

Exploring Attitude Resources in Percy Bysshe Shelley's Love's Philosophy: An Appraisal Theory Perspective

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Abstract

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This study aims to analyze the realization of the Attitude system in Percy Bysshe Shelley's poem Love's Philosophy using the Appraisal framework in Systemic Functional Linguistics (SFL). This study employs a qualitative content analysis supported by frequency counts using documentation and close reading techniques to analyze the poetic text. Data were analyzed by identifying and classifying lexical-grammatical elements into three main subsystems: Affect, Judgment, and Appreciation. The results indicate that a total of 27 units of analysis were identified, with Affect and Judgment emerging as the most dominant subsystems, each accounting for 37% (10 data), while Appreciation contributes 26% (7 data). These three subsystems work collaboratively to construct the poem's interpersonal meaning and persuasive power. Affect is characterized by expressions of desire and dissatisfaction reflecting the poet's longing, while Appreciation highlights the harmony and beauty of nature as a justification for the value of love. Judgment is used to provide a moral evaluation of the rejection of love, which is positioned as a deviation from the laws of nature. These findings reveal that Shelley strategically utilizes natural phenomena as metaphors to reinforce the argument that unity is a universal law, thereby presenting love as something natural, obligatory, and inevitable through a balanced appeal to aesthetic beauty and ethical reasoning.

Kata Kunci:

Appraisal, Attitude

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Abstrak

Penelitian ini bertujuan untuk menganalisis realisasi sistem *Attitude* dalam puisi Love's Philosophy karya Percy Bysshe Shelley dengan menggunakan kerangka kerja *Appraisal* dalam Linguistik Fungsional Sistemik. Penelitian ini menggunakan pendekatan analisis kualitatif yang didukung oleh perhitungan frekuensi dengan teknik dokumentasi dan pembacaan mendalam untuk menganalisis teks puisi tersebut. Data dianalisis

dengan mengidentifikasi dan mengklasifikasikan unsur-unsur leksikal-gramatikal ke dalam tiga subsistem utama: Affect, Judgment, dan Appreciation. Hasil penelitian menunjukkan bahwa terdapat total 27 unit analisis yang teridentifikasi, dengan Affect dan Judgment muncul sebagai subsistem yang paling dominan, masing-masing menyumbang 37% (10 data), sedangkan Appreciation menyumbang 26% (7 data). Ketiga subsistem ini bekerja secara kolaboratif untuk membangun makna interpersonal dan daya persuasif puisi tersebut. Affect ditandai dengan ekspresi keinginan dan ketidakpuasan yang mencerminkan kerinduan penyair, sementara Appreciation menyoroti harmoni dan keindahan alam sebagai pembenaran atas nilai cinta. Penilaian digunakan untuk memberikan evaluasi moral terhadap penolakan cinta, yang diposisikan sebagai penyimpangan dari hukum alam. Temuan ini mengungkapkan bahwa Shelley secara strategis memanfaatkan fenomena alam sebagai metafora untuk memperkuat argumen bahwa kesatuan adalah hukum universal, sehingga menghadirkan cinta sebagai sesuatu yang alami, wajib, dan tak terelakkan melalui daya tarik yang seimbang antara keindahan estetika dan penalaran etis.

INTRODUCTION

Poetry is generally regarded as a literary form that conveys emotions, experiences, and ideas through artistic and condensed language. According to Abrams and Harpham (2015), poetry is a genre characterized by the deliberate arrangement of language to achieve aesthetic and emotional effects through rhythm, imagery, figurative language, and sound patterns. Similarly, Perrine (1977) defines poetry as a form of language that communicates meaning beyond the literal level, allowing readers to experience feelings and ideas through suggestion, imagery, and symbolism.

Because meanings in poetry are often conveyed implicitly, readers are required to interpret not only the literal meaning of words but also the attitudes and values embedded within the text. Romantic poetry, in particular, emphasizes emotion, imagination, and the relationship between humans and nature. These

characteristics make Romantic poems rich in interpersonal meanings and evaluative expressions that deserve closer linguistic investigation.

