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Rhyme and Rhythm Patterns and their Functions: analysis of speech in TV
sitcom 'Friends'

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Abstract

The present research focuses on the rhyme and rhythm patterns and their functions in the speeches of the six main characters of the TV situational comedy 'Friends'. The aim of this paper is to analyse poetic speeches in terms of rhyme and rhythm, their patterns, regularities, and functions, as well as understand how rhythmical patterns and rhyming words affect the understanding of the sitcom. In order to accomplish the aim, 97 episodes were analysed using auditory, descriptive, comparative, quantitative and qualitative methodologies. Corpus was made by watching and listening to the episodes and singling out the rhyming speeches of each main character. Regular and irregular rhythms, as well as the most frequent rhythmic patterns, were identified in the poetic speeches and compared between characters. It was noticed that the rhythm in rhyming speeches was used to highlight the quality traits of each speaker. Different rhyme patterns were identified and discussed. The sitcom utilised rhymes in its dialogue primarily for comedic purposes, enhancing the memorability and distinctiveness of the examined phrases.

1. Introduction

In recent years, applied researchers have become interested in the field of phonology and specifically rhythm, which is a fundamental part of our lives. Starting from Aristotelian times, where rhythm was seen as 'a pattern of recurrence imposed in speech or on other sounds (Adams 1979: 10) and apes, who already showed a display that 'involve a pattern of movements idiosyncratic to the displayer' with a vocal support and rhythmic elements (Fitch et al.2005). And ending with nowadays, where various phonetic research focuses on timing and duration in production and perception. However, rhythm is a crucial element of rhyme even though it is not investigated that much from the perspective of phonology, especially in speeches.

In order to start the phonetic analysis of poetic speeches TV situational comedy "Friends", it is vital to establish the definitions of rhyme, rhythm and poetic speech. To begin with, the poetic speech necessarily has "number and rhythm" (Bakker, E, J. 1997: 128), and some poetic devices such as rhyme, wordplay, and alliteration. Even though all language has its' own rhythm, the crucial feature of poetic speeches is "a discernible rhythmic regularity" (Stachan, J. & R. Terry 2011:9). In addition, according to Stachan, J. & R. Terry, rhyme is the "key sound-patterning of English poetry" (2011:15). All in all, speeches are considered as poetic if they consist of rhythm and rhyme.

After establishing and describing the concept of poetic speech and its features, the notion of rhyme will be explained. As words are formed of syllables which are made of subcomponent sounds from component features, rhymes are feasible between two words that share 'only some of the component features of its final sounds' (Fabb 2009:11). According to Roach, "rhyming verse has pairs of lines that end with the same sequence of sounds" (2009). The corresponding sound sequences consist of the vowel and a final consonant of the last syllable, the first consonant has no significance to the rhyme: 'door' and 'more' do rhyme, although the initial consonants /d/ and /m/ do differ (Roach 2009). In other words, rhyming words needs to share a sound at the end of each line set.

What is more, the two main types of rhyme: perfect and imperfect, should be discussed. Perfect rhymes are the most well-known and common ones, and they are characterised by a base and a rhyme with a shared nucleus and coda but a different onset (Schelde 2020: 3). As an example, the base 'dog' and its rhyme 'frog', in which the onset differs, but the nucleus 'o' and the coda 'g' stays the same. Another type, imperfect rhyme, which is also known as slant rhyme, either has the different consonant segments whilst the vowels remain identical, or vice versa (Hirjee 2010: 122). For example, 'book' and 'root', is an imperfect rhyme of words that looks alike, however, contains different consonants and are pronounced differently.

True rhymes are separated into 'masculine and feminine rhymes' (Trask 1996:311). The first, masculine rhyme, is monosyllabic which occurs in stressed final syllables, as an example snow and go (Tsur 2013:3). Masculine rhyme consists of a 'metrical strong position occupied by a stressed syllable' (Tsur 2013:3). The second one, feminine rhyme, by contrast, is disyllabic in which 'clear-cut ending is followed by an unstressed syllable rendering the halt more gradual, more fuzzy-edged' (Tsur 2013:3). This means that the masculine rhyme would be perceived as sharper and more incontrovertible as opposed to feminine rhyme.

As rhythm is an essential component of our language, particularly of the rhyme, it is vital to establish its definition. Rhythm describes the most natural phenomena: human's heartbeat, bird's song, ocean's rustling (Nespor et al. 2010:117). Various linguists in dictionaries define the term similarly, mainly focusing on the regularity. Crystal (1985:266-267) states that the function of rhythm is to 'refer to the perceived regularity of prominent units in speech' and that the regularities might be 'stated in terms of patterns of stressed v. unstressed syllables, syllable length (long v. short) or pitch (high v. low), or some combination of these variables'. What is more, Trask (1996: 311) describes rhythm as the 'perceptual pattern produced in speech or poetry by the occurrence at regular intervals of prominent elements; these elements may be stresses (as in English), syllables (as in Spanish), heavy syllables (as in Ancient Greek) or moras (as in Japanese)'. However, rhythm can be understood differently by every individual being and even though rhythm refers to an aspect of timing definitions tend to differ: 1. including some aspect of periodicity; 2. referring to conceptual serial orders of time that reflect grouping and prominence structure; 3. referring to structured surface timing patterns determined not only by grouping and prominence structure but by other factors as well. (Turk & Shattuck - Hufnagel 2013:95). Firstly, the first definition depends on the measurability of the periodicity. Abercrombie (1967) proposes that periodicity in the signal is applied by periodicity based on the control structures, i.e., some 'linguistic constituent in the speech signal is planned to occur with temporal periodicity'. Secondly, another definition is based abstract structuring of points in time that reflect prominence and grouping structure rather than periodicity (Lieberman 1975; Selkirk 1984; Murty et al. 2007; Arvaniti 2009). As an example, Liberman proposes that the morphosyntactic structure of an utterance 'undergirds the formation of a metrical grid of timing slots', where the comparative importance of elements is associated with timing slot that is indicated by the 'heights of the columns in the grid' (Lieberman 1975 cited in Turk & Shattuck - Hufnagel 2013:97). Thirdly, the last definition is concentrated on the systematicity in surface timing. Patel (2008: 96) refers to rhythm as "systematic patterning of sound in terms of timing, accent and grouping", which amalgamates systematicity in surface timing with an abstract prosodic structuring of time. All in all, Roach's (2009:120) approach perfectly

summarises all the definitions claiming that rhythm is a distinguishable matter that happens at regular time intervals. All in all, latter definition of rhythm stated by Roach (2009:120) will be taken into account in the present paper.

