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Psychological Basis of Advertising Message Effectiveness

Abstract

Dissertation for earning Ph. D. in Psychology

The research is conducted in Tbilisi State University

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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, ecphronesis, 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 – metonimous.

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 as 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 advertisements 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 (2004-2005yrs). 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 | epexegetis (30) euphony (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) epexegetis (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 | | | | |
| | epexegegesis (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) epexegegesis (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 – **epexegegesis**, **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 - epexegegesis (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), epexegegesis (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 groups 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 | | | | | | |
|---|---------------------|--------------------|----------------------|--------------------|---------------------|--------------------|
| Group | First factor | | Second factor | | Third factor | |
| | 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 | | | | | | |
|---|---------------------|--------------------|----------------------|--------------------|---------------------|--------------------|
| Group | First factor | | Second factor | | Third factor | |
| | 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 Group | | | Foreign | | | |
|----------------------|-------|--------------|----------------|--------------|--------------|--------------|
| | 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 Group | | | Georgian | | | |
|-----------------------|-------|--------------|-----------------|--------------|--------------|--------------|
| | 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 Group | | | Georgian | | | |
|-----------------------|-------|--------------|-----------------|--------------|--------------|--------------|
| | 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 Group | | | Georgian | | | |
|-----------------------|-------|--------------|-----------------|--------------|--------------|--------------|
| | 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 Group | Foreign | | | | | |
|----------------------|----------------|--------------|--------------|--------------|--------------|--------------|
| | 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 Group | 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 Group | 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 these 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 to 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 commercial. We aimed to define the regressive weight 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 $B=1,052$; $Beta=0,809$; $t=9,388$. The regressive weight of subjective norm is $B=0,104$; $Beta=0,082$; $t=0,952$. 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 $B=0,500$; $Beta=0,374$; $t=3,736$. As about subjective norm, its regressive weight is $B=0,865$; $Beta=0,548$; $t=5,477$. 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 $B=0,597$; $Beta=0,591$; $t=5,975$. Regressive weight of subjective norm is $B=0,457$; $Beta=0,371$; $t=3,750$. 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 $B=0,517$; $Beta=0,510$; $t=5,898$. Regressive weight of subjective norm is $B=0,478$; $Beta=0,473$; $t=5,468$. 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 $B=0,290$; $Beta=0,294$; $t=1,460$. Regressive weight of subjective norm is $B=0,361$; $Beta=0,327$; $t=1,621$. 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 $B=0,650$; $Beta=0,618$; $t=7,042$. Regressive weight of subjective norm is $B=0,389$; $Beta=0,358$; $t=4,080$. 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 $B=0,464$; $Beta=0,479$; $t=3,922$. Regressive weight of subjective norm is $B=0,196$; $Beta=0,232$; $t=1,904$. 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 – epexegetis, parabola, ecphronesis, 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.

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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 | Ecphonesis | - | - | Hyperbole |
| | Abstergents Foreign ads | | | | |
| 67. | Barf | Epexege-sis | - | Epexege-sis | - |
| | Ice-cream, Curds Georgian ads | | | | |
| 68. | Curds from Sante | - | Epitheton | Epexege-sis | - |
| 69. | Gurjaani Ice-creame | refine | - | refine | - |
| | Other Foreign ads | | | | |
| 70. | Milora | - | Epitheton | Epexege-sis | - |
| 71. | Vista | Rhetorical question | - | - | Hyperbole |
| 72. | Pedigree | Epexege-sis | - | - | Symbol |
| 73. | Valore | - | Hyperbole | - | Hyperbole |

