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AN ANALYSIS OF ATTITUDINAL SYSTEM IN REACTION VIDEOS ON THE SOUNDTRACKS OF *KPOP DEMON HUNTERS*

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Abstract

This study investigates the use of attitudinal language in Bob Cieslinski's reaction videos to the soundtracks of *KPop Demon Hunters*. The study aims to identify the types of Attitude employed in the videos and explain the evaluative functions realized through the attitudinal language. A descriptive qualitative method was employed using discourse analysis as the analytical approach. The data were collected from three reaction videos, namely Golden, How It's Done, and Soda Pop. The data consisted of utterances containing attitudinal language and were collected through document analysis by watching, transcribing, coding, and classifying the utterances. The data were analyzed using an interactive model consisting of data reduction, data display, and conclusion drawing. The findings reveal that all three Attitude categories, namely Affect, Judgment, and Appreciation, are present in the data. Appreciation is the most dominant type, particularly the Reaction subtype, followed by Composition and Valuation. Affect frequently appears through expressions of happiness and satisfaction, while Judgment occurs less frequently. In terms of evaluative functions, Expressing Stance is the most dominant function, indicating that the reactor primarily uses evaluative language to express personal opinions, emotional responses, and appreciation toward the music and performances. The findings suggest that reaction videos serve as highly evaluative and emotionally expressive forms of digital discourse. In addition, this study provides practical contribution on the application of Appraisal framework in digital discourse analysis in the way that it provides insights into how attitudinal resources construct evaluative meaning and communicate personal stance in digital platform.

Keywords: *Appraisal Theory, Attitude system, evaluative language, reaction videos, digital discourse*

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Abstrak

Penelitian ini mengkaji penggunaan bahasa attitudinal dalam video reaksi Bob Cieslinski terhadap soundtrack KPop Demon Hunters. Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis Attitude yang digunakan serta menjelaskan fungsi evaluatif yang direalisasikan melalui bahasa attitudinal tersebut. Penelitian ini menggunakan metode deskriptif kualitatif dengan analisis wacana sebagai pendekatan analisis. Data penelitian diperoleh dari tiga video reaksi, yaitu Golden, How It's Done, dan Soda Pop. Data berupa ujaran yang mengandung bahasa attitudinal yang dikumpulkan melalui analisis dokumen dengan cara menonton, mentranskripsikan, mengodekan, dan mengklasifikasikan data. Analisis data dilakukan menggunakan model interaktif yang meliputi reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa ketiga kategori Attitude, yaitu Affect, Judgment, dan Appreciation, ditemukan dalam data. Appreciation menjadi jenis yang paling dominan, khususnya subtipe Reaction, diikuti oleh Composition dan Valuation. Affect sering muncul melalui ekspresi kebahagiaan dan kepuasan, sedangkan Judgment ditemukan dalam jumlah yang lebih sedikit. Dari segi fungsi evaluatif, Expressing Stance merupakan fungsi yang paling dominan, yang menunjukkan bahwa reaktor terutama menggunakan bahasa evaluatif untuk menyampaikan opini pribadi, respons emosional, dan apresiasi terhadap musik serta penampilan yang ditampilkan. Temuan ini menunjukkan bahwa video reaksi merupakan bentuk wacana digital yang sangat evaluatif dan ekspresif secara emosional.

Kata kunci: teori Appraisal, sistem Attitude, bahasa evaluatif, video reaksi, wacana digital

INTRODUCTION

The rapid development of digital communication has transformed the way people interact, exchange information, and construct social relationships. In digital environments, users are no longer passive consumers of information but active participants who create, share, and respond to content through various online platforms. This participatory nature of digital communication enables individuals to express opinions, emotions, and experiences in diverse forms, making language an essential tool for interpersonal interaction in online spaces (Yanti & Sulhan, 2023). As digital communication continues to evolve, the study of language use in online contexts has become increasingly important for understanding how meaning is constructed and negotiated in contemporary discourse. Among the various digital platforms available today, YouTube has emerged as one of the most influential spaces for content creation and interaction. As a video-sharing platform, YouTube facilitates the production and circulation of user-generated content, including reviews, tutorials, vlogs, and reaction videos. According to Barton & Lee (2013), such activities constitute digital discourse practices in which users engage in communication through multimodal and interactive forms. One genre that has gained considerable popularity on YouTube is the reaction video, where creators provide spontaneous responses and evaluations while watching media content. Reaction videos combine emotional expression, personal interpretation, and evaluative commentary, allowing creators to share their perspectives with audiences in real time. Reaction videos have attracted scholarly attention because they offer rich linguistic data for examining how individuals communicate attitudes and evaluations. Feerrar & Finney (2020) argue that reaction videos are not merely entertainment content but also serve as spaces for learning, identity construction,

