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Psychological Basis of Advertising Message Effectiveness

Abstract

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Introduction

The number of professionals working in the field of advertising is being increasing for about a century. It is caused by the growth of the industry from one hand and by the information era from the other hand. Professionals of different areas work in this field today: marketing, psychology, art etc. Each science has its perspective to study effective means to introduce the production to the market.

Psychologists have developed broad arena exploring advertising from different perspectives. Professionals in all applied directions of psychology viewed advertising from the perspective of their subject. Lately professionals of semiology also contributed the field of advertising and viewed it in the field of communication.

Our study stresses the importance to implement new approach in exploring television commercials – rhetorical analysis (, 2000; , 1995; , 1998; Berger, 1998; McQuarrie & Mick, 1996). Such analysis enables new ways to study advertising and define the effectiveness of its influence; which takes into consideration both visual and verbal characteristics of the television commercials.

We divided our survey into three consecutive stages. First – we studied television commercials using the method of rhetorical analysis and outlined different groups; second – we measured attitude towards television commercials and developed a new classification; third – we studied what kind of television commercials (using different numbers of rhetorical figures) support development of consumer behavioral intentions.

Chapter 1

Basics of Rhetorical Analysis

Oratorical speech has always had a big importance at all stages of human existence. Eloquence is introduced in almost all areas today. Technical progress determined rhetoric to be deep-rooted in the field of media communication. One of the most important among them is advertising.

Rhetoric has its origins in ancient Greece, Aristotle (1981, 1944) defined rhetoric as oratorical art. Pathetic aspect prevails in verbal speech of public speaker, which is why rhetorical tropes are stressed in it.

Rhetoric, brought to the level of art, is used during different meetings, literature works, and from the perspective of communication – is studied by semiotics. Semiotics and psychology are considered as adjacent sciences, owing to cognitive approach first of all. Exploring advertising is important for this purpose.

T. Vestergaard and K. Schreder (1985), also G. Cook (1992) build their work from the perspective of semiotics and psychology and relate it to advertising. They stress the importance to define repetitive associations, cause and effect relation (smoke – fire, scar – wound, city – sign of civilization), resemblance relation (crown means monarchy, Washington – means United States Government), part and whole relation etc. Rhetorical language describes such cases by tropes and expresses broadly in advertising.

Considering advertising message we encounter different tropes and schemes. Rhetorical figures were less paid attention in early advertising. Tropes and schemes increase expressiveness of advertising product that enhances the probability to purchase the product.

R. Barthes (2003, 1994, 2000) names each advertising a message, as it has a sender of the information and the addressee. The analysis of advertising message should be done within communication, where each message is built on the basis of Significant (expression) and Signifie (having particular meaning). Significant is always denotative in its nature, the second – Signifie is connotative.

R. Barthes concludes that XX century human being lives in the connotative world. This statement refers also to advertising. R. Barthes wrote “It may be stated that a “good” advertising message is that containing rich rhetoric and accurately (with one word) touching people’s important motivation. Strong patterns are released at the same time, that also characterizes poetry” (1994, pp. 414).

U. Eko (1998) views the nature of a message from the perspective of semiotics. Rhetorical discourse is mainly considered, where rationalization is not principal, but emotions are stressed.

It is important to explore advertising by rhetorical analysis and consider research results in the process of creating television advertising.

We outlined basic types of rhetorical figures in the study: rhetorical tropes: metaphor, metonymy, synecdoche, simile, litotes, antonomasia, hyperbole, epitheton, irony, oxymoron, personification, allegory, paraphrases, symbol.

Rhetorical schemas: antithesis, inversion, gradation, anaphora, epiphora, amplification, ellipsis, parallelism, asyndeton, polysyndeton, pause, parabola, poetic appeal, rhetorical question, pun, paradox, epexegesis, refine, ephphonesis, testimony, unacceptability, insertion , allusion.

Chapter 2

Describing Research Methods

Rhetorical analysis of television commercials

Rhetorical analysis is one of the types of semiological research. It may be considered as a type of research, which may be used to create a television commercial, as well as evaluate it. Rhetorical analysis as a method implies an instrumentality, which enables to get to understanding of verbal and visual (image based) patterns. Understanding covert ideas is meant here (which often is unconscious), which increases effectiveness of television commercial, influencing the consumer. Naturally, new television commercials may be created using this method, which will have more effect on target audience. There's lack of scientific works related to this topic, and we will cover some of them describing the procedure of the method (, 1995; , 1998; Berger 1998; McQuarrie & Mick, 1996).

U. Eko (1998) tries to discuss verbal and visual images namely through rhetorical analyses. The author stresses the importance of elaborating specific typology for rhetorical coding, which lays in the basis of advertising discourse. Frequently, visual message is not introduced together with verbal one. In the best advertising the text contributes verbal and visual simultaneity, as it uses different rhetorical figures. Esthetic function prevails in visual images, and emotional – in written text. There may be many tropes in visual image, and general indications in the text. Image may be metaphoric, the text – metonymous.

Thus, rhetorical codes realize the main function – convincing. U. Eko discusses different levels: visual, verbal and both. He outlines: 1. “image level”, 2. iconographic level, 3. Tropes level, 4. Topos level, 5. Enthymeme level. U. Eko uses these levels practically. Finally, this discussion may lead to conclusion whether the advertising is effective or not.

Russian scientist A. Ulianovski (1995) uses different rhetorical figures, named “video rhetoric”. He defines dynamic “video rhetoric” (television commercials), advertising text rhetoric, multimedia and cultural rhetoric (advertising show). Each of them has a mechanism referent to perception. The author stresses “video rhetoric”, which is built on text rhetorical figures, where characteristics of visual images are taken into consideration.

On the basis of the views of these authors it may be stated that rhetorical figures (tropes, schemas) can be used to consider and evaluate television commercial. We use this method with some correction, which represent the methodological basis of our research.

Additionally, the method of measuring semantic space was used to evaluate television commercials and the model by I. Ajzen and M. Fishbein– to study intention of to purchase a product.

Chapter 3

Rhetorical Analysis of Television Commercials

Research issues and goals

Basic research issue – there are many researches aiming to analyze television commercials. Such researches use different methods, but they do not cover all the units of the subject. We consider the importance to use different methods to study television commercials. Rhetorical analysis represents such methods. To define the importance of the method we must rely on empiric research. Accordingly our research issue is how possible it is to study television commercials using rhetorical analysis. All this may be formulated in following questions: Does rhetorical analysis ensure studying television commercials? Can rhetorical analysis viewed as a method? Does existence of rhetorical figures in television commercials determine and influence consumer behavior, and how?

We also aimed to define in what conditions rhetorical analysis of television commercials determines consumer behavioral intention. For this purpose we planned two research stages: First – outline theoretical constructs. Second – study the research issue in three directions: a) Defining rhetorical figures in television commercials, and outlining them at both verbal and visual levels of the commercial; classifying television commercials according rhetorical figures used in them;

- b) Evaluating and analyzing different groups of television commercials, defined through classification based on consumers' assessments; investigating the consumer attitude towards television commercials;
- c) What is the influence of rhetorical figures in television commercials on the consumer behavioral intention?

Specific research objectives

The basic research issue and goal determined the necessity to solve following theoretical and research objectives.

1. Study television commercials by rhetorical analysis method. It is important to reveal existing types of rhetorical figures in advertising message and study how can they be organized in different classes, both at visual and verbal levels.

2. Consumers' attitude towards television commercials. What are the respondents' (consumers') attitudes (positive or negative) towards television commercials and how does existence of rhetorical figures in the television commercials define their effectiveness?
3. Study the intention to purchase. How does existence of rhetorical figures in the television commercials, revealed by rhetorical analysis, contribute arousal of the intention to purchase the product.
4. What is the difference between Georgian and foreign productions of television commercials on the parameters named above.

Stage one

Investigating television commercials using rhetorical analysis

Main goal

Researching television commercials generally requires viewing them from different point of view. Different types of advertising require different and specific investigation. There are methods favored for such advertising that are acceptable for all kinds of advertising. Analyzing advertising imply two aspects – one is to organize the process of producing television commercials and second – its further analysis. Advertising must contain elements of influence and the mean of such influence is using rhetorical figures. Rhetorical tropes and schemes are the units enabling conducting the analysis. It's important to outline instrumental units for rhetorical analysis, which will be similar in analyzing both verbal message, and visual images. Rhetorical tropes and schemes in television commercials are given in different types. This assumption is apparent by simple observation of advertising message. Thus, it's important to find out what amount of rhetorical figures is used in different advertising messages.

Rhetorical figures are divided into two parts – one includes tropes and the other – schemes, that are encountered both in verbal and visual parts of advertising message. Existence of different amounts of rhetorical figures must cause different forms of influence intensity.

The goal of our research is to study rhetorical figures in television commercials messages and classify them by quantitative indicators of tropes and schemas. By defining these elements we classified television commercials.

According our research goals we tried to answer several questions on stage one:

1. Which rhetorical figures are basically met in television commercials?
2. What basic types are outlined by the analysis of rhetorical tropes and schemes?
3. Are there rhetorical tropes and schemes outlined in verbal and visual aspects of the advertising message?
4. How important is the difference between the television commercials produced in Georgia and abroad, according the criteria developed by rhetorical analysis?

The method

For the rhetorical analysis of television commercials our basic instrument is based on units defined by U. Eko (1998), A. Ulianovski (1995) and A. Berger (1998). We mainly rely on five evaluation level outlined by U. Eko. This approach refers to both verbal and visual images, where objects and actions are evaluated by rhetorical figures. We describe example of television commercial evaluated by this method:

Sprite – “It’s all, and you must forget your personal life during exams. Questions? Yes. Who was that young guy that drove you by Jeep yesterday? You were seen with him in the night club; and is it true that.... Ann – future famous journalist; and who are you? Sprite – thirst will tell you”.

Verbal functions – emotional.

Visual functions – emotional.

1. Image level

Visual – big audience, heat, the lecture has come to the end and one of the students asks the question, others watch in surprise.

2. Iconographic level – the lecturer finishes the lecture, there are many formulas written on the board and she tells them, that the class is over. The heat is awful in the class, students are annoyed and tired. Only one student drinks Sprite, gains courage and asks the lecturer questions about her personal life. We don’t know the answer; we only learn that the student will be a famous journalist in future. Sprite gives her the courage to ask a sensational question. Other students are charmed with Ann’s courage. Anonymous author asks question for future consumers of Sprite. Thus we know that Sprite helps to overcome extreme situations and see new perspectives.

3. Tropes level – verbal – **irony** – Ann’s question.

Allegory – Ann's question covertly includes clue to uncovered details of the lecturer's personal life.

Pause – Ann's question is not finished and implies that the audience will finish Ann's idea.

Rhetorical question – who are you? It's a question in rhetoric manner.

Visual – **irony** – Ann's question is accompanied by ironic face expression.

4. Topos level – indication that in crisis situation, in heat, when person is mentally exhausted it's important to drink Sprite.

5. Enthymemes level – drinking Sprite is the best way to discover yourself. It is clue to uncover hidden capabilities.

Research material

We chose television commercials from different types of advertising. It was first of all determined by the fact that television commercials are frequently used in television programs, they attract the attention of the audience and secondly – there are advertisings produced not only in Georgia, but also abroad. Their comparison will give an important picture.

As we stopped our choice on television commercials, we tried to keep records of all television commercials broadcasted in the period of two years (2004-2005 yrs). We gathered 424 commercials, among them 130 of Georgian and 194 of foreign production (324 in all). To follow the rhetorical analysis of the television commercials we categorized them in two big groups. First general category covered food products, and the second group – service advertising. About 100 commercials with informative character weren't included in the analysis. They basically contained information on pharmaceutical productions, or newspapers and journals, concerts, different shows. In these cases information was provided on dates of public the events, product quality and targeted consumer. It may be said that these commercials had mainly denotative character. Second more specific categorization divides commercials into Georgian and foreign productions.

Research procedure

Each television commercial was evaluated using rhetorical analysis. Presenting the commercials was time consuming as first visual units and then auditory ones had to be defined. Rhetorical analysis of each commercial required 20-25 minutes in average. Commercials were evaluated at different levels: image, iconographic, tropes, toposes and enthymemes levels. The

most important was tropes level for us, as the influence of television commercial is realized mainly at this level. The procedure covered following stages. We recorded an advertising text, and the both verbal and visual images were evaluated by rhetorical figures. To exclude the chance, we got back to discussion of the commercials after certain period of time (two months), i.e. they were analyzed twice. Then we compared the data of the primary and secondary analyses and supplemented them. It is included in the final analysis. And finally, we grouped data based on their evaluations (the number of tropes and schemes).

Research results

It was important to define rhetorical tropes and schemes, both at visual and verbal levels. The results of 324 television commercials are given in Appendix #1. Both tropes and schemes were revealed in television commercials.

Six groups with different numbers of rhetorical figures were defined according the data, both at visual and verbal levels.

General data can be outlined according our material, with indication of which rhetorical schemes and tropes are used in television commercials, and with what frequency. Table below (*Table 1*) summarizes these data.

Georgian and foreign television commercials

Title of television commercials	Verbal part		Visual part	
	schemes	tropes	schemes	tropes
Georgian television commercials	epexegesis (30) ecphonesis (14) epiphora (11) pun (6) parabola (3) anaphora (3) asyndeton (2) allusion (2) gradation (2) ellipsis (2) refine pause parallelism paradox	hyperbola (43) epitheton (24) metaphor (15) symbol (9) personification (7) metonymy (4) comparison (3) allegory (3) oxymoron antonomasia	parabola (34) epexegesis (14) contrast (14) gradation (10) allusion (8) parallelism (4) epiphora (3) refine (2) asyndeton (2) testimony (2) anaphora (2) allusion (2)	symbol (36) hyperbola (35) metaphor (13) comparison (12) synecdoche (8) allegory (6)

	rhetoric question			
Foreign television commercials				
	epexegesis (73) epiphora (13) ecphonesis (13) pause (9) parabola (7) contrast (6) anaphora (5) rhetorical question (5) allusion (5) refine (2) parallelism (2) amplification testimony pun poetic appeal	hyperbola (113) epitheton (79) symbol (41) metaphor (41) comparison (11) allegory (5) personification (3) synecdoche (2) oxymoron (2) irony (2) metonymy	parabola (76) epexegesis (65) gradation (37) allusion (36) contrast (30) parallelism (13) pause (8) refine (2) insertion inacceptance paradoxe asyndeton	hyperbola (132) symbol (118) comparison (44) personification (16) irony (13) metaphor (12) allegory (7) epitheton (4) litotes (3) synecdoche (2) antonomasia (2) metonymy

Table 1

As we can see, the most frequently emerged rhetorical trope, both in Georgian and foreign commercials, is **hyperbole**. It was feasible, as television commercials must introduce the product or service in an “exaggerated” manner. The most frequent rhetorical schemas are – **epexegesis, parabola**.