One of the poems that reflects these characteristics is Love's Philosophy by Percy Bysshe Shelley, first published in 1819. The poem presents an argument for love through analogies with natural phenomena. Images such as rivers flowing into the ocean, winds mingling together, and moonbeams embracing the sea are employed to suggest that unity and togetherness are universal principles. Rather than expressing affection directly, Shelley constructs his persuasive message through metaphorical representations of nature. This phenomenon raises an important question regarding how evaluative meanings are realized linguistically and how they contribute to the persuasive meaning of the poem.

Previous studies have demonstrated the usefulness of Appraisal Theory in analyzing evaluative language across different types of discourse. In political discourse, appraisal analysis has been applied to Joe Biden's speech on gun control (Fajri et al., 2022) and Barack Obama's inaugural speech (Rohmawati, 2016), showing how evaluative resources are used to establish credibility and evoke emotional responses. In journalistic discourse, Puspita and Pranoto (2021) found that Japanese newspapers employed Judgment and Appreciation resources to represent disaster events. Appraisal analysis has also been applied to literary texts such as *The Great Gatsby* (Hadidi & Parvin-L, 2015), *Tess of the d'Urbervilles* (Zhang & Zhejiang, 2020), and *The Chameleons Among Us* by Hasibuan et al. (2024), revealing how evaluative language contributes to characterization and meaning construction. These studies indicate that Appraisal Theory provides an effective framework for uncovering interpersonal meanings and evaluative stances in texts.

Nevertheless, most previous studies have concentrated on speeches, journalistic discourse, and prose narratives. Studies examining evaluative meanings in canonical lyric poetry, particularly Romantic poetry, remain limited. Furthermore, previous literary studies have mainly focused on character development and explicit evaluative expressions, whereas relatively little attention has been devoted to investigating how metaphorical imagery functions as a subtle

resource for interpersonal persuasion. Consequently, there remains a need for studies that explore how evaluative meanings are constructed in poetic discourse and how they contribute to the communicative purpose of literary texts.

Addressing this issue is important because poetry represents a unique form of discourse in which attitudes and values are frequently encoded indirectly. Investigating evaluative meanings in poetry can provide a deeper understanding of how emotions, values, and aesthetic appreciation are negotiated through linguistic choices. Moreover, such an investigation contributes to the broader application of Systemic Functional Linguistics (SFL) in literary studies and demonstrates that interpersonal meaning is not limited to public or factual discourse but is also central to poetic expression.

Systemic Functional Linguistics (SFL) views language as a social semiotic resource through which meanings are constructed and negotiated within specific contexts (Halliday & Matthiessen, 2014). Within this framework, Appraisal Theory developed by Martin and White (2005) explains how speakers and writers express evaluation, stance, and interpersonal positioning. The theory consists of three subsystems, namely Attitude, Engagement, and Graduation. Among these subsystems, Attitude is concerned with the expression of feelings, values, and evaluations and is categorized into Affect, Judgment, and Appreciation. Affect refers to emotional responses, Judgment concerns the evaluation of people's character and behavior, and Appreciation deals with the evaluation of things, processes, and phenomena. These categories provide a systematic framework for examining how evaluative meanings are constructed and negotiated in discourse.

Based on this framework, the present study aims to investigate the realization of the Attitude system in Percy Bysshe Shelley's *Love's Philosophy*. Specifically, this study seeks to identify how Affect, Judgment, and Appreciation are represented through linguistic choices and to explain how these evaluative resources contribute to the construction of the poem's persuasive meaning. Accordingly, the study addresses the following research questions: (1) How is the Attitude system realized in Percy Bysshe Shelley's *Love's Philosophy*? (2) How are the subsystems of Affect, Judgment, and Appreciation linguistically represented in

the poem? and (3) How do these evaluative elements contribute to the construction of the poem's persuasive meaning?

METHOD

This study adopts a qualitative content analysis supported by frequency counts to analyze how attitudes are expressed in Percy Bysshe Shelley's poem *Love's Philosophy*. As explained by Creswell (2009), qualitative research is used to explore and interpret the meanings individuals or groups assign to a social or human problem. This approach is suitable because it allows for an in-depth exploration of evaluative language and the construction of meaning within literary texts. As a qualitative study, it emphasizes the interpretation of meaning rather than numerical measurement, allowing a detailed and contextual analysis of linguistic features in the poem.