and social engagement. Through these videos, creators express feelings, assess performances, and establish connections with viewers. Consequently, reaction videos provide valuable opportunities to investigate how evaluative meanings are realized through language and how speakers position themselves toward the content they discuss. The analysis of evaluative language can be effectively conducted through Appraisal Theory developed by Martin & White (2005). Within this framework, the Attitude subsystem is particularly relevant because it focuses on the expression of feelings, evaluations of people, and assessments of things or phenomena. The subsystem consists of three categories: Affect, which concerns emotional responses; Judgment, which evaluates human behavior and character; and Appreciation, which evaluates objects, performances, and processes (Martin & White, 2005). In addition, evaluative language serves various communicative purposes. Hunston & Thompson (2000) propose that evaluation functions to express stance, build and manage relationships, and organize discourse. Combining these frameworks enables a comprehensive understanding of both the forms and functions of evaluative language in digital communication.

This study focuses on reaction videos created by Bob Cieslinski in response to the soundtracks of *KPop Demon Hunters*. Bob Cieslinski is known for providing detailed commentary on musical performances, including vocal techniques, arrangements, rhythm, and overall artistic quality. His reaction videos contain substantial verbal evaluations and emotional responses, making them a relevant source for investigating attitudinal language. The study specifically analyzes three reaction videos, namely Golden, How It's Done, and Soda Pop, to identify the types of Attitude employed and the evaluative functions realized in the reactor's utterances. Although previous studies have examined evaluative language in various media contexts, research focusing on attitudinal language in reaction videos remains limited, particularly in the context of music-reaction content on YouTube. Therefore, this study aims to identify the types of Attitude realized in Bob Cieslinski's reaction videos to the *KPop Demon Hunters* soundtracks and to explain the evaluative functions performed by the attitudinal language. The findings are expected to contribute to the development of Appraisal Theory studies in digital discourse and provide insights into how evaluative meanings are constructed through language in online reaction-video communication.

This study is grounded in Systemic Functional Linguistics (SFL), which views language as a social semiotic system used to create meaning within particular social and cultural contexts (Halliday & Matthiessen, 2014). Among the three metafunctions of language proposed in SFL, namely ideational, interpersonal, and textual metafunctions, the interpersonal metafunction is the most relevant to this study because it concerns how speaker express feelings, attitudes, evaluations, and social relationships through language (Halliday & Matthiessen, 2014; Thompson, 2014). Since reaction videos are characterized by personal responses and evaluative commentary, the interpersonal dimension of language provides an appropriate foundation for analyzing the linguistic expressions used by content creators.

To investigate evaluative meanings, this study adopts Appraisal Theory developed by Martin & White (2005). Appraisal Theory extends the interpersonal metafunction by providing analytical tools for examining how speaker express emotions, evaluations, and stances in discourse. The framework consists of three subsystems: Attitude, Engagement, and Graduation. However, this study focuses exclusively on the Attitude subsystem because it specifically addresses evaluative expressions that reflect feelings, judgments, and assessments of phenomena (Martin & White, 2005).

According to Martin & White (2005), the Attitude subsystem comprises three categories: Affect, Judgment, and Appreciation. Affect refers to the expression of emotions and feelings, including happiness, satisfaction, security, and inclination. Judgment concerns the evaluation of people's behavior, character, competence, and morality. Appreciation refers

to the evaluation of objects, performances, processes, or phenomena based on their quality, impact, composition, or value. These categories provide the analytical framework for identifying attitudinal language in Bob Cieslinski's reaction videos to the *KPop Demon Hunters* soundtracks.

In addition to identifying attitudinal resources, this study also examines the functions of evaluative language. Hunston & Thompson (2000) propose that evaluation serves three major functions in discourse: expressing stance, building and managing relationships, and organizing discourse. Expressing stance allows speakers to communicate personal opinions, beliefs, and emotions. Building relationships enables speakers to establish solidarity and engagement with their audiences. Organizing discourse helps speakers structure information, emphasize important points, and guide audience interpretation. These functions complement the Attitude framework by explaining not only what kinds of evaluations are expressed but also why they are used in communication.