The television commercials were distributed into six basic groups according rhetorical figures, by rhetorical tropes and schemas in them. Following tropes and schemas were mainly outlined: following tropes at verbal level – hyperbola (156), epitheton (103), metaphor (56), symbol (50). Following schemas were prevailing at verbal level - epexegesis (103), ecphonesis (27), epiphora (24). Following tropes prevail at visual level - hyperbola (113), symbol (154), comparison (56). Following schemas prevail at visual level - parabola (113), epexegesis (79), contrast (44).

Rhetorical tropes and schemas emerge both at verbal and visual levels, it indicates that rhetorical analysis can be conducted at both levels and can be taken into consideration as television commercials are created. As about difference of the results of rhetorical analysis of Georgian and foreign television commercials, following results were gained. Less the tropes and schemas are at visual and verbal levels, more equal is representation of Georgian and foreign

advertising; more there are rhetorical figures (at visual and verbal levels), the bigger is the difference in common entity of foreign and Georgian television commercials.

These data can be used: first – at the initial stage of creating the television commercial, second – in evaluation of television commercial and third – to intensify the influence process. The latest requires deeper exploration, realized at the second stage of our research.

Stage two

Investigating attitudes toward television commercials

Rhetorical analysis revealed six groups of television commercials at the first stage of the research, including different numbers of rhetorical figures (tropes and schemas). Our goal at the second stage was to study these television commercials, from the point of view of attitude towards them. Exploring attitudes implies outlining negative and positive indicators. As six groups of television commercials were divided according rhetorical figures presented in them, it's interesting how positively or negatively they are perceived by the respondents (consumers), indicating the effectiveness – ineffectiveness of an television commercials. We assume here that rhetorical figures used in television commercials determine attitudes and bigger number of rhetorical schemes and tropes increases the weight of the evaluation of these commercials. We also assume that television commercials containing similar rhetorical figures may be revealed with similar attitude. We also were interested to define the consumers' attitude towards television commercials of Georgian and foreign production. Next issue was to define – which unit of television commercial is meaningful – visual, verbal or both.

The Method

Semantic Differential Model was chosen as a method to study attitude towards television commercials. Semantic Differential Method is well approved, especially in evaluating advertising products (, 2005; ... 2001; : ...2001).

Semantic differential scale can give measurement of how positive or negative is respondent's attitude towards evaluated object by. To develop a semantic differential scale we chose adjectives characterizing advertised objects from television commercials text vocabulary. We classified the adjectives according three features (evaluation, activity, potential). We outlined 42 adjectives and paired them with their antonyms to make a scale. We developed a scale with components, 12 evaluative, 8 – activity and 22 potential among them. The respondents

used the scale to evaluate different television commercials. The scales were reduced by factor analysis. Finally we got a scale containing 30 antonyms, where 12 evaluative, 8 activity and 10 potential components are defined. I used the scale given below for further calculations (see Appendix #2).

Research material

The research material represented 12 television commercials, demonstrated to the respondents in a consecutive manner. The commercials were as follows: 1. *Beer "Klashter"*, 2. *"Pepsi-Cola"*, 3. *"Pro-Credit Bank"*, 4. *"Gurjaani Ice-cream"*, 5. *"Tic-Tac"*, 6. *"MAGTI Bali"*, 7. *"Samsung Refrigerator - Side by Side"*, 8. *"Developing Company Axis"*, 9. *"Mara"*, 10. *"Herbal Essence"*, 11. *"Natakhtari"*, 12. *"Borjomi Protected Park"*.

The basic criterion for choosing these commercials is the number of rhetorical schemes and tropes defined in them. From the six group defined by us, we chose one Georgian and one foreign television commercial per group. These television commercials were presented to the respondents in a randomised order. The second criterion of choosing the television commercials was their origin. In twelve television commercials there were 6 of Georgian and 6 of foreign production. Chosen commercials were recorded with certain interval. Separate semantic differential scales were prepared to evaluate each sequence. Age and gender of the respondents were also recorded.

Research environment and subjects

113 respondents participated in the research. Three age groups were defined: 1) age 18-25, average $M=19$; 2) age 26-40, average $M=35$, 3) age 40-65, average $M=45$. 50 female and 63 male respondents participated in the research. The sampling was randomised. The basic criterion was independence of respondents in their decision to acquire the products. The material was introduced in three ways. The first group was presented the whole television commercial (with verbal and visual components), the second group – only visual component of the commercial, the third group was told about the television commercial, like it's presented in the television commercial. 67 respondents participated in the first group, 32 women and 35 men among them, 26 respondents participated in the second (visual) group, 11 women and 15 men, and 20 respondents participated in the second (verbal) group, 7 women and 13 men.

The research was conducted in an equipped room, with two big TVs and video players. Respondents were given semantic differential scale to evaluate each television commercial. After reading the instruction the respondents were shown the television commercial and asked to start working. It took 10-15 minutes to give answers for each television commercial. The respondents didn't give notes or remarks.

The results

Let's consider first the data collected as a result of presenting and evaluating television commercials (it includes visual and verbal images). We defined six groups, which included television commercials with different numbers of rhetorical figures. The evaluation was directed both towards foreign and Georgian television commercials. Evaluation was conducted according three factors: evaluation, potential and activity. The results of evaluation of foreign television commercials are as follows:

Television commercials produced abroad						
	First factor		Second factor		Third factor	
Group	Median	Standard Deviation	Median	Standard Deviation	Median	Standard Deviation
First	1,470	1,044	1,530	0,257	0,841	1,045
Second	0,596	0,227	-0,415	0,887	-1,494	0,178
Third	1,172	0,927	0,693	0,089	0,442	0,910
Fourth	-0,873	1,286	-0,840	1,007	-1,297	1,095
Fifth	-0,289	1,440	-0,143	0,701	-0,816	1,180
Sixth	1,430	0,984	0,928	0,043	0,497	1,001
Sum	0,584	0,985	0,292	0,497	-0,304	0,902

The results of evaluation of Georgian television commercials are as follows:

Television commercials produced in Georgia						
	First factor		Second factor		Third factor	
Group	Median	Standard Deviation	Median	Median	Standard Deviation	Median
First	0,249	0,998	-0,071	0,981	-0,119	0,981
Second	-0,533	1,308	-1,012	1,024	-1,339	1,024
Third	0,097	1,299	-0,304	1,062	-0,324	1,062
Fourth	0,356	0,986	0,050	1,045	-0,356	1,045
Fifth	1,129	1,050	0,350	0,962	0,139	0,962
Sixth	1,783	0,921	1,775	0,924	1,141	0,924
Sum	0,513	1,094	0,131	1,000	-0,143	1,000

If we organize the data we will see that the classification with the sequence used by us at the first stage of rhetoric analysis has changed. The results are as follows.

Television commercials produced abroad:

Group	First factor	Group	Second factor	Group	Third factor
First	1,470	First	1,530	First	0,841
Sixth	1,430	Sixth	0,928	Sixth	0,497
Third	1,172	Third	0,693	Third	0,442
Second	0,596	Fifth	-0,143	Fifth	-0,816
Fifth	-0,289	Second	-0,415	Fourth	-1,297
Fourth	-0,873	Fourth	-0,840	Second	-1,494

Television commercials produced in Georgia:

Group	First factor	Group	Second factor	Group	Third factor
Sixth	1,783	Sixth	1,775	Sixth	1,141
Fifth	1,129	Fifth	0,350	Fifth	0,139
Fourth	0,356	Fourth	0,050	First	-0,119
First	0,249	First	-0,071	Third	-0,324
Third	0,097	Third	-0,304	Fourth	-0,356
Second	-0,533	Second	-1,012	Second	-1,339

For example, big amount of rhetorical figures were included in the sixth group of foreign television commercials, but the least amount - in the first groups (e.g. when there are no visual and verbal images), but the commercials assigned to the first group gets higher average scores. It's proved according the data of all three factors of semantic differential.

The table below presents the results representing overall data of television commercials produced in Georgia or abroad, where all three factors of semantic differential are outlined.

Comparison of Georgian and foreign television commercials per group (separately according evaluation factors)

Group	First factor		Second factor		Third factor		D
	Student criterion	Significance	Student criterion	Significance	Student criterion	Significance	
First	33,882	p=0.000	83,244	p=0.000	17,368	p=0.000	1,383
Second	26,459	p=0.000	10,158	p=0.000	6,761	p=0.000	1,834
Third	26,298	p=0.000	45,502	p=0.000	14,342	p=0.000	1,469
Fourth	29,899	p=0.000	25,181	p=0.000	16,118	p=0.000	1,854
Fifth	31,181	p=0.000	18,258	p=0.000	16,574	p=0.000	1,957
Sixth	10,485	p=0.000	66,282	p=0.000	12,283	p=0.000	2,021

This data shows that important semantic factor in evaluating television commercials is activity, followed by evaluation and potential. It may be stated, that these overall data proves exactly the same as it was shown by separate data. Such classification of groups that was initially assumed by us (according the number of rhetorical figures) was changed in case of their evaluation by semantic differential.

Similar data were collected according different variables (demographic) (see Appendix #3). It's clearly seen from the data that respondents evaluate Georgian television commercials also differently, e.g. it doesn't match the groups classified at the first stage.

The second result refers the evaluation of television commercials, where the respondents observed only visual images. The results of evaluations of television commercials produced abroad are given below.

Television commercials produced abroad						
	First factor		Second factor		Third factor	
Group	Median	Standard Deviation	Median	Standard Deviation	Median	Standard Deviation
First	1,950	0,722	1,434	0,859	0,600	1,252
Second	-1,507	0,993	-0,740	1,058	-1,520	1,068
Third	1,752	1,076	0,806	1,225	0,255	1,212
Fourth	-2,519	0,438	-2,363	0,703	-2,511	0,451
Fifth	-1,902	1,356	-1,105	1,198	-2,003	0,830
Sixth	2,114	0,967	1,513	1,080	0,682	1,165
Sum	-0,019	0,925	-0,076	1,020	-0,749	0,996

The results of evaluation of Georgian television commercials are as follows:

Television commercials produced in Georgia						
	First factor		Second factor		Third factor	
Group	Median	Standard Deviation	Median	Standard Deviation	Median	Standard Deviation
First	-1,016	1,326	-0,771	1,418	-0,889	1,296
Second	-0,830	1,321	-0,825	1,279	-1,576	1,132
Third	-1,689	1,084	-0,748	1,208	-0,954	1,207
Fourth	-1,611	1,211	-1,324	1,263	-2,054	0,962
Fifth	0,346	1,406	0,143	1,045	-0,080	1,204
Sixth	1,955	1,036	1,696	1,122	1,188	1,091
Sum	-0,474	1,231	-0,305	1,223	-0,728	1,149

If we organize the data we will see that presentation of only visual aspects of the commercial didn't reveal the classification that we defined at the first stage. The data are as follows:

Television commercials produced abroad (visual)

Group	First factor	Group	Second factor	Group	Third factor
Sixth	2,114	Sixth	1,513	Sixth	0,682
First	1,950	First	1,434	First	0,600
Third	1,752	Third	0,806	Third	0,255
Second	-1,507	Second	-0,740	Second	-1,520
Fifth	-1,902	Fifth	-1,105	Fifth	-2,003
Fourth	-2,519	Fourth	-2,363	Fourth	-2,511

The data given above show that the picture built up according our classification has changed. For example, the sixth group gathers television commercials containing the biggest number of rhetorical figures, and the first group – the least number. Though the data show the opposite - the number of rhetorical figures defines the evaluation of the television commercial in another manner. We have similar data gathered from complete observation of television commercials (with verbal and visual images). The picture is similar for the Georgian television commercials.

Television commercials produced in Georgia (visual)

Group	First factor	Group	Second factor	Group	Third factor
Sixth	1,955	Sixth	1,696	Sixth	1,188
Fifth	0,346	Fifth	0,143	Fifth	-0,080
Second	-0,830	Third	-0,748	First	-0,889
First	-1,016	First	-0,771	Third	-0,954
Fourth	-1,611	Second	-0,825	Second	-1,576
Third	-1,689	Fourth	-1,324	Fourth	-2,054

These data violate proportion of classification assumed from rhetorical figures in the first part of the research. Similar results were obtained for different variables (male and female respondents) see Appendix #4.