The data of this study consist of the full text of the poem *Love's Philosophy*, first published in 1819. The poem contains 16 lines divided into two stanzas. Due to its relatively short length, the entire text is analyzed in detail. The study is grounded in the Appraisal framework proposed by Martin and White (2005), which provides a systematic model for identifying and classifying evaluative language into three categories: Affect (emotions), Judgment (moral evaluation of human behavior), and Appreciation (evaluation of things, phenomena, or aesthetics).

To ensure the integrity of the data, the text was collected using documentation and close reading techniques. The poem was carefully transcribed to ensure textual accuracy. Then, the text was read repeatedly to identify linguistic elements that contain evaluative meaning, such as words, phrases, and clauses related to attitude.

The analysis was conducted in several stages. First, identifying parts of the text that express evaluative meaning. Second, grouping these into Affect, Judgment, and Appreciation. Third, interpreting how these elements work together to present the poet's perspective and the main theme of love. The process was repeated to maintain consistency in the findings.

To maintain a high standard of academic and ensure the reliability of the findings, this research design carefully incorporates procedures to test both the reliability and validity of the qualitative data:

1. Data Reliability

To test reliability and ensure consistency in the coding and classification process, intercoder agreement procedures were implemented. The principal investigator and two peer raters (colleagues specializing in Systemic Functional Linguistics) independently coded the 16 lines of poetry based on the assessment protocol by Martin and White (2005). Any initial discrepancies regarding the classification of boundary elements such as distinguishing Implicit Affect from Personified Evaluation were systematically discussed and resolved through collaborative peer review sessions. This recursive coding process was maintained until a high level of consensus was reached (inter-coder agreement above 90%), thereby eliminating personal bias and ensuring stable and reliable coding replication.

2. Validity of Data

The validity of the data in this study was ensured through theory triangulation. This means that the text segments found in the poem were not analyzed based only on the personal or subjective viewpoint of the researcher. Instead, the data were double-checked by combining the grammar rules from Halliday and Matthiessen (2014) with the Appraisal categories from Martin and White (2005). Through this method, every language unit such as words, phrases, and clauses was carefully matched and verified. This step was taken to ensure that the coding labels given, like Reaction Quality or Social Sanction Propriety, perfectly fit both functional grammar and discourse analysis theory. Checking the data using two theories at the same time guarantees that the qualitative content analysis is truly accurate in measuring the interpersonal aspects of the poem.

FINDINGS AND DISCUSSION

Table 1. Distribution of Attitude in "Love's Philosophy"

No	Attitude Type	Frequency	Percentage
1	10	37%	Affect
2	7	26%	Appreciation
3	10	37%	Judgment
Total	27	100%	

The analysis of “*Love’s Philosophy*” reveals a total of 27 evaluative expressions categorized into the three types of Attitude in the Appraisal framework. Among them, Affect and Judgement are the most dominant categories, each appearing 10 times (37%). This shows that the poem strongly emphasizes emotional expression as well as evaluations of behavior, relationships, and human connection. The Affect category reflects the speaker’s feelings, desires, and emotional responses toward love and unity, while Judgement highlights evaluations related to propriety, normality, and commitment in relationships. Meanwhile, Appreciation appears 7 times (26%), indicating that the poem also contains evaluations of natural phenomena, beauty, harmony, and abstract concepts presented through Shelley’s imagery of nature.

Based on this overall distribution, the researcher further examined each Attitude type in more detail by identifying its subtype and polarity, whether positive or negative. The following sections provide a more detailed discussion of Affect, Appreciation, and Judgement found in “*Love’s Philosophy*.”

