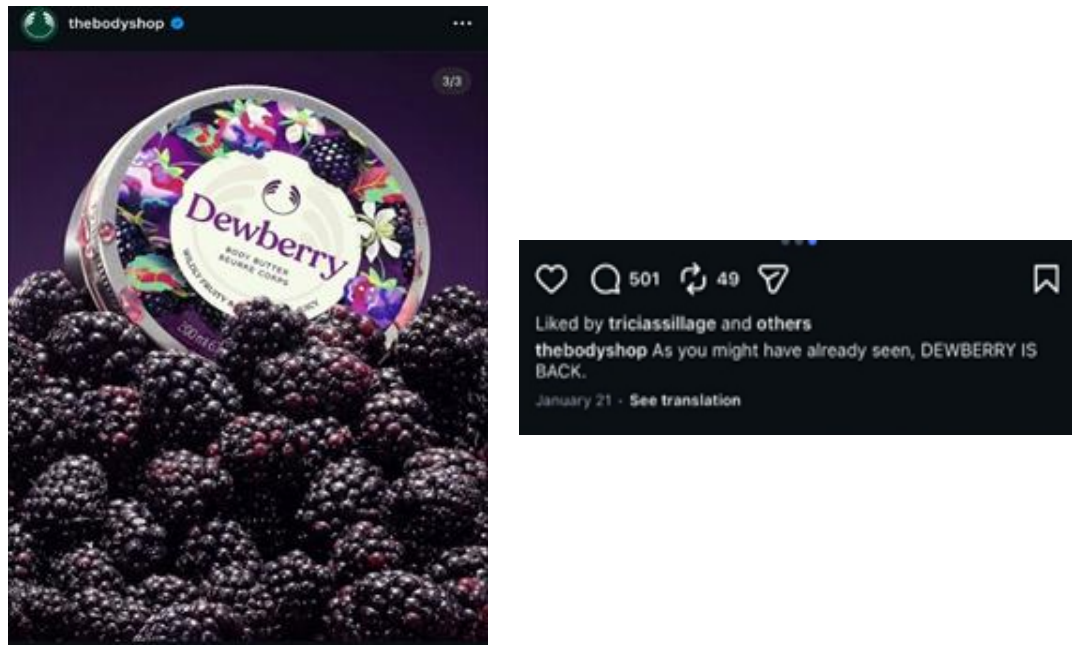
"Your skin is hot"

underlining that the aroma produced will vary for each person, since it depends on the body heat of each individual. It's full personalization that recognizes the uniqueness of each audience member and respects their individuality as an intrinsic part of the product experience.

The need for *relatedness* is subtly present through the phrase "*romantic musk*" in the caption. The romantic dimension associated with the product's scent answers the audience's need to attract attention and be desired by others, a form of Relatedness that operates not through community or explicit togetherness, but through more personal and intimate interpersonal attraction.

4. Datum 4: The Body Shop

(https://www.instagram.com/p/DTxn34FAmAB/?img_index=2&igsh=eol5)



Context of Datum 4:

Data 4 is an ad posted by The Body Shop's official Instagram account featuring a Dewberry variant of her body butter, uploaded on January 21, 2026. The visual shows the product in a round container placed in the center, surrounded by dark, colored berries. There are no people in this graphic. The graphic displays the berries in and around the product and they are fresh and succulent. The packaging uses drawings of the fruits, bright colors. The slogan used reads as 'As you may have noticed already, DEWBERRY IS BACK'. This advertisement is targeting an international group of people: users of body products who enjoy scents of berries and natural products. The word 'return' in the slogan shows that this is a reprisal of a product already existing and the slogan appeals to existing customers, but also new ones.

Analysis of Datum 4

A. Inclusions and Exclusions

Based on the multimodal discourse analysis approach, there are three aspects of analysis: representational meaning, interactive meaning, and compositional meaning. In terms of *representational meaning*, the images only indicate objects and specifically body butter and berries as indication for main ingredients. As there are no human actors, the central topic focuses on the product and the link between the product and natural ingredients. Through the visuals, the product is presented as belonging to a "natural and healthy" lifestyle and the berries represent as natural ingredients.

In terms of *interactive meaning*, since there are no human participants, there is no gaze or direct interaction with the audience. It falls under the category of "offering images", where visuals only serve as providers of information. Close-up shots create a sense of detail and bring out the texture of the berries. Although no human is present, close-ups of the berries and products create a visual sensory experience that brings the viewer closer to the texture and details of the product. In terms of *compositional meaning*, the product is placed in the center as a focal point, while the berries surround the product as a supporting element. The dark color of the fruit contrasts with the lighter color of the packaging, thus increasing the advantages of the product. Bright lighting highlights the products and fruits, creating an impression of freshness and cleanliness.

The inclusion strategy in this advertisement does not focus on human representation, but on the universality of the product through the concept of natural

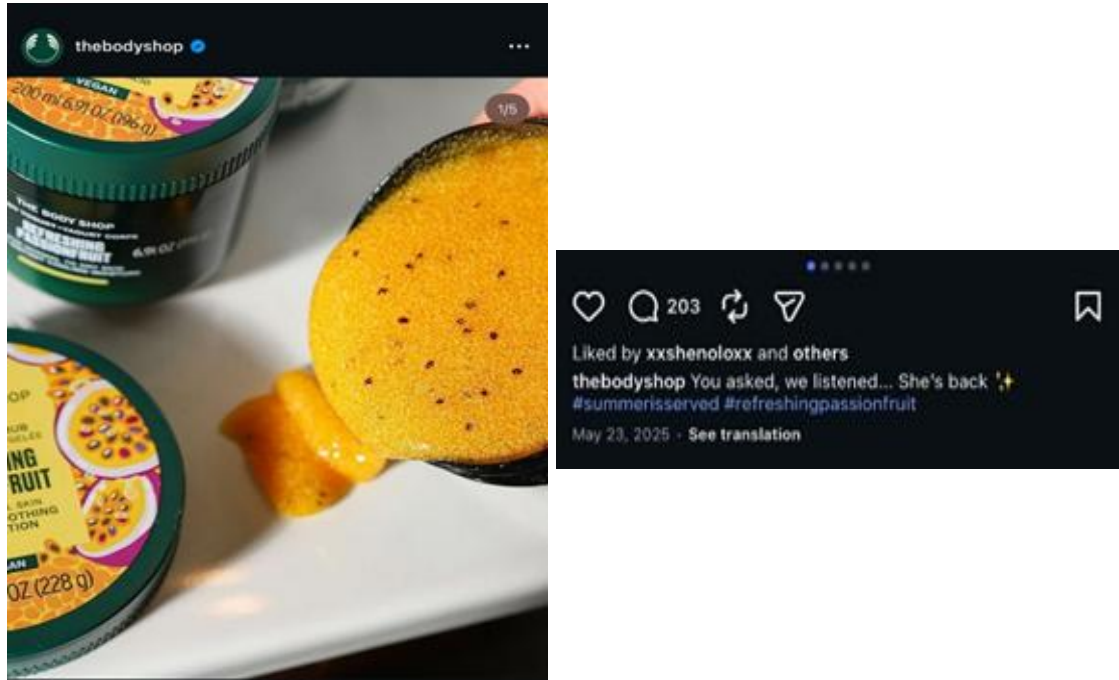
ingredients that can be used by various people. However, exclusion strategies are evident in the absence of user representation or audience diversity. No specific skin type, gender, or background is shown, so the audience doesn't have a direct representation in the visuals. Therefore, these ads can be categorized as PART,INC (partial inclusion) because they don't show human representations that can exclude certain groups, but they also don't actively show audience diversity. These ads are neutral in terms of human representation, meaning they don't explicitly exclude any group, but they also don't actively include diversity.

B. Psychological Needs

The need for *competence* is not very clear because there are no explicit claims about the benefits or results of using the product either in visuals or descriptions. The focus is on product returns, not on their effectiveness. The need for *autonomy* is also not dominant because there is no explicit choice or invitation regarding the use of the product. The message is simply that the product is back. The need for *relatedness* arises implicitly through the concept of "return", which can build an emotional connection with customers who are already familiar with the product. This creates a sense of nostalgia and shared community among returning users.

5. Datum 5: The Body Shop

(<https://www.instagram.com/p/DJ9q4tpIJsm/?igsh=ODRwd2JlYzJxdWRu>)



Context of Datum5:

Data 5 is an ad posted by @thebodyshop's official Instagram account on May 23, 2025. The body care product displayed is the Refreshing Passion Fruit variation. In the visual there is a jar of the body care product as well as the product in a clear shot, displaying its bright yellow texture containing seeds. No human subjects are included in the visual and the background is brightly neutral allowing the product to be the focus. There is also an image of the passion fruit which corresponds to the body care products brand. The caption reads You asked, we listened... He came back #summerisserved #refreshingpassionfruit.

This ad can be seen to target an international audience especially body care users that enjoy the fruity, refreshing feel that this product may provide. Through the use of the statement 'you ask, we listen' it can also be seen that the brand is

creating a connection with its customers by showing that they respond to consumer request.

Analysis of Datum 5

A. Inclusions and Exclusions

Based on the multimodal discourse analysis approach, there are three aspects of analysis: representational meaning, interactive meaning, and compositional meaning. In terms of *representational meaning*, visuals depict body scrub products and their textures in close-ups. There are no human participants, so the main focus is on the product and its characteristics, i.e. its texture and natural ingredients. In terms of interactive meaning, there is no gaze because there are no human participants, making it a "bargain image". The close-up distance conveys a sense of detail and allows the audience to see the texture of the product clearly.

In terms of the *composition meaning*, the product is prominently placed inside the frame in a bright yellow color that contrasts with the neutral background. This increases the advantages of the product. Putting the texture of the scrub in the foreground reinforces the focus on product quality. The bright yellow color of the product creates a fresh and cheerful impression and is in harmony with the summer theme ("summer is presented").

The inclusion strategy is proven indirectly through the use of universal product concepts, which can be used by various groups without special restrictions. There are no elements that explicitly exclude a particular group. The exclusionary strategy is evident in the absence of human representation, resulting in a lack of diversity regarding gender, skin color, or body type. The audience is not visually

represented, so there is no reflection of the audience's identity in this ad. Therefore, this ad can be categorized as PART,INC (Partial Inclusion) because it is neutral in terms of human representation but does not actively display diversity.

B. Psychological Needs

The need for relatedness is shown through the description

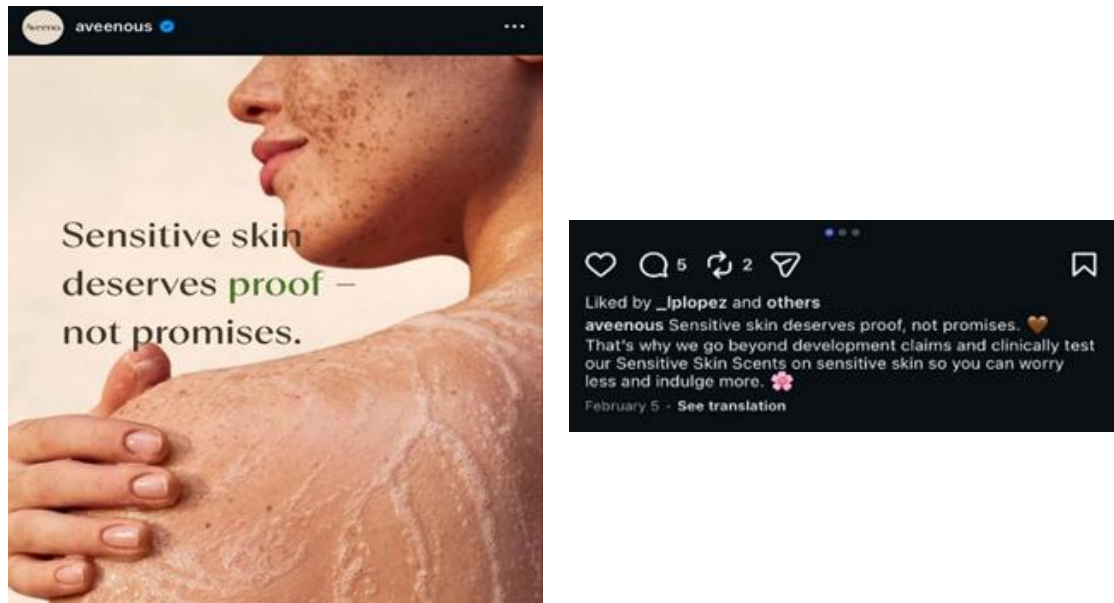
"You asked, we listened,"

This information builds the relationship between the brand and the audience. It is as if the brand responds to the needs of consumers, fostering a feeling of being heard and valued. It meets the need for social relationships and ownership.

The need for *competence* is shown subtly through the product textures (the appearance of the scrub) that imply the product's use in cleaning or enhancing skin. The visible grains and texture suggest exfoliation and skin enhancement which fulfill the audience's desire to feel empowered. Autonomy isn't very visibly represented because there is no clear choices or requests that the audience must consider while viewing this advertisement. Instead the emphasis is on what the product has to offer, not the audience's sense of freedom.

6. Datum 6 : Aveeno

(<https://www.instagram.com/p/DUWNikOj4Z2/?igsh=cGtKcTFoeXc1emdt>)



Context of Datum 6:

This data consists of ad posts from Aveeno's official Instagram account published 5 February 2026 where there are models of females and their skin which seems to have natural texture or is spotted with freckles. The picture includes the shoulder and the face part of the model with soap foam on the skin. The primary text on the image is 'Sensitive skin needs evidence, not just promise.' The caption also repeats the message and includes a description of the sensitive skin clinical trials.