The relevance of these theories to reaction-video discourse lies in the spontaneous and highly evaluative nature of the genre. Reaction videos contain immediate emotional responses, assessments of performers, and evaluations of artistic products, making them suitable for analysis through Appraisal Theory. Through the combination of the Attitude subsystem and evaluative functions, this study examines both the forms and communicative purposes of evaluative language in Bob Cieslinski's reactions to the *KPop Demon Hunters* soundtracks.

Several previous studies have explored evaluative language in digital discourse. Zhafarina & Mulatsih (2022) found that Appreciation was the dominant Attitude category in a YouTube product-review video. Similarly, Vebrina & Hamzah (2019) reported the predominance of Appreciation in food-vlogging content. Indawati & Ekawati (2021) demonstrated that Appreciation and Affect were frequently used in tourism-promotion discourse to construct positive evaluations. In the context of reaction videos, Andersson (2024) highlighted the importance of evaluative stance and multimodal meaning-making, while McDaniel (2021) emphasized the role of emotional expression and audience engagement in music reaction videos. Although these studies contribute to the understanding of evaluative language in digital media, limited attention has been given to the analysis of both Attitude types and evaluative functions in music-reaction videos. Therefore, this study seeks to fill this gap by examining how attitudinal language and evaluative functions are realized in Bob Cieslinski's reaction videos to the *KPop Demon Hunters* soundtracks.

METHOD

This study employed a qualitative research approach using a descriptive research design. Qualitative research is appropriate for investigating language as a social phenomenon because it emphasizes the interpretation of meaning, context, and human communication rather than numerical measurement (Creswell & Poth, 2018). The descriptive design was selected because the primary objective of this study was to identify and explain the types of Attitude and the evaluative functions realized in Bob Cieslinski's reaction videos to the *KPop Demon Hunters* soundtracks. Rather than testing hypotheses or generating statistical generalizations, this study sought to provide an in-depth description of evaluative language as it naturally occurs in digital discourse. The methodological framework of the study was designed to examine linguistic patterns, evaluative meanings, and communicative functions embedded within spoken

interaction in online media.

The study also adopted discourse analysis as its analytical perspective. Discourse analysis views language as a form of social action that is shaped by context, communicative purposes, and interpersonal relationships. According to Gee (2018), discourse analysis enables researchers to examine how speakers construct meanings, express identities, and negotiate relationships through language use. This perspective is particularly relevant to reaction videos because such videos contain spontaneous spoken responses in which creators continuously express emotions, judgments, and evaluations while interacting with media content. Through discourse analysis, the present study examined how attitudinal language functions not only as a linguistic feature but also as a communicative resource for expressing stance, engaging audiences, and interpreting musical performances.

The data of this study were obtained from three reaction videos uploaded on Bob Cieslinski's official YouTube channel. The selected videos consist of Golden (11:54), uploaded on 19 August 2025; How It's Done (11:47), uploaded on 29 August 2025; and Soda Pop (9:17), uploaded on 7 October 2025. These videos were deliberately selected because they focus on the soundtrack songs of *KPop Demon Hunters* and contain extensive verbal commentary regarding musical performances, vocal techniques, rhythm, arrangement, and artistic quality. Such characteristics make the videos particularly suitable for investigating evaluative language and attitudinal meanings. The data consisted of utterances containing attitudinal language produced by Bob Cieslinski during his reactions to the selected soundtracks.

The data were collected through document analysis. Document analysis refers to the systematic examination and interpretation of existing documents to obtain meaningful information relevant to a research objective (Bowen, 2009). In the context of digital discourse research, publicly available YouTube videos can be regarded as naturally occurring documents that reflect authentic language use within online communication environments. This method was selected because it allows researchers to analyze naturally produced language without influencing participants' behavior or responses.

The data collection process consisted of several stages. First, the researcher accessed and repeatedly watched the three selected reaction videos to become familiar with the content and context of the discourse. Second, the researcher obtained the auto-generated transcripts available on YouTube and manually revised them by comparing the transcripts with the original recordings to minimize transcription errors and improve accuracy. Third, utterances containing evaluative language were identified based on the Attitude subsystem proposed by Martin & White (2005), namely Affect, Judgment, and Appreciation. Fourth, each identified utterance was assigned a specific code to facilitate systematic analysis and data management. The coding system incorporated the utterance number, video identifier, Attitude category, Attitude subtype, and evaluative function. For example, the code 001/GD/AF/HP/ES refers to the first utterance from the Golden video, categorized as Affect, specifically Happiness, and functioning as Expressing Stance. The analytical framework of this study was derived from Appraisal Theory developed by Martin & White (2005), particularly the Attitude subsystem.