There are two types of rhythm: stress timed and syllable timed, which are precisely described by Yavas (2011: 260). Stress-timed rhythm has syllables that occur at approximately equal intervals, while syllable-timed syllables have equal duration and weight. Poetic rhythm is based on the variation of stressed and unstressed syllables. Sacks (2007) suggested the following literary characteristics of rhythm:

A. Regularity. Rhythmic series consists of perceived signals that occur at intervals that are either regular or are close enough to being regular to create and constantly reinforce the expectation of regularity.

B. Repetition. In order for a rhythm to be perceived, the successive stimuli must be experienced as the same stimulus occurring over and over again.

C. Variation. Variation is crucial to the enjoyment of rhythm, but if the signal varies too greatly from what is expected, the pattern will be perceived as unrhythmical - or as the beginning of a new rhythmic series.

D. Hierarchy. The repeated stimuli that create a regular rhythm are usually perceived as possessing some further organisation rather than being understood as a simple series. The fact that we hear a clock's "tick-tick-tick-tick" as "tick-tock-tick-tock" is one of the most familiar examples of this tendency: in this case, an exactly repeated stimulus is interpreted as an alternation between a stronger and weaker signal.

(Sacks 2007:35 cited in Hameed Al-hindawi 2016)

What is more, Abrams (1990:161-162) presents the most common rhythm types in poetic language. Now the types of rhythm with examples will be provided from Abrams (1990:161-162) Glossary of Literary Terms. The first type of rhythm is *iambic*, which has an unstressed syllable followed by a stressed one. As an example, [*The cur | few tolls | the knell | of par | ting day.*] Second one is *anapestic*, which contains of two unstressed syllables that are followed by a stressed syllable. For example, [*The As syr | ian came down | like a wolf | on the fold*]. *Trochaic*, which is the third one, has a stressed syllable followed by an unstressed one. As an example, [*There they | are, my | fifty | men and | wo men*]. Fourth one, *dactylic*, contains of a stressed syllable that is followed by two unstressed ones, for example, [*Eve, with her | bas ket, was | / Deep in the | bells and grass*]. The last ones, *spondaic* and *pyrrhic* occur only as variants from standard feet. *Spondaic* is when there are two successive syllables with approximately

equal strong stresses, for example, as in [*good strong| thick stu|pe ...*] while the *pyrrhic* has a foot composed of two successive syllables with approximately equal light stresses as in second and fourth feet: [*My way | is to | be gin | with the | be gin ning|*].

Numerous works have been carried out that focused on various aspects of rhyme in music. Firstly, Zwicky (1976) analysed so-called rock rhymes, which are masculine imperfect rhymes of rock music. Even though this study was limited due to a small corpus, it outlined that within feature rhymes, mismatching consonants differed minimally, frequent consonantal mismatches differed in place or manner features and hardly ever in voice. (Zwicky 1976:686). Secondly, two scholars, Hirjee and Brown (2010:121-139), analysed rap music in terms of rhyming. They identified perfect and imperfect, internal and line-final rhymes and detected that rhymes do correlate with the real-world characterisations of rhyme style and result in style comparison and the detection of ghostwriting. In addition to the aforementioned studies, several researchers concentrated on the rhythm of different accents of languages. One of the scholars, Cumming (2010), investigated Swiss German, Swiss French and French in terms of rhythm, focusing on timing (duration) and perception that might be influenced by the native language. The main finding was that perceived rhythm is influenced by a prominence pattern that depends on 'how each syllable's unique combination of duration and f₀ (and potentially other cues) 'diverges from its neighbours and on 'the relative perceptual significance of each cue in the language concerned' (Cumming 2010:189). To summarise, there is a multitude of comparative analyses aimed at examining rhyme and rhythm in music (Zwicky 1976, Hirjee and Brown 2010), as well as in different accents and languages. (Cumming 2010).

Research concerning rhyme and rhythm in the American TV sitcom "Friends" and their influence to the listener needs to be carried out. Most research focuses on music or certain languages or accents, however, there is a lack of investigations of poetic speeches in television. It is important to understand how and why rhythm and rhyme patterns and functions are necessary components of oral speech. Therefore, this study will focus on rhyme and rhythm patterns and functions in the TV situational comedy 'Friends'.

The aim of this research is to analyse the TV sitcom 'Friends' in terms of rhyme and rhythm. Auditory, descriptive, quantitative and qualitative analysis will help to identify rhythm and rhyme, describe and compare their patterns in the speeches of the six main characters. Moreover, the analysis will help to determine rhythm regularities and patterns of stressed and unstressed syllables, as well as to discover how the rhyming words affect the understanding of the sitcom. In order to reach the aim, the following research questions are raised:

1. What are the main regularities of rhythm in the TV sitcom Friends speeches?

2. How do the rhythmic patterns differ in the speeches of the six main characters?
3. What is the rhythm pattern of stressed and unstressed syllables, and how does it affect the understanding of poetic speeches in the TV sitcom Friends?
4. What are the rhyme types and patterns between the six main characters' speeches and how the rhyming words pronunciation affect the understanding of poetic speeches in TV sitcom Friends?

After introducing the rhyme and rhythm in terms of their general perception, types and examples and discussing the previous research on this topic, the data and methods will be indicated, with the results and discussion following that, and lastly, some conclusions will be drawn.

2. Data and methods

In the process of data selection and analysis a corpus was compiled while watching TV sitcom “Friends” and transcribing characters’ poetic speeches that included rhyme. The first four seasons, including 97 episodes, were taken into account, and the specific scenes were chosen. The total length of examined series was almost 37 hours, and the exact times can be seen in the Table 1 below.

	Season 1	Season 2	Season 3	Season 4
Total length, minutes	535,5	537,66	561,08	552,72
Average length of one episode, minutes	22,3	22,4	22,4	23,03

Table 1. Total length of seasons as well as episodes per minute.

There were several criteria for data selection: speeches had to be said by at least one of the six main characters, had to contain an instance of rhyme in any rhyming pattern. As discussed in Introduction, the speech is considered to be poetic if it consists of rhythm and rhyme. Every speech has its' own rhythm. However, not every speech has an instance of rhyme, so this is the reason why the particular criteria was chosen. The corpus was conducted by first collecting all instances of rhyming speeches, then marking the corresponding lines that share rhyme domains and singling out the stressed and unstressed syllables for the rhythmic analysis.