The third result refers to the evaluation of television commercials, where only verbal images were stressed. Data on evaluations of foreign television commercials are given below:

Television commercials produced abroad						
	First factor		Second factor		Third factor	
Group	Median	Standard Deviation	Median	Standard Deviation	Median	Standard Deviation
First	1,445	1,059	1,257	0,977	0,456	1,128
Second	-0,168	1,118	-0,015	1,140	-0,573	1,165
Third	0,436	1,002	0,082	1,032	-0,188	0,977
Fourth	-1,141	1,093	-1,041	1,093	-1,215	1,039
Fifth	0,292	1,180	-0,054	1,084	-0,622	1,207
Sixth	1,154	0,929	0,469	0,946	0,388	0,929
Sum	0,599	1,048	0,303	1,035	-0,121	1,064

The data on evaluation of Georgian television commercials are as follows:

Television commercials produced in Georgia						
	First factor		Second factor		Third factor	
Group	Median	Standard Deviation	Median	Standard Deviation	Median	Standard Deviation
First	0,047	1,021	-0,152	0,983	-0,167	0,993
Second	0,598	0,992	0,056	1,045	-0,460	1,160
Third	-0,754	1,392	-0,441	1,150	-0,534	1,110
Fourth	-0,453	1,160	-0,357	1,146	-0,581	1,120
Fifth	1,187	1,017	0,406	0,968	0,323	0,939
Sixth	1,352	0,936	1,255	0,961	0,611	1,065
Sum	0,329	1,086	0,128	1,042	-0,135	1,065

If we organize these data it will appear that we get the same picture by verbal narrative, where a primary proportion achieved by outlining rhetoric figures is violated. The data are as follows:

Television commercials produced abroad (verbal)

Group	First factor	Group	Second factor	Group	Third factor
First	1,445	First	1,257	First	0,456
Sixth	1,154	Sixth	0,469	Sixth	0,388
Third	0,436	Third	0,082	Third	-0,188
Fifth	0,292	Second	-0,015	Second	-0,573
Second	-0,168	Fifth	-0,054	Fifth	-0,622
Fourth	-1,141	Fourth	-1,041	Fourth	-1,215

Television commercials produced in Georgian (verbal)

Group	First factor	Group	Second factor	Group	Third factor
Sixth	1,352	Sixth	1,255	Sixth	0,611
Fifth	1,187	Fifth	0,406	Fifth	0,323
Second	0,598	Second	0,056	First	-0,167

First	0,047	First	-0,152	Second	-0,460
Fourth	-0,453	Fourth	-0,357	Third	-0,534
Third	-0,754	Third	-0,441	Fourth	-0,581

These data violate classification proportion outlined at the first stage of the research. The results are similar for other variables (male and female respondents). See Appendix #5.

We also calculated semantic distance (D) between the television commercials. First we made calculations for foreign and then Georgian commercials. We also outlined data that define relation of Georgian and foreign television commercials in the semantic space.

The data on foreign television commercials (visual and verbal images are presented in the television commercial) are given in the table below:

Foreign			Foreign			
Group	First	Second	Third	Fourth	Fifth	Sixth
First		3,162	0,974	3,960	2,939	0,694
Second			2,303	1,542	1,148	2,542
Third				3,091	2,101	0,354
Fourth					1,029	3,413
Fifth						2,414
Sixth						

We can see from the table that the distance in the semantic space is short between the first and the third television commercials (0,974); also between the fifth and sixth ones (0,694). The distance is shortest between the third and sixth commercials (0,354). We can conclude from the data that the distances are quite separated in all other cases.

The data on foreign television commercials (only visual presentation) are given below:

Group	First	Second	Third	Fourth	Fifth	Sixth
First		4,602	0,744	6,639	5,297	0,200
Second			4,020	2,154	0,722	4,800
Third				5,994	4,701	0,903
Fourth					1,491	6,833
Fifth						5,495
Sixth						

It's clearly seen that the distance in the semantic space is short between the first and the third television commercials (0,744). The distance is also short between the first and the sixth (0,200), the third and the sixth (0,903) and the fifth and the second (0,722) commercials. In other cases the distances are quite separated.

The data on foreign television commercials (only verbal material) are given in the table below:

Foreign			Foreign			
Group	First	Second	Third	Fourth	Fifth	Sixth
First		2,298	1,677	3,843	2,052	0,843
Second			0,723	1,553	0,464	1,705
Third				2,192	0,477	0,998
Fourth					1,839	3,181
Fifth						1,427
Sixth						

In this case the picture has changed except in two facts. The distance is short between the first and the sixth (0,843), the third and the sixth (0,998) television commercials. New spatial relations have revealed between the third and the second (0,723), the second and the fifth (0,464), and the third and the fifth (0,477) commercials. It can be stated, that in all three presentations of television commercials (verbal and visual together, only verbal, and only visual) three television commercials emerged with close distance in the semantic space, and e.g. they may be viewed as existing in the same semantic space. They are in important relation. These television commercials are: the first – non-alcoholic drink “Pepsi-Cola”; the third – refrigerator “Side by Side of Samsung”; the sixth – shampoo “Herbal Essences”.

As about television commercials produced in Georgia, we get following picture in interactions in the semantic space. The data are given in the table below (the television commercial is presented by verbal and visual images).

Georgian			Georgian			
Group	First	Second	Third	Fourth	Fifth	Sixth
First		1,728	0,346	0,287	1,009	2,711
Second			1,388	1,698	2,608	4,391
Third				0,440	1,307	3,052
Fourth					0,966	2,693
Fifth						1,861
Sixth						

We can see from the table that following semantic distances were defined between the television commercials: between the first and the third (0,346), the first and the fourth (0,287), the third and the fourth (0,440), the fourth and the fifth (0,966). In the rest of the cases the distance is quite separated.

The semantic distances between the Georgian television commercials (visual) were as follows:

Georgian			Georgian			
Group	First	Second	Third	Fourth	Fifth	Sixth
First		0,714	0,677	1,421	1,828	4,385

Second			1,064	1,044	2,134	4,663
Third				1,244	2,387	4,883
Fourth					3,143	5,688
Fifth						2,571
Sixth						

In this case two important cases of short distance between television commercials were defined: the first and the second (0,714), the first and the third (0,677) commercials. In the other cases the indicator of distance is quite high.

The semantic distances between Georgian television commercials (verbal) were as follows:

Georgian			Georgian			
Group	First	Second	Third	Fourth	Fifth	Sixth
First		0,658	0,927	0,680	1,360	2,071
Second			1,442	1,135	1,040	1,776
Third				0,316	2,284	2,936
Fourth					2,022	2,697
Fifth						0,912
Sixth						

In this case following data were defined: between the first and the second (0,658), the first and the third (0,927), the first and the fourth (0,680), the third and the fourth (0,316), also the fifth and the sixth (0,912) commercials.

In all three comparisons basic interactions are revealed between the first and the third television commercials. It indicates on their close distribution in the semantic space. These television commercials are: the first – developer company “Axis”; the third – “Pro-Credit Bank”.

We also calculated distances between Georgian and foreign television commercials in the semantic space. The table below presents spatial relations between Georgian and foreign television commercials (visual and verbal together):

Foreign	Foreign					
Group	First	Second	Third	Fourth	Fifth	Sixth
First	2,23	3,902	2,570	2,205	1,414	0,498
Second	1,459	1,287	1,276	1,252	1,880	3,626
Third	1,322	2,997	1,654	1,310	0,459	1,426
Fourth	1,8	0,383	1,475	1,786	2,737	4,454
Fifth	0,883	1,043	0,645	0,815	1,779	3,435
Sixth	1,665	3,315	1,992	1,629	0,743	1,121

We can see from the table that the distance is short: between the first foreign and the sixth Georgian (0,498); between the third foreign and the fifth Georgian (0,459); between the fourth

foreign and the second Georgian (0,383); between the fifth foreign and the first Georgian (0,883); between the fifth foreign and the third Georgian (0,645); between the fifth foreign and the fourth Georgian (0,815); between the sixth foreign and the fifth Georgian (0,743) commercials.

In case of visual presentation of the television commercials following spatial distances were revealed:

Foreign	Georgian					
	First	Second	Third	Fourth	Fifth	Sixth
First	3,985	4,191	4,520	5,229	2,169	0,643
Second	0,8	0,685	0,594	0,798	2,507	5,025
Third	3,384	3,560	3,965	4,602	1,590	1,305
Fourth	2,725	2,469	2,391	1,453	4,516	7,083
Fifth	1,462	1,188	1,128	0,368	3,210	5,736
Sixth	4,181	4,385	4,718	5,424	2,364	0,561

Between the first foreign and the sixth Georgian (0,643); between the second foreign and the first Georgian (0,8); between the second foreign and the second Georgian (0,685); between the second foreign and the third Georgian (0,594); between the second foreign and the fourth Georgian (0,798); between the fifth foreign and the fourth Georgian (0,368); between the sixth foreign and the sixth Georgian (0,561) commercials.

In case of only verbal presentation of television commercials following spatial distances were revealed:

Foreign	Georgian					
	First	Second	Third	Fourth	Fifth	Sixth
First	2,081	1,732	2,949	2,699	0,900	0,181
Second	0,479	0,777	0,725	0,445	1,678	2,308
Third	0,455	0,318	1,345	1,067	0,963	1,689
Fourth	1,817	2,191	0,987	1,159	3,143	3,850
Fifth	0,526	0,363	1,119	0,805	1,380	2,087
Sixth	1,385	1,095	2,306	2,05	0,097	0,84

Between the first foreign and the fifth Georgian (0,9); between the second foreign and the first Georgian (0,479); between the second foreign and the second Georgian (0,777); between the second foreign and the third Georgian (0,725); between the second foreign and the fourth Georgian (0,445); between the third foreign and the first Georgian (0,455); between the third foreign and the second Georgian (0,318); between the third foreign and the fifth Georgian (0,963); between the fourth foreign and the third Georgian (0,987); between the fifth foreign and the first Georgian (0,526); between the fifth foreign and the second Georgian (0,363); between

the fifth foreign and the fourth Georgian (0,805); between the sixth foreign and the fifth Georgian (0,097); between the sixth foreign and the sixth Georgian (0,84) commercials.

In all three comparisons basic relations are between the first foreign and the sixth Georgian, the fifth foreign and the fourth Georgian, the sixth foreign and the sixth Georgian. It indicates their close distance in the semantic space. These television commercials are: foreign group one – non-alcoholic drink “Pepsi-Cola”; foreign group third – refrigerator “Side by Side from Samsung”; foreign group six – shampoo “Herbal Essences”; Georgian group four – beer “Natakhtari”; Georgian group six – MAGTI “Bali”.

Defining distances in the semantic space provides the best option to compare television commercials and group them. Mainly three foreign television commercials were defined: non-alcoholic drink “Pepsi-Cola”; refrigerator “SAMSUNG Side by Side”; shampoo “Herbal Essences”; these data do not match the classification defined at the first stage. It also doesn’t match the grouping of Georgian television commercials. Combined definition of spatial distances between foreign and Georgian television commercials also gives a different picture. These data produce similar results at the second stage. These results differ from the classification defined at the first stage.

We faced following question – what determines these differences between the data obtained at the first and the second stages of the research? First of all we must acknowledge that the classification defined at the first stage is general, grouping is not based on several indicators. We assumed that evaluation of foreign and Georgian television commercials according verbal and visual characteristics was carried out by counting rhetorical tropes and schemes and defining their relation. Second – we haven’t counted such division by tropes and schemes in the whole entity. It’s important that the overall amount of tropes and schemes (visual and verbal) is calculated for a particular television commercial. For example, overall indicator of rhetorical figures for foreign television commercial of “Herbal Essences” is 11, also the number of tropes and schemas outlined only at visual level for the foreign commercial “Pepsi-Cola” is 6. These indicators are quite high. We assume that such scores determine the evaluation of a television commercial. Finally, it was found that a television commercial is perceived as an effective (positive) if there are a big number of rhetorical figures in it.

Finally it may be concluded that the attitude towards television commercials can be studied using semantic differential, which is determined to be used for television commercials. This method enables to define the respondent’s (or consumer’s) attitude (positive or negative) towards a television commercial. Classification based on the number of rhetorical figures in verbal and visual parts of the television commercials doesn’t provide the best solution.

In conclusion, the more rhetorical figures are presented in television commercials, it's perceived as more effective. It also explains perception of Georgian and foreign television commercials according their effectiveness. The data also showed that it's better to establish the relation between television commercials on both visual and verbal images.

Stage Three

Measuring Behavioral Intention According the Number of Rhetorical Figures Used in the television commercials

Main Goal

The goal of the stage three was to define how much does the existence of rhetorical figures support the intention to purchase the product. It's difficult to check how strongly television commercials causes the desire to purchase the product. We limited ourselves with the assumption about how much did rhetorical figures in different television commercials define the intention to purchase the product. We also aimed to define whether the rhetorical tropes and schemas presented in different numbers in different commercials form the consumers' behavioral intention (intention to purchase).

Actual behavior is preceded by a behavioral intention which determines the former directly (Ajzen & Fishbein, 1980, 1977, 1973, 1976; Davidson & Jaccard, 1979, 1975). The intention to purchase the product may be determined by different factors. Television commercials have big influence on defining such intentions. We assume that big number of rhetorical figures in television commercials supports arousal of behavioral intention. It's also important how much do foreign and Georgian advertising affect the audience (potential consumer), e.g. how much do national cultural traditions determine intention to purchase the product.

We used the method by Ajzen-Fishbein to screen questions posed by us:

1. How much do television commercials using different number of rhetorical figures define the intention to purchase;
2. Do the television commercials form the intention to purchase;

3. How much do foreign and Georgian television commercials (using rhetorical figures) support forming the intention to purchase;
4. Is it possible to study behavioral intention by the model of Reasoned Action?

Description of the Method

The model by Ajzen-Fishbein. We used this model to measure the intention to purchase the product. Such behavior may be studied using three factors of the model: behavior intention, attitude towards act and subjective norms. A sample of a questionnaire, created for each research object separately, is given in the Appendix #6.

Research material

The research materials were television commercials, which were demonstrated in a sequence. Following television commercials were chosen: 1. Non-alcoholic drink “Coca-Cola” – Georgian ad; 2. Chewing gum “Orbit winter fresh” – foreign ad; 3. Beer “Dariali” – Georgian ad; 4. Coffee “Pele” – foreign ad; 5. Natural juice “Noiani” – foreign ad; 6. Beer “Tbilisi” – Georgian ad; 7. Natural juice “Sante” – Georgian ad; 8. . Beer “Chernigovskoe” – foreign ad;

The first criterion to choose these television commercials was their origin. We chose four foreign and four Georgian television commercials. The second criterion was the number of rhetorical tropes and schemas used in the commercials. The third criterion was certain level of notification of the commercial. It was defined by a preliminary survey of the students where they were asked to name familiar television commercials. Commercials listed above were named out of 16 commercials. The fourth criterion was the independence of the respondents to purchase the product advertised in the television commercial and the availability of the product.

Chosen commercials were recorded on a tape with certain interval.

Research environment and subjects

The students of Caucasian School of Business participated in the research - 50 persons in all, 23 male and 27 female among them. The average age of the respondents was M=18. Research subjects were the students who expressed the will to participate in the research after they received the offer to take part. One of the criteria to choose the subjects was their age.