The data were analyzed using the interactive model proposed by Miles et al. (2014), which consists of three interconnected stages: data reduction, data display, and conclusion drawing and verification. During the data reduction stage, utterances containing attitudinal language were selected and categorized according to the relevant Attitude types and evaluative functions. In the data display stage, the categorized data were organized into analytical tables to facilitate comparison, pattern recognition, and interpretation. Finally, in the conclusion drawing and verification stage, the researcher synthesized the findings to identify recurring patterns of evaluative language and explain how these patterns functioned within the discourse. This stage also involved verifying interpretations by repeatedly comparing the findings with

the theoretical framework and the original data to ensure analytical validity. Through these procedures, the study systematically examined how Bob Cieslinski employed attitudinal language in his reaction videos and how such language functioned to express evaluations, construct interpersonal engagement with viewers, and organize discourse while responding to the *KPop Demon Hunters* soundtracks. The methodological design therefore provided a comprehensive framework for exploring evaluative meaning in contemporary digital media discourse.

FINDING AND DISCUSSION

Data collected in this study was as many as 107 data. This data then were categorized based on the three types of Martin & White' attitudinal System, namely affect, judgment, and appreciation. Based on the analysis, the three types of attitudinal system are found in the Bob Cieslinski's reaction videos to the *KPop Demon Hunters* soundtracks. The frequency of the use of each type is presented in table 1.

Table 1. Distribution of Attitude Types

Attitude Type	Subtype	Frequency
Affect	Happiness	8
Affect	Security	0
Affect	Satisfaction	8
Affect	Inclination	6
Judgment	Social Esteem	10
Judgment	Social Sanction	2
Appreciation	Reaction	36
Appreciation	Composition	21
Appreciation	Valuation	16
Total		107

The findings demonstrate that all three categories of Attitude proposed by Martin & White (2005) are present in Bob Cieslinski's reaction videos to the *KPop Demon Hunters* soundtracks. Nevertheless, the distribution of these categories is not balanced. Appreciation emerged as the most dominant category with 73 occurrences, followed by Affect with 22 occurrences and Judgment with 12 occurrences. These findings indicate that the speaker primarily engages with the soundtrack through evaluations of musical quality and artistic performance rather than through direct emotional expression or assessment of the performers themselves.

The predominance of Appreciation reflects the nature of music-reaction discourse itself. Unlike personal vlogs or emotional storytelling videos, reaction videos centered on music encourage content creators to comment on aesthetic features, technical quality, and artistic value. As a music educator, Bob Cieslinski frequently directs his attention toward musical

arrangements, vocal techniques, rhythm, melody, and overall performance quality. Consequently, his evaluations are predominantly expressed through Appreciation resources rather than Affect or Judgment. This tendency is evident in utterances such as “This is incredible music,” “That baseline is just so popping,” and “The singing is mind-blowing,” which evaluate the soundtrack as an artistic product rather than focusing on personal feelings or the performers' personalities. Such findings support Martin & White (2005) argument that Appreciation is commonly used to evaluate objects, performances, and aesthetic phenomena.

Among the subcategories of Appreciation, Reaction was identified as the most dominant subtype. Reaction evaluates the impact of an object or phenomenon on the evaluator and reflects how strongly it attracts attention or generates emotional engagement (Martin & White, 2005). The prevalence of Reaction suggests that Bob's evaluations are strongly influenced by the immediate sensory and emotional effects of the soundtrack. Expressions such as “That was mind-blowing,” “Such a fun song,” and “Makes you want to move and dance” indicate that the soundtrack is assessed primarily through its ability to create enjoyment, excitement, and engagement. This pattern is consistent with the fundamental nature of reaction videos, where spontaneous responses are highly valued by audiences because they are perceived as authentic and unscripted.