These ads target customers on a global level who may have sensitive skin. Compared to the other ads on body care that may have model skin without any trace or any flaws, these ads promote science based product (clinical evidences) and existence of skin conditions (natural textured/ freckled skin). It seems to show the brand is reliable for science based and trustworthy, and not only for skin treatment

aesthetic.

Analysis of Datum 6

A. Inclusions and Exclusions

In terms of *representational meaning*, the image represents one major participant (female model), who does not have perfectly clear skin (freckles and textures are seen). The activity depicted is that of applying the product to the skin (foaming seen on the body). This clearly represents the product's purpose. The fact that soap foam can be seen on the skin, shows that the product is in active use, therefore stressing the point that the product is meant for sensitive skin.

In terms of *interactive meaning*, the model does not make eye contact with the audience (offers an image), positioning the audience as an observer. The close, up distance creates an intimate and realistic feel, revealing details of the skin's condition without excessive filtering. In terms of compositional meaning, the text is placed on the left side while the model's body is on the right, creating a visual balance between verbal and visual elements. The word "evidence" is highlighted in color, thus increasing its prominence and directing the audience's focus to the main message. The background is neutral and clean, so as not to distract from the main model and message. Soft lighting creates a natural and unforced feel.

The inclusion strategy is evident in a more realistic representation of the skin compared to the usual advertising standards. The presence of freckles and natural skin textures suggests an attempt to represent a broader skin condition, especially sensitive skin, which is often absent from mainstream beauty advertising.

However, the exclusion strategy remains implicit, as only one type of model is shown (a woman) and there is no variation in terms of gender or wider background. Therefore, these ads can be categorized as PART,INC (Partial Inclusion), as they try to present a more realistic representation but are not yet fully diverse.

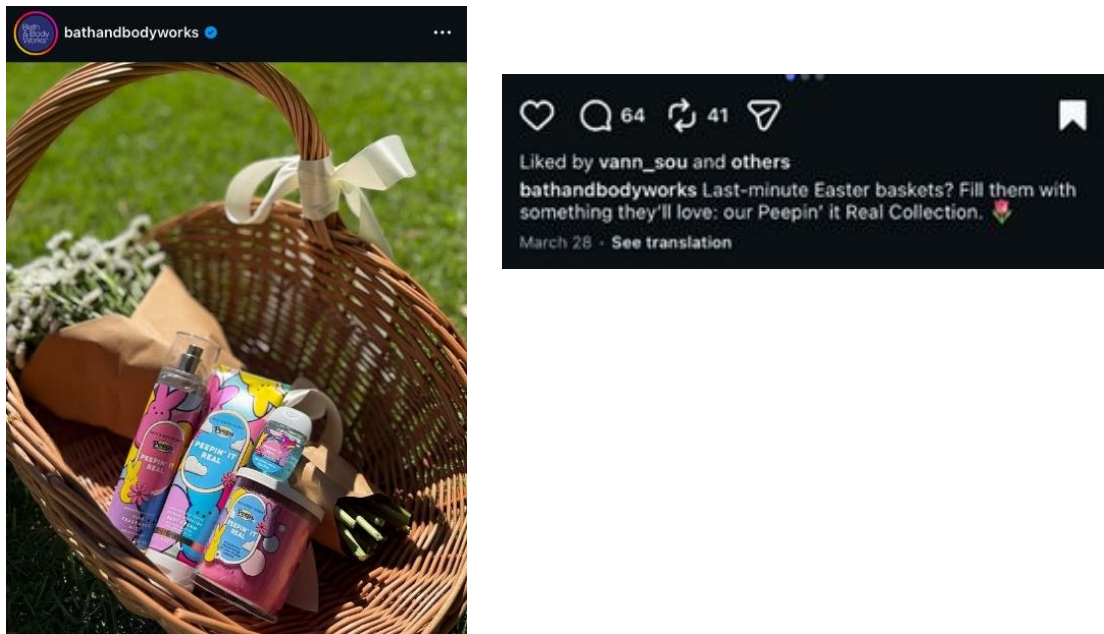
B. Psychological Needs

The analysis of psychological needs in this data refers to the Theory of Self-Determination proposed by Deci and Ryan (2000), which states that individual motivation is influenced by the need for autonomy, competence, and relatedness. The need for *competence* is highly displayed in the usage of the word "evidence" and explanation of clinical trials in the description. This builds the perception of the product as reliable in its effectiveness. This fulfill the need to be able to control their sensitive skin problems.

The need for *autonomy* appears implicitly through through the message of consumers being able to judge products from evidence rather than promises. The usage of "worry less and indulgence more" indicates the independence of the consumer to believe what their own judgment can tell them. The need for *Relatedness* is less dominant because visuals show only one individual without social interaction, togetherness, or community context.

7. Datum 7: Bath and body works

(<https://www.instagram.com/p/DWbkOFombmk/?igsh=MTNwajhhdWtya3VhZA==>)



Context of Datum 7:

This data comes from an ad posted on @bathandbodyworks's official Instagram account on March 28. The post showcased an Easter-themed product collection called the "Peepin' it Real Collection." The visuals show some body care products with colorful and cute packaging, possibly lotions or body mist. The caption in the ad reads: "Last minute Easter basket? Fill them with something they'll love: Our Peepin' it Real Collection." This ad is aimed at a global audience celebrating Easter. This theme is meant as a gift, not just for personal use.

Analysis of Datum 7

A. Inclusions and Exclusions

Through the analysis of MDA by Kress and Leeuwen 2000, In terms of

representational meaning, the visual displays some body care products as the main subject. There is no human model. The elements of baskets and flowers serve as symbols of hampers or gifts for celebrations, and not only that, but also create a narrative image of the festive atmosphere (Easter picnic aesthetic).

In terms of interactive meaning, there is no gaze because there are no human models, so it falls under the category of "offer images". The audience here is positioned as an observer who receives visual information. Medium, close shots create a relaxed and natural feel. Although there is no gaze, the caption "Last minute Easter Basket?" serves as a verbal gaze that directly addresses the audience rhetorically, creating an engagement that is usually achieved only through the model's eye contact.

In terms of compositional meaning, the product placed in the basket serves as a focal point, with a centralized composition. Bright, contrasting and colorful colors enhance the prowess, while decorative elements reinforce the seasonal theme and aesthetic of the gift. The bright colors of the packaging (pink, blue, yellow), contrasting with the green grass background, create a visual hierarchy that directs the eye directly to the product.

The inclusion strategy in this ad is indirect and operates through two mechanisms. Visually, the absence of human models in this advertisement actually functions as a genericization strategy (van Leeuwen, 2008). Because no specific face, skin color, or identity is shown. Anyone from any background can identify as a recipient or gift-giver in this visual narrative. The product is positioned as a universal gift that is not tied to a specific user identity. Verbally, the caption

"Last,minute Easter baskets?" serves as an inclusion strategy through verbal gaze. While it wasn't caught there being a model staring at the camera, this rhetorical question greeted the audience directly and personally, creating an open sense of engagement for everyone who read it.

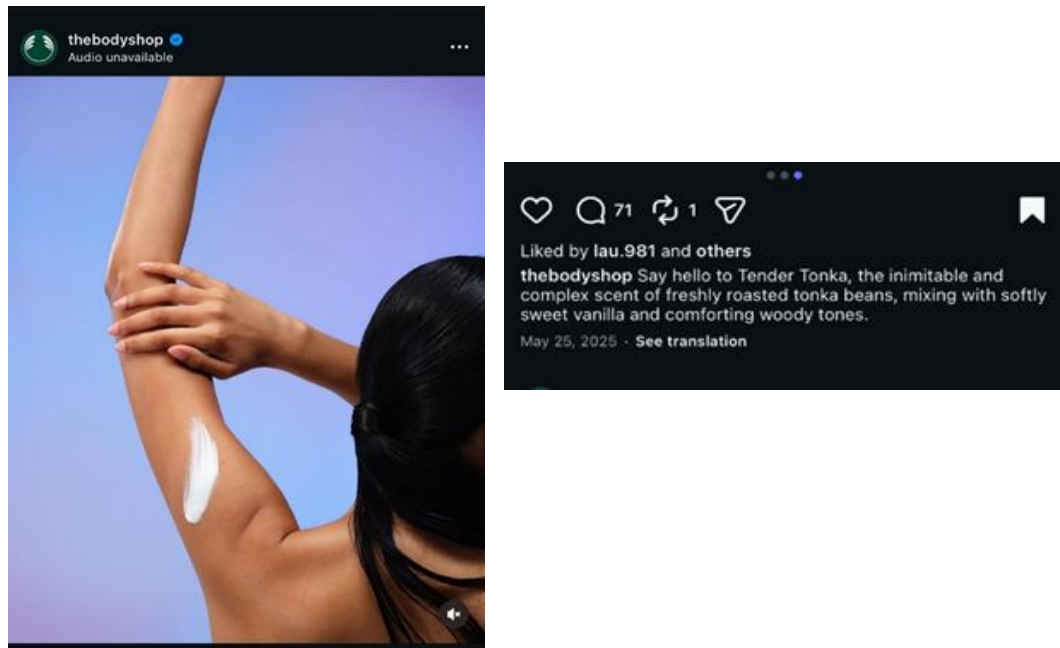
The concept of "gifts" can be applied to all demographics without any special restrictions. However, the exclusion strategy is evident in the absence of human representation. which means there are no restrictions based on gender, skin color, or body type. In addition, the Easter theme implicitly limits the audience to familiar groups that share that culture. Therefore, these ads are categorized as PART,INC (Partial Inclusion).

B. Psychological Needs.

The need for *relatedness* is expressed through the concept of gift,giving, which is related to socio,cultural relationships and a sense of community. The need for *autonomy* is implicitly conveyed through the choice of language in the caption. The phrase "something they will like" does not specify a specific product but leaves the decision to the audience to choose the product that best suits the preferences of the recipient. It positions the audience as individuals who have their own control and judgment in decision,making, rather than just following the brand's instructions. The need for competence is unclear as there are no claims regarding the benefits or effectiveness of the product.

8. Datum 8: thebodyshop

(https://www.instagram.com/p/DKEvhZtoUWk/?img_index=2&igsh=MTVsanK3bTM4bWR5eg==)



Context of Datum 8:

The ad above is a post from @thebodyshop's official Instagram account, which was published on May 25, 2025. The post features Tender Tonka's body care products. The image shows a female model photographed from behind. The woman appeared to raise one hand that had been smeared with body care products. The model's face is not visible. The background features a soft combination of purple and blue. The caption reads: "Greet Tender Tonka, the aroma of freshly roasted and complex tonka beans, combined with soft sweet vanilla and soothing wood notes."

The ads is targeted at a global audience interested in body care products with advanced scents, as described in the captions of terms such as "unparalleled and complex scents" and "freshly roasted tonka beans" evoke the characteristics of

premium perfumes. The absence of faces in the image and the focus on hands with a smooth texture indicate that the ad prioritizes the sensory experience of the product over personal identity. The language used in the caption is descriptive, encouraging the audience to associate body care with lifestyle, elegance, and self-expression.

Analysis of Datum 8

A. Inclusions and Exclusions

In terms of *representation*, the ad only shows one female model from behind, with her arms raised as she applies lotion to her upper arm. The absence of a model's face shifts the focus of representation from personal identity to the body and the product itself. The product strip serves as the main object represented as well as serves as a visual demonstration of the product's use. Smooth and glowing skin is the result promised by the product.

In terms of *interactive meaning*, there is no contact of the eye contact between the model and the audience and therefore these ads are classified as "offer images". The audience becomes the observer instead of participating directly. Yet, the posture of the model shows that he is confident and it makes him as if he is the ideal person that you would want to look like. These close up shots enable the audience to be able to view the product and application to the skin so that they can perceive the visual senses better.

In terms of the meaning of the *composition*, the white line is the element with the highest contrast, thus immediately drawing the eye. The diagonals formed by the lifted arms create a feeling of movement. The blue to purple gradient is

elegant and adds depth without drawing attention away from the main focus. Overall, this composition guides the viewer's attention sequentially from the background, to the skin, and finally to the product line.

The inclusion strategy in this ad is evident in the deliberate concealment of the model's face. By removing the identity of the face, ads enable consumers with varying identities to imagine themselves being represented and included in the ad in an inclusive way, which is a less obvious form of inclusion in the identity level. Despite inclusion, exclusion strategy is still evident in the skin displayed. The skin of the model is extremely smooth, flawless, and in the light to medium tone, without any trace of skin problem, texture differences, and variations of skin tones. It inherently implies the exclusion of others who are not matching with the beauty standards set for skin.

This visual standard implicitly excludes individuals whose skin is not in harmony with these ideals, thus reinforcing narrow beauty norms despite seemingly open and faceless compositions. Therefore, the ad has been labeled as PART,INC, in which it included consumers in the identity level (through facelessness) but excluded them in the representation level (through single ideal skin standard).