**Television commercials
Third Group**

| # | Ads | Verbal part | | visual part | |
|-----|-------------------------------------|------------------------------|-------------------|----------------------------------|--|
| | | schemes | tropes | schemes | tropes |
| | Soft Drink Foreign ads | | | | |
| 74. | Coca-Cola | Ecphonesis | - | 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. | Tskrialia 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. | Natakhtari | 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 Ecphonesis | Epitheton | Epexegesis | - |
| 161. | Stari | Epexegesis Ecphonesis | Epitheton | Epexegesis | - |
| 162. | Stari | Epexegesis Ecphonesis | 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 | |
|------|------------------------------------|-------------------------------|------------------------------------|-------------|-------------------------|
| | | schemes | tropes | schemes | tropes |
| | Soft Drink Foreign ads | | | | |
| 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. | Chekhuri | - | 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 Ecphonesis | - | 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 Ecphonestis | - | 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 Ecphonestis | - | 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 | |
|------|------------------------------------|-------------------------------------|-----------------------------------|---|--|
| | | schemes | tropes | schemes | tropes |
| | soft drinks foreign ads | | | | |
| 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. | Blendax | 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 | Epexegegesis | Hyperbole Epitheton | Contrast Parabola | Hyperbole Symbol Simile |
| 268. | Oriflame | - | Metaphor Hyperbole Epitheton | Parabola Allusion | Simile Hyperbole Symbol |
| 269. | Palolive Spa Massage | Epexegegesis | Metaphor Hyperbole Epitheton Symbol | Allusion | Symbol Simile |
| 270. | Soup of Palmolive | Epexegegesis | Metaphor Hyperbole Epitheton Symbol | - | Simile Hyperbole Symbol |
| 271. | Rexona | Epiphora | Hyperbole Epitheton | Epexegegesis Parabola Allusion | Hyperbole Symbol Irony |
| 272. | Head&Shoulders | Epexegegesis Anaphora | Hyperbole | Gradatio Parabola Epexegegesis Contrast | Hyperbole Symbol |
| 273. | Nivea for men | Epexegegesis | Hyperbole Epitheton | Gradatio Parabola Epexegegesis | Simile Hyperbole Symbol |
| 274. | Always sensitive | Epexegegesis | Hyperbole Epitheton | Gradatio Parabola Epexegegesis | Simile Hyperbole Symbol |
| 275. | Blend-a-mad | Epexegegesis Rhetorical question | Hyperbole | Parabola Epexegegesis 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 | Epexegegesis Poetic appeal | Hyperbole | Parabola | Symbol Hyperbole |
| 279. | Candy spray | Contrast | Hyperbole Epitheton | Gradatio Contrast | Hyperbole Personification |
| 280. | Toy-box | Epiphora | Hyperbole Epitheton | Epexegegesis | 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. | Natakhtari | 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 |
|--|--------------|--------------------|---------------|--------------------|--------------|--------------------|-------------|
| Group | First factor | | Second factor | | Third factor | | |
| | 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 |
| | 0,095 | 1,194 | -0,580 | 0,956 | -0,945 | 0,956 | 40 or older |
| Third | -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 |
| | -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 |
| Fourth | 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 |
| | 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 |
| Fifth | 0,907 | 0,909 | 0,259 | 0,835 | 0,121 | 0,835 | male |
| | 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 |
| Sixth | 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 |
| Sum | 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 | | | | | | | |
|---|---------------------|---------------------------|----------------------|---------------------------|---------------------|---------------------------|-----------------|
| Group | First factor | | Second factor | | Third factor | | subgroup |
| | 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 | | | | | | | |
|---|---------------------|---------------------------|----------------------|---------------------------|---------------------|---------------------------|-----------------|
| Group | First factor | | Second factor | | Third factor | | subgroup |
| | 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

| Television commercials produced abroad | | | | | | | |
|---|---------------------|---------------------------|----------------------|---------------------------|---------------------|---------------------------|-----------------|
| | First factor | | Second factor | | Third factor | | subgroup |
| Group | 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 |

| Television commercials produced in Georgia | | | | | | | |
|---|---------------------|---------------------------|----------------------|---------------------------|---------------------|---------------------------|-----------------|
| | First factor | | Second factor | | Third factor | | subgroup |
| Group | 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 |
|------------|----|----|----|---|---|---|---|----------|