The second most frequent subtype within Appreciation was Composition. This subtype evaluates the organization, complexity, and arrangement of a phenomenon (Martin & White, 2005). The presence of Composition in expressions such as “It was right on the beat,” “Quality composing and arranging,” and “Strong on the downbeats” demonstrates the influence of Bob's professional background as a music educator. Rather than merely expressing whether he likes or dislikes a song, he often comments on technical musical aspects. This finding suggests that expertise significantly influences evaluative language choices. Speakers with specialized knowledge tend to produce more analytical evaluations than general audiences because they possess the linguistic resources needed to discuss technical features in detail. Therefore, the dominance of Composition reflects not only the characteristics of the soundtrack but also the speaker's professional identity.

Valuation, the third subtype of Appreciation, was also frequently identified in the data. This subtype concerns the perceived value, significance, or worth of a phenomenon within a broader social or cultural context (Martin & White, 2005). Expressions such as “This is a perfect K-pop song,” “It was a knockout hit,” and “No wonder it's so popular” reveal that Bob frequently evaluates the soundtrack in relation to its cultural impact and commercial success. Through these evaluations, the speaker positions himself not merely as a listener but as a knowledgeable commentator capable of assessing the significance of musical products within the broader music industry. Such evaluations contribute to the construction of authority and credibility, which are important aspects of digital content creation. Although Appreciation dominated the dataset, Affect also appeared frequently. The findings reveal that Happiness, Satisfaction, and Inclination were the most common affective subtypes. Expressions such as “I am just smiling away,” “I love this whole beginning,” and “I'm totally blown away” illustrate how the speaker openly communicates his emotional reactions to the soundtrack. These findings support Martin & White (2005) view that Affect functions to represent emotional experiences and internal feelings. The presence of Affect demonstrates that reaction videos are not solely analytical spaces but also emotional performances in which creators share personal experiences with viewers.

The frequent occurrence of Happiness and Satisfaction suggests that the soundtracks generated overwhelmingly positive emotional responses. The speaker repeatedly expresses enjoyment, surprise, admiration, and excitement while listening to the songs. Interestingly, no negative Affect was identified in the dataset. This pattern indicates that Bob's reactions are

predominantly favorable toward the soundtrack and that positive emotional engagement plays a significant role in shaping his evaluations. Such findings reinforce the notion that reaction videos often rely on emotional authenticity as a means of maintaining audience interest and engagement.

Inclination also appeared as an important affective subtype. Expressions such as “It's making me want to watch” and “This is going on my playlist” reveal that the soundtrack influences the speaker's future intentions and behaviors. Unlike Happiness and Satisfaction, which describe present emotional states, Inclination reflects a forward-looking emotional response characterized by desire, interest, and motivation. The occurrence of this subtype indicates that the soundtrack not only entertains the speaker but also encourages continued engagement with the media product. This finding demonstrates how evaluative language can reveal the persuasive power of music by motivating listeners to consume related content.

Judgment appeared less frequently than Appreciation and Affect, yet it remains significant in understanding how the speaker evaluates the performers behind the soundtrack. Most Judgment expressions belonged to Social Esteem, which focuses on evaluations of competence, talent, and dedication. Statements such as “This person is amazing,” “They have worked so hard,” and “She's got that technique” reflect admiration for the performers' abilities and efforts. Rather than criticizing or questioning the performers, the speaker consistently constructs positive evaluations that emphasize professionalism and achievement.

The limited occurrence of Social Sanction further highlights the nature of reaction-video discourse. Social Sanction evaluates behavior according to moral and ethical standards (Martin & White, 2005). Since the primary focus of music reaction videos is artistic performance rather than ethical conduct, moral evaluations are naturally less frequent. Nevertheless, utterances such as “These are great role models” and “They're really getting their due” indicate that the speaker occasionally moves beyond artistic assessment and comments on the performers' social value and public recognition. These evaluations contribute to the construction of positive public identities and reinforce audience admiration for the artists.

Related to the function of the attitudinal system, the result of the analysis reveals that the attitudinal expressions serve three functions, namely expressing stance, building relationships, ang organizing discourse. The distribution of each function is show in table 2.

Table 2. Distribution of Evaluative Functions

Evaluative Function	**Frequency**
Expressing Stance	103
Building Relationships	4
Organizing Discourse	0
Total	**107**

In terms of evaluative functions, the findings reveal a striking imbalance. Expressing Stance accounted for 103 of the 107 identified utterances, while Building Relationships appeared only four times and Organizing Discourse did not occur at all. This result demonstrates that the primary communicative purpose of evaluative language in reaction videos is the expression of personal opinion and subjective experience. The speaker continuously positions himself toward the soundtrack through statements of liking, admiration, surprise, and evaluation. According to

Hunston & Thompson (2000), evaluation serves as a mechanism through which speakers reveal their attitudes, beliefs, and viewpoints. The dominance of Expressing Stance therefore reflects the highly personal nature of reaction-video discourse.