Affect

Affect, as a subsystem of Attitude in the Appraisal framework, refers to the linguistic expression of emotions and feelings, showing how a writer encodes emotional responses such as happiness, sadness, fear, or desire. These emotional meanings can be realized explicitly through affective vocabulary or implicitly through context, imagery, and figurative language. Affect is further analyzed in terms of its polarity (positive or negative) and its intensity, allowing for a more nuanced understanding of how emotions are constructed in a text. This subsystem is particularly important in analyzing literary works, as it helps reveal how

emotional experiences are conveyed and how readers are positioned to engage with those feelings (Martin & White, 2005). There are four types of Affects:

1. Un/happiness: refers to basic emotional states, where positive polarity includes feelings such as happiness and love, while negative polarity includes feelings such as sadness and misery.
2. In/security: relates to a person's sense of safety and confidence, where positive polarity is expressed through feelings like calmness and trust, and negative polarity is expressed through anxiety and fear.
3. Dis/satisfaction: concerns the fulfillment of goals or expectations, where positive polarity includes satisfaction and pleasure, while negative polarity includes frustration and disappointment.
4. Dis/inclination: refers to desire or willingness to engage in something, where positive polarity is shown through eagerness or interest, and negative polarity is shown through reluctance or avoidance.

Table 2. Distribution of Affect Resources in "Love's Philosophy"

No.	Clause	Type	Polarity
1	With a sweet emotion	Un/happiness	Positive (+)
2	Why not I with thine?	Dis/inclination	Negative (-)
3	See the mountains kiss high heaven	Inclination	Positive (+)
4	And the waves clasp one another	Inclination	Positive (+)
5	No sister-flower would be forgiven	In/security	Negative (-)
6	If it disdained its brother	Dis/inclination	Negative (-)
7	And the sunlight clasps the earth	Inclination	Positive (+)
8	And the moonbeams kiss the sea	Inclination	Positive (+)
9	What is all this sweet work worth	Dis/satisfaction	Negative (-)
10	If thou kiss not me?	Dis/inclination	Negative (-)
Total		10 (37%)	

1. "With a sweet emotion" (+Affect: Un/happiness)

This clause is categorized as un/happiness (positive) because the phrase directly conveys the writer's pleasant emotional response toward the harmony of nature. The use of *sweet* reflects a sense of enjoyment and tenderness, indicating that the writer experiences this feeling as something positive and desirable.

2. "Why not I with thine?" (-Affect: Dis/inclination)

This clause is categorized as dis/inclination (negative) because the writer expresses a desire to unite with the beloved that is not fulfilled. The question

form emphasizes longing and emotional frustration, showing that the writer feels the absence of connection, which results in negative polarity.

3. “See the mountains kiss high heaven” (+Affect: Inclination)

This is categorized as inclination (positive) because the writer represents natural elements as actively seeking connection. The verb *kiss* metaphorically conveys affection and attraction, reflecting the writer’s perception of harmonious and willing union in nature.

4. “And the waves clasp one another” (+Affect: Inclination)

This is categorized as inclination (positive) because the writer continues to depict nature as engaging in mutual connection. The word *clasp* suggests closeness and unity, indicating that the writer views this interaction as natural and positively valued.

5. “No sister-flower would be forgiven” (-Affect: In/security)

This clause is categorized as in/security (negative) because the writer introduces the idea of consequence and disapproval. The expression *would be forgiven* in its negative form implies the risk of rejection, creating a sense of insecurity and reflecting a negative emotional evaluation.

6. “If it disdained its brother” (-Affect: Dis/inclination)

This is categorized as dis/inclination (negative) because the writer describes a refusal to connect. The verb *disdained* indicates rejection and unwillingness, showing that such separation is negatively evaluated and contrasts with the natural tendency toward unity.

7. “And the sunlight clasps the earth” (+Affect: Inclination)

This is categorized as inclination (positive) because the writer again emphasizes connection in nature. The verb *clasps* conveys closeness and attachment, reflecting a positive view of unity and mutual attraction.

8. “And the moonbeams kiss the sea” (+Affect: Inclination)

This is categorized as inclination (positive) because the writer uses imagery of affection and attraction. The verb *kiss* reinforces the idea that natural elements are drawn to each other, which is positively evaluated.

9. "What is all this sweet work worth" (-Affect: Dis/satisfaction)

This is categorized as dis/satisfaction (negative) because the writer questions the value of the harmonious interactions described earlier. Although *sweet* suggests something positive, the questioning structure shows doubt and dissatisfaction, indicating that the writer feels these natural connections are meaningless without personal fulfilment.

10. "If thou kiss not me?" (-Affect: Dis/inclination)

This clause is categorized as dis/inclination (negative) because the writer expresses a desired action that does not occur. The negation *not kiss* indicates the absence of willingness or mutual affection, showing that the expected union is denied. This reflects the writer's feeling of unmet desire and highlights a negative inclination, as the speaker longs for connection but does not receive it.