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 |
|--------------|----|----|----|---|---|---|---|----------|

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 |
|---------------|----|----|----|---|---|---|---|---------|

5. Buying the gum Orbit Winter Fresh is prestigious for me.

| | | | | | | | | |
|---------------|----|----|----|---|---|---|---|---------|
| I don't agree | -3 | -2 | -1 | 0 | 1 | 2 | 3 | I agree |
|---------------|----|----|----|---|---|---|---|---------|

6. Buying the gum Orbit Winter Fresh will strengthen my status.

| | | | | | | | | |
|---------------|----|----|----|---|---|---|---|---------|
| I don't agree | -3 | -2 | -1 | 0 | 1 | 2 | 3 | I agree |
|---------------|----|----|----|---|---|---|---|---------|

7. Buying the gum Orbit Winter Fresh will satisfy my needs.

| | | | | | | | | |
|---------------|----|----|----|---|---|---|---|---------|
| I don't agree | -3 | -2 | -1 | 0 | 1 | 2 | 3 | I agree |
|---------------|----|----|----|---|---|---|---|---------|

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 |
|---------------|----|----|----|---|---|---|---|---------|

9. The pleasure of buying the gum Orbit Winter Fresh is:

| | | | | | | | | |
|-----|----|----|----|---|---|---|---|------|
| bad | -3 | -2 | -1 | 0 | 1 | 2 | 3 | good |
|-----|----|----|----|---|---|---|---|------|

10. Buying the gum Orbit Winter Fresh for my prestige is:

| | | | | | | | | |
|-----|----|----|----|---|---|---|---|------|
| bad | -3 | -2 | -1 | 0 | 1 | 2 | 3 | good |
|-----|----|----|----|---|---|---|---|------|

11. Buying the gum Orbit Winter Fresh for strengthening my status is:

| | | | | | | | | |
|-----|----|----|----|---|---|---|---|------|
| bad | -3 | -2 | -1 | 0 | 1 | 2 | 3 | good |
|-----|----|----|----|---|---|---|---|------|

12. Satisfying my needs by buying the gum Orbit winter Fresh is:

| | | | | | | | | |
|-----|----|----|----|---|---|---|---|------|
| bad | -3 | -2 | -1 | 0 | 1 | 2 | 3 | good |
|-----|----|----|----|---|---|---|---|------|

13. For me the price of the gum Orbit Winter Fresh is:

| | | | | | | | | |
|-----|----|----|----|---|---|---|---|------|
| bad | -3 | -2 | -1 | 0 | 1 | 2 | 3 | good |
|-----|----|----|----|---|---|---|---|------|

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 |
|---------------|----|----|----|---|---|---|---|---------|

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 |
|---------------|----|----|----|---|---|---|---|---------|

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 |
|---------------|----|----|----|---|---|---|---|---------|

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 |
|---------------|----|----|----|---|---|---|---|---------|

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 |
|---------------|----|----|----|---|---|---|---|---------|

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

| | | | | | | | | |
|-----------------------|----|----|----|---|---|---|---|--------------------|
| Shouldn't be possible | -3 | -2 | -1 | 0 | 1 | 2 | 3 | Should be possible |
|-----------------------|----|----|----|---|---|---|---|--------------------|

as my family members think so too.

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

| | | | | | | | | |
|-----------------------|----|----|----|---|---|---|---|--------------------|
| Shouldn't be possible | -3 | -2 | -1 | 0 | 1 | 2 | 3 | Should be possible |
|-----------------------|----|----|----|---|---|---|---|--------------------|

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 |
|-----------------------|----|----|----|---|---|---|---|--------------------|

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 |
|-----------------------|----|----|----|---|---|---|---|--------------------|

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 |
|-----------------------|----|----|----|---|---|---|---|--------------------|

as my teachers and professors think so too.