Six main characters include Monica Geller (played by Courtney Cox), Rachel Green (played by Jennifer Aniston), Phoebe Buffay (played by Liza Kudrow), Joey Tribbiani (played by Matt LeBlanc), Chandler Bing (played by Mathew Perry) and Ross Geller (played by David

Schwimmer). They will be referred as CH-M — CH-R — CH-P — CH-J — CH-C — CH-Rs, respectively. Every character had their own rhythmical speaking manners in most of their conversations, which was strongly noticeable in the analysis. In order to understand the analysis, short descriptions of each will be introduced.

Monica Geller - caring and kind, however, controlling lady, who want to be always right and has loud speaking manners.

Rachel Green - spoiled humble girl that grows into a businesswoman that works in fashion and who mostly talks about different relationships.

Phoebe Buffay - strange, but funny singer, who has her own beliefs, speeches are usually distinguished with more frequent rhyming and rhythmical patterns.

Joey Tribbiani - alluring, although, silly Italian-American actor, who speaks in less coherent sentences.

Chandler Bing - the funniest character, who has particularly notable speaking rhythm usually within a single line.

Ross Geller - intelligent but goofy looking character, that is in love with Rachel and is focused on his kid and work, has his few repeatedly famous phrases and specific speaking manner.

There were more frequently occurring characters in the sitcom, however, these six are the protagonists of the show.

Moreover, the present study included the following methodology: auditory, descriptive, comparative, quantitative and qualitative analysis. To begin with, the auditory analysis was taken into account — transcriptions of speeches that included any rhyming pattern were made while watching and listening to the episodes. The short speeches were transcribed with the program *ProTransEdit*. Descriptive analysis was made in order to compile the corpus, which, as mentioned above, consists of rhyming speeches of six main characters from the first four seasons of the well-known American sitcom 'Friends'. The extract of corpus demonstrates 15 carefully compiled and analysed speeches that share rhyme domains with one another are considered to be corresponding lines and are marked in **different** colours. The rhythmic division of sentences were identified by singling out stressed and unstressed syllables, stressed ones being bolded. The extract from the corpus is illustrated in the Table 2 below.

Rhyming lines	Rhythmic division
I hear divorce /dɪ'vɔ:rs/ ,	/aɪ 'hɪr dɪ'vɔ:rs
I immediately go to Ross /rɒs/	aɪ ɪ 'mi:diətli gou tə 'rɒs/

the muscles /'mʌsɪz/ from brussels /'brʌsɪz/	/ 'ðə 'mʌsɪz frəm 'brʌsɪz /
Ross the divorce /dɪ'vɔ:rs/ force /fɔ:rs/.	/ 'rɒs ðə dɪ'vɔ:rs fɔ:rs/
Seal /si:l/ the deal /di:l/	/ 'si:l ðə 'di:l /
My mother's ashes /'æʃəz/ Even her eyelashes /'aɪ,læʃəz/	/ maɪ mʌðəz 'æʃəz 'ivn hər aɪ,læʃəz /
No, no, no . /noʊ/ I don't want to know . /noʊ/	/ 'noʊ 'noʊ 'noʊ aɪ 'doʊnt wɒnt tə 'noʊ /
Chandler Bing /bɪŋ/ It's time to see your thing /θɪŋ/	/ 'tʃændlər 'bɪŋ ɪts taɪm tə 'si: jər 'θɪŋ /
Chandler has somebody /'sʌm,bʌ:di/ and Phoebe has somebody /'sʌm,bʌ:di/ So I thought I ask fun Bobby /'bʌ:bi/	/ 'tʃændlər 'hæz sʌm,bʌ:di ənd 'fi:bi 'hæz sʌm,bʌ:di soʊ aɪ 'θɔ:t aɪ 'æsk fən 'bʌ:bi /
What walks downstairs /,da:wn'sterz/ alone or in pairs /'peɪz/	/wɒt 'wa:ks ,da:wn'sterz ə'loʊn ɔ:r ɪn 'peɪz/
Foot on the floor /'flɔ:r/ or come over no more /'mɔ:r/	/ 'fʊt ɑ:n ðə 'flɔ:r ɔ:r 'kʌm oʊvər noʊ 'mɔ:r/
How do you expect me to grow /'grəʊ/ If you don't let me blow /'bləʊ/	/ ,haʊ du: ju ɪk'spekt 'mi: tə 'grəʊ ɪf ju' doʊnt 'let mi: 'bləʊ /
Terry's a jerk /'dʒɜ:rk/ and he won't let me work /'wɜ:rk/ and I hate central perk /'pɜ:rk/	/ 'terɪz ə 'dʒɜ:rk ənd hi: 'woʊnt let mi: 'wɜ:rk ənd aɪ 'heit sentrəl 'pɜ:rk/
smitten /'smɪtɪn/ kitten /'kɪtɪn/	/ 'smɪtɪn 'kɪtɪn/
cheater /'tʃi:tər/ cheater /'tʃi:tər/ compulsive eater /'i:tər/	/ 'tʃi:tər 'tʃi:tər kəm'pʌlsɪv 'i:tər /
a lipper /'lɪpər / from chipper /'tʃɪpər/	/ ə 'lɪpər frəm 'tʃɪpər /

Table 2. Sample of corpus

The length and frequency of rhyming speeches which were analysed in the TV sitcom "Friends" were determined during quantitative analysis. The corpus included 123 short speeches, which

lasted for 7 minutes and 26 seconds. Table 3 illustrates the total number of rhyming instances per character as well as the sentences and the length of speeches of the six main characters.

Character	CH-M	CH-R	CH-P	CH-J	CH-C	CH-Rs
No. of rhyming instances	19	14	40	10	18	22
No. of sentences	21	14	55	14	20	27
Total length of speeches in seconds	57,7	28,32	201,18	51,58	38,77	58,05

Table 3. Total number of rhyming instances and the length of speeches of six main characters.

Qualitative analysis consisted of examining and describing characters' speeches based on these features: rhythm regularity, rhythm patterns of stressed and unstressed syllables, rhyme patterns and their types. Comparative analysis was made between every character's speeches in order to compare these instances, main rhythm regularities and patterns.

Analysis of rhythm will be in a way related to Cumming (2010), who investigated and compared languages in terms of rhythm, focusing on duration. This paper will focus on the rhythm patterns analysing them in terms of duration and regularity. Moreover, the analysis of rhyme will be based on the analysis made by Hirjee and Brown (2010), in which the scholars identified perfect and imperfect, internal and line-final rhymes. Even though their analysis was based on rap music, the rap music creates the rhythm and rhyme as well as the poetic speeches does.

3. Results and discussion

The following section will provide findings of the rhythm and rhyme patterns in TV situational comedy *Friends*.