The research was conducted in a technically equipped room with a big TV and DVD. The television commercials were taped in sequence. The subjects were given a specially designed questionnaire. After giving the instructions, the respondents were presented television commercials and asked to start working. To fill the questionnaire for each television commercial took 8-10 minutes. No remarks were received from the research subjects.

The results

Let's discuss the research according the model by I. Ajzen and M. Fishbein. The variables defined in the model were the intention to purchase, attitude towards act, subjective norm, perception of the behavior and its evaluation, normative belief with motivation to comply. Five variables were included in the research; the number of subscales and questions was 23. The procedure of their research was conducted separately for each television commercials. We aimed to define the regressive weigh of each independent variable (social attitude or subjective norm) in relation to a dependent variable. This calculation helps to determine the basic determinant of the intention to purchase.

The indicators defined by statistical processing of the data are given below. Correlation analysis is discussed first, followed by regression analysis. This procedure is realized for eight television commercials.

Television commercial "Coca-Cola" (Georgian production). We calculated correlations (Pearson correlation coefficient) between behavior intention, social attitude and subjective norms. The highest correlation revealed was between the behavior intention and social attitude, where $r = 0,846$ ($p < 0,01$). Correlation between behavior intention and subjective norms $r = 0,444$ ($p < 0,01$). Correlation coefficients are statistically significant (where the probability is at the level of 0,01). It allows concluding that the relation of social attitude and subjective norms with behavior intention (intention to purchase) is important and we can assume based on these data that the relationship between the variables is significant and the model gives the measurement of the intention to purchase the specific product. We calculated a regressive coefficient between these variables. It was revealed that behavior intention towards non-alcoholic drink "Coca-Cola" showed regression coefficient $R=0,849$ (where independent variables were social attitude towards act and subjective norm). R square, e.g. R^2 shows the meaning of the regression in the dependent variable (behavior intention). In this case $R^2=72\%$, that is the indicator of a strong effect. These data show that the independent variables are in a significant relationship with behavior intention and reveal appropriate effect. We also calculated regressive weights, where

the weight of social attitude towards act, as one of the determinants of intention to purchase the product is $B=1,052$; $\text{Beta}=0,809$; $t=9,388$. The regressive weight of subjective norm is $B=0,104$; $\text{Beta}=0,082$; $t=0,952$. These data clearly represent that the intention to purchase “Coca-Cola” after the presentation of the television commercial is determined by personal factor, namely social attitude, as it is assigned a definitely high regressive weight.

Television commercial “Orbit Winter Fresh” (foreign production). Correlation calculated:

Behavior intention \Leftrightarrow Social attitude $r = 0,625$ ($p < 0,01$).

Behavior intention \Leftrightarrow Subjective norm $r = 0,719$ ($p < 0,01$).

These data are statistically significant. The variables can be considered as determinants of behavior intention. Regressive coefficient towards this television commercial is $R=0,792$. R Square, e.g. R^2 shows the level of regression in the independent variable (behavior intention). In this case $R^2=62\%$, indicating a strong effect. We also calculated regressive weights. Social attitude towards act, as one of the determinants of behavior intention gets following regressive weight $B=0,500$; $\text{Beta}=0,374$; $t=3,736$. As about subjective norm, its regressive weight is $B=0,865$; $\text{Beta}=0,548$; $t=5,477$. These data show that the subjective norm has more regressive weight and is the determinant of behavior intention. As about social attitude – regressive weight is high, but regressive weight of subjective norm prevails.

Television commercial “Beer Dariali” (Georgian production). Correlation calculated:

Behavior intention \Leftrightarrow Social attitude $r = 0,893$ ($p < 0,01$).

Behavior intention \Leftrightarrow Subjective norm $r = 0,852$ ($p < 0,01$).

These data are statistically significant. The variables can be considered as determinants of behavior intention. Regressive coefficient of behavioral intention towards beer Dariali is $R=0,919$. $R^2=84\%$, that indicates a strong effect. Regressive weight of social attitude is $B=0,597$; $\text{Beta}=0,591$; $t=5,975$. Regressive weight of subjective norm is $B=0,457$; $\text{Beta}=0,371$; $t=3,750$. The data shows that personal factor, such as social attitude towards act has more weight and determines behavior intention.

Television commercial coffee “Pele” (foreign production).

Correlations: Behavior intention \Leftrightarrow Social attitude $r = 0,825$ ($p < 0,01$).

Behavior intention \Leftrightarrow Subjective norm $r = 0,813$ ($p < 0,01$).

These data are statistically significant. The variables can be considered as determinants of behavior intention. It was revealed that regressive coefficient of behavioral intention towards coffee “Pele” is $R=0,897$. $R^2=80\%$, that indicates a strong effect. Regressive weight of social

attitude is $B=0,517$; $\text{Beta}=0,510$; $t=5,898$. Regressive weight of subjective norm is $B=0,478$; $\text{Beta}=0,473$; $t=5,468$. The data shows that personal factor, such as social attitude towards act has more weight and determines behavior intention.

Television commercial natural juice "Noiani" (foreign production).

Correlations: Behavior intention \Leftrightarrow Social attitude $r = 0,560$ ($p < 0,01$).

Behavior intention \Leftrightarrow Subjective norm $r = 0,566$ ($p < 0,01$).

These data are statistically significant. The variables can be considered as determinants of behavior intention. The regression coefficient is $R=0,592$. $R^2=35\%$. It means that the indicator of effect is weak, not excluding that other determinant variables may exist in case of intention to purchase the product. Regressive weight of social attitude is $B=0,290$; $\text{Beta}=0,294$; $t=1,460$. Regressive weight of subjective norm is $B=0,361$; $\text{Beta}=0,327$; $t=1,621$. The data shows that social factor, such as subjective norm has more weight and can be considered as a determinant of behavior intention.

Television commercial beer "Tbilisi" (Georgian production).

Correlations: Behavior intention \Leftrightarrow Social attitude $r = 0,784$ ($p < 0,01$).

Behavior intention \Leftrightarrow Subjective norm $r = 0,644$ ($p < 0,01$).

These data are statistically significant. The variables can be considered as determinants of behavior intention. The regression coefficient is $R=0,846$. $R^2=71\%$, that indicates a strong effect. Regressive weight of social attitude is $B=0,650$; $\text{Beta}=0,618$; $t=7,042$. Regressive weight of subjective norm is $B=0,389$; $\text{Beta}=0,358$; $t=4,080$. The data shows that personal factor, such as social attitude towards act has more regressive weight and can be considered as a determinant of behavior intention.

Television commercial natural juice "Sante" (Georgian production).

Correlations: Behavior intention \Leftrightarrow Social attitude $r = 0,521$ ($p < 0,01$).

Behavior intention \Leftrightarrow Subjective norm $r = 0,319$ ($p < 0,01$).

These data are statistically significant. The variables can be considered as determinants of behavior intention. The regression coefficient is $R=0,569$. $R^2=32\%$. It means that we have an indicator of weak effect. Regressive weight of social attitude is $B=0,464$; $\text{Beta}=0,479$; $t=3,922$. Regressive weight of subjective norm is $B=0,196$; $\text{Beta}=0,232$; $t=1,904$. The data shows that personal factor, such as social attitude towards act has more regressive weight but is still low. Subjective norm has also low weight. It may be said that in this case other variables may also have influence on the behavior intention.

Television commercial beer "Chernigovskoe" (foreign production).

Correlations: Behavior intention \Leftrightarrow Social attitude $r = 0,881$ ($p < 0,01$).

Behavior intention \Leftrightarrow Subjective norm $r = 0,452$ ($p < 0,01$).

These data are statistically significant. The variables can be considered as determinants of behavior intention. The regression coefficient is $R=0,881$. $R^2=76\%$. The data shows that the indicator of strong effect is revealed. Regressive weight of social attitude is $B=0,782$; Beta=0,884; $t=10,965$. Regressive weight of subjective norm is $B= -0,004$; Beta= -0,005; $t= -0,068$. The data shows that personal factor, such as social attitude towards act has big regressive weight and based on the data it can be considered as dominant determinant of behavior intention.

The table below presents the overall data.

	Correlation Coefficient		Regression Coefficient		Regressive weights					
	BI-AH	BI-SN	R	R^2	AH			SN		
					B	Beta	t	B	Beta	t
Coca-Cola	0,846	0,444	0,849	72%	1,052	0,809	9,388	0,104	0,082	0,952
Orbit Winter Fresh	0,625	0,719	0,792	62%	0,500	0,374	3,739	0,865	0,548	5,477
Dariali	0,893	0,852	0,919	84%	0,597	0,591	5,975	0,457	0,371	3,750
Coffee Pele	0,825	0,813	0,897	80%	0,517	0,510	5,898	0,478	0,473	5,468
Natural juice Noiani	0,560	0,566	0,592	35%	0,290	0,294	1,460	0,361	0,327	1,621
Beer Tbilisi	0,784	0,644	0,846	71%	0,650	0,618	7,042	0,389	0,358	4,080
Natural juice Sante	0,521	0,319	0,569	32%	0,464	0,479	3,922	0,196	0,232	1,904
Beer Chernigovskoe	0,881	0,452	0,881	77%	0,782	0,884	10,965	-0,004	-0,005	-0,946

The data show clearly that the model by I. Ajzen and M. Fishbein can be used to study behavior intention. In our case it was used to define behavior intention to purchase the product after seeing the television commercial. It's important that the determinants of behavior intention defined by the model measure behavior intention with some probability. In our case it was revealed that in most of the cases the emergence of behavior intention derived from a television commercial is based on social attitude towards act (towards purchasing the product), in rare cases subjective norm can be important to form behavior intention (e.g. chewing gum "Orbit Winter Fresh"). There are also seldom cases where both variables are characterized by a low regression weight, e.g. natural juice "Sante". Accordingly it can be stated that behavior intention is mainly defined by personal factors. It certainly refers to our television commercials , where the variable – social attitude, as a determinant of behavior intention received big weight.

Chosen television commercials mainly presented drinks (with one exception of chewing gum – “Orbit Winter Fresh”). As about the Georgian and foreign television commercials, it can be concluded that behavior intention may be revealed in other cases too that means that other factors are also important.

Overall data on studied television commercials are given below, where scale to present the data was from -3 to +3.

television commercials	Overall indicator of behaviour intention
“Coca-Cola”	1,8
Orbit Winter Fresh	1,72
Dariali	-0,42
Coffee Pele	-0,44
Natural juice Noiani	-0,52
Beer Tbilisi	-0,9
Natural juice Sante	-1,32
Beer Chernigovskoe	-1,3

When we chose television commercials we had assumed that they included different number of rhetorical figures (tropes and schemas). It includes both visual and verbal images. For example, television commercial “Coca-Cola” (Georgian Ad) and chewing gum “Orbit Winter Fresh” (foreign Ad) are characterized with big number of rhetorical figures. Other television commercials present less rhetorical figures. For example, television commercials of natural juice “Sante” and beer “Chernigovskoe” include the least number of rhetorical figures. Derived from the overall data on behavior intention it can be stated that two television commercials (“Coca-Cola” and chewing gum “Orbit Winter Fresh”), including many rhetorical figures clearly indicate intention to purchase the product. In this case the evaluation range (of behavior intention) on the scale was from -3 to +3. The data are quite high (“Coca-Cola” 1,8, “Orbit Winter Fresh” 1,72). As about the other ads, intention of not fulfillment was revealed. The intention to purchase the product was assessed as negative after the television commercial was presented.

We can conclude that the television commercials with small number of rhetorical figures get negative evaluation on the scale that forms the intention not to purchase. Naturally, we don't exclude that other factors may interfere, that is confirmed from the data on natural juice “Noiani”

and “Sante”. As about the “Sante” and beer “Chernigovskoe”, the data are highly negative. These two television commercials involve the least number of rhetorical figures.

Accordingly, big number of rhetorical figures evoke behavior intention, than the ads where there are less rhetorical figures presented. Television commercials support intention to purchase if they take into account the factors determining the intention (social attitude or subjective norm getting relevant weights according the empiric data). The research revealed that the commercials with big number of tropes and schemas (both verbal and visual) or social attitude (e.g. “Coca-Cola”), or subjective norm (e.g. “Orbit Winter Fresh”) with surplus of assigned weights determine behavior intention. The variable of social attitude was prevailing to determine behavior intention in our research.

Our data showed that the fact of existence of rhetorical figures in the television commercial is important, and the origin of the commercial doesn't play a role in forming behavior intention. For example the ad of “Coca-Cola” is produced in Georgia, and “Orbit Winter Fresh” – abroad. The same is true for the television commercials including less rhetorical figures. Accordingly, rhetorical figures are important in all cultures and have an emotional influence on the audience. The television commercial is effective as it forms the intention and has many rhetorical figures (whether it is produced in Georgia or abroad). Naturally, figurativeness has important effect on the representatives of all cultures.

Finally, it can be concluded that the existence of rhetorical figures in the television commercial supports forming the intention to purchase the product. Namely, such advertisings are defined as effective.

The research also aimed to investigate social and personal factors by the means of ten questions for each. The first ten questions of the questionnaire were targeted towards the attitude towards act and these types of beliefs towards the behavior. The second part of the questionnaire covered normative beliefs with relevant motivation, which imply considering referent group as a standard while managing own behavior. Here we stress comparative function of a standard group. Different unities of referent groups were included in the questionnaire: family members, close friends, relatives, co-students and lecturers. Including these groups in the questionnaire was determined by the research issue from one hand, and by the respondents from the other hand. Our respondents were University students. The model by I. Ajzen and M. Fishbein assumes that the empiric data on normative beliefs are multiplied on the indicators of motivation to comply, cumulative data of which is an indicator of referent group opinion.

The table below summarizes these data (of the television commercials used in the research).

	Referent group the title of the television commercials	Family	Friends	Relatives	Co-students	Lecturers
1.	“Coca-Cola”	-26	+33	-47	-36	-51
2.	“Orbit Winter Fresh”	+33	+32	+9	+21	+26
3.	“Beer Dariali”	+88	+109	+92	+72	+136
4.	“Coffee Pele”	+142	+72	+80	+59	+48
5.	“Noiani”	+106	+95	+88	+55	+64
6.	Beer “Tbilisi”	+97	+98	+112	+109	+111
7.	“Sante”	+54	+59	+47	+31	+42
8.	Beer “Chernigovskoe”	+95	+109	+91	+75	+124

The data given in the table are received through calculation from the sum of products of scale evaluations of normative belief and scale evaluation of motivation to comply for 50 subjects. Finally the scale range for these data was from -150 to +150 (the lowest indicator was -51, and the highest was +142). The data show clearly that the normative belief with motivation to comply for each separate advertising received different scores depending on the referent group. For example, important indicator is received only in relation with the group of friends for the television commercial of “Coca-Cola”, the result was negative in relation with the other groups. It can be stated that this referent group (friends) is meaningful to form the intention to purchase “Coca-Cola”.