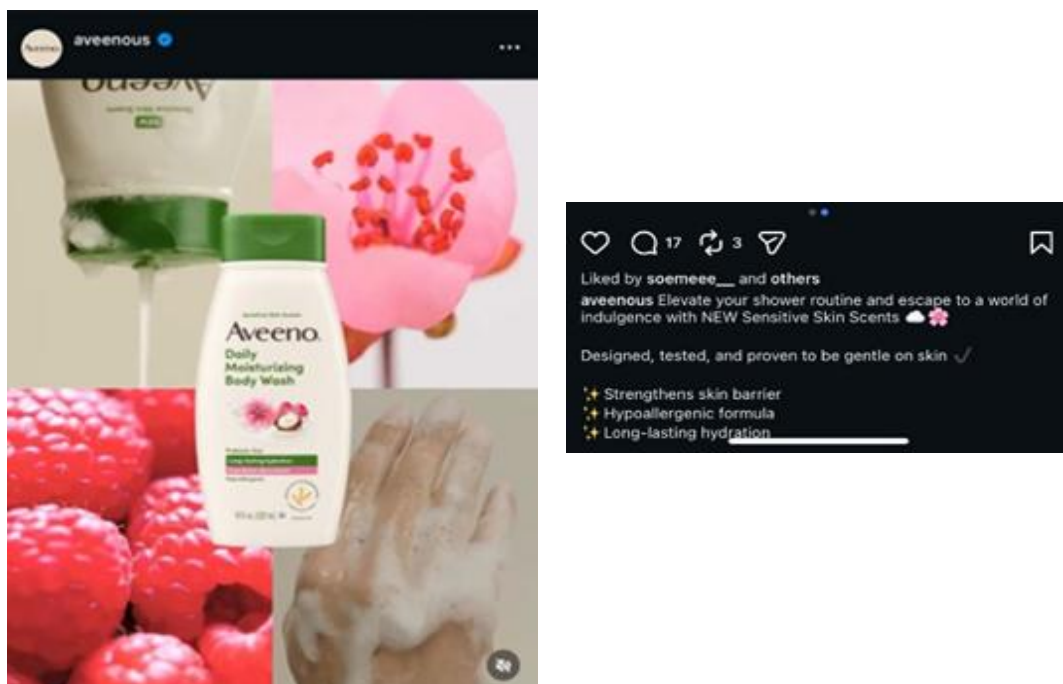
B. Psychological Needs

The need for *competence* is expressed visually (in the image of the smooth, shiny skin), and in descriptions using elevated language; for example, "unique and sophisticated scent", " freshly roasted tonka beans." Such descriptions inspire the understanding that using these products, indicates a sense of taste and of good self-care.

The need for *autonomy* is subtly present through an inviting tone in the caption. The phrase "Say hello to Tender Tonka" serves as an introduction, not an order, thus positioning the audience as individuals who freely choose to engage with the product, rather than being instructed to buy it. This framing respects the audience's sense of agency and self-direction. The need for *relatedness* is not dominant in this ad because there is no social context, community element or interpersonal interaction depicted in either visuals or captions.

9. Datum 9: Aveeno "Sensitive Aroma News"

(https://www.instagram.com/p/DTNslVEDeCv/?img_index=1&igsh=NDJidnJ4MjE0NXBt)



Context of Datum 9:

The post of datum 9 is an upload from the official @aveenous account, which was published on January 7, 2026. The ad above features the Aveeno Daily

Moisturizing Body Wash in a Shea Butter Berry Scent variant in a four,panel collage format. The top left panel shows an upside,down product bottle with foam flowing out, the top right panel shows a close,up of cherry blossoms, the bottom left panel shows fresh red raspberries, and the bottom right panel shows hands covered in soap foam. The product bottle is placed in the center of the collage as the main focal point. The caption reads: "Elevate your shower routine and escape into the world of pleasure with the NEW Sensitive Skin Scent. Designed, tested and proven to be gentle on the skin ✓" followed by key benefits: Strengthens the skin barrier, Hypoallergenic formula, Long,lasting hydration.

The use of a four,panel collage format in this ad shows that the brand aims to convey a multisensory experience in using the product. This is evident in the choice of visual elements, each representing a different aspect of the product: foam for texture, cherry blossoms and raspberries for aroma, and foam,coated hands for tactile sensations of use. Additionally, the verbal mention of "sensitive skin" and the "hypoallergenic" claim in the caption suggest that these ads specifically target users with sensitive skin who often feel underrepresented in mainstream body care ads.

Analysis of Datum 9

A. Inclusions and Exclusions

In terms of *representational meaning*, the visuals in this ad display a four,panel collage. Each represents a different aspect of the product. Panels showing the products emerging from the packaging highlight the texture and functionality of the product. Panels featuring cherry blossoms and raspberries depict the ingredients

and aromas of the product. And the panel depicting foam,covered hands represents a hands,on experience on the user's skin.

Based on the above advertisement, it is clear that the brand is not only photographing the product but also building a multisensory narrative that invites the viewer to imaginatively experience a comprehensive bath experience before even trying the product. According to Kress & van Leeuwen (2006), it belongs to narrative representation because it describes the process of not just the object being exhibited but a continuous experience. The product bottle that is in the very center of the collage binds the whole story together, as though the brand is telling us that all these good things center on the bottle of this product.

In the context of *Interactive meaning*, there is no eye contact in this visual because the only human element is the hands, not the face. It belongs to the "offer image" type where consumers become a passive receptor of information and not being invited to be involved with the image. But interestingly, they have the option to show the hands but not the face. Human hands are actually the most identifiable parts of the body to anyone without having to possess any characteristics that can be identified by others such as race, age, and sex. In doing so, they successfully establish a minimum of identity distance to the image, where any viewer is able to imagine that the hands shown in the image belong to them. The medium close,up view of the hand panel has provided us with a sense of detail and intimacy in the image; the viewer is actually being invited to notice the details of the texture of the skin in this picture rather than just looking at the bottle of the product far away.

In the context of the meaning of the *composition*, the bottle of the product

sits right at the centre of the collage and therefore, it is element with the most information value according to Kress & van Leeuwen. The central position of an element always gives a feeling of being the key aspect to the whole of the composition. The four squares orbiting around it are in effect an orbit, which revolves and centres itself around the product which is the climax of the story. The juxtaposition of colors of the strong raspberry red in the bottom left, hand square to the pale pink cherry blossoms in the top right hand square generates an exciting effect of actively scanning round the whole of the image before settling on the product in the center. It's a really interesting composition choice and the viewer's subconscious is encouraged to discover all the elements in the sensory frame before settling down to look at the product.

B. Psychological Needs

Inclusion analysis in these ads operates through a combination of visual and verbal elements that complement each other. Visually, the use of faceless hands as the only human element in this ad serves as a genericization strategy. According to van Leeuwen (2008), by eliminating identity markers such as face, race, and age, these ads allow audiences from different backgrounds to identify themselves in those visuals without being limited by a specific identity.

Verbally, the use of the word "your" in the caption

"Give your sensitive skin the fresh start it deserves"

Greet audiences directly and personally without restricting specific identities. In addition, the claims of "sensitive skin" and "hypoallergenic formula" explicitly include groups of users with sensitive skin conditions that are often

underrepresented in mainstream bodycare advertisements. This is an assimilation strategy where audiences are grouped into categories of sensitive skin use without requiring a more specific identity.

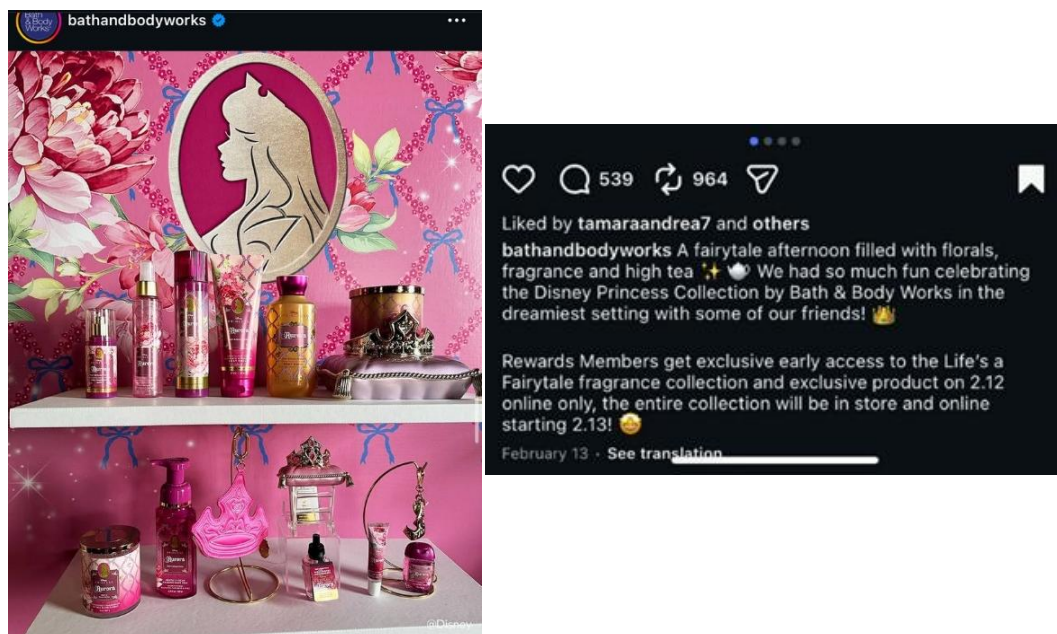
However, the exclusion strategy is still implicitly present through the representation of light/fair colored hands, there is no representation of other skin colors in the entire visual. Although these ads are inclusive, in terms of identity through the absence of faces, the representation of skin tone limited to one tone implicitly narrows the picture of who is the primary user of this product. This is a subtle form of suppression according to van leeuwen (2008). Other skin tones are not actively rejected, but they are also never presented. Thus, this ad is categorized as PART,INC (Partial Inclusion). Inclusive in identity through universal genericization strategies and verbal claims, but visually exclusive through limited representation of skin color.

Competence needs to dominate in this advertisement. Claims about "long,lasting hydration" and "hypoallergenic formula" provide functional assurance that contributes to creating the audience's belief in their ability to solve their sensitive skin problems with this safe and effective product. The construction of the competence need is enhanced through multisensorial narrative built on visual collage. as identified previously during MDA analysis, the audience is not only told that this product is good but also encouraged to experience its effectiveness through visual imagery of bubble foam, raspberry and sakura smells, and a feeling of being applied to skin. Imagination strengthens belief in their ability to achieve desired results.

Autonomy needs arise from such phrases as "Elevate your shower routine" which positions the audience as an individual who already has some routines and feels the right to make changes according to his own choice. Brand does not order people to make any actions but encourages them to take one step further in the existing routines. It acknowledges the agency of customers as active decision makers. Relatedness needs do not have dominant place in the ad because there is no context of social life, community, or interpersonal interaction in both visuals and caption.

10. Datum 10: bath and body work x disney princess

(<https://www.instagram.com/p/DUrYaI0DdyI/?igsh=MWhndGJ6aHowbWd4Zg==>)



Context of Datum 10:

Ad 10 features some of the products that were officially posted on @bathandbodyworks official account on February 13, 2026. The ad image above shows several products from the Bath & Body Works x Disney Princess collection lined up on shelves against a background of pink wallpaper featuring Disney's signature floral and blue ribbon patterns. In the upper center is the silhouette of Princess Aurora in a circular frame in gold and pink. Magenta-colored products include various body care items such as body mist, lotion, and soap. There are no human models in this ad. The caption reads: "A fairytale afternoon filled with flowers, fragrances, and high tea. We're having a great time celebrating the Disney Princess Collection by Bath & Body Works in the most beautiful setting with some of our friends!" followed by information about exclusive access for Rewards members starting February 12, 2026.

This collaboration with Bath & Body Works and Disney Princesses confirms that this ad is also based on a popular cultural narrative many people would be familiar with. This is seen by the chosen visual elements in the ad, such as the picture of Aurora and the flower-covered wallpaper, heavy on pink and magenta hues. These details combine to paint a clear fairytale setting. Additionally, the caption's phrase "celebrate... With some of our friends" suggests this ad works to promote the product by also fostering a narrative of connection and belonging around the collection.

Analysis of Datum 10

A. Inclusions and Exclusions

In terms of *representational meaning*, the visuals in these ads don't directly

show the human participants. However, by using the silhouette of Princess Aurora, a virtual character acting as the "real person" and symbolising the identity of the brand collection is created instead of featuring the original person in the poster. Kress van Leuween (2006) classifies this as conceptual representation: components in the visual do not represent performing an action. It must be highlighted here that the brand is not just providing products to the audience; instead they are providing the imaginative space. Flowers, blue ribbons, Princess Aurora, pink, magenta, the elements in the wallpaper frame construct the "fairytale world", thus luring the audience to enter the imaginative world of the brand rather than just viewing it.

In terms of *interactive meaning*, there is no eye contact in the visuals because there are no human participants, so this ad falls into the category of "offer images". Different from the traditional advertisement where there is only a neutral presentation of the product, the extreme elaborated and carefully set world in this kind of ad has an "immersive" effect, where viewer doesn't just receive the information but is also invited to get into the visualized space. The perspective and eye height has also positioned the viewer at the same level as the shelf which make the viewers feels like they are guests invited into the room, not just people standing outside and watching from outside. A more personal emotional response is being built without eye contact.

In terms of the meaning of *composition*, according to Kress Leuween (2006), vertical positioning in visual composition carries significance: the element at the top represents the ideal (something aspirative and imaginative), while the element at the bottom represents the real (something real and achievable). The

image shows Aurora silhouetted in the upper portion to signify the ideal fairytale world that one is longing to attain while also being something fantastical; the products displayed in a descending arrangement at the bottom are meant to portray an existing and accessible thing. It generates the composition to form a powerful message that the fairytale world is achievable for them through those products rather than being merely something of imagination, and it also contributes to the strong visual cohesiveness that comes with the repeated color scheme of magenta pink in the frame, which makes the products easily associated with Disney Princess and create the specific product line's appearance.

This inclusion strategy in advertising operates through several complementary mechanisms. Visual inclusion is achieved through the image, where Aurora's face is presented as a silhouette, meaning that the identity of the character can be generalized by virtue of a deliberately unspecified appearance that may be used by people of all ethnicities and identities (van Leeuwen, 2008). The explicit use of "we" and "our friends" within the caption also provides verbal inclusion by forging a community narrative where members are invited to experience something together as an individual audience member would not have access to the experience independently: it is an assimilation strategy that uses community members to absorb new ones. Lastly, an inclusion strategy of members is also involved in The Rewards Member Program, whereby the status of a Rewards Member entitles users to the privileges such as early access.