Appreciation

Appreciation is one of the three semantic domains within the Attitude system that focuses on the evaluation of semiotic and natural phenomena. Unlike Affect, which assesses human emotions, or Judgement, which evaluates ethical behavior, Appreciation assesses "things" (objects) or performances based on their aesthetic value, composition, or significance within a specific field. This system consists of three main pillars: reaction, composition, and valuation. Reaction centres on the interpersonal meaning of a piece of work, or how it triggers an emotional response in an audience. Based on Halliday's theories, a reaction involves two parts: impact, which measures how much a text grabs one's attention, and quality, which examines how the text affects the reader's emotions.

Furthermore, composition focuses on how a work is organized and how complex it is. This includes balance, which refers to the piece's proportion and harmony, and complexity, which measures how difficult it is to understand. Finally, valuation concerns the worth of a text or process as determined by social standards. In the framework of *The Language of Evaluation: Appraisal in English*, Appreciation is structured so that reaction and composition have detailed subcategories, while valuation typically serves as a broader category for social

values such as authenticity or innovation. Because of this, many Systemic Functional Linguistics (SFL) analyses do not break valuation down into specific subtypes as often as the other two.

Table 3. Distribution of Appreciation Resources in "Love's Philosophy"

No.	Clause	Type	Sub-type	Polarity
1	"Sweet emotion"	Reaction	Quality	Positive (+)
2	"Law divine"	Valuation	-	Positive (+)
3	"Meet and mingle"	Composition	Balance	Positive (+)
4	"Sweet work"	Reaction	Quality	Positive (+)
5	"What... worth"	Valuation	-	Negative (-)
6	"Mix for ever"	Composition	Balance	Positive (+)
7	"High heaven"	Reaction	Impact	Positive (+)
Total		7 (26%)		

1. "Sweet emotion" (+Appreciation-reaction-quality)

The lexical choice "Sweet emotion" illustrates how the poet attributes an emotional quality to the movement of the wind within the universe. This phrase falls under the sub-category Reaction: Quality, as it refers to the degree of influence this natural phenomenon (the winds of heaven) exerts on affective feelings or sensations. It establishes an atmosphere where nature is not merely inanimate matter, but an entity possessing a "sweet" and pleasant "soul," creating a foundation for the idea that love is a feeling blessed by nature.

2. "Law divine" (+Appreciation-valuation)

The phrase "Law divine" is used to evaluate the rules governing the relationship between natural elements. This is categorized as Valuation because the poet assigns a high value based on spiritual/social standards. By referring to natural interactions as a "Divine Law," the poet asserts that union (love) is something vital, precious, and morally obligatory. This strengthens his argument: if nature itself obeys this law of union, then humanity must follow suit.

3. "Meet and mingle" (+Appreciation-composition-balance)

These verbs evaluate the way natural elements (fountains, rivers, oceans) interact with one another. These words refer to Composition: Balance. The poet depicts nature as a proportional, equivalent, and harmonious system where all parts complement each other and nothing stands alone. This positive evaluation of

compositional balance is used to show that solitude is unnatural and disproportionate within the world order.

4. "Sweet work" (+Appreciation-reaction-quality)

The poet refers to the entire process of natural interaction (sunlight clasping the earth, moonbeams kissing the sea) as a "work." This phrase is classified as Reaction: Quality. The poet evaluates the "process" or "work" of nature as having an extraordinary degree of beauty and "sweet" emotional impact. This is used to appeal to the reader's (or the loved one's) sympathy, showing that the pairing of phenomena in nature is a captivating sight worthy of imitation.

5. "What... worth" (-Appreciation-valuation)

In the final section, the poet questions the value of all this natural beauty if his love remains unrequited. This question contains a negative Valuation. Although nature is objectively beautiful, the poet provides a subjective assessment that it all becomes "worthless" without interpersonal interaction (a kiss) between himself and his beloved. This demonstrates a reversal of meaning where the social significance or value of a phenomenon (natural beauty) is determined entirely by the success of the poet's emotional relationship.