As about the results of presenting chewing gum “Orbit Winter Fresh”, it can be stated that all five groups have positive scores (with low meaning). The picture is much the same for the results of presenting television commercials of beer “Dariali”, coffee “Pele”, natural juice “Noiani”, beer “Tbilisi” and beer “Chernigovskoe”. All five referent groups get positive scores (with high meanings on the scale). The results for television commercial of natural juice “Sante” are positive for all five referent groups, but the indicators are high for family and group of friends and low for relatives, co-students and lecturers.

The given data imply that in the process of making television commercials (8 television commercials in our case) the attitude towards referent groups must be taken into consideration and their meaning must be defined. For example, the television commercial of “Coca-Cola”,

which is Georgian production, stresses the group of friends having fun. The evaluation of referent group (friends) is positive. Accordingly we assume that the text of the television commercial must be relevant to the expectations of the referent group, where rhetorical figures must be taken into consideration.

The second variable which also was measured using different scales is social attitude towards act, which implies attitude and beliefs towards the behavior. I. Ajzen and M. Fishbein assumed that such measurements may allow investigation of person's social attitude. To measure social attitude in our research, following parameters were defined: getting pleasure, prestige, personal status, meeting needs and the price of the product. These evaluations were the same for all the television commercials. In the process of making a television commercial social attitudes of the consumer must necessarily be taken into consideration and it must indicate characteristics like: pleasure, prestige, status, meeting needs, price etc. These parameters change for different television commercials.

General conclusions

Following conclusions were defined on the basis of the results of the research conducted within the dissertation work:

1. On the basis of rhetorical analysis primary classification of the television commercials may be realized, to define quantitative characteristics of rhetorical figures in the commercial.
2. Rhetorical analysis of television commercials may allow defining which rhetorical figures is important and which isn't. Following tropes and schemas were defined: Tropes: hyperbole, symbol, epitheton, metaphor, simile, personification, synecdoche, allegory, metonymy. Schemas – epexegesis, parabola, ecphonesis, contrast, gradation, epiphora, allusion, parallelism.
3. Fixation of defined rhetorical tropes and schemas can be at both verbal and visual level, meaning that rhetorical analysis is possible at both levels. These data can be taken into consideration in the process of making a television commercial, its evaluation and analysis.
4. The more rhetorical figures are presented in a television commercial, the higher is its effectiveness.
5. The origin of the commercial – it's Georgian or foreign production – isn't significant; using big number of tropes and schemas is important for its effectiveness. Generally, rhetorical figures were prevailing in foreign television commercials, compared to Georgian ones.
6. The primary classification resulting from the rhetorical analysis was changed as a result of the evaluation of television commercials.
7. Semantic differential scale can be used to evaluate a television commercial, built by the means of units used in the television commercial (antonyms / adjectives). The scale can also be used to evaluate other television commercials.
8. In the measurement of an attitude the data of semantic differential scale has changed the units produced by the classification defined at the first stage and we got another picture, which proves that the more rhetorical tropes and schemas are used in a television commercial, the higher are evaluations (positive). Similar effect is proved at visual and verbal levels, like in evaluation of Georgian and foreign television commercials.
9. Verbal and visual images used in television commercials must be used in combination. If one of them prevails, it's important to include big amount of rhetorical schemas and tropes in it. It supports effective perception (positive) of the television commercial.

10. Television commercials with different number of rhetorical figures influence forming the behavior intention.
11. Big number of rhetorical figures both at verbal and visual levels determine behavior (purchase) intention.
12. Both Georgian and foreign television commercials including big number of rhetorical schemes and tropes (at verbal and visual levels) determine behavior (purchase) intention.
13. The basic determinant of purchasing the product was social attitude towards act according our research. There are rare cases when situational factors are the determinants.
14. Taking into consideration of the referent group expectations, that creates motivation to comply, supports forming behavior (purchase) intention. Such expectancies must be relevant to each television commercials.
15. Existence of rhetorical schemes and tropes in the television commercial is an important variable in the process of influence, which is important in all cultures.
16. I. Ajzen and M. Fishbein model gave us possibility to investigate behavior (purchase) intention.
17. Rhetorical analyses can be used in the process of making television commercials, evaluating broadcasted commercials and exploring advertising.

References

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Appendix #1

Television commercials First Group

#	Ads	Verbal part		Visual part	
		schemes	tropes	schemes	tropes
	Soft drink ads (foreign)				
1.	Coca-Cola	-	-	-	Hyperbole
2.	Fanta	-	-	-	Litotes Antonomasia
3.	Coca-Cola	-	-	Gradatio Allusion	Hyperbole Symbol
4.	Pepsi-Cola	-	-	Gradatio Parabola	Hyperbole Symbol Irony
5.	Pepsi-Cola	-	-	Gradatio Parabola	Hyperbole Symbol Irony
6.	Fanta	-	-	Paradox	Simile Allegory Antonomasia Litotes Epitheton
7.	Pepsi-Cola	-	-	Gradatio Parabola Epiphora Allusion	Hyperbole Irony
8.	Coca-Cola	-	-	Gradatio Parallelism Allusion	Metaphor Simile Hyperbole Symbol
	Soft drink ads (Georgian)				
9.	Sante	-	Epitheton	-	-
	Beer (foreign)				
10.	Arsenal	-	-	-	-
11.	Slavutich	-	-	-	Hyperbole
12.	Chernigovskoe	-	Epitheton	-	-
	Beer Georgians ads				
13.	Khazbegi	-	-	Gradatio	-
14.	Czech Light	-	-	-	Metaphor Synecdoche
	Sweets				

	(foreign) ads				
15.	Wrigley's juicy fruit	-	-	-	Hyperbole
16.	Kent	-	-	-	Hyperbole
17.	M&M	-	-	Parabola	Symbol
18.	Super Snickers	-	-	Pause Parabola Gradatio	Hyperbole
19.	Super Snickers	-	-	Pause Gradatio Parabola	Hyperbole
	Parfume (foreign ads)				
20.	Lesnoj balzam	refine	Epitheton	-	-
21.	AX Effect	-	-	Pause Parabola	Hyperbole Symbol
	Other foreign ads				
22.	Sadia		Hyperbole Epitheton	-	-
23.	Oleina	-	-	Parabola Contrast	-
	Other Georgian ads				
24.	Karia	-	-	Allusion	-
25.	Karia	-	-	Allusion Parabola	-
	Service Georgian ads				
26.	Geocel	-	-	refine	-
27.	Intercontinental	-	Hyperbole	-	-
28.	hai-lain	Ecphonesis	-	-	-
29.	Consulting centre “sakhli”	Epexegesis	-	-	-
30.	Developing Company “Axis”	Epexegesis	-	-	-
31.	Magti GSM	-	-	Parabola	-
32.	Magti GSM	-	-	-	Metaphor
33.	Magti GSM	-	-	Parabola Contrast	-
34.	Magti GSM	-	-	Parabola Contrast	Synecdoche
35.	Magti GSM	-	-	Gradation Parabola	Simile Hyperbole Symbol

Television commercials
Second Group

#	Ads	Verbal part		visual part	
		schemes	tropes	schemes	tropes
	Beer Foreign ads				
36.	Baltika	-	Epitheton	-	Metaphor
37.	Klashter	-	Hyperbole	-	Symbol
38.	Chernigovskoe	-	Epitheton	-	Hyperbole
39.	Baltika	-	Hyperbole	-	Hyperbole
	Beer Georgian ads				
40.	German traditional	Epiphora	-	-	Metaphor
41.	Khazbegi	Ecphonesis	-	-	Metaphor
42.	Bavarian Hertsogi	Ecphonesis	-	Parabola	-
43.	Teliani veli	Ecphonesis	-	Parabola	-
	Sweets Foreign ads				
44.	Twix else	-	Hyperbole	Parabola	-
45.	Picnic	-	Epitheton	-	Symbol
46.	Happy dent	-	Epitheton	-	Hyperbole
	Service Georgian ads				
47.	Dio	Epexegesis	-	Epexegesis	-
48.	Hi-Line	Parabola	-	Parabola	-
49.	8-10	Epexegesis	-	Parallelism	-
50.	8-10	Epexegesis	-	-	Allegory
51.	Fresh Travel	-	Metaphor	-	Symbol
52.	Georgian Airways	Epexegesis	-	-	Hyperbole
53.	Magti GSM - Bali	Epexegesis	-	Epexegesis	-
54.	Magti GSM	-	Hyperbole	-	Hyperbole
55.	Magti GSM	-	Hyperbole	Parabola	-
56.	Magti GSM	-	Hyperbole	-	Hyperbole
57.	Geocel	-	Hyperbole	-	Hyperbole
58.	Geocel	Epexegesis	-	Epexegesis	-
59.	Geocel	-	Hyperbole	-	Allegory
60.	Geocel	Epexegesis	-	Epexegesis	-
61.	Geocel	-	Hyperbole	-	Hyperbole
	Banks Georgian ads				
62.	TBC Bank – Visa Card Credit Card	-	Epitheton	-	Simile
63.	IPO +	-	Hyperbole	Allusion	-

	Technics Foreign ads				
64.	Beko	-	Hyperbole	-	Hyperbole
65.	Beko	-	Hyperbole	-	Hyperbole
66.	LG	Ecpohnesis	-	-	Hyperbole
	Abstergents Foreign ads				
67.	Barf	Epexegesis	-	Epexegesis	-
	Ice-cream, Curds Georgian ads				
68.	Curds from Sante	-	Epitheton	Epexegesis	-
69.	Gurjaani Ice-creame	refine	-	refine	-
	Other Foreign ads				
70.	Milora	-	Epitheton	Epexegesis	-
71.	Vista	Rhetorical question	-	-	Hyperbole
72.	Pedigree	Epexegesis	-	-	Symbol
73.	Valore	-	Hyperbole	-	Hyperbole

Television commercials Third Group

#	Ads	Verbal part		visual part	
	Soft Drink Foreign ads	schemes	tropes	schemes	tropes
74.	Coca-Cola	Ecpohnesis	-	Parabola Gradatio Allusion	Hyperbole Personification Symbol
75.	Sprite	Pause Rhetorical question	Irony Allegory	-	Irony
76.	Sprite	Pause Rhetorical question	Irony Allegory	-	Irony
	Soft drinks Georgian ads				
77.	Sairme	-	Hyperbole	-	Hyperbole Allegory Metaphor
78.	Bakhmaro	-	Hyperbole	Parabola Gradatio	Hyperbole

				Epiphora	
79.	Bakhmaro	-	Metaphor Simile	Parabola	-
80.	Bakhmaro	-	Metaphor Simile	Parabola	-
	Wine Georgian ads				
81.	Tskriali Gvino Samefo	Epexegesis Ecphonesis	-	Parabola	-
82.	Teliani Veli (Mukuzani)	Epexegesis	Hyperbole Symbol	Parabola	-
83.	Teliani Veli	Epexegesis	Hyperbole Symbol	Parabola	-
	Beer Foreign ads				
84.	Taller	Pause	-	Parallelism Parabola	-
85.	Taller	Pause	-	Parallelism Parabola	-
86.	Schmucker	-	Synecdoche	-	Metonymy Hyperbole
87.	Bile	Epiphora	Epitheton	-	Metaphor
	Beer Georgian ads				
88.	Nataktari	Epexegesis	-	Epexegesis	Hyperbole Symbol
89.	Tbilisi	-	Metonymy	Parallelism	Metaphor Simile
	Abstergents Foreign ads				
90.	Calgon	-	Hyperbole	Epexegesis Parabola	-
91.	Silit Beng	-	Metaphor	Contrast	Hyperbole
92.	Vanish	-	Hyperbole	-	Hyperbole Symbol
93.	Persil	-	Hyperbole	-	Hyperbole Simile
94.	Day	Epexegesis	-	Epexegesis	Hyperbole
95.	Fairy	-	Hyperbole	Allusion	Hyperbole Simile
96.	Zifa	Epexegesis	-	-	Hyperbole
	Perfume Foreign ads				
97.	Colgate	Epexegesis	-		Hyperbole Symbol

98.	32 Norma	Pun	-	Allusion	Symbol
99.	Chorni Jemchug	-	Metaphor	-	Hyperbole Symbol
100.	Rexona	-	Hyperbole	Allusion Parabola	Hyperbole
101.	Aquafresh	Pause	-	-	Metaphor Hyperbole Symbol
102.	Camay	-	Metaphor	Parabola	Simile Personification Symbol
103.	Selpak	-	Hyperbole Epitheton	-	Hyperbole
104.	Maxsharm	Ecphonesis	Epitheton	-	Hyperbole
105.	Sic	-	Metaphor Hyperbole Epitheton	-	Hyperbole
106.	Palmolive Aroma Therapy	Epexegesis	Metaphor Hyperbole	-	Symbol
	Sweets Foreign ads				
107.	Snickers Hard	-	Hyperbole	-	Hyperbole Symbol
108.	Sladko	-	Metaphor	Gradatio	Hyperbole
109.	Mars	-	Hyperbole	-	Hyperbole Symbol
110.	Kinder	Epexegesis	-	Epexegesis	Hyperbole
	Chewing gum Foreign ads				
111.	Wrigley's juicy fruit	-	Epitheton	Parabola Allusion	Hyperbole
	Ice-creame Foreign ads				
112.	Campara	-	Metaphor	Gradatio	Hyperbole
	Ice-creame Georgian ads				
113.	Tolia	refine	Hyperbole	refine	-
	Technics Foreign ads				
114.	Beko	Epiphora	Hyperbole	-	Allegory
115.	Beko	-	Hyperbole	Allusion	Hyperbole Simile
116.	Fridge by side- by-side from Samsung	Epexegesis	-	Epexegesis Parabola	Hyperbole
117.	LG	-	Hyperbole	Parabola	Symbol Personification