However, at the same time, exclusion strategies operating through interdependent ways. For example, the "exclusive early access for Rewards

members," which appears to be inclusive in its name, still sets up members and non, members, implicitly dividing them into groups of have and have not early access rights, which is a less direct yet clearly tangible method of exclusion based on membership status. Furthermore, culturally, the image of Disney Princess carries a strong resonance for people raised in Disney/Western popular culture, which results in people from different cultures lacking this strong emotional connection to the fairy tale narrative being crafted. Due to the absence of real humans, there is no clear visual representation of the diversity of users, and for that reason these ads are categorized as PART, INC. This advertisement is inclusive in its reliance on the communal narrative and the presence of a universal symbol, while it is exclusive through tiered access levels and culturally non, universal narrative content.

B. Psychological Needs

The need for relatedness the most dominant theme in this ad. The headline "we had so much fun celebrating... with some of our friends" explicitly builds a narrative of togetherness and community; Viewers are not only invited to buy products, but positioned as part of a group celebrating something together. This directly addresses the basic human need to feel connected and accepted by social groups (Deci & Ryan, 2000). This is reinforced by findings from previous MDA analyses: the construction of an immersive visual world not only creates an attractive aesthetic but also builds imaginative communal spaces where audiences feel invited to come together. The Prize Member Program further strengthens this sense of Relatedness through a sense of community exclusivity; There are "we" (members) who have special privileges and unique proximity to brands, which is in

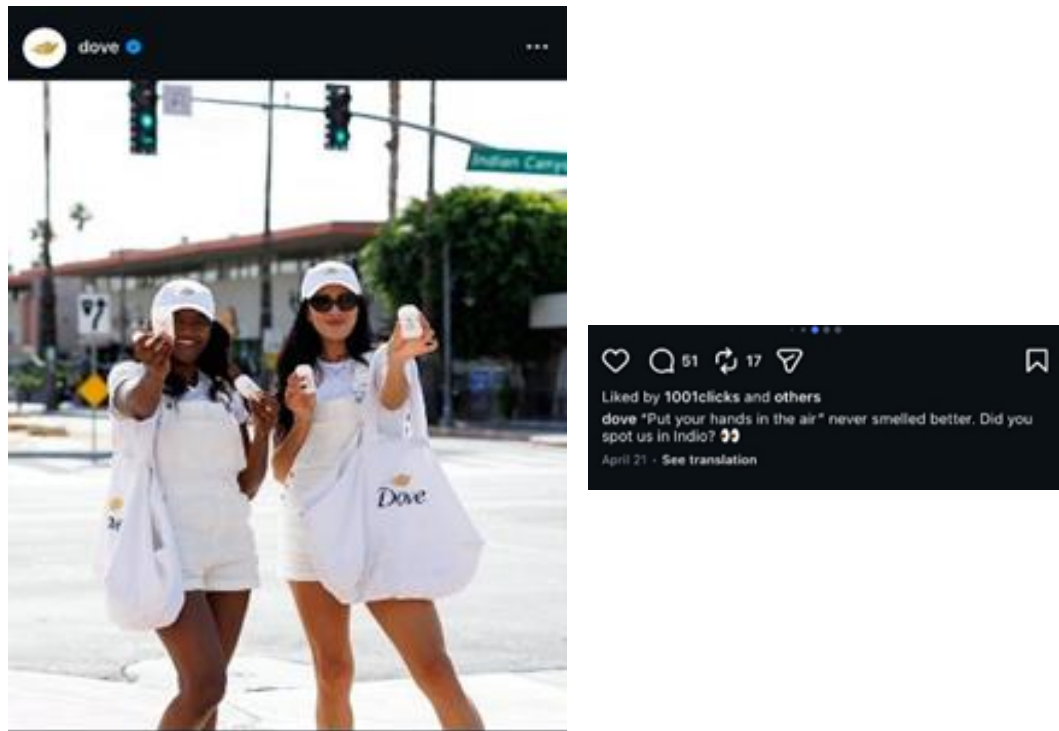
line with the findings on membership,based exclusivity in the previous inclusion/exclusion analysis.

The need for *autonomy* is implicitly conveyed through the structure of the offer in the description. Information about exclusive access for Rewards Members on February 12 and public access on February 13 implicitly gives audiences an active choice: join as a member to get early access, or wait until collections are available to the public. It positions the audience as individuals who make active decisions based on their own preferences and priorities. In addition, the phrase "the most dreamy setting" gives the impression that the brand provides space and experience, but it is the audience who chooses whether or not to enter that world.

The need for *competence* is not dominant in this ad as there are no specific claims about the product's benefits for the skin, clinical evidence, or promise of improvement in skin conditions. The primary focus of advertising is on the experience, aesthetics, and celebratory moments, not on the effectiveness of the product as a skincare solution.

11. Datum 11: Dove

(https://www.instagram.com/p/DXZfZMejwzi/?img_index=5&igsh=MWR5Y2g0NDBxY25yeQ==)



Context of Datum 11:

Data 11 is an ad posted by @dove's official Instagram account on April 21. The post featured two female models standing at an intersection in Indio, California. The first model has dark skin and the second has medium/brown skin; both were dressed in all,white clothes and carried Dove,branded tote bags. Both models held Dove deodorant products towards the camera while smiling confidently. The background shows an urban intersection with green traffic lights and trees. The caption: "Put your hands in the air" has never smelled better. Did you see us in Indio?

The reference to the city of Indio in the caption suggests that this ad is related to the context of the Coachella festival that takes place there, an iconic music

festival that is deeply associated with Gen Z culture. The use of the phrase "put your hands in the air", a popular expression of freedom, suggests that the brand seeks to associate products with the values of freedom, confidence, and social experiences that resonate with young audiences.

Analysis of Datum 11

A. Inclusions and Exclusions

In terms of *representational meaning*, the visual depicts two female participants actively holding the product towards the camera while smiling confidently in the middle of a crossroads. According to Kress & van Leeuwen (2006), Moving holding the product forward is not standard in terms of usage, rather it is more of a motion to display the product forward and offer it to the viewer as if each of the models were offering the product to anyone who was looking at them. The location outside in a busy city intersection, not a studio, places it into the 'real world' to relate the product to real, life action, not ideal, prepared images.

In terms of *interactive meaning*, the gaze from models in both ads towards camera turns these ads into "request images" which distinguish from most "offer images" mentioned in the earlier examples. Kress & van Leeuwen (2006) argue that the images of demand directly ask audience to reply to them so that the viewer cannot help responding to the viewer. The effect is also heightened by the motion of holding the product toward. It directly shows the product toward audience and presents it as a gift. Medium shots create natural conversation, like interactions which are neither overly intimate nor formal in order to achieve the sense of interactional equality between the model and the viewer.

In terms of the meaning of *the composition*, both models are at the same position in the frame, next to each other in symmetric manner, nobody is more prominent than the other. It is not an accident, it is an aesthetic composition choice: that reflects on equalness of the two participants. The green traffic lights in the background work on another level of context symbols as well: this composition represents freedom and no obstacles as a movement will occur, a green traffic light globally implies 'go!'. Natural surroundings in place of studio make the product be part of a natural context and also strengthen its relation to anyone at anytime.

The inclusion strategy in this ad is the most explicit and powerful compared to the previous example in this research. First, the ad features two models with very different skin tones, one with dark skin and the other with medium/brown skin as a deliberate and unambiguous representation of diversity. Unlike the previous example, which featured only one skin tone or identity hidden due to the absence of a face, this ad explicitly celebrates skin tone diversity as a central element of the visual narrative. Secondly, both models are depicted in a parallel position and equally neither is placed more prominently, larger, or farther forward than the other. According to van Leeuwen (2008), it is an activation strategy in which both participants are portrayed as active and equal agents, rather than in a hierarchical relationship. Third, the caption "Did you see us in Indio?" builds a connection with the generationally inclusive Gen Z pop culture context (Coachella).

However, the exclusion strategy remains implicit. Despite the diversity of skin tones, both models have a slim body type that conforms to mainstream beauty standards, there is no representation of body shape diversity. Their skin also appears

smooth and flawless, with no variations in texture or specific skin conditions. Additionally, the implicit use of the Coachella/festival context targets a specific audience that is familiar with and has access to the festival's culture. Therefore, this ad is categorized as a PART,INC (Partial Inclusion) inclusion that is strong and explicit at the level of diversity of skin color and equal representation, but remains exclusive at the level of diversity of the festival's body type and cultural context.

B. Psychological Needs

The need for *relatedness* is the most dominant theme in this ad. The title "Did you see us in Indio?" is a direct reference to the Coachella festival, a cultural moment experienced collectively by millions of Gen Z around the world. The brand doesn't just mention the location; it positions itself in a shared cultural moment that is highly relevant to its young audience. Two models wearing matching Dove outfits in the middle of the festival setting create the impression that the brand is part of a community of spectators, not a distant corporate entity, but rather "a friend who is at the festival with you." This is reinforced by the findings from MDA's previous analysis that the demand imagery used in these ads creates direct interaction between the model and the audience, thus reinforcing a sense of connection and shared experience.

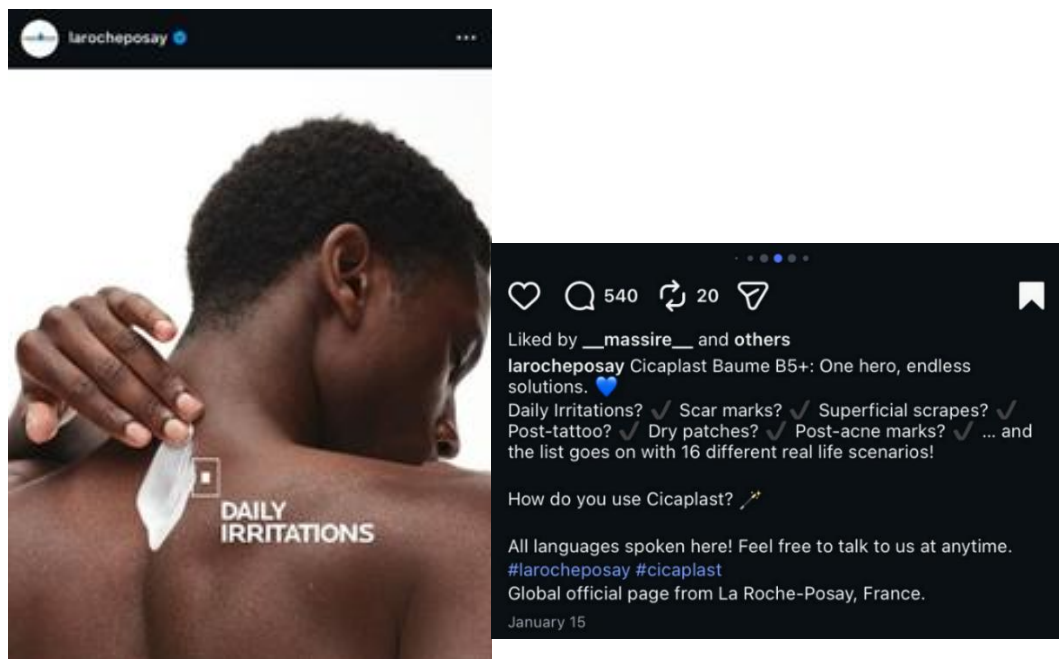
The need for *autonomy* is conveyed through the phrase "put your hands in the air," a popular expression of freedom. Brands use this phrase to convey the message that their products don't get in the way of the audience's freedom of movement, you can raise your hand as high as you want, at any time, without restrictions. It positions the product not as a coercive need, but as a driver of

freedom that favors the audience agency.

The need for *competence* is implicitly conveyed through the phrase "it never smells better", which is a claim of product effectiveness packaged in a relaxed and enjoyable way, rather than clinically as in previous Aveeno or CeraVe campaigns. While there are no explicit points listing the benefits, this statement still builds the audience's confidence that the product works effectively with only a lighter, less formal approach.

12. Datum 12: La Roche,Posay

(https://www.instagram.com/p/DTicw0zko4z/?img_index=4&igsh=MW1kN2t2dWVsOXF2dg==)



Context of Datum 12:

Post 12 is an ad posted by @larocheposay's official Instagram account on January 15. The post featured a male model with very dark skin, photographed from

behind, showing his back and neck. The model's hand applies Cicaplast Baume B5+ to her back. The text overlay in the image says "DAILY IRRITATION" with a small box icon marking the product's application area. The background is pure white. The headline reads: "Cicaplast Baume B5+: One hero, endless solution. Daily irritation? Scars? Superficial scratches? Post tattoo? Dry spots? Post,acne signs? And the list goes on with 16 different real,life scenarios! How do you use Cicaplast? All languages spoken here! Feel free to talk to us at any time."

The selection of men with very dark skin as the main participants in body care ads is an unconventional representation choice, given that mainstream body care ads are generally dominated by white female models. This shows that the brand is deliberately trying to expand the representation of its product users. Additionally, the mention of various real skin conditions in the captions ranging from everyday irritation to scars and tattoo scars suggests that the ad builds on an approach to skin condition inclusivity rarely found in digital bodycare narratives.

Analysis of Datum 12

A. Inclusions and Exclusions

In terms of *representational meaning*, the visual depicts a male model with very dark skin applying the product to his back. According to Kress & van Leeuwen (2006), this falls within the narrative representation because there is an ongoing action of a real and active skincare process. What is particularly significant in this example is the simultaneous use of two unconventional representational choices: a male model in a bodycare advertisement, and a man with very dark skin as the main subject. Both groups have historically been marginalized in the mainstream

body, care narrative. The overlay text "DAILY IRRITATION" placed directly above the treated skin area is not only a decorative label, but a marker of real skin conditions communicated honestly and without euphemisms, the brand does not hide or ignore skin problems, but names them directly

In terms of *interactive meaning*, the model is photographed from behind, so that there is no eye contact with the audience, making this ad a "bargain image". However, Unlike the standard offers images the slightly bent, over, head model still seems composed and concentrated, as if taking care of herself and not posing. The striking whiteness of the background makes the skin the center of the frame as it stands out drastically from the model's dark skin tone. Medium close, up shots allow you to really see the texture of the skin and the hands at application.