3.1 The analysis of rhythm in characters' speeches

To begin with, rhythm in the speeches of the six main character are considered rather irregular than regular. The procedure of identifying rhythm as regular or irregular was made by listening to the speeches, transcribing and marking syllables as stressed and unstressed. The previously mentioned syllables were analysed and divided as iambic, anapestic, trochaic, dactylic, spondaic, and pyrrhic rhythms, as described in Abrams (1990:161-162). Stressed syllables were

bolded in the transcriptions. The figure below illustrates the regularities of rhythm in every character's speeches.

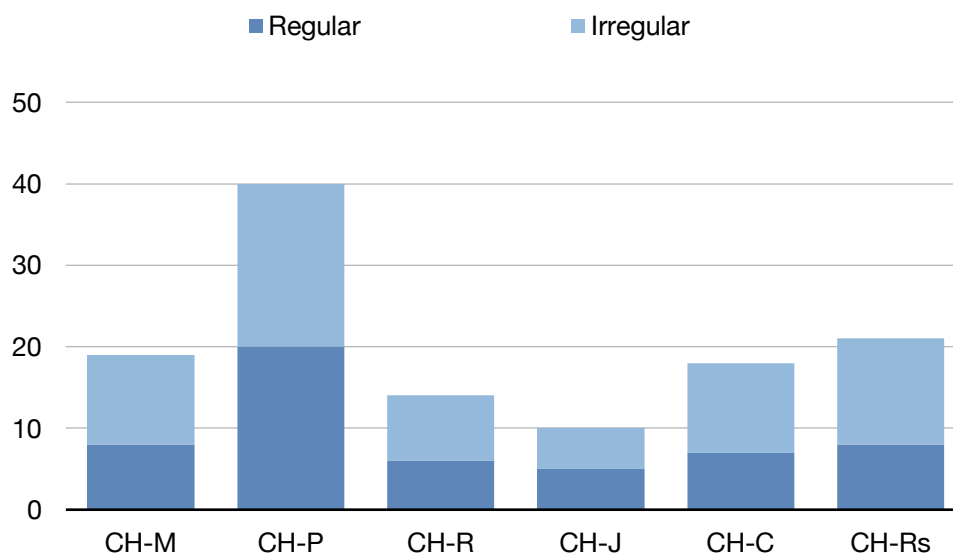


Figure 1. Rhythm regularities in every character's speeches.

To begin with, the CH-M had the total number of 19 rhyming instances, of which 8 had regular rhythm and 11 had irregular ones. The length of each speech was from 1.13 to 4.36 seconds. Below are listed some examples of regular rhythm:

(1) *Oh we said be aloof, not a doof* /əv wi 'sed bi ə 'lu:f na:t ə 'du:f/

(2) *Chandler has somebody,* / 'tʃændlər 'hæz sʌm, bɑ:di /

and Phoebe has somebody, /ənd 'fi:bi 'hæz sʌm, bɑ:di/

so I thought I as fun Bobby /soʊ ai 'θɔ:t ai 'æsk fən 'bɑ:bi /

In the first example, speech lasted for 2.44 seconds and continuously had the same anapestic rhythm pattern — two unstressed syllables followed by a stressed syllable three times in a row. This type of rhythm was used in order to highlight words *aloof* and *doof* as the explanation to CH-C in a loud speaking manner, which is the main characteristic of CH-M. Second instance was used as an explanation of why CH-M asked fun Bobby to the party, even though they had a no dating pact at that time. Her desire to be always right can be seen in (2), by emphasising *Chandler*, *Phoebe*, and *somebody*. The example shows a similarly regular rhythm in which the first stressed syllable is followed by an unstressed one. This poetic speech, which lasted for 4.38 seconds and contained 14 words, may be considered as having a trochaic rhythm. Irregular rhythm, however, has different rhythmic types merged within a speech and two valid examples are listed below.

(3) *I needed a plan* / 'aɪ 'ni:dəd ə 'plæn /

a plan to get over my man /ə plæn tə get 'oʊvər maɪ mæn/

(4) foot on the floor or come over no more /'fʊt a:n ðə 'flɔ: ɔ:r 'kʌm oʊvər 'noʊ 'mɔ:r/

The following (3) example consists of 11 words and lasted for 2.9 seconds. It was used as the statement for all other characters in the loud speaking manners and emphasised the fact that CH-M is depressed and tries to justify her actions of making jam. The first line contains two stressed syllables that are followed by two unstressed ones and again by a stressed syllable. The second line of this rhyming speech is formed by four unstressed syllables that are followed by three stressed ones. In (4) example, one stressed syllable is followed by two unstressed, a stressed by unstressed syllable twice, and again by two stressed syllables. The speech is told in a rather gentle voice, however, with controlling intentions, which is again a characteristic of the CH-M. The speech lasted for 2.31 seconds and consisted of 9 words.

All in all, CH-M had 19 rhyming instances of which 8 had regular rhythm. Types of regular rhythm identified in character's speeches were anapestic, iambic, trochaic, dactylic and spondaic. The former three occurred more often, while the latter two were identified only once. Irregular rhythm occurred more often, mostly when trochaic, dactylic, and spondaic patterns merged together. Rhythm patterns portray the main characteristics of CH-M that is, as mentioned before, loud speaking manners, desire to be right and control others.

CH-P had an equal amount of 20 regular and irregular rhythm examples, which lasted from 0.82 seconds to 16.13 seconds. The poetic speeches were rather longer than the other characters' and below are listed some examples of regular rhythm:

(5) My mother ashes /'maɪ mʌðəz 'æʃəz/

Even her eyelashes /'i:vən hər aɪ, lʌʃəz/

(6) He doesn't have rabies, he have babies /'hi: dʌzənt həv 'reɪbɪz hi: həv 'beɪbɪz/

(7) Though we just met the other day /ðəʊ wi dʒʌst 'met ði əðr 'deɪ /

There's something I have got to say /ðərz sʌmθɪŋ aɪ 'hæv gɔ:t tə 'seɪ/

In the (5) the speech lasts for 5,33 seconds and contains of 6 words. It is used as a statement to other characters while talking about her dead mum, and emphasising strange things such as *ashes* and *eyelashes*. As seen in the example, the rhythm is considered to be as a regular dactylic rhythm which means that a stressed syllable is followed by two unstressed syllables and a stressed one again. Further example, (6), that was used as an explanation to CH-R of what she believed, portrays identical rhythm pattern of two unstressed syllables that follows the stressed syllable in the speech of 7 words that endures for 2,45 seconds. In (7) another regular rhythmic

pattern is portrayed, where three unstressed syllables are followed by a stressed one, two unstressed and again a stressed syllable. The speech, where CH-P talks about the man she and CH-M met who falls in a coma, lasts for 5,79 seconds and is composed of 14 words. Furthermore, irregular rhythm was usually iambic followed by anapestic, trochaic followed by dactylic, or vice versa. Below are illustrated some examples of irregular rhythm:

(8) *Happy Hanukkah Monica* /hæpi 'hɑ:nəkə 'mɑ:nɪkə/

May you Christmas be snowy Joey /meɪ jər 'krɪsməs bi 'snəʊɪ 'dʒəʊɪ /

(9) *like having a picnic in central park* /laɪk 'hævɪŋ ə 'pɪk,nɪk ɪn 'sentrəl 'pɑ:rk /

and coffee at central perk /ənd 'kɒfi ət 'sentrəl 'pɜ:rk/

The (8) example, which lasts for 7,72 seconds and contains of 9 words, illustrates irregular rhythm, even though the first line shows the perfect rhythm of trochaic meter, the second line has an irregular rhythm of two unstressed syllables followed by one stressed, then again two unstressed are followed by two stressed syllables. In the (8) CH-P tries to think of a Christmas song about her friends and tells CH-C and CH-J possible rhyming lines. This also shows the qualities of CH-P, who is funny, but strange singer. Another example (9) illustrates the farewell speech of CH-P and her lover from the navy, Ryan, that continues for 4,52 seconds and is composed of 12 words. A similar pattern can be seen, although the second line has perfect iambic rhythm, the high amount of rhythm irregularities are noticeable in the first line on CH-P speech - unstressed syllable is followed by a stressed one, 2 unstressed by a stressed syllable twice and again an unstressed followed by a stressed one.

To sum up, CH-P had a total of 40 rhyming instances, with 20 of these instances having regular rhythm and 20 having irregular rhythm. Examples portrayed her characteristics as being strange, creative and funny singer with her own principles. Trochaic and anapestic rhythms occurred most frequently in regular rhythms, however, there were several cases of dactylic and spondaic rhythms. Moreover, all six types of rhythms - iambic, anapestic, trochaic, dactylic, spondaic, and pyrrhic were regularly noticeable in irregular rhythm speeches.

There were a smaller amount of regular rhythm instances in CH-R speeches, which tended to last from 1,3 to 3,73 seconds. Two of the examples can be seen in (10) and (11) below.

(10) *Chandler Bing* /'tʃændlər 'bɪŋ /

It's time to see your thing /ɪts 'taɪm tə 'si: jər 'θɪŋ/

(11) *Did you poo in the shoe?* /dɪd ju 'pu: ɪn ðə 'ʃu: /

The trochaic rhythm pattern can be seen in (10) poetic speech, which consists of 8 words and lasts for 3,73 seconds. CH-R was mad at CH-C the whole episode for accidentally seeing her naked, so at the end of the episode she was walking to CH-C apartment and declared to herself (like if saying to CH-C and emphasising his name), that it is time to see his *'thing'*. Rhythm is considered as trochaic as the stressed syllables are followed by one unstressed syllable. Another rhythm pattern is portrayed in (11), which lasted for 1,71 seconds and consisted on 6 words. In the speech CH-R talks to the monkey Marcel, who had just pooped in CH-M shoe. The words *poo* and *shoe* and highlighted in order to show what the monkey did. Two unstressed syllables are followed by a stressed one twice and shows the pattern of anapestic rhythm. Hence, the irregular rhythm occurred more often in CH-R speeches lasting from 1 to 2,88 seconds and below are listed some examples.

(12) *How do you expect me to grow / 'hau du: ju ik 'spekt mi: tə 'groʊ /*

if you won't let me blow? /ɪf ju 'woʊnt let mi: 'bləʊ /

(13) *I am going to sell him a coat /aɪm 'ɡoʊɪŋ tə 'sel ɪm ə 'kəʊt/*

and put this note /ənd 'pʊt ðɪs 'noʊt/

Both of these examples contain irregular rhythms that incorporate several rhythmic patterns. In the (12), CH-Rs came to pick up CH-R for the movie, however CH-R had just read the book about 'being your own wind keeper' and angry declared about her rights, emphasising *expect*, *won't*, *grow* and *blow*. In the first line stressed syllable is followed by 2 unstressed syllables, then 2 stressed syllables, two unstressed and again one stressed. Second line has 2 unstressed syllables followed by 2 stressed which is repeated twice, and the second line itself could be considered as anapestic rhythm. Likewise, the (13) portrays a similar pattern where two unstressed syllables are followed by an unstressed one in the first line, and one unstressed is followed by one stressed syllable in the second line. In the example, CH-R wants to ask on a date a man, called Joshua, that came to her work for new clothes. She did not have the guts to ask Joshua out, so she planned to sell a coat with a note. CH-R emphasised *sell*, *coat*, *put* and *note*. The (12) lasts for 3,47 seconds containing 13 words, while (13) is 2,88 seconds long and consists of 12 words.

To sum up, CH-R speeches, that are mostly from different relationships, had a total of 14 rhyming instances. Trochaic and spondaic rhythms were the two that predominated in the six samples, which had regular rhythms. Moreover, CH-R had the tendency to use spondaic rhythm more often, usually together with other rhythm types. Irregular rhythms mostly occurred as the anapestic, trochaic, and spondaic rhythms combined together.

Moving on to the male characters, below are mentioned two examples of CH-C speeches containing a regular rhythm. All of the speeches lasted from 1,23 to 2,95 seconds.

(14) *I should play in the hay* /aɪ fəð 'pleɪ m ðə 'heɪ /

(15) *Ding dong the psychos gone* /dɪŋ 'dɒŋ ðə 'saɪkəʊ 'ɡɒn /

Six words speech (14) that is 1,4 seconds long is a perfect example of anapaestic rhythm as the two unstressed sounds are followed by a stressed one. The speech was told when talking to CH-P and imitating her. Furthermore, a very similar pattern can be seen in (15) where one unstressed syllable is followed by stressed one portraying an iambic rhythm pattern. CH-C was happy that his roommate Eddie moved out and in the humorous rhyming speech emphasised *ding* and *gone*. The aforementioned speech includes 5 words and lasts for 2,53 seconds. (16) and (17) is two examples of irregular rhythm:

(16) *I personally could have a gallon of Allan* /aɪ 'pɜːrsənəli kəd hæv 'gælən əv 'ælən/

(17) *Oh sliced bread* /oʊ s 'laɪst 'bred/

the wonderful lady McBeth /ðə wʌndərfəl leɪdi mək 'beθ/

The above mentioned examples consists of different rhythmic types merged within a one short speech. Primary instance was used as a jokingly explanation, that he in fact liked new CH-M's boyfriend, emphasising *gallon* and *Allan*. It includes an unstressed syllable followed by a stressed one, 5 unstressed by one stressed, 2 unstressed, stressed and another unstressed syllable. The speech was 8 words long rhythmically said within 1.91 seconds. Meanwhile, a latter example of 7 words was 2,41 seconds long and is composed of an unstressed syllable followed by two stressed syllables, two unstressed followed by one stressed and four unstressed followed by one stressed syllable. The speech was told when talking to CH-J, again in a humorous manner, highlighting the *sliced*, *bread*, and *Beth*.