118.	Samsung	Epexegesis	-	Epexegesis	Metaphor Symbol
119.	Samsung	Epexegesis	-	Pause Epexegesis Parabola Gradatio	-
120.	Beko	-	Hyperbole	Gradatio Parabola Contrast	Hyperbole Simile Symbol
	Service Georgian ads				
121.	8-10	-	Hyperbole	Contrast Allusion	-
122.	Geocell	refine	-	-	Metaphor Hyperbole
123.	Geocell	Contrast	-	Parabola Allusion	-
124.	Geocell	Epexegesis	-	Parabola	Allegory
125.	Magti GSM	-	Hyperbole	Parabola	Hyperbole
126.	Magti GSM	-	Hyperbole	-	Metaphor Personification
127.	Magti GSM	-	Hyperbole	-	Metaphor Hyperbole
128.	Magti GSM - BALI	Epiphora	-	Parabola	Symbol
129.	Magti GSM	-	Hyperbole	Parabola Contrast	-
130.	Magti GSM	-	Hyperbole	-	Metaphor Hyperbole
131.	Hyper market Goodwill	Epiphora	-	-	Hyperbole Symbol
132.	Developing company“Axis”	Epexegesis	-	Epexegesis	Epitheton
133.	Geocell	-	Hyperbole	Pause	Allegory Symbol
134.	Geocell	-	Hyperbole	Parabola Contrast	Simile
135.	Magti GSM	-	Hyperbole	-	Metaphor Personification Hyperbole
136.	Constructing company “Iberia”	Epiphora	-	Gradatio Asyndeton	Symbol
137.	Constructing company “Iberia”	Epiphora	-	Gradatio Asyndeton	Symbol
138.	Security	Ecphonesis	-	Gradatio	Hyperbole

	company				Symbol
139.	Geocell	-	Hyperbole	Gradatio Parallelism Allusion	Hyperbole Symbol
140.	Insurance company “Europeace”	-	Metaphor	Pause Gradatio Anaphora Parabola	Hyperbole Symbol
141.	Magti GSM	-	Hyperbole	Parabola Gradatio Epiphora Contrast Parallelism Allusion Insertion	Simile Hyperbole Irony Symbol
142.	Magti GSM	-	Hyperbole	Parabola Gradatio Epiphora Contrast Parallelism Allusion Pun	Simile Hyperbole Irony Symbol
143.	Geocell	Epexegesis	Metaphor	-	Allegory
144.	Nautilus	Epexegesis	Hyperbole	-	Hyperbole
145.	Security company	Pause Ecphonesis	-	Gradatio	-
146.	Georgian Airways	Epexegesis Ecphonesis	-	-	Hyperbole
147.	Constructing company “Tsentr-pointi”	Epexegesis	Hyperbole Allegory	Epexegesis	-
148.	Magti GSM	Epexegesis	Hyperbole	Parabola	-
	Banks Georgian ads				
149.	Bank Republic	Epiphora	-	Allusion	Symbol
150.	Bank Republic	Epexegesis Ecphonesis	Hyperbole	Epexegesis	-
	Travel agencies Georgian ads				
151.	N Tour	Epexegesis	Epitheton	-	Symbol
152.	N Tour	Epexegesis	Hyperbole	-	Symbol
153.	Intercontinental	Pun	Hyperbole	Parabola	-
154.	Intercontinental	Pun	Hyperbole	Parabola	-
	Other foreign ads				
155.	Divnoe	-	Hyperbole Epitheton	-	Hyperbole
156.	Avedov	Epexegesis	Metaphor	Epexegesis	-

			Epitheton		
157.	Aftab	Epiphora	Hyperbole Epitheton	-	Hyperbole
158.	Baisadi	Parabola	Metaphor Epitheton	Parabola	
159.	Sadia	-	Hyperbole Epitheton Synecdoche	-	Hyperbole
160.	Stari	Epexegesis Ecpohnesis	Epitheton	Epexegesis	-
161.	Stari	Epexegesis Ecpohnesis	Epitheton	Epexegesis	-
162.	Stari	Epexegesis Ecpohnesis	Epitheton	Epexegesis	-
	Other georgian ads				
163.	New Product	Epiphora	-	Epexegesis	Hyperbole Symbol
164.	Tolia - pie	-	Hyperbole Epitheton	-	Hyperbole

Television commercials
Fourth Group

#	Ads	Verbal part		visual part	
	Soft Drink Foreign ads	schemes	tropes	schemes	tropes
165.	Jafa	-	Simile Epitheton Metaphor	-	Epitheton Symbol
166.	Noiani	Allusion	Epitheton Hyperbole	-	Synecdoche Hyperbole
	Soft Drink Georgian ads				
167.	Bakhmaro	-	Epitheton Hyperbole Metaphor	-	Synecdoche Hyperbole
	Beer Georgian ads				
168.	Lomisi	Pause	Epitheton	-	Synecdoche Hyperbole
169.	Lomisi	Parallelism Pun Paradox	-	-	Synecdoche Metaphor
170.	Natakhtari	Rhetorical question	Epitheton Personification	Epexegesis	Hyperbole

171.	Chekuri	-	Metonymy Metaphor Epitheton Personification	-	Synecdoche Metaphor
	Sweets Foreign ads				
172.	Snickers Hard	-	Hyperbole Metaphor	-	Hyperbole Symbol
173.	7 Days	-	Epitheton Symbol	Allusion	Symbol
174.	Mars	Epexegesis	Hyperbole	Epexegesis Contrast Gradatio	Symbol
175.	Snickers	Epiphora Ecpphonesis	-	Gradatio Parabola	Hyperbole Symbol
176.	Mars Max	Epexegesis	Hyperbole	Gradatio Parabola Epexegesis	Hyperbole Symbol Simile
177.	Twix	Epexegesis	Oxymoron	Gradatio Allusion Parabola	Hyperbole Irony Symbol
178.	Mars	Epexegesis	Hyperbole	Epexegesis Contrast	Symbol
	Ice-creame Foreign ads				
179.	Campara	Epiphora	Simile Hyperbole	-	Simile Hyperbole
	Chew gums Foreign ads				
180.	Dirol	-	Epitheton Symbol	Allusion	Hyperbole Symbol Personification
181.	Dirol	-	Epitheton Symbol	Allusion	Hyperbole Symbol Personification
	Abstergents Foreign ads				
182.	Laska	-	Hyperbole Epitheton	-	Simile Hyperbole
183.	Raksha	-	Hyperbole Epitheton	-	Simile Hyperbole Symbol
184.	Pronto	Epexegesis	Epitheton	Epexegesis Parabola Contrast	Hyperbole Symbol
185.	Pemo Lux	Epexegesis	Hyperbole	Epexegesis Parabola	Hyperbole Symbol Personification
186.	Pemo Lux	Epexegesis	Hyperbole	Epexegesis Parabola	Hyperbole Symbol

					Personification
187.	Domestos	-	Hyperbole Simile	refine Parabola Contrast	Hyperbole Simile Symbol
188.	Henkel	-	Hyperbole Metaphor	Epexegesis Contrast Parallelism	Simile Litotes Hyperbole Symbol
	Perfume Foreign ads				
189.	Lady Speed Stick	-	Hyperbole Symbol	-	Hyperbole Symbol
190.	Selpak	Epexegesis	Epitheton	Epexegesis Parabola	Personification
191.	Rexona	-	Hyperbole Allegory	Allusion Parabola	Hyperbole
192.	Blend-a-mad	-	Hyperbole Metaphor	Allusion Parabola	Symbol
193.	Golden Rose	-	Hyperbole Metaphor	Allusion	Hyperbole Symbol
194.	Discreet alldays	-	Hyperbole Symbol	Parabola	Hyperbole Symbol
195.	Pantene Pro V	Epexegesis	Hyperbole	Parabola	Simile Hyperbole Symbol
196.	Mennen Speed Stick	Epexegesis	Hyperbole	Epexegesis Parabola	Hyperbole Symbol
197.	Wash&Go	Epexegesis	Hyperbole Epitheton	-	Hyperbole Symbol
198.	Molfix	-	Metaphor Epitheton Symbol	Epexegesis	Symbol
199.	Colgate Herbal	Epexegesis	Epitheton Hyperbole Symbol	Epexegesis	Symbol
200.	Blendex	Epexegesis	Hyperbole Personification Symbol	Gradatio	Hyperbole
201.	Colgate Total 12	Epexegesis Epiphora Contrast	Hyperbole Symbol	Contrast	Symbol
	Service Georgian ads				
202.	Magti GSM	-	Hyperbole Epitheton	Parabola	Hyperbole
203.	Magti GSM - BALI	Pun	Allegory	Parabola	Synecdoche
204.	Magti GSM	Epiphora	Hyperbole	-	Symbol Hyperbole

205.	Geocell	Epexegesis Anaphora	-	Parallelism	Simile
206.	Dio	-	Hyperbole Epitheton	Contrast	Hyperbole
207.	Fuji films	Epexegesis	Hyperbole	-	Hyperbole Symbol
208.	Shop “marcus”	Epexegesis	Hyperbole	Epexegesis	Symbol
209.	KLM	Epexegesis	Epitheton	-	Metaphor Symbol
210.	Insurance company “Aldagi”	Ellipsis	Hyperbole	-	Simile Symbol
211.	Insurance company “Aldagi”	Ellipsis	Hyperbole	-	Simile Symbol
212.	Geocell	Epexegesis	Personification	Contrast Parabola	Hyperbole
213.	Magti GSM	-	Metonymy Simile	Contrast Parabola	Simile
214.	McDonalds	-	Hyperbole Epitheton	Epexegesis	Hyperbole Symbol
215.	Pay Taxes	Epexegesis Ecphonesis	-	Gradatio Contrast Parabola	-
216.	Magti GSM	Epiphora	Metaphor	Parabola Allusion	Hyperbole Symbol
217.	Magti GSM - BALI	Epexegesis Pun	-	Epiphora Parabola	Hyperbole Symbol
218.	Magti GSM	Epiphora	Hyperbole	Allusion	Metaphor Synecdoche Simile Hyperbole
	Banks Georgian ads				
219.	TBC Bank	Epexegesis	Hyperbole	Contrast Parabola	-
220.	TBC Bank	Epexegesis Ecphonesis	-	Contrast	Symbol
	Travel agencies Georgian ads				
221.	Travel Club	Epexegesis	Metaphor	-	Hyperbole Symbol
222.	Kolkhida Ureki	Epexegesis	Metaphor	-	Hyperbole Symbol
	Technics Foreign ads				
223.	Beko	Epexegesis	Hyperbole	Gradatio	Metaphor Hyperbole

224.	Beko	-	Metaphor Hyperbole	Gradatio AAllusion Parabola	-
225.	Samsung	Epexegesis	Hyperbole	Epexegesis	Hyperbole Symbol
226.	Samsung	-	Hyperbole Epitheton	Gradatio Epexegesis	Hyperbole
	Other foreign ads				
227.	Mara	-	Metaphor Hyperbole	-	Hyperbole Symbol
228.	Tabex	Ecphonesis	Epitheton Symbol	-	Symbol Personification
229.	Pedigree	Epexegesis	Hyperbole	AAllusion	Hyperbole Symbol
230.	Ona	Epexegesis	Epitheton	Gradatio AAllusion Parabola	Hyperbole Symbol
	Other Georgian ads				
231.	Lithuenian bread of rye	Epexegesis	Epitheton	-	Hyperbole Symbol
232.	Chemia	-	Hyperbole Epitheton	-	Hyperbole Symbol
233.	Koda	-	Oxymoron Hyperbole Symbol	Epexegesis	Hyperbole
	Coffee Foreign ads				
234.	Jacobs Monarch	-	Hyperbole Epitheton	Gradatio Parabola	Allegory
235.	Chibo	Ecphonesis	Epitheton	Epexegesis	Metaphor Symbol
	Coffee georgian ads				
236.	Coffee “Dzveli Gemo”	Epiphora	Epitheton Hyperbole	Parabola Allusion	-

Television commercials
Fifth Group

#	ads	verbal part		visual part	
	soft drinks foreign ads	schemes	tropes	schemes	tropes
237.	Jafa	-	Simile Epitheton Metaphor	-	Simile Hyperbole Epitheton Symbol
238.	Coca-Cola Light	-	Oxymoron Epitheton Metaphor	Allusion Parallelism	Symbol Epitheton Metaphor
239.	Coca-Cola	Anaphora Parallelism Allusion	-	Pause Gradatio Parallelism Asyndeton Allusion	Symbol Simile
	Beer Foreign ads				
240.	Klinskoe	Pause Parallelism	Simile	Parallelism	Simile Hyperbole
241.	Chernigovskoe/ Rogan	Pause	Hyperbole Epitheton	Parabola Epexegesis Parallelism	Simile Hyperbole Symbol
242.	Rogan	Anaphora	Hyperbole Epitheton Simile	Parallelism	Metaphor Simile
	Abstergents Foreign ads				
243.	Bonux	Epexegesis	Metaphor Hyperbole	Parabola Contrast	Symbol
244.	Arta	Epexegesis	Hyperbole Epitheton	Epexegesis	Hyperbole Symbol
245.	Utenak	Epexegesis	Metaphor Hyperbole	-	Hyperbole Symbol Personification
246.	Tide	Epexegesis	Hyperbole Symbol	Parabola Contrast	Hyperbole Symbol
247.	Persil	Epexegesis	Hyperbole Symbol	Contrast	Simile Hyperbole Symbol
248.	Fairy	Epexegesis	Hyperbole Symbol	Epexegesis Parabola	Hyperbole Simile Symbol
249.	Losk	Epiphora	Metaphor Hyperbole	Parallelism Parabola Allusion	Hyperbole Symbol