6. "Mix for ever" (+Appreciation-composition-balance)

The lexical choice "Mix for ever" shows how the poet views the union of elements in the universe as a complete and sustainable structure. This phrase is classified into the sub-category Composition: Balance. Similar to the concept of "mingle," it evaluates how natural elements do not exist in isolation but are in a process of eternal union. Shelley emphasizes that natural harmony is permanent; balance is created because there is no separation between elements, building the premise that unity is an absolute and inseparable law of nature.

7. "High heaven" (+Appreciation-reaction-impact)

The lexical choice "High heaven" provides a qualitative dimension to the celestial object, going beyond mere coordinates or spatial direction. This phrase belongs to the sub-category Reaction: Impact. The word "high" serves as an evaluation of the subject's intensity and grandeur. It refers to the magnitude of the visual and emotional influence the sky exerts on the observer. By

emphasizing its height, the poet creates a sense of profound awe, positioning the sky as a majestic entity with strong moral and aesthetic authority within the poem.

Judgment

Judgment is a domain within the Attitude system that specifically addresses the evaluation of human behavior and individual character. While Appreciation assesses the aesthetic qualities of an object or phenomenon, Judgment focuses on the ethical dimensions and social norms inherent in a person's actions (Martin & White, 2005). In the analysis of the poem "Love's Philosophy," this system serves as a critical tool for dissecting how Shelley does not merely praise beauty but offers a moral judgment of his interlocutor's attitude.

This system divides human judgment into two broad domains that have different social implications:

1. Social Esteem

This domain relates to the evaluation of behavior in the context of everyday social interactions. Judgments here tend to influence a person's reputation or the admiration others have for them without involving severe moral sanctions.

- a. Normality: Assessing how common or exceptional a person is. The focus is on the question: "How unusual/normal is their behavior?"
- b. Capacity: Assessing a person's ability, intelligence, or physical/mental strength. The focus is on the question: "How capable is he/she?"
- c. Tenacity: Assessing a person's determination, reliability, and loyalty. The focus is on the question: "How determined is he/she?"

2. Social Sanction

This area is far more critical because it relates to legal, religious, and moral norms. Violations in this dimension typically result in moral ostracism or accusations of sin or crime.

- a. Veracity (Honesty): Assessing a person's level of truthfulness, credibility, and sincerity. The focus is on the question: "How honest are they?"

- b. Propriety (Appropriateness): Assessing whether an action is right or wrong based on ethical standards. The focus is on the question: “How ethically sound is their behavior?”

Table 4. Distribution of Judgment Resources in "Love's Philosophy"

No.	Clause	Type	Polarity
1	Nothing in the world is single	Normality	Negative (-)
2	By a law divine	Propriety	Positive (+)
3	Why not i with thine?	Propriety	Negative (-)
4	If it disdained its brother	Propriety	Negative (-)
5	If thou kiss not me?	Propriety	Negative (-)
6	The mountain kiss high heaven	Tenacity	Positive (+)
7	The waves clasp one another	Tenacity	Positive (+)
8	The moonbeams kiss the sea	Tenacity	Positive (+)
9	The sunrise clasp the earth	Capacity	Positive (+)
10	What is all this sweet work worth,	Veracity	Negative (-)
Total		10 (37%)	

1. “Nothing in the world is single” (-Judgment: Normality)

In this clause, the poet establishes a premise through negative normality. By stating that nothing in this world is “single,” he implicitly judges the condition of solitude as something unusual or deviant from the world’s order. This serves as an initial psychological pressure on his interlocutor to discourage them from choosing to remain alone.

2. “(by) a law divine” (+Judgment: Veracity)

This clause conveys a very strong sense of veracity. By grounding his argument in “divine law,” Shelley seeks to emphasize that what he is presenting is not merely a subjective opinion or empty rhetoric, but an absolute truth that is honest and authoritative. This lends credibility to his persuasive argument.

3. “Why not I with thine?” (-Judgment: Propriety)

Although phrased as a question, this clause contains an implied sense of moral propriety. The poet questions the moral propriety of the beloved. If the entire universe obeys the law of unity, then the beloved’s refusal is portrayed as an unethical act because it defies the harmony established by divine decree.