The relatively low occurrence of Building Relationships suggests that audience engagement is achieved indirectly rather than through explicit interaction. Expressions such as "Makes you want to move and dance" and "Easy to follow and enjoy" invite viewers to share similar experiences and interpretations. Although these expressions are limited in number, they demonstrate that evaluation can function as a means of creating solidarity between content creators and audiences. Through such language, the speaker encourages viewers to align themselves with his perspective and emotional responses.

The absence of Organizing Discourse is also noteworthy. This finding indicates that evaluative language in the reaction videos is primarily used to express responses rather than to structure the discourse itself. Because reaction videos are largely spontaneous and unscripted, speakers tend to focus on immediate reactions rather than on carefully organizing their commentary. This characteristic distinguishes reaction videos from more formal genres such as reviews, editorials, or academic discussions, where evaluation often functions to guide readers or listeners through a structured argument.

Overall, the findings reveal that reaction videos constitute a highly evaluative form of digital discourse in which aesthetic assessment, emotional engagement, and personal stance are closely interconnected. The dominance of Appreciation reflects the speaker's focus on musical quality and artistic value, while Affect highlights the importance of emotional authenticity. Judgment, although less frequent, contributes to the construction of positive evaluations of performers. Furthermore, the overwhelming prevalence of Expressing Stance demonstrates that reaction videos primarily function as platforms for sharing subjective experiences and personal interpretations. These findings extend previous Appraisal Theory research by showing how attitudinal resources and evaluative functions operate within music-reaction content, a digital genre that combines entertainment, expertise, and interpersonal communication in unique ways

CONCLUSION

This study investigated the types of Attitude and the evaluative functions realized in Bob Cieslinski's reaction videos to the *KPop Demon Hunters* soundtracks. The findings reveal that all three Attitude categories proposed by Martin & White (2005), namely Affect, Judgment, and Appreciation, were identified in the data. Among these categories, Appreciation emerged as the most dominant type, particularly through the subtypes of Reaction, Composition, and Valuation. This finding indicates that the reactor primarily focused on evaluating the aesthetic quality, technical aspects, and overall value of the soundtracks rather than merely expressing personal emotions or evaluating the performers. Affect appeared as the second most frequent category and was mainly realized through Happiness, Satisfaction, and Inclination, reflecting the reactor's spontaneous emotional engagement with the music. Meanwhile, Judgment occurred less frequently and was predominantly used to positively evaluate the performers' abilities, dedication, and social qualities. These findings demonstrate that attitudinal language in reaction videos functions as a multidimensional evaluative resource that enables speakers to assess artistic products, express emotional responses, and acknowledge the individuals behind the performances.

Regarding evaluative functions, the findings show that Expressing Stance was the most dominant function, followed by Building Relationships, while Organizing Discourse was not identified in the dataset. The dominance of Expressing Stance indicates that reaction videos are

highly personal forms of digital discourse in which creators primarily use evaluative language to communicate opinions, emotions, and subjective interpretations. Building Relationships, although less frequent, contributed to audience engagement by inviting viewers to share similar experiences and perspectives. Overall, the study demonstrates that reaction videos represent a distinctive form of evaluative discourse in which aesthetic evaluation, emotional expression, and interpersonal communication interact to construct meaning. Furthermore, the findings extend the application of Appraisal Theory to music-reaction content and contribute to a broader understanding of evaluative language in contemporary digital media.

Based on the findings of this study, future researchers are encouraged to investigate a wider range of reaction videos from different content creators to obtain more diverse patterns of evaluative language. Future studies may also incorporate multimodal analysis by examining non-verbal elements such as facial expressions, gestures, and vocal intonation, which play important roles in the construction of meaning in reaction videos. In addition, researchers are recommended to explore the other subsystems of Appraisal Theory, namely Engagement and Graduation, to gain a more comprehensive understanding of evaluative meaning in digital discourse. Comparative studies across different digital genres, such as podcasts, vlogs, reviews, and livestreams, may also provide valuable insights into how attitudinal language varies across communication contexts.

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