In terms of the meaning of the *composition*, the text "DAILY IRRITATION" is placed exactly at the point of contact between the product and the skin, directly relating the verbal and visual between the solution and problem, (irritation and product application), without the need for any further connections, through the black model contrasted against white: This contrasts from body care advertisements where the model is normally white and the background is very neutral, here, the darkness of the skin is what is being highlighted, not the product.

The inclusion strategy in advertising operates on four levels simultaneously and is the most comprehensive in the research. First, the representation of male models in body care advertisements gives visibility to gender groups that are almost entirely absent from this product category, a form of personalization (van Leeuwen, 2008) that recognizes that body care is not solely a woman's concern. Second,

models with very dark skin represented the most explicit and unambiguous skin tone across the entire research dataset unlike other datasets that tended to display light or medium skin tone. Third, the caption explicitly mentions various real skin conditions of irritation, scars, scratches, tattoo marks, dry skin, acne scars that have long been suppressed from the narrative of body care advertisements because they are considered "unaesthetic". Fourth, the statement "All languages used here" maintains linguistic inclusion, demonstrating the brand's openness to audiences of all language backgrounds.

The exclusion strategy in this dataset is much minimal compared to other datasets. The remaining exclusion is the lack of representation of body type diversity, the model still has a proportionate body by mainstream standards. In addition, the representation includes only one gender (male) instead of the female dominance seen in other datasets, without representing non-binary gender or other gender identities.

Therefore, these ads are categorized as PART,INC (Partial Inclusion). but PART,INC was the closest to full inclusion across all datasets in the research, with comprehensive inclusions of sex, skin color, and skin conditions, although body type diversity remained underrepresented.

B. Psychological Needs

The need for *competence* is the most dominant theme in this ad. The framing of "One hero, endless solution," along with a list of 16 real-life scenarios that a single product can handle, builds a very strong sense of confidence that this product is capable of addressing almost any skin condition encountered in daily life. This

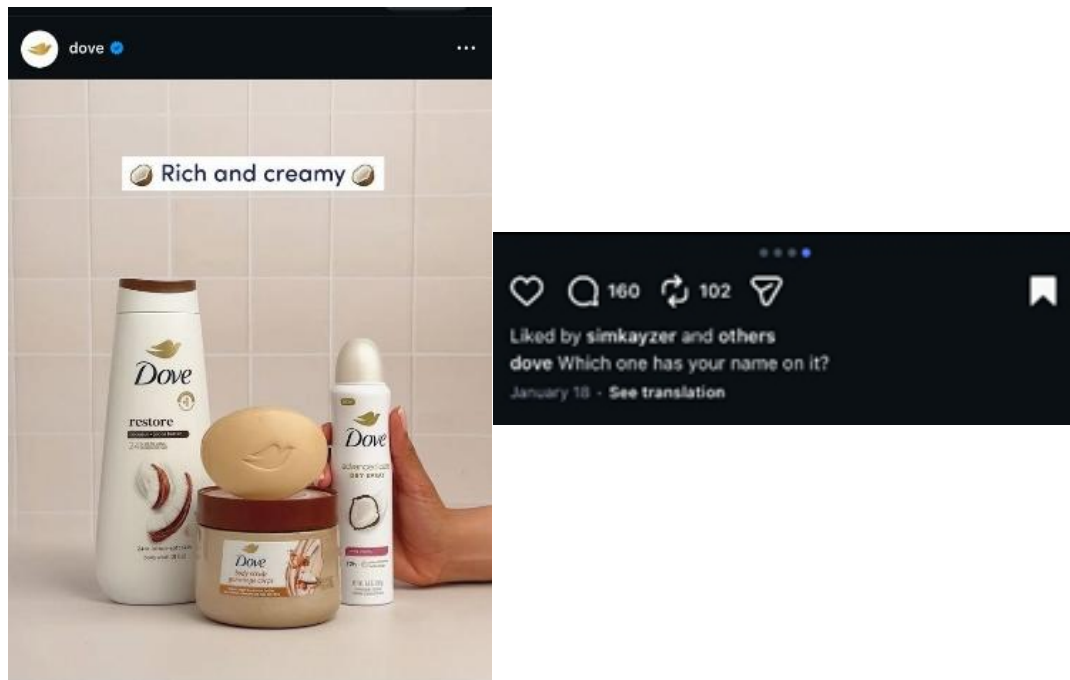
directly instills confidence in the audience that they can address a wide range of skin problems with simple and reliable solutions. As identified in the previous MDA analysis, the text "DAILY IRRITATION" placed directly on the treated area of the skin reinforces this message of competence: the brand acknowledges the real problems of the audience and visually shows that this product is the solution.

The need for *autonomy* is conveyed through the question "How do YOU use Cicaplast?", which strategically emphasizes the word "you" to underline that how the product is used is a personal choice for each audience member. There is no one, size, fits, all way that recognizes that everyone has different skin conditions and needs, so the use of the product is tailored to the individual agency of the audience itself.

The need for *relatedness* is addressed through two mechanisms. First, a list of skin conditions in the caption "Daily Irritation? Scars? Post,acne signs?" make audiences with the condition feel "it's about me" and connect with brands that explicitly acknowledge their condition. This creates an implicit sense of community among users with similar skin conditions. Second, "All languages spoken here! Feel free to talk to us anytime" encourages inclusive communal accessibility that is not limited by language barriers.

13. Datum 13: Dove

(https://www.instagram.com/p/DTpyeRREmyj/?img_index=3&igsh=eGx0bz h0cnd5aTFx)



Context of datum 13:

Data 13 is an ad posted by @dove's official Instagram account on January 18. The post features three Dove Coconut & Cocoa Butter Restore body wash, body scrub, and Advanced Care Dry Spray products arranged on a bathroom table against a background of beige tiles. The human hand is seen holding a dry spray product on the right side of the frame. The text overlay on the image reads "Rich and soft." The title reads: "Which one has your name on it?"

The display of three products in the same frame suggests that these are advertisements for an entire ecosystem of related products, rather than merely single products. An underlying thread of comforting, lush, natural products in the "Coconut & Cocoa Butter" theme is emphasized by its being applied to all three.

The slogan "Which one has your name?" acknowledges the decision, making authority of the audience, emphasizing individual choice.

Analysis of Datum 13

A. Inclusions and Exclusions

In terms of *representational meaning*, the visual showcases three different Dove products as the main objects in a realistic bathroom counter setup. The inclusion of these three products is a strategic representation choice of the brand not only featuring a single product, but communicating that it offers a complete ecosystem of products for a wide range of body care needs. The only human element in the visual is the hand holding the dry spray from the right side of the frame, the position of the hand, which appears to "enter" from outside the frame, creates the impression that someone is actively picking up and using the product, building a subtle narrative representation in the visual that is largely conceptual. The arrangement of the bathroom table with tiles in the background places the product in the context of real, life everyday use, reinforcing the relevance of the product to the actual routine of the viewer.

In terms of *interactive meaning*, there is no eye contact in this visual, so the ad falls into the category of "offer images". However, the presence of a human hand holding the product from the edge of the frame creates a subtle interactive element that "enters" the hand from the edge of the frame seemingly inviting the viewer to pick up and feel the product itself. The medium shot provides enough context so that the viewer can see all three products at once, along with their settings, in a balanced manner.

In terms of the meaning of the *composition*, the three products are arranged in a stable triangular composition, a high bath soap on the left back, a short body scrub in the center of the front, and a dry spray on the right back, held in the hand. This composition creates a neat visual balance while displaying all three products evenly, with none dominating the others. The text "Rich and creamy" is placed at the top of the frame, an ideal position according to Kress & van Leeuwen (2006), indicating that "rich and creamy" quality is the premium and aspirational promise of the entire product line. The overall monochromatic frame and cream color palette of warm, brown, ivory creates a consistent impression of natural luxury and reinforces the association with the natural ingredients of Coconut & Cocoa Butter.

This inclusion strategy in advertising operates primarily through verbal elements and product diversity. The caption "Which one has your name?" is a smart verbal inclusion strategy brands don't dictate which products anyone should buy, but rather leave the choice entirely to the audience without limiting specific identities, preferences, or needs. The emergence of three different types of products (bath soap, scrubs, deodorants) also implicitly accommodates the diverse needs of various users. Visually, the use of faceless hands serves as a generization strategy according to van Leeuwen (2008) the human elements depicted are deliberately made nonspecific so that they can be identified by a wider audience.

However, the exclusion strategy remains implicit. The hands shown in the visual have medium/brown skin, no representation of darker or lighter skin tones. In addition, the aesthetically pleasing and well,organized arrangement of the bathroom table implicitly reflects a certain lifestyle that is not accessible to all

audience segments, similar to the findings in the previous Datum 9. Therefore, these ads are categorized as PART,INC (Partial Inclusion) inclusive through a diverse selection of products and captions that empower the audience agency, yet exclusively through their limited representation of skin color and specific lifestyle aesthetics.

B. Psychological Needs

The need for *autonomy* is the most dominant theme in this ad. The caption "Which one has your name on it?" is one of the strongest expressions of autonomy in the entire dataset. The brand does not offer recommendations or instructions, asks questions, and these questions implicitly acknowledge that each audience member has their own different preferences, identities, and preferences. More than just a choice, the phrase "having your name on it" positions the product as something that already "belongs" to the audience personally, it just needs to be acknowledged and claimed. This gives the audience to feel very empowered with a feeling of purchase, and gives them a feeling of control over what they will purchase. This fits well within the overall visual which positions three products, so many potential items on offer.

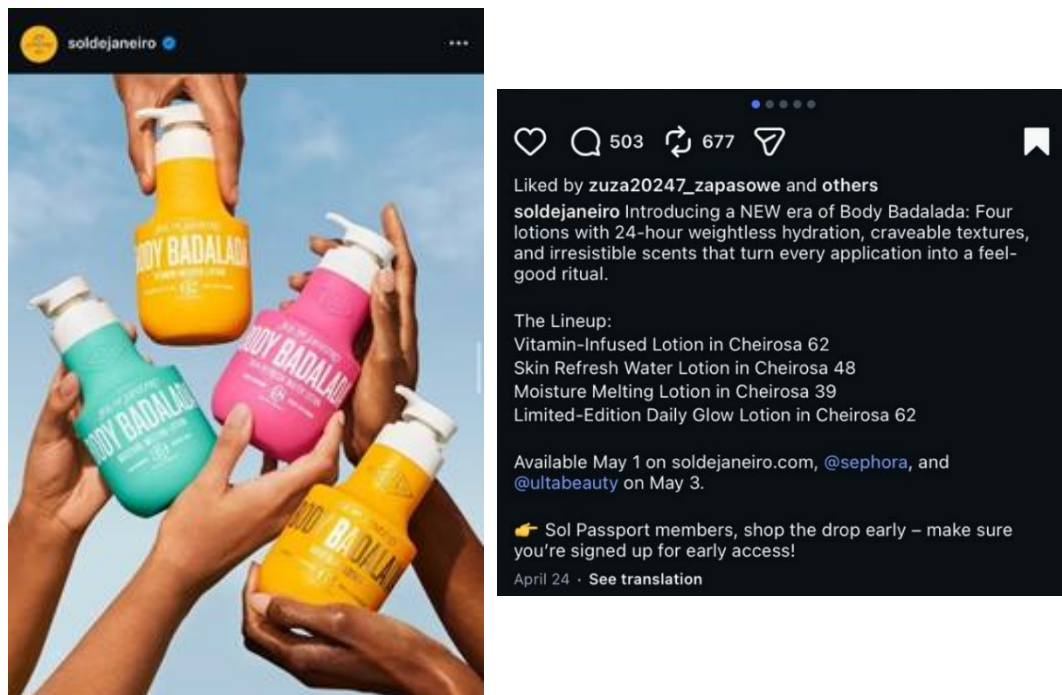
The *need for competence* is implied through the text "Rich and gentle" and the description "24, hour lotion, soft skin" on the product label, which sets out the sensory and functional promises. that this product will provide rich and long, lasting moisture. While this does not create a strong enough statement to be seen as a "scientific" claim on the same level as that of Aveeno or La Roche, Posay the fact of such a sensory claim does establish consumer confidence that they will gain

smooth and "presentable" skin using this product.

The need for *relatedness* is not dominant in this ad because there is no explicit social or community context. However, the caption "Which one has your name on it?" subtly creates a sense of individual recognition that each audience member is a unique individual with different preferences, which makes the audience feel seen and recognized as personal, even if not in the context of the broader community.

14. Datum 14: Sol de Janeiro

(<https://www.instagram.com/p/DXhHD13jj4g/?igsh=eGlhNTJxOHFIYjdZ>)



Context of Datum 14:

Data 14 is an ad posted by @soldejaneiro's official Instagram account on April 24. The post featured four hands with different skin tones, each holding a bottle of Sol de Janeiro Body Badalada lotion towards the bright blue sky. The four

bottles come in different shades of orange, pink, teal, and orange/yellow, representing four different product variants. No model face is visible in the visual. The caption reads: "Introducing the NEW era of Body Badalada: Four lotions with 24-hour weightless hydration, coveted textures, and irresistible scents that turn every application into a joyful ritual," followed by a list of four product variants and availability information, as well as early access details for Sol Passport Members.

The illustration of four hands with differing skin tones in a similar space highlights the fact that this diversity is consciously being built into the new product launch. There are four hands representing the four products and this links human diversity to the product range in a visible way. The tagline "turn every app into a fun ritual" also implies that products are not just being promoted for their benefits as skincare products but also as a part of an enjoyment.