250.	Pride	Epexegesis	Hyperbole Epitheton	Epexegesis Parabola Contrast	Hyperbole Symbol
251.	Ace	Epexegesis	Hyperbole Epitheton	Epexegesis Parabola Contrast	Hyperbole Symbol
252.	Comet	Epexegesis	Hyperbole Epitheton	Contrast Gradatio Epexegesis Parabola	Hyperbole Symbol
253.	Tide color	Epexegesis	Hyperbole Epitheton	Epexegesis Parabola Contrast	Simile Hyperbole Symbol
	Perfume foreign ads				
254.	Alisa	Anaphora	Epitheton Symbol	Parabola	Hyperbole Symbol
255.	Gliss Kur	-	Metaphor Hyperbole Epitheton	Allusion	Hyperbole Symbol
256.	Blendex	Allusion	Metaphor Hyperbole	Epexegesis	Hyperbole Symbol
257.	Safeguard	Epexegesis	Hyperbole Epitheton	Epexegesis	Simile Hyperbole Symbol
258.	Lady Speed Stick	Epexegesis	Hyperbole Epitheton	Epexegesis Parabola	Hyperbole Symbol
259.	Johnson's Baby	-	Simile Hyperbole Symbol	Epexegesis	Simile Hyperbole Symbol
260.	Pantene Pro V	Epexegesis	Hyperbole Epitheton	Allusion Contrast	Hyperbole Symbol
261.	Wash&Go	-	Metaphor Hyperbole Epitheton	Epexegesis Parabola	Hyperbole Symbol
262.	Soup of Palmolive	Epexegesis	Epitheton Hyperbole Symbol	Parallelism	Simile Symbol
263.	Menen speed Stick	Epexegesis	Hyperbole Simile Symbol	Epexegesis	Hyperbole Symbol
264.	Lacalut Active	Epexegesis Ecphonesis	Hyperbole	Contrast Gradatio Epexegesis	Hyperbole Symbol
265.	Colgate Propolice	Epexegesis	Hyperbole Epitheton	Epexegesis Parabola	Hyperbole Symbol Personification
266.	Tik-Tak	-	Metaphor Hyperbole	Pause Parabola	Hyperbole Personification

			Epitheton	Parallelism	
267.	Safeguard	Epexegesis	Hyperbole Epitheton	Contrast Parabola	Hyperbole Symbol Simile
268.	Oriflame	-	Metaphor Hyperbole Epitheton	Parabola Allusion	Simile Hyperbole Symbol
269.	Palolive Spa Massage	Epexegesis	Metaphor Hyperbole Epitheton Symbol	Allusion	Symbol Simile
270.	Soup of Palmolive	Epexegesis	Metaphor Hyperbole Epitheton Symbol	-	Simile Hyperbole Symbol
271.	Rexona	Epiphora	Hyperbole Epitheton	Epexegesis Parabola Allusion	Hyperbole Symbol Irony
272.	Head&Shoulders	Epexegesis Anaphora	Hyperbole	Gradatio Parabola Epexegesis Contrast	Hyperbole Symbol
273.	Nivea for men	Epexegesis	Hyperbole Epitheton	Gradatio Parabola Epexegesis	Simile Hyperbole Symbol
274.	Always sensitive	Epexegesis	Hyperbole Epitheton	Gradatio Parabola Epexegesis	Simile Hyperbole Symbol
275.	Blend-a-mad	Epexegesis Rhetorical question	Hyperbole	Parabola Epexegesis Parallelism	Simile Hyperbole Symbol Allegory
276.	Rexona	Epiphora	Hyperbole Epitheton	Gradatio Contrast Parabola Allusion	Simile Hyperbole Irony
277.	Pantene Pro V	Contrast Parabola	Hyperbole Epitheton Personification Symbol	Contrast Parabola	Symbol
	Sweets Foreign ads				
278.	Nestle	Epexegesis Poetic appeal	Hyperbole	Parabola	Symbol Hyperbole
279.	Candy spray	Contrast	Hyperbole Epitheton	Gradatio Contrast	Hyperbole Personification
280.	Toy-box	Epiphora	Hyperbole Epitheton	Epexegesis	Hyperbole Personification Symbol

281.	Bounty	-	Metaphor Allegory Symbol	Parabola Epexegesis Allusion	Symbol Hyperbole Metaphor
282.	Tornado	Ecphonesis	Metaphor Hyperbole Epitheton	Parabola Epexegesis	Hyperbole
283.	Prichuda	Parabola Ecphonesis	Metaphor Symbol Metonymy	Parabola Allusion	Symbol
	Chewing gum foreign ads				
284.	Dirol	Pause	Epitheton Symbol	Allusion	Symbol Hyperbole Personification
285.	Orbit	Epexegesis	Hyperbole Symbol	Parabola Epexegesis	Symbol Simile Irony
286.	Orbit	-	Metaphor Simile Symbol	Pause Parabola Allusion	Simile Hyperbole Symbol Irony
	Other georgian ads				
287.	Spaghetti “Tbilisuri”	Ecphonesis	Hyperbole Epitheton	Parabola Epexegesis	Hyperbole
288.	Nikora	-	Metaphor Epitheton Personification	Parabola Epexegesis Allusion	Simile Hyperbole Symbol
289.	Happy Meal	Ecphonesis	Hyperbole Epitheton	Gradatio Contrast Parabola Insertion	Hyperbole Symbol Personification
	Coffee foreign ads				
290.	Pele	Epexegesis Epiphora	Hyperbole Epitheton	Parabola Epiphora	Allegory
	Service georgian ads				
291.	Wind Generator	Epexegesis	Hyperbole Epitheton	Contrast Parabola Allusion	Symbol
292.	Autolux	Ecphonesis	Hyperbole Epitheton	Parabola Epexegesis Allusion	Hyperbole Symbol
293.	Dolarstore	Pun Ecphonesis	Hyperbole Epitheton	Epexegesis	Hyperbole Symbol
294.	Magti GSM	Epiphora	Hyperbole Epitheton Metaphor	-	Metaphor Hyperbole Symbol

295.	Borjomi Park	Ecphonesis	Hyperbole	Gradatio Allusion Epexegesis	Symbol
	Bank georgian ads				
296.	IntelectBank	-	Hyperbole Epitheton Personification	Contrast	Metaphor Symbol
	Technics foreign ads				
297.	Beko	Epiphora Rhetorical question	Hyperbole	Gradatio Parabola Allusion	Hyperbole Symbol Irony

Television commercials
Sixth Group

#	ads	verbal part		visual part	
	schemes	tropes	schemes	tropes	
	soft drinks georgian ads				
298.	Coca-Cola	Epiphora	Metaphor Hyperbole Epitheton Personification	Gradatio Epiphora	Hyperbole Symbol
	Beer georgian ads				
299.	Dariali	-	Metaphor Metonymy Hyperbole Oxymoron	Parallelism	Metaphor Simile Allegory
300.	Nataktari	Epexegesis	Hyperbole Epitheton Antonomasia Symbol	Parabola Epexegesis	Hyperbole Symbol
	Abstergents Foreign ads				
301.	Fairy	Epexegesis	Hyperbole Symbol Allegory	Epexegesis	Simile Hyperbole Symbol
302.	Ariel	Parabola Epexegesis	Hyperbole Symbol Metaphor	Parabola Epexegesis Contrast	Simile Hyperbole
	Perfume foreign ads				
303.	Fa	Epexegesis	Hyperbole Symbol	Parabola Epexegesis	Hyperbole Symbol

			Metaphor		
304.	Colgate	Epexegesis	Hyperbole Symbol Personification	Epexegesis	Simile Hyperbole Symbol
305.	Head&Shoulders	Epexegesis Anaphora	Hyperbole Symbol Epitheton	Epexegesis Contrast	Simile Hyperbole Symbol
306.	Bland-a-mad	Epexegesis Ecphonesis Parabola	Hyperbole Symbol	Epexegesis Contrast Parabola	Hyperbole Symbol
307.	Colgate	Epexegesis	Hyperbole Symbol Epitheton Metaphor	Epexegesis	Simile Hyperbole Symbol
308.	Palmolive Termal Spa	Epexegesis Epiphora Allusion	Hyperbole Symbol	Allusion Epexegesis	Hyperbole Symbol
309.	Colgate Maxfresh	Epiphora	Metaphor Hyperbole Symbol	Gradatio Parabola Allusion	Simile Hyperbole Symbol Synecdoche
310.	Herbal esence	Epiphora	Metaphor Hyperbole Epitheton	Gradatio Parabola Epexegesis Insertion	Hyperbole Symbol Personification
311.	Head&Shoulders	-	Metaphor Hyperbole Epitheton Symbol	Contrast	Simile Hyperbole Symbol Metaphor
312.	Wash &Go	Epexegesis	Hyperbole Epitheton Symbol	Gradatio Contrast	Simile Hyperbole Symbol
	Pampers foreign ads				
313.	Daipers	Ecphonesis	Hyperbole Epitheton Symbol	Gradatio Epexegesis	Hyperbole Symbol Allegory
314.	Pampers	Epexegesis	Simile Hyperbole Symbol Metaphor Epitheton	Epexegesis Parabola Allusion	Simile Hyperbole
315.	Always duo action	Pause Contrast Parabola Epexegesis	Hyperbole Simile Symbol	Epexegesis Gradatio Parabola Contrast	Simile Hyperbole Symbol
316.	Pampers	Contrast Parabola Epexegesis	Simile Hyperbole Symbol Epitheton	Epexegesis Gradatio Parabola Contrast	Hyperbole Symbol

				Allusion	
	Sweets foreign ads				
317.	7 days	Epexegesis	Metaphor Hyperbole Epitheton	Epexegesis Allusion	Hyperbole Symbol
	Chewing gum foreign ads				
318.	Orbit Winter Fresh	Epexegesis Allusion	Metaphor Hyperbole	Parabola	Hyperbole Symbol Allegory Irony
319.	Orbit White	Epexegesis	Hyperbole Epitheton Symbol	Epexegesis Parabola	Hyperbole Symbol
	Technics foreign ads				
320.	Indesit	Amplification Testimony Epexegesis	Hyperbole Epitheton	Epexegesis	Metaphor Hyperbole Symbol Allegory Irony
	Service Georgian ads				
321.	GPC	Asyndeton Epexegesis Ecphonesis Anaphora	-	Asyndeton Epexegesis Testimony	Symbol
322.	Happy Meal - McDonalds	Parabola Allusion	Metaphor Epitheton Hyperbole Symbol	Parabola Allusion	Simile Hyperbole Symbol
323.	Magti GSM	Gradatio Epiphora	Metaphor Hyperbole Epitheton Symbol	Gradatio Anaphora Contrast Parabola Allusion	Simile Hyperbole Allegory Symbol
324.	Magti GSM - BALI	Epiphora Ecphonesis	Personification Epitheton Hyperbole Symbol	Gradatio Contrast Parabola	Hyperbole Symbol

Appendix #2**Semantic Differential Scale**

		-3	-2	-1	0	+1	+2	+3	
1.	Unpleasant								Pleasant
2.	Sad								Cheerful
3.	Ugly								Beautiful
4.	Unhappy								Happy
5.	Unsatisfied								Satisfied
6.	Bad								Good
7.	Insensible								Sensible
8.	Wicked								Kind
9.	Dark								Light
10.	Undesired								Desired
11.	Blameworthy								Praiseworthy
12.	Apathetic								Buoyant
13.	Passive								Active
14.	Interrupted								Continuous
15.	Motionless								Moving
16.	Irregular								Regular
17.	lethargic								Energetic
18.	Dynamic								Stable
19.	Slow								Fast
20.	Calm								Excited
21.	Old								New
22.	Small								Big
23.	Short								Tall
24.	Easy								Difficult
25.	Weak								Strong
26.	Surface								Depth
27.	Quiet								Noisy
28.	Cheap								Expensive
29.	Facile								Complicated
30.	Hostile								Amicable

Appendix #3

		Television commercials produced abroad					
Group	First factor		Second factor		Third factor		subgroup
	Median	Standard Deviation	Median	Standard Deviation	Median	Standard Deviation	
First	1,377	0,997	1,411	0,231	0,759	0,964	male
	1,590	0,604	1,677	0,285	0,777	1,172	female
	1,564	0,934	1,498	1,498	0,801	0,990	age 18-25
	1,352	0,976	1,920	0,458	0,911	0,976	age 26-40
	1,354	1,143	1,276	1,276	0,654	1,236	40 or older
Second	-1,722	0,229	-2,197	0,000	-1,091	0,076	male
	-1,951	0,975	-2,209	0,000	-1,087	0,017	female
	-1,837	0,297	-2,204	2,229	0,000	0,000	age 18-25
	-1,157	0,116	-1,819	0,284	0,000	0,000	age 26-40
	-1,464	0,107	-1,832	1,991	0,000	0,000	40 or older
Third	1,138	0,840	0,798	0,006	0,572	0,889	male
	1,215	0,527	0,535	0,195	0,077	0,958	female
	1,089	0,974	0,648	0,648	0,439	0,958	age 18-25
	1,576	0,765	1,002	0,798	0,739	0,923	age 26-40
	1,062	0,908	0,536	0,536	0,241	0,850	40 or older
Fourth	-1,024	1,287	-0,875	1,021	-1,231	1,105	male
	-0,720	0,688	-0,802	0,990	-1,430	1,015	female
	-1,637	1,143	-1,265	1,265	-1,595	1,073	age 18-25
	-0,120	0,968	-0,608	1,805	-1,231	0,893	age 26-40
	-0,106	1,023	-0,235	0,235	-0,800	1,061	40 or older
Fifth	-0,354	1,425	-0,137	0,727	-0,686	1,210	male
	-0,227	0,759	-0,165	0,675	-0,930	1,126	female
	-1,048	1,423	-0,575	0,575	-1,307	1,143	age 18-25
	0,167	1,250	0,178	1,487	-0,915	1,260	age 26-40
	0,725	1,179	0,432	0,432	-0,380	1,063	40 or older
Sixth	1,427	0,887	0,853	0,006	0,527	0,911	male
	1,433	0,589	1,060	0,137	0,372	1,091	female
	1,267	1,001	0,763	0,763	0,324	0,980	age 18-25
	1,663	0,807	0,918	1,049	0,748	1,068	age 26-40
	1,565	0,982	1,320	1,320	0,747	0,955	40 or older
Sum	0,140	0,944	-0,024	0,332	-0,192	0,859	male
	0,223	0,690	0,016	0,380	-0,370	0,896	female
	-0,100	0,962	-0,189	1,163	-0,223	0,857	age 18-25
	0,580	0,814	0,265	0,980	0,042	0,853	age 26-40
	0,523	0,890	0,249	0,965	0,077	0,861	40 or older