All in all, 18 instances of rhyme occurred in CH-C speeches, all in some kind of humorous manner, which is the main essential quality of the character. 7 of the speeches had a regular rhythm and 11 had an irregular one. Iambic, anapaestic, and spondaic rhythms are the three types that were most frequently found in characters speeches, in both regular and irregular rhythms.

The CH-J had the smallest number of rhythmic examples, however, they were slightly longer and lasted from 1,51 to 8,71 seconds. Five, a half of all CH-J speeches, consisted of a regular rhythm, another half included an irregular one. Below are listed some examples of regular rhythm:

(17) *Don't do the crime* /'doʊnt duː ðə 'kraɪm/

If you can't do the time /ɪf ju 'kænt du: ðə 'taɪm/

(18) There's rocky road /'ðerz 'ra:ki' roʊd/

and cookie dough /ənd 'kʊki 'doʊ /

The first example is (17) and it is an instance of dactylic rhythm, which means that two unstressed syllables follow a stressed one. The speech was told in an irate tone to CH-Rs while talking about CH-C, who kissed CH-J's girlfriend. To express his anger with CH-C, CH-J emphasises the words *don't*, *crime*, *can't* and *time*. Speech is 10 words long and lasts for 2,54 seconds. Moreover, the (18) has another regular iambic rhythmic pattern in which one unstressed syllable comes after the stressed syllable. In this case, there are four iambic rhythms divided over two lines, lasting for 2,58 seconds. In this conversation, CH-J tries to give CH-Rs hope for dating after his wife recently left him. CH-J portrays different types of ice cream flavours as different types of women, and stresses the first syllables of *rocky*, *road*, *cookie*, and *dough*.

What is more, CH-J speeches consisted of some irregular rhythms:

19) Hey, I hope Ross didn't think we just went in there /heɪ 'aɪ hoʊp rɒs 'dɪdənt θɪŋk wi 'dʒʌst went ɪn 'ðer/

Because we were uncomfortable being out here /bɪkəz wi wəz ən 'kʌmfərtəbl̩ 'bi:ɪŋ ɔʊt 'hɪər/

20) When you gonna grow up and start being a mom? /'wen ju 'gɑ:nə grəʊ ʌp ənd stɑ:rt 'bi:ɪŋ ə 'mɑ:m/

The question is when are you going to grow up and realise I have a bomb /ðə 'kwɛstʃən z wen ər ju 'gəʊɪŋ tə grəʊ ʌp ənd 'ri:lɪz aɪ 'hæv ə 'bɒm/

The (19) and (20) contains a number of rhyming patterns merged together. Both speeches were rather longer, (19) being 18 words long and lasting for 4,02 seconds, while (20) lasted twice as long, 8,71 seconds, and consisted of 26 words. In the (19) CH-J talks to CH-C, when CH-R and CH-M leaves the room. He makes a point of saying that he wants CH-R to believe that they went to the other room for the reason other than being uncomfortable, however, that is exactly why they did, and from the CH-C response 'I hope he did', it is clear that CH-J's statement is fairly absurd. Former line of the first example consists of unstressed syllable followed by stressed one, two unstressed and one stressed followed by three unstressed, a stressed, 2 unstressed and a stressed syllable again. Furthermore, the latter line starts with five unstressed syllables that are followed by a stressed one, three unstressed by two stressed and unstressed

with a stressed one. The (20) is from the speech given by CH-J to the CH-Rs, in which he tells what CH-C said to his mother. CH-J repeats what he overheard over the door, but not in the exact same way. He emphasises first syllables of when, gonna, being, mum, question, going, realise, have, bomb and creates a rhyme by using *have a bomb* instead of 'I am a mum'. The first line of the (20) starts with a trochaic rhythm twice - a stressed syllable is followed by an unstressed one, however, they are followed by five unstressed syllables, one stressed and two unstressed, followed by stressed one. Second line has rather different rhythm with an unstressed syllable followed by a stressed one, then five unstressed followed by stressed syllables twice, two unstressed, one stressed and again unstressed syllable followed by a stressed one.

In brief, a total of 10 examples were noticed in CH-J speeches, mostly having iambic, anapestic, dactylic, and trochaic rhythms. Regular rhythms mostly occurred as iambic and dactylic, while others were noticed in the irregularly rhythmical sentences. The examples allow us to understand that rhythm of rhyming speeches is utilised to highlight the qualities of the character, which is rather foolish and not that clever.

Final, the last character CH-Rs had the total number of 21 rhyming instances - 8 having a regular rhythm and 13 irregular one. Speeches lasted from 0,73 to 6,65 seconds and below are listed some examples of regular rhythm:

(21) *What walks downstairs* /wɒt 'wɑ:ks , da:wn 'sterz/

alone or in pairs /ə 'ləʊn ɔ:r in 'perz/

(22) *I'd like that back too,* /aɪd laɪk ðæt 'bæk 'tu: /

Yes I do /jes 'aɪ 'du: /

In the (21) example, 7 words speech lasted for 2,33 seconds and had an anapestic rhythm where two unstressed syllables are followed by a stressed one. CH-Rs demonstrates a slinky to CH-R and gives a foolishly funny explanation of what it does. CH-Rs highlights walks, stairs, alone, and pairs to create a regular rhythm pattern. The second example is when the CH-R broke up with CH-Rs and they started splitting each other belongings. CH-Rs angrily requested his old used t-shirt, which CH-R sleeps in, back, by emphasising *like, back, too, I, and do*. This example shows a different rhythmic pattern in which two syllables have equally long stresses. This poetic speech, which lasted for 3,52 seconds and contained 8 words, may be considered as having a spondaic rhythm. Moreover, there were some instances of irregular rhythm:

(23) *no, no, no* /'nəʊ 'nəʊ 'nəʊ/

I don't want to know /'aɪ dɒvnt 'wɒnt tə 'nəʊ/

24) *So that just leave the big green poker machine* /soʊ ðæt dʒəst 'li:v ðə 'bɪg 'ɡri:n '
'pʊkə mi 'fɪ:n/

who owes fifteen /hu: ɔʊz , 'fɪf'ti:n/

In addition, the (23) and (24) has a number of rhyming patterns merged together. The example in (23) is from the day that CH-Rs's first wife learned the gender of the child, and CH-Rs decided he did not want to know since he believed that you see who it is when the child is born. He seriously stresses the three *no*'s, *I*, *want*, and *know*. The first line of former example contains of spondaic rhythm, in which words are equally strongly stressed, while second line more like a trochaic one - a stressed syllable is followed by an unstressed syllable twice and ends with a stressed syllable. The aforementioned speech includes 8 words and lasts for 2,39 seconds. However, the latter example is again from the speech with CH-R, after they played a poker match and CH-R won against her. Speech is considerably longer and lasts for 3,86 seconds, mockingly stressing the *big*, *green*, *poker*, *machine*, and *fifteen*. The first line of this example consists of five unstressed syllables followed by three stressed syllables, two unstressed and a stressed syllable, while the second has 2 unstressed syllables followed by two stressed ones.

In summary, CH-Rs had 21 rhyming instances of which 8 had a regular rhythm and 11 had an irregular one. Rhythmical patterns had a tendency to highlight the character's traits and and lifestyle, by mostly highlighting the speeches of relationship with CH-R and relationships with his child. Anapestic, iambic, trochaic and spondaic types of regular rhythm were identified in the character's speeches. Irregular rhythm occurred more often, mostly when trochaic, iambic, anapestic, and spondaic patterns were combined together.

All in all, a total of 123 poetic speeches were examined, that lasted for 7 minutes and 26 seconds. The average length of the speeches was 3,03 seconds (CH-M), 5,37 seconds (CH-P), 2,02 seconds (CH-R), 5,15 seconds (CH-J), 2,15 seconds (CH-C) and 2,63 seconds (CH-Rs). 54 of the speeches had regular rhythm and the most frequent rhythmical pattern was anapestic, in which 2 unstressed syllables is followed by one unstressed one. Another frequently occurring pattern of regular speech was spondaic, which has two equally strong stressed syllables, and trochaic, in which unstressed syllable follows the stressed one. The other 69 instances consisted of an irregular rhythm, when the iambic, anapestic, trochaic, dactylic, spondaic and pyrrhic rhythms were merged together to create the poetic speech. The patterns mostly occurred in pairs of anapestic and iambic, anapestic and spondaic, anapestic and trochaic, spondaic trochaic, dactylic and spondaic.

Moreover, The more regularly the rhythm is, the easier it is to remember the poetic speech. Rhythm in rhyming speeches was used to highlight the characteristics of each character. The

primary traits of CH-M, such as loud speaking manners, the need to be correct, and the need to dominate others, are portrayed by rhythm patterns. Examples of CH-P showed her as a quirky, original, and entertaining singer with her own set of values. Primary CH-C trait, humour, is strongly reflected in the speeches. Another personality traits, namely being not the brightest person and being ignorant was seen in CH-J speeches. However, CH-R and CH-Rs did not have particular distinguishing personal traits in the examples, but the large number of examples were always about the same two topics, that they were focused during the whole show: CH-R about different relationships and work, while CH-Rs about relationships and his kid.

3.2 Analysis of rhyme in characters' speeches

A lot of rhythm instances were internal - within a line. A pie chart below illustrates internal rhyme occurrences in percentage in every character's speech. The most frequent case for internal rhymes was in CH-P speeches, with 14 instances (7 masculine and 7 feminine), which is understandable as it has the most rhyming examples. However, CH-Rs and CH-C had the equal amount of 13 instances per character - former having 6 masculine and 7 feminine rhymes while latter having 10 masculine and 3 feminine. Following after, the CH-M with a total number of 11 instances, only 3 being masculine and 8 feminine. Middle rhyme occurred 9 times in CH-R speeches 5 of them being masculine and 4 feminine. Last protagonist, CH-J, had a slightly smaller number, 3 masculine instances, of internal rhymes.

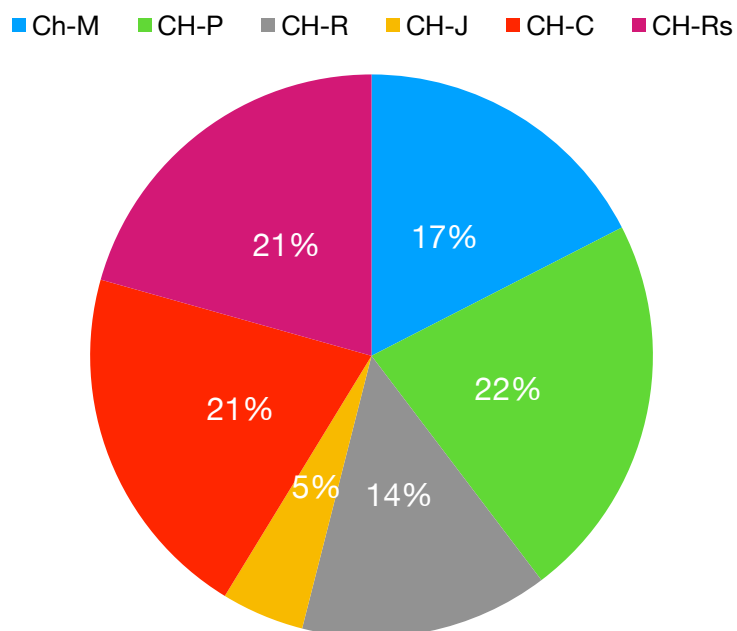


Figure 2. Internal rhyme examples in percentages in every character's speech.

Moving on, the rhyme patterns that occur at each line, should be discussed. As was previously established, rhyming between two (or more) words is possible if they share 'some of the component features of its final sounds' (Fabb 2009:11). The graph below illustrates the quantities and examples between characters' speeches.