Analysis of Datum 14

A. Inclusions and Exclusions

In terms of *representational meaning*, the visual depicts four hands with different skin tones, each simultaneously lifting a bottle of product upwards. According to Kress & van Leeuwen (2006), this is included in the narrative representation because there is an active action that occurs to signal the product to lift upwards, which universally signifies celebration, pride, and joy. Very strategic is the correspondence between the four hands and the four variants of the product, it is not just the appearance of the product, but a visual metaphor that communicates that each different individual has the right product for them. The bright blue sky

background creates a sense of freedom and openness that reinforces the inclusive narrative of the entire visual.

In terms of *interactive meaning*, there is no eye contact in this visual, so it falls under the category of "offering images". However, the most significant is the low,angle shot. According to Kress & van Leeuwen (2006), the low angle makes the subject appear strong, large, and powerful in this context, the four hands lifting the product upwards from a low angle creating a heroic and majestic impression. Visually, brands position the act of choosing and using this product as something powerful and triumphant, rather than just an ordinary act of consumption.

In terms of *compositional meaning*, the four bottles and four needles form a radial composition that radiates out from the center of the composition which is highly dynamic and energetic, creating an impression similar to fireworks or blooming flowers. The strong and contrasting colours of the four bottles (orange, pink, teal, yellow) on the bright blue sky gives this ad a sense of pop and drawing viewer attention immediately. All items in the composition moved up at the same time thus produces the sense of energy and moving up which expressed a sense of 'new, cool and going forward'.

The strategy of inclusion in this ad was the most explicit and systematic for the skin colour representation in comparison to the rest of the data in the study. The four hands present cover the wide and systematic variety range of skin colors from dark, medium,dark, medium/brown, to light/bright without any of them to be left out. According to van Leeuwen (2008), it is a personalization strategy that provides visibility to groups that are often underrepresented in mainstream body care

advertisements. The correspondence between the four hands and four different product variants reinforces the message that each individual has the right choice for them, it is an inclusion that is structurally constructed, not just decorative. The absence of a face serves as a genericization strategy that keeps the audience's identity as open as possible.

However, the exclusion strategy remains through the "Sol Passport Member" program for early access. Similar to the findings in Case 10 (Bath & Body Works), this membership program implicitly creates a hierarchy between members who receive early access and non-members who have to wait. Although membership is open to all, this tiered access structure still operates on the basis of membership privileges. Therefore, these ads are categorized as PART,INC (Partial Inclusion). The most comprehensive inclusion in the research concerns the representation of skin color and product diversity, but still operates exclusions through a membership program structure that creates a hierarchy of access.

B. Psychological Needs

The need for *autonomy* is the dominant theme in this advertisement through two mutually reinforcing mechanisms. First, the presentation of four different product variants explicitly offers audiences a wide range of options to determine which product best suits their own skin needs and preferences. Secondly, the phrase "turning every app into a fun ritual" positions the use of the product as a personal ritual that is entirely determined by the audience itself; Brands don't dictate how or when products should be used, but rather leave that experience to the discretion of the individual. This is in line with the visual composition, which shows each hand

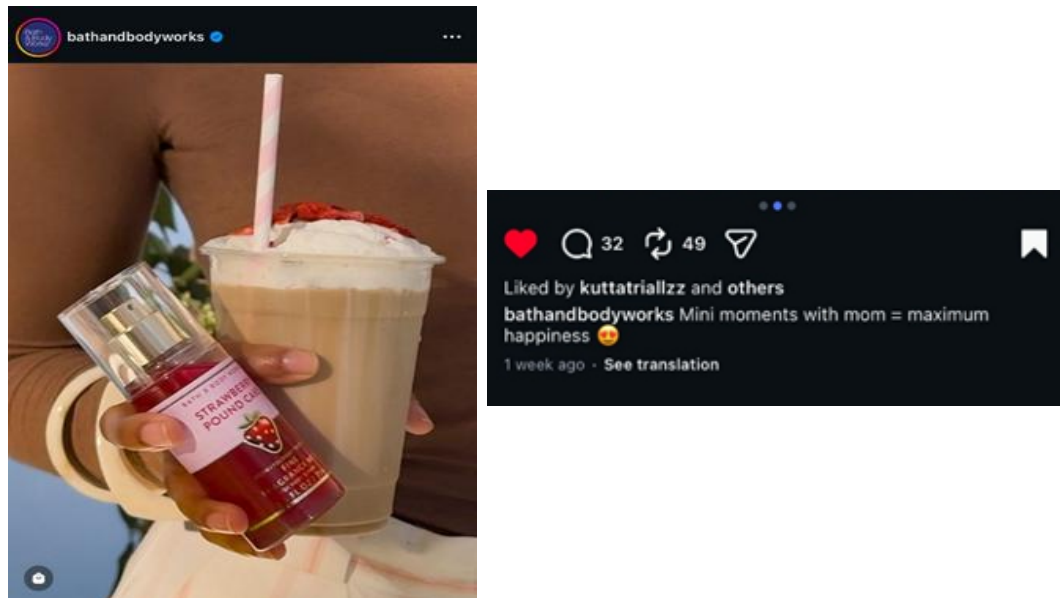
holding a different product, everyone is free to choose their own product.

The need for *competence* is addressed through specific functional claims in the caption "24, hour weightless hydration, coveted texture and irresistible aroma." The "24, hour" has a quantifiable claim of duration which serves to guarantee product effectiveness, whereas "weightless" and "coveted texture" both function to make the product seem both effective, and enjoyable, thus the audience is convinced that they can have effective hydrated skin in a burden free manner.

The need for *relatedness* is conveyed through a collective, visually constructed narrative. Four hands with different colors are connected. This means everyone will be together to have a similar celebration—which everyone is celebrating, regardless of the color. A New era and a gathering of this size further builds upon the idea of belonging to a group of people at an important moment or point in time. The Sol Passport Members program with its benefit of early access provides the Relatedness of an insider group.

15. Datum 15: Bath & Body Works

(https://www.instagram.com/p/DXCMG1RlXMN/?img_index=1&igsh=bWh4bWp1Y3RnNGVp)



Context of Datum 15:

Data 15 is an ad posted by the official Instagram account @bathandbodyworks one week ago. The post features a person's hand holding a Bath & Body Works Strawberry Pound Cake Fine Fragrance Mist with a strawberry frappe. The model's upper body is shown wearing a brown dress. The background features clear blue skies and palm trees. There are no visible faces in the picture. The caption reads: "Mini moments with mom = maximum happiness"

The pairing of the body mist with a strawberry frappe in one frame shows that the brand is deliberately establishing a sensory connection between the scent of the product (Strawberry Pound Cake) and the experience of enjoying a sweet food or drink that is familiar to the audience. This is evident from the theme of strawberries together in both objects held together. In addition, the caption "Mini moments with mother" shows that this ad not only promotes the product

functionally but also positions it as part of a meaningful interpersonal bonding moment in everyday life.

Analysis of Datum 15

A. Inclusions and Exclusions

In terms of *representational meaning*, the visual depicts one hand holding two objects at once, a product of body mist and a strawberry frappe. According to Kress & van Leeuwen (2006), the juxtaposition of two objects in a frame simultaneously creates meaningful associations between them. In this context, the brand strategically associates the scent of the product (Strawberry Pound Cake) with the sensory experience of enjoying a sweet treat that is already very familiar to the audience, a strategy that allows the audience to imagine the scent of the product before even trying it in person. No face is shown—only the upper body and hands make this a contextual lifestyle shot that places the product in a casual and authentic real-life moment.

In terms of *interactive meaning*, there is no eye contact, so this ad falls into the category of "offer images". Close-up shots of the hands and two objects being held create a strong visual intimacy so that the viewer is invited to experience the moment in person, rather than just observing it from a distance. The outdoor backdrop with blue skies and palm trees visible in the background creates the impression of a sunny and pleasant daytime environmental storytelling that reinforces the relaxed and happy atmosphere of the overall advertising narrative.

In terms of *compositional meaning*, the body mist product is placed in the foreground and is larger than the drink behind it although narratively they appear

together, compositionally the product remains the most prominent focal point in the frame. The consistent color of strawberry, red/pink on product and beverage labels creates a visual rhyme, a repetition of colors that automatically reinforces the sensory connection between the two in the minds of the viewer. The generally casual and candid composition adds to the feel of real, life, taken situations rather than constructed studio pictures.

The strategy of inclusion in this advertisement is largely enacted via a generalized, human story. With the caption Mini moments with mothers = maximum happiness, it promotes inclusion through relations of people that carry sentimental value across different groups of society: the mother, child relationship is one that has stood the test of time and across different cultural contexts. The product is presented not as an item of commodity, but as a part of the genuine moment of togetherness that most people can relate to. The strategy of omission of faces in the visuals can be attributed to a strategy of generalization as identified by van Leeuwen (2008).

However, exclusion strategies come through several mechanisms. Visually, the skin visible on the hands and body of the model is medium/brown. There is no representation of darker or lighter skin tone. More ideologically significant, the caption "moment with mother" implicitly assumes a specific family structure audiences who do not have a mother figure in their lives for various reasons (loss, alienation, or a different family structure) may not be able to identify with this narrative. This is a subtle but tangible exclusion based on assumptions about the structure of the family. Therefore, the ad is categorized as an emotionally inclusive

PART,INC (Partial Inclusion) through a universal mother,child relationship narrative, yet exclusive through limited representations of skin color and assumptions about specific family structures that cannot be identified by all audiences.

B. Psychological Needs

The need for *relatedness* is the most prominent theme in this ad. The caption "Mini moments with mom = maximum happiness" explicitly positions the product as part of a moment of togetherness with a loved one. This brand not only sells scents, but also the experience of connecting with those closest to us. It directly taps into the fundamental human need to feel connected and recognized in meaningful interpersonal relationships (Deci & Ryan, 2000). The brand's use of the concept of "mini moments" is also very strategic by emphasizing small everyday moments rather than grand special experiences, brands make the audience feel that happiness and connection do not need anything extraordinary, and that these products can be present even in the simplest of moments. This is reinforced by MDA's previous findings: the sensory connection between the product and the strawberry frappe, creates a familiar comfort that reinforces a warm and pleasant sense of community.

The need for *autonomy* is not dominant in these ads because there are no explicit choices or framing that actively give control to the audience. However, the casual and spontaneous setting gives the impression that using this product is a natural personal decision and not imposed by the brand.

The need for *competence* is not dominant as there are no explicit claims about the benefits of the product for the skin. However, the association of a product

with a familiar and pleasurable sensory experience (strawberry pound cake) implicitly builds the audience's confidence that the product will provide a satisfying, sensory and emotional competency construct, not functional or clinical.

B. Discussion

The study analyzed fifteen body care ads uploaded on Instagram from eight international brands, namely CeraVe, Aveeno, The Body Shop, Bath & Body Works, Dove, La Roche, Posay, Sol de Janeiro, and CYKLAR. The researcher used the Multimodal Discourse Analysis framework from Kress and van Leeuwen (2006), inclusion and exclusion strategies from van Leeuwen (2008), and Self-Determination Theory from Deci and Ryan (2000). Key findings show that partial inclusion strategies dominate the entire data, with fourteen of the fifteen ads categorized as partial inclusions and only one ad categorized as exclusion. None of the ads in this data fall into the full inclusion category.

In terms of psychological needs, competence is the most frequently present need in twelve out of fifteen advertisements, followed by autonomy in eleven advertisements, and connectivity in ten advertisements. Only four ads managed to meet all three psychological needs simultaneously. In terms of representation, diversity of body types was not found in all fifteen advertisements, male models appeared in only one advertisement, and individuals with dark skin as the main subjects were found in only three advertisements.

The study's first findings suggest that inclusion strategies in body care ads on Instagram are realized through complementary visual and verbal mechanisms,

although rarely are overarching. The most dominant inclusion strategy across the data is what van Leeuwen (2008) calls genericization, which is the deliberate omission or concealment of identity markers so that a wider audience can visually identify themselves. This strategy comes in many forms: the model is photographed from behind so that her face is not visible, only the hands are shown, or a silhouette without facial details.

These findings are in line with Drew's (2016) research which concluded that inclusive representation in advertising is still limited by prevailing social norms. Drew in his research on representation in family advertising shows that despite efforts to display diversity, advertising practices still tend to maintain narrow ideal standards. The study expands on Drew's findings by showing that these inclusion limitations are not only demographic (who is depicted) but also physical (what body conditions are depicted), a dimension that was not analyzed in depth in Drew's research that focused on traditional print media.

In addition, these findings also support van Leeuwen's (2008) argument that the elimination of identity markers through generization strategies can serve as a form of inclusion. By eliminating identity markers such as face, race, and expression, brands create representational openness that invites audiences from diverse backgrounds to project themselves into visuals. However, this strategy also reveals the limitations of diversity representation in the body care industry. A more explicit and bold form of visual inclusion is only found in a few data. For example, in data 11 from Dove ads, two models with significantly different skin tones were depicted side by side and equal using demand images that actively encouraged

audience engagement. The 14 data from the Sol de Janeiro brand featured four hands with a wide and systematic range of skin tones, making it the most comprehensive skin tone inclusion data of all the data. Data 12 from La Roche,Posay became the only brand to feature a male model with very dark skin as the main subject, while representing real skin conditions through realistic visual cues.

These findings support the research of Hinthonglang et al. (2025) who argue that advertising uses a multimodal selection of the "ideal" in the construction of social boundaries. In their research on the construction of Thai masculinity through beer advertising, it was found that visual and verbal representations work together to form ideal standards that implicitly exclude other groups. The study reinforces these findings by showing that despite inclusion efforts through diverse skin color representation, other boundaries such as body type and skin condition are still maintained as ideal standards.