		Television commercials		produced in Georgia			subgroup	
		First factor	Second factor	Third factor				
Group	Median	Standard Deviation	Median	Standard Deviation	Median	Standard Deviation		
First	0,234	1,066	-0,096	0,992	-0,039	0,992	male	
	0,263	0,466	-0,048	0,931	-0,286	0,931	female	
	0,597	0,975	0,160	0,988	0,301	0,988	age 18-25	
	-0,413	1,021	-0,748	0,963	-0,930	0,963	age 26-40	
	-0,100	0,858	-0,088	0,804	-0,441	0,804	40 or older	
Second								
	-0,626	1,388	-0,998	0,997	-1,291	0,997	male	
	-0,475	0,631	-1,040	0,997	-1,366	0,997	female	
	-0,805	1,439	-1,200	1,036	-1,470	1,036	age 18-25	
	-0,754	0,965	-1,161	0,840	-1,469	0,840	age 26-40	
Third	0,095	1,194	-0,580	0,956	-0,945	0,956	40 or older	
	-0,223	1,287	-0,529	1,049	-0,427	1,049	male	
	0,433	0,637	-0,044	1,031	-0,335	1,031	female	
	0,020	1,469	-0,305	1,087	-0,107	1,087	age 18-25	
Fourth	-0,220	1,248	-0,479	0,991	-0,907	0,991	age 26-40	
	0,347	0,995	-0,169	0,977	-0,359	0,977	40 or older	
	0,410	0,888	0,077	0,915	-0,135	0,915	male	
	0,290	0,603	0,015	1,072	-0,712	1,072	female	
Fifth	0,549	0,949	0,122	0,875	-0,063	0,875	age 18-25	
	-0,029	1,017	-0,241	1,075	-0,980	1,075	age 26-40	
	0,189	1,046	0,069	1,139	-0,737	1,139	40 or older	
	0,907	0,909	0,259	0,835	0,121	0,835	male	
Sixth	1,456	0,617	0,475	1,159	0,128	1,159	female	
	0,718	0,933	-0,117	0,837	-0,144	0,837	age 18-25	
	1,587	0,999	0,861	1,300	0,412	1,300	age 26-40	
	1,798	0,970	1,065	0,984	0,658	0,984	40 or older	
Sum	1,677	0,952	1,777	0,967	1,183	0,967	male	
	1,887	0,492	1,552	0,901	1,005	0,901	female	
	1,787	0,981	1,838	0,953	1,173	0,953	age 18-25	
	1,704	0,947	1,573	1,015	1,045	1,015	age 26-40	
	1,809	0,880	1,784	1,039	1,118	1,039	40 or older	
	0,396	1,082	0,082	0,599	-0,098	0,959	male	
	0,642	0,574	0,152	0,544	-0,261	1,015	female	
	0,478	1,124	0,083	0,624	-0,052	0,963	age 18-25	
	0,312	1,033	-0,033	1,528	-0,472	1,031	age 26-40	
	0,690	0,991	0,347	0,626	-0,118	0,983	40 or older	

Television commercials produced abroad

Group	male respondents			female respondents		
	First factor	Second factor	Third factor	First factor	Second factor	Third factor
First	1,377	1,411	0,759	1,590	1,677	0,777
Second	-1,722	-2,197	-1,091	-1,951	-2,209	-1,087
Third	1,138	0,798	0,572	1,215	0,535	0,077
Fourth	-1,024	-0,875	-1,231	-0,720	-0,802	-1,430
Fifth	-0,354	-0,137	-0,686	-0,227	-0,165	-0,930
Sixth	1,427	0,853	0,527	1,433	1,060	0,372

Age group

Group	age 18-25			age 26-40			40 or older		
	First factor	Second factor	Third factor	First factor	Second factor	Third factor	First factor	Second factor	Third factor
First	1,564	1,498	0,801	1,352	1,920	0,911	1,354	1,276	0,654
Second	-1,837	-2,204	0,000	-1,157	-1,819	0,000	-1,464	-1,832	0,000
Third	1,089	0,648	0,439	1,576	1,002	0,739	1,062	0,536	0,241
Fourth	-1,637	-1,265	-1,595	-0,120	-0,608	-1,231	-0,106	-0,235	-0,800
Fifth	-1,048	-0,575	-1,307	0,167	0,178	-0,915	0,725	0,432	-0,380
Sixth	1,267	0,763	0,324	1,663	0,918	0,748	1,565	1,320	0,747

Television commercials produced in Georgia

Group	male respondents			female respondents		
	First factor	Second factor	Third factor	First factor	Second factor	Third factor
First	0,234	-0,096	-0,039	0,263	-0,048	-0,286
Second	-0,626	-0,998	-1,291	-0,475	-1,040	-1,366
Third	-0,223	-0,529	-0,427	0,433	-0,044	-0,335
Fourth	0,410	0,077	-0,135	0,290	0,015	-0,712
Fifth	0,907	0,259	0,121	1,456	0,475	0,128
Sixth	1,677	1,777	1,183	1,887	1,552	1,005

Age group

	age 18-25			age 26-40			40 or older		
Group	First factor	Second factor	Third factor	First factor	Second factor	Third factor	First factor	Second factor	Third factor
First	0,597	0,160	0,301	-0,413	-0,748	-0,930	-0,100	-0,088	-0,441
Second	-0,805	-1,200	-1,470	-0,754	-1,161	-1,469	0,095	-0,580	-0,945
Third	0,020	-0,305	-0,107	-0,220	-0,479	-0,907	0,347	-0,169	-0,359
Fourth	0,549	0,122	-0,063	-0,029	-0,241	-0,980	0,189	0,069	-0,737
Fifth	0,718	-0,117	-0,144	1,587	0,861	0,412	1,798	1,065	0,658
Sixth	1,787	1,838	1,173	1,704	1,573	1,045	1,809	1,784	1,118

Appendix #4

Television commercials produced abroad							subgroup
	First factor		Second factor		Third factor		subgroup
Group	Median	Standard Deviation	Median	Standard Deviation	Median	Standard Deviation	
First	1,829	0,850	1,519	0,882	0,702	1,217	male
	2,070	0,624	1,335	0,627	0,866	1,146	female
Second	-1,553	1,005	-0,893	1,148	-1,698	0,983	male
	-1,408	0,966	-0,547	1,044	-1,318	1,027	female
Third	1,264	1,221	0,323	1,025	0,016	1,058	male
	2,281	0,586	1,843	0,962	1,016	1,151	female
Fourth	-2,565	0,485	-2,362	0,561	-2,523	0,563	male
	-2,483	0,351	-2,055	0,768	-2,422	0,350	female
Fifth	-2,033	1,096	-1,254	1,245	-1,972	0,822	male
	-1,304	1,317	-0,862	1,176	-2,005	0,793	female
Sixth	1,975	0,897	1,262	1,198	0,524	1,298	male
	2,190	0,476	1,826	0,565	1,109	0,927	female
Sum	-0,180	0,926	-0,234	1,010	-0,825	0,990	male
	0,224	0,720	0,257	0,857	-0,459	0,899	female

Television commercials produced in Georgia							subgroup
	First factor		Second factor		Third factor		subgroup
Group	Median	Standard Deviation	Median	Standard Deviation	Median	Standard Deviation	
First	-0,969	1,436	-1,214	1,362	-0,682	1,450	male
	-0,889	1,094	-0,774	1,102	-1,046	1,237	female
Second	-0,844	1,236	-1,465	1,160	-1,422	1,140	male
	-0,385	1,380	-0,530	1,022	-1,613	0,969	female
Third	-1,675	1,079	-1,067	1,164	-0,966	1,163	male
	-1,444	1,069	-0,908	1,086	-0,812	1,154	female
Fourth	-1,740	1,139	-1,428	1,129	-2,050	1,084	male
	-1,188	1,257	-1,387	1,061	-1,851	0,965	female
Fifth	0,496	1,398	0,124	0,948	0,023	1,167	male
	0,209	1,561	0,209	1,213	-0,280	1,330	female
Sixth	1,578	1,266	1,376	1,126	1,245	1,222	male
	2,240	0,671	2,073	0,747	1,285	1,040	female
Sum	-0,526	1,259	-0,612	1,148	-0,642	1,204	male
	-0,243	1,172	-0,219	1,038	-0,719	1,116	female

Appendix #5

Group	Television commercials produced abroad						subgroup	
	First factor		Second factor		Third factor			
	Median	Standard Deviation	Median	Standard Deviation	Median	Standard Deviation		
First	1,359	1,074	1,260	0,976	0,665	1,198	male	
	1,730	1,000	1,321	0,973	0,463	1,030	female	
Second	-0,047	1,008	0,004	1,091	-0,233	1,138	male	
	-0,297	1,330	-0,331	1,433	-1,077	1,019	female	
Third	0,669	0,901	0,038	0,921	0,128	1,092	male	
	0,137	0,963	-0,306	1,107	-0,523	0,943	female	
Fourth	-1,038	1,237	-1,169	1,164	-1,219	1,059	male	
	-1,247	0,881	-0,925	0,862	-1,167	0,918	female	
Fifth	0,613	1,153	0,127	1,069	-0,396	1,195	male	
	-0,310	1,161	-0,304	1,214	-1,097	1,109	female	
Sixth	1,280	0,912	0,324	0,945	0,371	1,012	male	
	1,204	0,965	0,675	0,939	0,535	0,821	female	
Sum	0,757	0,991	0,298	0,987	0,111	1,121	male	
	0,434	1,064	0,125	1,129	-0,370	0,978	female	

Group	Television commercials produced in Georgia						subgroup	
	First factor		Second factor		Third factor			
	Median	Standard Deviation	Median	Standard Deviation	Median	Standard Deviation		
First	-0,184	0,937	-0,648	1,058	-0,398	0,997	male	
	1,026	0,875	0,046	0,884	0,597	1,066	female	
Second	0,591	0,967	-0,109	1,033	-0,442	1,049	male	
	0,582	1,057	0,441	1,087	-0,400	1,434	female	
Third	-0,355	1,583	-0,617	1,210	-0,231	1,164	male	
	-1,004	1,092	-0,863	0,968	-0,809	0,903	female	
Fourth	-0,516	1,148	-0,529	1,144	-0,806	1,157	male	
	-0,158	1,178	-0,531	1,249	-0,167	0,955	female	
Fifth	1,377	1,018	0,321	1,051	0,345	1,014	male	
	1,172	1,013	0,521	0,901	0,312	0,723	female	
Sixth	1,284	1,015	1,228	0,830	0,703	1,018	male	
	1,222	0,922	1,404	0,876	0,882	1,112	female	
Sum	0,366	1,111	-0,059	1,054	-0,138	1,066	male	
	0,473	1,023	0,170	0,994	0,069	1,032	female	

Appendix #6

1. In the nearest future I intend to buy Orbit Winter Fresh gum.

impossible	-3	-2	-1	0	1	2	3	possible
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2. In the nearest future buying Orbit Winter Fresh gum is

undesired	-3	-2	-1	0	1	2	3	desired
bad	-3	-2	-1	0	1	2	3	good
unpleasant	-3	-2	-1	0	1	2	3	pleasant

3. Most people who are important to me think

I should not	-3	-2	-1	0	1	2	3	I should
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buy Orbit Winter Fresh in the nearest future.

4. Buying Orbit Winter Fresh gum is pleasurable for me.

I don't agree	-3	-2	-1	0	1	2	3	I agree
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5. Buying the gum Orbit Winter Fresh is prestigious for me.

I don't agree	-3	-2	-1	0	1	2	3	I agree
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6. Buying the gum Orbit Winter Fresh will strengthen my status.

I don't agree	-3	-2	-1	0	1	2	3	I agree
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7. Buying the gum Orbit Winter Fresh will satisfy my needs.

I don't agree	-3	-2	-1	0	1	2	3	I agree
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8. The price of the gum Orbit Winter Fresh is reasonable for me.

I don't agree	-3	-2	-1	0	1	2	3	I agree
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9. The pleasure of buying the gum Orbit Winter Fresh is:

bad	-3	-2	-1	0	1	2	3	good
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10. Buying the gum Orbit Winter Fresh for my prestige is:

bad	-3	-2	-1	0	1	2	3	good
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11. Buying the gum Orbit Winter Fresh for strengthening my status is:

bad	-3	-2	-1	0	1	2	3	good
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12. Satisfying my needs by buying the gum Orbit winter Fresh is:

bad	-3	-2	-1	0	1	2	3	good
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13. For me the price of the gum Orbit Winter Fresh is:

bad	-3	-2	-1	0	1	2	3	good
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14. My family members think that I should buy the gum Orbit Winter Fresh

I don't agree	-3	-2	-1	0	1	2	3	I agree
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15. My friends think that I should buy the gum Orbit Winter Fresh

I don't agree	-3	-2	-1	0	1	2	3	I agree
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16. My relatives think that I should buy the gum Orbit Winter Fresh

I don't agree	-3	-2	-1	0	1	2	3	I agree
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17. My course mates think that I should buy the gum Orbit Winter Fresh

I don't agree	-3	-2	-1	0	1	2	3	I agree
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18. My teachers and professors think that I should buy the gum Orbit Winter Fresh

I don't agree	-3	-2	-1	0	1	2	3	I agree
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19. Generally, buying the gum Orbit Winter Fresh for me

Shouldn't be possible	-3	-2	-1	0	1	2	3	Should be possible
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as my family members think so too.

20. Generally, buying the gum Orbit Winter Fresh for me

Shouldn't be possible	-3	-2	-1	0	1	2	3	Should be possible
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as my friends think so too.

21. Generally, buying the gum Orbit Winter Fresh for me

Shouldn't be possible	-3	-2	-1	0	1	2	3	Should be possible
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as my relatives think so too.

22. Generally, buying the gum Orbit Winter Fresh for me

Shouldn't be possible	-3	-2	-1	0	1	2	3	Should be possible
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as my course mates think so too.

23. Generally, buying the gum Orbit Winter Fresh for me

Shouldn't be possible	-3	-2	-1	0	1	2	3	Should be possible
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as my teachers and professors think so too.