4. “if it disdained its brother” (-Judgment: Propriety)

This clause clarifies the reason for the sanction mentioned in the previous point. The word “disdained” (to look down upon or reject) is considered a violation of propriety. The act of rejecting brotherhood or love is regarded as an evil or improper act for any entity in the universe to commit.

5. “if thou kiss not me?” (-Judgment: Propriety)

This closing clause offers a negative judgment of propriety regarding the speaker’s addressee’s behavior. The absence of a loving gesture (not kissing) on the part of the addressee is deemed the ultimate violation of all the laws of harmony that have been laid out from the beginning to the end of the poem.

6. “the mountains kiss high Heaven” (+Judgment: Tenacity)

Through personification, the mountains are seen as possessing tenacity. The act of “kiss high Heaven” illustrates the tenacity, determination, and loyalty of natural objects in forming connections. Shelley uses this to show that nature, too, possesses a tenacious character in its pursuit of unity.

7. “the waves clasp one another” (+Judgment: Tenacity)

In this clause, the poet conveys a positive assessment of tenacity through the personification of the waves. The use of the word “clasp” (to embrace or hold tightly) indicates a strong resolve and consistency on the part of the natural elements to remain together. Shelley uses the behavior of the waves embracing one another as a standard of character or ideal behavior that embodies loyalty and the will to unite.

8. “the moonbeams kiss the sea” (+Judgment: Tenacity)

In this clause, the poet offers a positive assessment of tenacity through the personification of moonlight. The act of “kiss the sea” is evaluated as a form of behavior that demonstrates consistency, loyalty, and steadfastness in fulfilling its natural role. Shelley positions the interaction between the moon and the sea as a standard of consistent and dedicated character. Rhetorically, the use of tenacity here aims to rebuke the addressee, if a cosmic entity like the moonlight possesses such strong resolve to foster unity, then humanity’s rejection of love

is viewed as a form of character weakness or inconsistency with the harmony of the universe.

9. “the sunlight clasps the earth” (+Judgment: Capacity)

In this clause, the poet conveys a positive assessment of capacity through the personification of sunlight. The use of the word “clasp” (to embrace or hold tightly) portrays the sun as a subject possessing extraordinary power, strength, and ability to reach out to and unite with its object (the earth). Shelley highlights this aspect of natural competence to build an argument that unity is not something passive, but rather an act that requires great strength of character.

10. “What is all this sweet work worth,” (-Judgment: Veracity)

This clause serves as a rhetorical climax in which the poet questions the Veracity (the truth or authenticity of value) of all the natural phenomena he has previously praised. Although the universe appears harmonious and beautiful from an objective perspective, the poet offers a subjective assessment that all that order would be “false” or devoid of truth if there were no genuine manifestation of love between himself and his partner.

CONCLUSION

The results of this study indicate that the Attitude system within the Appraisal framework is clearly manifested in Percy Bysshe Shelley’s poem *Love’s Philosophy* through the use of lexical-grammatical choices that reflect Affect, Appreciation, and Judgment. Based on data analysis, a total of 27 units of analysis were identified, distributed across three Attitude subsystems. The main finding of this study highlights that the Affect and Judgment subsystems are the most dominant elements, with both sharing an equal frequency of 37% (10 data), respectively, while the Appreciation subsystem contributes 26% (7 data) to the overall text.

The equal dominance of Affect and Judgment indicates that Shelley did not rely only on personal emotion in constructing her argument. Through the 10 instances of Affect, the poet consistently offered positive evaluations of nature’s beauty and order to establish an ideal aesthetic standard as the foundation of her

argument. In parallel, the 10 instances of Judgement are used to apply moral pressure by framing the rejection of love as behavior that is improper according to the laws of nature. Although Appreciation has a smaller percentage, its presence remains crucial in lending an emotional tone to the poet's appeal.

By applying the Systemic Functional Linguistics framework and Appraisal Theory, this study demonstrates that evaluative language plays a crucial role in constructing interpersonal meaning and persuasive power within literary texts. These findings contribute to linguistic studies, especially literary discourse analysis. They show how emotions, values, and attitudes are realized through systematic language choices. Furthermore, this study enriches our understanding of poetry by showing that it conveys not only aesthetic beauty but also a strong argumentative function in expressing the author's message.

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