However, there is an important difference between the findings of this study and the research of Saladri et al. (2020) who found that the visual and textual elements of Facebook ads work together to build an identity and influence consumer desires more explicitly. The study found that most body care ads on Instagram used a more implicit inclusion strategy through generics, rather than through bold, explicit representations. This shows that the context of the platform and the type of product affect how the inclusion strategy is implemented. Facebook ads in Saladri et al.'s study tended to be more explicit due to a broader and more diverse target audience, while Instagram ads in this study tended to be more implicit due to their

more personal and intimate visual nature.

Research by Ningsih et al. (2025) who analyzed the Instagram posts of Indonesian beauty brands found that multimodal elements are used to challenge traditional gender norms by including male models. These findings are in contrast to this study which found only one ad with a male model as the main subject of the fifteen ads analyzed. These differences suggest that gender inclusion practices in body care advertising still vary widely between brands and cultural contexts.

Verbally, inclusion is most often achieved through the use of second person pronouns such as "you" or "you" addressed directly to the audience without restricting specific identities, as seen in data 1, 9, 12, and 13. Captions like "Which one has your name?" (data 13) and "Give your sensitive skin a decent new start" (data 9) foster a sense of individual recognition that makes anyone feel the message is specifically addressed to them. In addition, claims of inclusive skin conditions such as "hypoallergenic", "for sensitive skin", and a list of sixteen real skin conditions in the 12 data verbally cover groups of users who are often underrepresented in mainstream body care narratives.

These findings are in line with the research of Khoirunnisaa and Harti (2023) who analyzed Indonesian beauty product ads featuring Korean celebrities on Instagram. Their research found that the use of inclusive language in captions plays an important role in building emotional connections with Gen Z audiences.

It's worth noting that a data-wide inclusion strategy never achieves full inclusion. None of the ads feature a truly comprehensive diversity that includes skin color, skin condition, body type, and gender simultaneously. This suggests that

inclusions in body care ads on Instagram still operate within certain limits set by industry standards and commercial considerations. Research by Hartono et al. (2022) who analyzed Garnier Green Beauty advertisements found that color and composition elements are used to form environmental beauty ideologies. This study shows that even though the ideologies are different, similar boundaries of inclusion still apply.

The findings of these two studies suggest that exclusionary practices are active in almost every data, although the methods used are often not clearly visible. In a comparison across the data, the most common exclusion method is the removal of real skin conditions. In twelve of the fifteen advertisements, the human skin shown was always clean, smooth, and free of any skin condition. For example, conditions such as acne, uneven skin tone, stretch marks, wavy skin texture, and signs of aging are almost absent in the visual presentation of models who are common participants in body care commercials, even though these conditions are common to most people. This shows that the ideal skin featured in Instagram bodycare ads still does not represent the reality of real users' skin, and it is precisely this distinction between ideal and real that brands use to market and promote their products.

This finding reinforces the concept of suppression from van Leeuwen (2008) who explains that the elimination of certain groups or conditions from visual discourse is the most basic form of exclusion. In this context, the removal of real skin conditions such as acne, stretch marks, and uneven skin texture is a form of suppression that implicitly communicates that the condition does not conform to

ideal beauty standards. This is in line with Masita's (2022) research which found that beauty standards on Instagram are often unrealistic and contribute to body dissatisfaction among users.

The second form of exclusion is the elimination of gender diversity. Of the fifteen data, only one actually featured a male model as the main model (data 12: La Roche, Posay Cicaplast). The other fourteen did not feature models at all or featured only women. This shows great gender exclusivity because advertised products such as lotions, body washes, deodorants, perfumes, and serums are everyday products that can and should be used by both men and women. The absence of male models in almost all of the data represents past ideologies that considered body care to be something exclusive to women.

Research by Alhadi et al. (2022) analyzing South Korean male body care ads found that the representation of masculinity in body care advertising has evolved and challenged traditional gender norms. However, the findings of this study actually show that the representation of men in international body care advertisements is still very limited. This difference may be due to different cultural contexts, where the South Korean beauty industry has been more advanced in terms of gender representation compared to the international brands analyzed in this study.

The third form of exclusion identified in the study is what the researchers call "membership-based exclusion", which is an exclusion mechanism that is not open to everyone. This tiered access structure implicitly creates a hierarchy that has

not been specifically identified in previous advertising MDA research. In data 10 (Bath & Body Works Disney Princess) and data 14 (Sol de Janeiro Body Badalada), brand loyalty programs such as Gift Members and Sol Passport Members were used to create tiered access to new products, where members gained access earlier than non-members. Although membership in the program is open in a seemingly inclusive brand community, there is "we" which means members are closer to the brand and "they" which means non-members who have to wait. This suggests that exclusion can operate even in the most explicit narratives.

These findings expand van Leeuwen's (2008) framework that does not include any form of membership-based exclusion in its category. Van Leeuwen discusses suppression and backgrounding as a form of exclusion, but does not identify how tiered access systems can function as exclusion mechanisms. This research shows that in the context of growing digital marketing, new forms of exclusion continue to emerge as marketing strategies develop.

The fourth form of exclusion is culture-based exclusion. Data 7 (Bath & Body Works Easter) used the context of Easter celebrations that were culturally closer to audiences from Western/Christian backgrounds, while data 10 (Bath & Body Works Disney Princess) and data 11 (Dove Coachella) used pop culture references that carry specific cultural and economic connotations. Viewers from different cultural backgrounds may not feel the same emotional connection to this narrative, so they are implicitly excluded from the audience groups most "targeted" by ads.

The most impactful finding in the exclusion was the irony identified in data

2 (Aveeno Eczema Awareness Month). Data 2 is the only one in the exclusion category but has the most inclusive verbal messages. The verbal message of the ad, #unhideeczema, actively asks eczema sufferers not to hide their condition. However, there are no images in the ads that depict someone with eczema, or any skin. It is a key point to highlight that inclusive verbal messages are completely separate from inclusive visual messages. These findings support the research of Liu et al. (2023) who emphasize that the issue of social exclusion in digital advertising is still not fully understood, especially in the context of how visual and advertising discourse create boundaries between "ideal" and "non,ideal" categories.

Research by Suryani et al. (2021) who analyzed Wardah's Islamic body care product advertisements found that visual and verbal representations in such advertisements seek to accommodate Islamic values and specific cultural identities. However, the study shows that despite efforts for cultural inclusion, other forms of exclusion such as skin condition and gender are still maintained. This shows that inclusion in one aspect does not guarantee inclusion in another.

The findings of these three studies suggest that inclusion and exclusion strategies in body care ads on Instagram not only operate at a representational level but are also directly related to and respond to the basic psychological needs of Gen Z identified by Deci and Ryan (2000). Of all the psychological needs that appear in the data, competence is the most often met. It appears in twelve of the fifteen advertisements. Its widespread dominance is due to the fundamental commercial aspect of the body care industry: brands need to make their audiences believe that they are capable of getting better skin with certain products.

Research by Caparello et al. (2023) found that basic psychological needs, including competence, play an important role in shaping body satisfaction or dissatisfaction among Instagram users. This study provides a specific multimodal mechanism to explain how this happens. This sense of competence is formed in a very different way on dermatology brands versus lifestyle brands. In dermatology brands such as CeraVe (data 1), Aveeno (data 6 and 9), and La Roche,Posay (data 12), competence is built on scientific descriptions of products. In most of these ads, the audience is told that they can achieve their goals because the product will offer scientifically supported results as evidenced by the percentage, duration of time measured, and specific ingredients and formulations. In contrast, lifestyle brands such as The Body Shop (data 4 and 5), CYKLAR (data 3), and Sol de Janeiro (data 14) build competencies with highly detailed sensory descriptions of products that will offer audiences a better feeling and experience.

To understand the relationship between skin exclusion and the exploitation of the desire to be competent, we must recognize that the appearance of the ideal skin that is seamless endlessly as a visual "normal" while eliminating all real skin problems such as acne, skin texture, or symptoms of aging effectively creates or reinforces the gap between how skin "should" be and how skin "really is", with products as a solution to those gaps. In other words, the absence of "real" skin problems in addition to the exploitation of the "need for competence" are actually two sides of the same coin, mutually reinforcing the method of creating consumer demand. These findings are in line with research by Felimban et al. (2025) who found that intense exposure to representations of ideal beauty in visual media can

trigger anxiety, negative self-evaluation, and compulsive behaviors related to body care.

Autonomy is the second most frequently responded psychological need, appearing in eleven out of fifteen advertisements. The dominance of the concept of autonomy is related to the consumer profile of Generation Z. Gen Z is aware of the persuasion strategies used in advertising and tends to reject any message that seems authoritarian or dictatorial. As such, all ads in this data sample use an inviting approach rather than an imperative style. Captions such as "Sapa Tender Tonka" (data 8), "Which one has your name on it?" (data 13), and "Turn every app into a fun ritual" (data 14) position the audience as individuals who freely choose to engage with the product, rather than as passive directed consumers. These findings suggest that the international brands in this data already have a good understanding of Gen Z's sensitivity to autonomy as a psychological need that should be respected, not ignored.

Research by Elesi et al. (2024) analyzing the influence of social media advertising on Gen Z behavior found that the visual characteristics of ads significantly influence their purchasing decisions. The study reinforces these findings by showing that an inviting approach in advertising language is a key strategy for building a sense of autonomy in Gen Z audiences, which in turn influences their purchasing decisions.

Connectivity appeared in ten of the fifteen ads and showed the greatest variation in terms of the mechanisms used to fulfill them. Data 11 (Dove) and data 10 (Bath & Body Works Disney Princess) fulfill connectivity through references to

collective cultural phenomena such as Coachella and the Disney Princess aesthetic that positions brands in cultural moments collectively experienced by Gen Z. Data 2 (Aveeno Eczema) builds relatedness through skin condition, based communities that foster a sense of community among eczema sufferers through hashtags #unhideeczema. Data 15 (Bath & Body Works Mom) builds relatedness through an intimate interpersonal narrative: a mother, child bond that responds to the need to connect with those closest to them. This mechanism shows that relatedness in the context of body care ads on Instagram can be achieved through different levels of social connection: from broad culturally based communities, to condition, specific communities, to the most intimate sibling relationships.

These findings expand on the research of Masita (2022) who found that online validation plays a major role in shaping body dissatisfaction. This research shows that the need for relatedness is not only met through online validation, but also through various representational mechanisms within advertising itself, from collective cultural references to intimate interpersonal narratives.

The findings of this study as a whole support and expand the theoretical framework used. First, the Visual Grammar framework of Kress and van Leeuwen (2006) proved to be very relevant for analyzing how meaning is constructed in body care ads on Instagram. The three visual metafunctions of representational, interactional, and compositional meanings were found to operate simultaneously and reinforce each other in each of the ads analyzed. In particular, the difference between demand image and offer image was found to have significant implications for how audiences are positioned: ads with demand images, such as data 11 (Dove),

encourage more active and direct engagement, while ads with offer images, such as data 8 (The Body Shop), position audiences as passive observers further away from the narrative. These findings confirm Kress and van Leeuwen's argument that visual choices are semiotic choices that carry semantic consequences in the real world.

Second, the concept of inclusion and exclusion by van Leeuwen (2008) has proven to be very productive in uncovering the mechanism of representation in body care advertising. The genericization strategy identified by van Leeuwen proved to be the most commonly used inclusion strategy in this data, confirming that the elimination of identity markers is a normalized practice in advertising discourse to create a sense of universality. On the other hand, suppression strategies were found to operate multidimensionally in this data, not only suppressing specific groups of people but also suppressing realistic body and skin conditions. The study also expands van Leeuwen's framework by identifying a new form of exclusion that is not covered by the existing category: membership-based exclusions through brand loyalty programs, which suggests that exclusion mechanisms continue to evolve as digital marketing strategies evolve.

Third, the Self-Determination Theory of Deci and Ryan (2000) proved to be relevant as a framework for understanding the psychological dimension of body care ads on Instagram. The three basic needs of competence, autonomy, and relatedness are consistently found in the data, confirming that international brands, both consciously and unconsciously, design their advertising communications to meet the basic psychological needs of audiences. The most significant are the findings regarding the relationship between visual exclusion and competency

exploitation, a mechanism that suggests that SDT is not only useful for understanding how advertising meets psychological needs, but also how advertising can create psychological needs through specific representation strategies.

The study also integrates the three theoretical frameworks into one unified analysis, an approach that has never been done before in the referenced studies, which tend to use the frameworks separately. This integration is possible through the concept of discourse as a social practice put forward by Gee (2010). Gee distinguishes between discourse (the use of language in text) and Discourse (the way of life, identity, and social values reproduced through language). In this framework, MDA serves to analyze discourse i.e. the visual and verbal elements in body care advertising while inclusion/exclusion theory and SDT serve to analyze Discourse i.e. how advertising shapes the audience's identity, beauty standards, and representation of the psychological needs.

Thus, this integrated approach allows for a comprehensive analysis, not only answering how meaning is constructed in advertising (MDA) and who is represented (inclusion/exclusion), but also how such representation relates to the psychological needs of audiences (SDT). This research shows that body care ads on Instagram not only serve as commercial ads for product placements but also as discourse productions that actively construct and reinforce beauty standards. Beauty standards are embodied in advertising by adopting multimodal strategies such as model choice, color palette, visual arrangement, and textual affirmation. More specifically, they refer to a specific set of attributes that are compatible with beauty standards and also exclude other shows that do not align with those

standards.

