

Response to Reviewer 3

We sincerely thank Reviewer for the positive assessment and for the careful technical observations. We respond to each suggestion below.

Comment 1. In the Abstract, at Row 15, for the "large language model" to be put the abbreviation LLM in brackets.

Response1: Accepted. We will add "(LLM)" immediately following the first full mention of "large language model" in the abstract in the revised manuscript.

Comment 2. the paragraph between Rows 76-92 from Introduction to be moved to the Chapter 3, Data and Methodology, it and could begin with the "The study..."

Response2: We thank the reviewer for this structural suggestion. Upon reflection, we agree that this paragraph—which describes the analytical workflow in relatively concrete operational terms—sits more naturally in Section 3 than in the Introduction, where it somewhat disrupts the rhetorical progression from problem identification to contribution statement. In the revision, we will relocate this paragraph to the opening of Section 3.2 (Experimental Design), with minor transitional adjustments to ensure coherent flow in both the Introduction and the methodology section.

Comment 3. the phrase from Rows 121-123 repeats, it can be deleted.

Response3: Accepted. The repeated sentence at lines 121–123 is indeed redundant and will be removed in the revision.

Comment 4. Fig. 10 - the colors for Good and Anger don't discriminate clearly between them and on my monitor I can see bold pink lines for which I don't see the explanation at the Legend.

Response4: We thank the reviewer for flagging this visualization issue. The insufficient color contrast between Good and Anger in the current version of Figure 10 is a genuine readability problem, and the unlabeled bold pink lines represent an oversight in legend construction. In the revision, we will redesign the color scheme for Figure 10 to ensure perceptual distinctiveness across all seven emotion categories—drawing on colorblind-accessible palettes where possible—and will ensure that every line style and color appearing in the figure is accounted for in the legend, including the bold pink edges which correspond to Happiness and were inadvertently omitted from the legend in the submitted version.

We appreciate Reviewer's constructive engagement with the manuscript and are glad to address these technical points in the revision.