The findings of this study have several relevant implications for various stakeholders. For marketers and brands, this study shows that the ads that best meet all three psychological needs of competence, autonomy, and relatedness simultaneously (data 3, 11, 12, and 14) are also the ads that most boldly depict diversity through their visual representations. Data 11 (Dove) shows the breadth of skin tone and how it's used through visuals that can provide engagement; data 12 (La Roche,Posay) depicts dark,skinned male models with natural skin imperfections; data 14 (Sol de Janeiro) systematically presents a wide variety of skin tones. This shows the relationship between inclusion in visual depiction and the ability of advertising to successfully meet the psychological needs of consumers who value authenticity and representation in the marketing world.

For the Gen Z audience, this study serves as a guide to decompose body care ads. By recognizing that visual decisions in body care ads such as who is seen, who is left out, the representation of skin imperfections, and how products are portrayed are conscious decisions intended to acknowledge, respond to, and even manipulate basic psychological needs, audiences can improve their visual literacy towards the ads they encounter on Instagram.

These findings also have implications for policymakers and educators. This research shows that unrealistic beauty standards in advertising can have a significant psychological impact on young audiences. This shows the need for better media literacy among Generation Z to help them critically evaluate the advertising messages they receive on a daily basis.

This research has some limitations that must be recognized and that point a direction for future research. First, the analysis was limited to fifteen ads from seven brands selected through purposively selected, so the findings could not be generalized to the entire body care ad landscape on Instagram globally. Second, as interpretive qualitative research, the findings reflect the researcher's analytical perspective, which is guided by the theoretical framework used; Alternative interpretations of the same data remain possible.

Third, the study did not include audience response data, so it is uncertain whether the actual Gen Z audience actually experiences the theoretical psychological effects. Future research could expand this framework by incorporating interviews or audience surveys, expanding the dataset to other platforms such as TikTok that are video, and audio,based, or analyzing the evolution of body care ad representations over time to see if and how inclusion strategies evolve over time.

The study was also limited to the analysis of static ads on Instagram. Video,based platforms like TikTok and YouTube offer dimensions of motion and sound that were not analyzed in the study. Future research may analyze how motion and sound elements in video ads contribute to the construction of inclusion, exclusion, and psychological needs. In addition, cross,cultural research can be conducted to compare how inclusion and exclusion strategies vary across different cultural contexts and how this affects the representation of the psychological needs of audiences from different cultural backgrounds.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusion

This study aims to analyze how inclusion and exclusion strategies are represented through multimodal elements in body care ads on Instagram, as well as how psychological needs (autonomy, competence, and relatedness) are represented through these inclusion and exclusion strategies. Using the Multimodal Discourse Analysis framework of Kress and van Leeuwen (2006), the theory of inclusion and exclusion from van Leeuwen (2008), and the Theory of Self-Determination from Deci and Ryan (2000), this study analyzed fifteen ads from eight international brands (CeraVe, Aveeno, CYKLAR, The Body Shop, Bath & Body Works, Dove, La Roche-Posay, and Sol de Janeiro) uploaded on Instagram in the period 2025,2026.

Based on the analysis that has been carried out, there are three main conclusions that answer the research questions. First, inclusion strategies in body care ads on Instagram are represented through visual and verbal mechanisms that complement each other, although rarely are over the top. Of the fifteen ads analyzed, fourteen were categorized as partial inclusions and only one ad was categorized as exclusion. No ads achieve full inclusion. The most dominant inclusion strategy is genericization, which is the deliberate omission or concealment of identity markers such as face, skin color, and expression so that a wider audience can visually identify themselves. This strategy comes in many forms: the model is

photographed from behind so that her face is not visible, only the hands are shown, or a silhouette without facial details. More explicit and bold forms of visual inclusion are found only in a few ads, such as the Dove ad that featured two models of different skin tones in parallel, as well as the Sol de Janeiro ad that featured four hands with a wide and systematic range of skin tones. Verbalistically, inclusion is most often achieved through the use of second-person pronouns such as "you" addressed directly to the audience without restricting specific identities, as well as claims of inclusive skin conditions such as "hypoallergenic" and "for sensitive skin". However, a data-wide inclusion strategy has never achieved full inclusion because no single ad features a truly comprehensive diversity that includes skin color, skin condition, body type, and gender simultaneously.

Second, the exclusion strategy in body care ads on Instagram is represented through various mechanisms that are often invisible to the naked eye. The most common method of exclusion is the removal of real skin conditions. In twelve of the fifteen ads, the skin shown was always clean, smooth, and free of any skin conditions such as acne, stretch marks, uneven skin texture, or signs of aging. This shows that the ideal skin featured in Instagram bodycare ads still doesn't represent the reality of real users' skin. The second form of exclusion is the elimination of gender diversity. Of the fifteen ads, only one ad featured a male model as the main subject, while the other fourteen ads featured no models at all or featured only women. This shows great gender exclusivity because advertised products such as lotions, body washes, deodorants, and serums are everyday products that can be used by all genders. The third form of exclusion is membership-based exclusion,

which is a brand loyalty program that creates tiered access where members gain access earlier than non-members. This implicitly creates a hierarchy between "we" which means members are closer to the brand and "them" which means non-members who have to wait. The fourth form of exclusion is culturally based exclusion, such as the use of the context of Easter celebrations that are culturally closer to Western audiences, or pop culture references such as Disney Princess and Coachella that carry certain cultural and economic connotations. The most significant finding was the irony of the Aveeno Eczema Awareness Month ad which was the only ad in the exclusion category, despite having the most powerful verbally inclusive message through #unhideeczema hashtags that actively asked eczema sufferers not to hide their condition. However, none of the images in the ad depict a person with eczema, suggesting that inclusive verbal messages are completely separate from inclusive visual messages.

Third, psychological needs (autonomy, competence, and relatedness) are represented through inclusion and exclusion strategies in body care ads on Instagram with a consistent pattern. Competency is the most frequently represented need, appearing in twelve out of fifteen advertisements. In dermatology brands such as CeraVe, Aveeno, and La Roche-Posay, competence is built through scientific descriptions of products, claims of effectiveness, and clinical evidence. In lifestyle brands such as The Body Shop, CYKLAR, and Sol de Janeiro, competence is built through detailed sensory descriptions of the experience of using the product. What's interesting is the relationship between visual exclusion and the representation of competence: the appearance of the ideal skin that is seamless endlessly as visual

"normal" while eliminating all real skin problems effectively creates a gap between how skin "should" be and how skin "really", with products as a solution to those gaps. Autonomy is the second most often represented need, appearing in eleven out of fifteen advertisements. Autonomy is built through language that invites rather than commands, such as "Which one has your name on it?" and "Turn every app into a fun ritual", which positions the audience as individuals who freely choose to engage with the product. Relatedness appears in ten of the fifteen ads and shows the greatest variation in its representation mechanisms, ranging from references to collective cultural phenomena like Coachella and Disney Princess, to skin,condition,based communities like #unhideeczema, to intimate interpersonal narratives like mother,child bonding. Only four ads managed to represent all three psychological needs simultaneously, and the four ads were also the most daring to display diversity in their visual representations.

Overall, this study shows that body care ads on Instagram not only serve as commercial ads for product placements but also as a discourse production that actively constructs and reinforces beauty standards. Inclusion in advertising is real but partial, shaped by the commercial limitations of an industry that is increasingly aware of diversity as a value but is not yet fully committed to putting it into practice. The gap between who really needs the product, what is promised, and what is realistic remains a hallmark of the body care ad discourse on Instagram aimed at Generation Z.

B. Suggestions

Based on the findings of this study, several suggestions are proposed for further research and for practitioners in the body care industry. For the Next Researcher, there are a lot of suggestions. First, this study was limited to the analysis of static ads on Instagram. Future research could extend the scope to video-based platforms such as TikTok and YouTube, where the dimensions of motion and sound can be analyzed to understand how those elements contribute to the construction of inclusion, exclusion, and representation of psychological needs. Second, further research can involve audience response data directly through interviews or surveys with Generation Z to find out whether the strategies of inclusion, exclusion, and representation of psychological needs identified in this study are really perceived and affect audiences in a real way.

Third, cross-cultural research can be conducted to compare how inclusion and exclusion strategies vary across different cultural contexts, as well as how this affects the representation of the psychological needs of audiences from different cultural backgrounds. Fourth, longitudinal research can be conducted to analyze the evolution of body care advertising representations over time, to see if and how inclusion strategies evolve as social norms and audience demands change.

For Share Brands and Content Creators in the Body Care Industry. First, this study shows that authentic inclusion requires alignment between what is said verbally and what is displayed visually. The irony found in this study, where brands that campaign verbally about inclusion but don't display it visually, serve as a reminder that honest and meaningful representation is more important than just

claims. Second, the findings suggest that the most inclusive ads in the study are also the most psychologically effective ads in representing all three psychological needs simultaneously. This indicates that genuine inclusion and commercial effectiveness are not two opposites, but rather mutually supportive. Third, brands need to pay attention to realistic representations of skin conditions, gender diversity, and body type diversity in their ads, as the absence of these representations implicitly excludes a large portion of the audience from the built beauty standards. Fourth, brands need to be aware that membership-based loyalty programs, while seemingly inclusive, implicitly create a hierarchy that can alienate some audiences. Therefore, brands need to consider how tiered access systems can affect the perception of inclusion and exclusion among audiences.

For the audience, especially Generation Z. This research is expected to increase Generation Z's critical awareness of the body care ads they consume every day on Instagram. By understanding that visual decisions in advertising such as who is seen, who is left behind, how skin imperfections are represented, and how products are portrayed are conscious decisions intended to acknowledge, respond to, and even manipulate basic psychological needs, audiences can develop better visual literacy. This will help them not to be easily swayed by the narrow or unrealistic beauty standards that are often built into body care advertisements.

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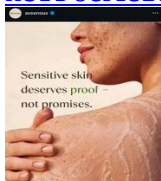
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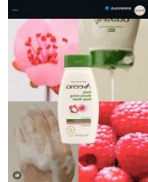


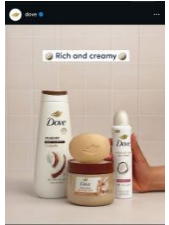
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APPENDIX

NO	Brand	Kode	Keterangan	Source
1.	CeraVe	PART,IN C	Inclusive of skin tone (two different models) but exclusive as it only features smooth skin with no texture	https://www.instagram.com/p/DSkZfzDeUZ/?igsh=dGZvOXYxNDdhNjVh 
2.	Aveeno	EXC	Verbally inclusive (#unhideeczema) but visually does not display the eczema condition at all	https://www.instagram.com/p/DPRLw uJDe_a/?igsh=N2NrN2NtNm42dDMY 
3.	CYKLAR	PART,IN C	Inclusive because it features freckled skin (freckles/not perfectly smooth) but exclusive because it features only one skin tone and one gender	https://www.instagram.com/p/DVUC,e zkmET/?igsh=eWZwdTY5Z3gzMDVm 
4.	The Body Shop	PART,IN C	Netral karena tanpa model (tidak eksklusif) tetapi juga tidak aktif menampilkan keberagaman	https://www.instagram.com/p/DTxn34 FAmAB/?img_index=2&igsh=eXpkeno2aHh3eDI5

				
5.	The Body Shop	PART,IN C	Neutral because without a model, it does not exclude certain groups but also does not show diversity	https://www.instagram.com/p/DJ9q4tpIJsm/?igsh=ODRwd2JIYzJxdWRu 
6..	Aveeno	PART,IN C	Inklusif karena menampilkan kulit realistis (freckles, tekstur alami) tetapi hanya satu gender perempuan	https://www.instagram.com/p/DUWNIkOj4Z2/?igsh=cGtKcTFoeXc1emdt 
7.	Bath & Body Works	PART,IN C	Neutral because it is not modeled, but the Easter theme is culturally exclusive to non,Western audiences	https://www.instagram.com/p/DWbkOFombmk/?igsh=M TNwajhhdWtya3VhZA== 
8.	The Body Shop	PART,IN C	Faceless (generic) so inclusive of identity, but the skin shown is only one color and perfectly smooth	https://www.instagram.com/p/DKEvhZtoUWk/?img_index=2&igsh=MTVsan k3bTM4bWR5eg== 

9.	Aveeno	PART,IN C	Faceless hands (generic) inclusive identity, but skin tone only one tone	https://www.instagram.com/p/DTNsIVEDeCv/?img_index=1&igsh=NDJidnJ4MjE0NXBt 
10.	Bath & Body Works	PART,IN C	Aurora's silhouette is generic, but the "Rewards Members" program creates a membership, based exclusion	https://www.instagram.com/p/DUrYaI0DdyI/?igsh=MWhndGJ6aHowbWd4Zg== 
11.	Dove	PART,IN C	Inclusive skin tone (two different models), but equally slim body type (not yet different body types)	https://www.instagram.com/p/DXZfZMejwzi/?img_index=5&igsh=MWR5Y2g0NDBxY25yeQ== 
12.	La Roche-Posay	PART,IN C	Most inclusive: dark, skinned male models, real skin conditions, but body type is still standard	https://www.instagram.com/p/DTicw0zko4z/?img_index=4&igsh=MW1kN2t2dWVsOXF2dg==

				
13.	Dove	PART,IN C	Faceless hands (generic) inclusive identity, but skin tone only one tone	https://www.instagram.com/p/DTpyeRREMyj/?img_index=3&igsh=eGx0bzh0cnd5aTFx 
14.	Sol de Janeiro	PART,IN C	Inclusive of skin color (four different hands), but the "Sol Passport" program creates a membership, based exclusion	https://www.instagram.com/p/DXhHD13jj4g/?igsh=eGlhNTJxOHFIYjdz 
15.	Bath & Body Works	PART,IN C	The faceless hand (generic) is inclusive of identity, but the narrative of "moments with mothers" is exclusive to those who do not have a mother figure	https://www.instagram.com/p/DXCMG1RlXMN/?img_index=1&igsh=bWh4bWp1Y3RnNGVp 