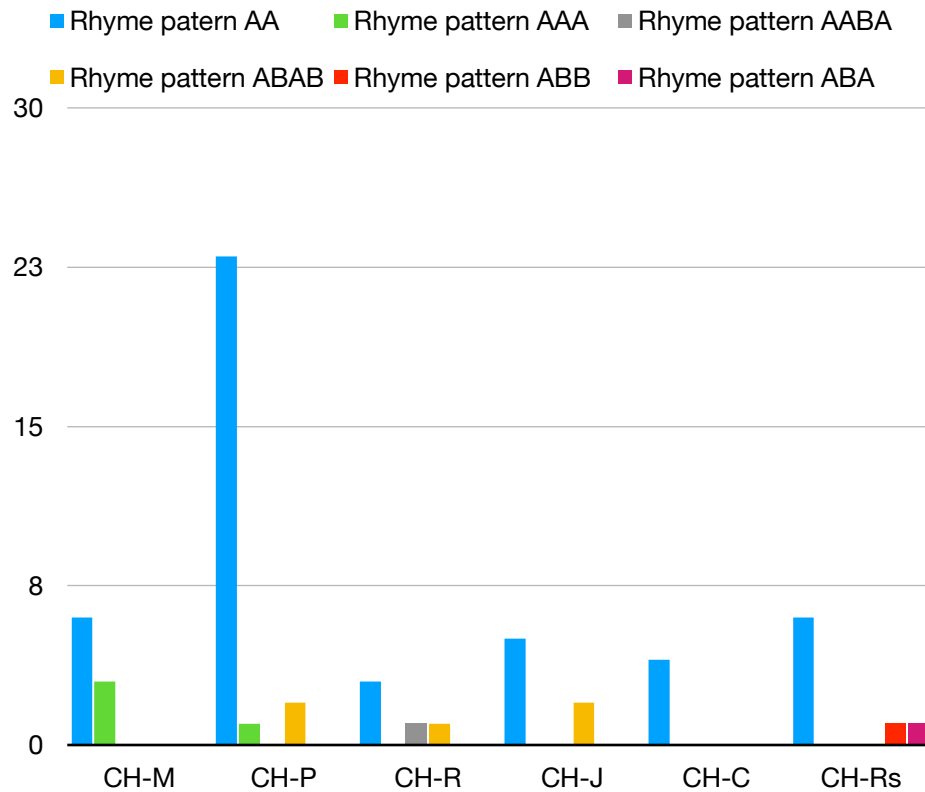


Figure 3. Rhyming patterns in every character's speech.

The most common rhyme pattern was AA - words, that occur at the ends of two lines rhymes one with another by sharing the same sound. This was noticeable at every character's speech, the most common being CH-P. Below are listed and shortly discussed examples of each protagonist's speeches.

(1) *New York city has no **power** /'paʊər/, A*

*and the milk is getting **sour** /'saʊər/. A*

The first instance is the example of CH-P speech containing a true feminine rhyme. The whole New York city was blacked out and CH-P wanted to entertain friends. This example gives us the understanding of the fact that electricity is gone for a long time and the milk is already getting sour. The *power* and *sour* rhymes have the same diphthong sound /aʊ/, vowel /ə/ and consonant sound /r/, and the stress is on the first syllable.

(2) *How do you expect me to **grow** /'grəʊ/ A*

*If you won't let me **blow** /'bləʊ/? A*

Another example of a true rhyme was said by CH-R, after recently finishing reading the book, which made her irate about her rights. She declared to CH-Rs that she will not go to the movies as she wants to do things her way, particularly by stressing the last rhyming words at the end of each line. This is considered to be a masculine rhyme, as *blow* and *grow* rhymes together sharing a diphthong /oʊ/.

*(3) No little **anecdotes** /ænik'doʊts/, A*

*To share with the **folks** /'fəʊks/? A*

In the following speech, CH-M in the harsh, but gentle manner asks her brother CH-Rs to inform their parents about the breakup of his marriage with Carol and tell that she is carrying his child. Even the words at the end of each line look completely different, they share the same diphthong sound /oʊ/ which makes them rhyme. This example of feminine off-rhyme, as even the diphthongs matches, the first consonant sounds after the diphthong differs.

*(4) Thanks for coming **by** /'baɪ/, A*

*Bye, **bye** /'baɪ/. A*

Moving on to the male character's, the speech was said by CH-C in a rushing manner when CH-J came to look at the apartment, however, CH-C wanted him to leave as soon as possible as he already met the person he wanted to live with. This example is a true masculine rhyme, as the both *by* and *bye* share two identical sounds - consonant /b/ diphthong /aɪ/.

*(5) There's rocky **road** /'rəʊd/ A*

*And cookie **dough** /'dəʊ/ A*

Another example of the feminine off-rhyme was in the speech of CH-J. The pattern was used to represent various ice cream flavours, namely *rocky road* and *cookie dough*, as various types of women. The monosyllabic words *road* and *dough* share the same diphthong /oʊ/, however, the /oʊ/ is followed by the consonant /d/ in the first line, which makes it the off-rhyme.

*(6) What walks **downstairs** /da:wn'sterz/ A*

*Alone or in **pairs** /'peɪz/ A*

Last example of AA rhyme pattern was a perfect feminine rhyme by the CH-Rs. Speech was told in order to upraise the mood of CH-R and ridiculously describing how it works. Words *downstairs* and *pairs* share the same consonant sounds /e/, /r/, /z/. The stress of the first word *downstairs* is on the second syllable which makes sounds a perfect rhyme.

A very similar pattern, AAA, occurred 4 times in total and it has words at the ends of all three lines that rhymes together. One of the examples is shown below by CH-P.

(7) Terry's a **jerk** /'dʒɜ:rk/

and he won't let me **work** /'wɜ:rk/

and I hate central **perk** /'pɜ:rk/

This is the example of when Ch-P was mad at Central Perk's owner, who did not pay money for her to play her music, but instead chose to hire a professional and pay her. The final word of each of the three lines is strongly stressed creating a rhythm and making them rhyme. All three lines end with a monosyllabic words *jerk*, *work*, *perk*, which share a vowel /ɜ:/ and two consonant sounds /r/, /k/. The rhyme is considered to be a perfect masculine rhyme.

Other rhyme patterns rarely occurred - four times ABAB pattern, which means that every second line rhymes, one time ABB, which has the first line that do not rhyme with anything, however, the other two rhymes with each other. What is more, AABA was another rhyming pattern that occurred only one time in the speech of CH-R, meaning that the first, second, and fourth lines' endings of speeches rhyme. A very similar pattern, ABA, appeared in the speech of CH-Rs and it means that the first and third lines rhyme. The rare occurrence of these patterns is normal as the speeches do not have a long continuous rhyming as the songs do.

All in all, in the 123 analysed rhyme examples, 63 speeches had the internal rhyme, which means that the rhyming pattern is within the exact line. The rest 60 examples included different rhyme types which patterns were carefully discussed. AA rhyming pattern, in which the final two words of each line have the same or a similar sound, usually a diphthong, and rhyme with one another, had a total of 47 examples. Other patterns, namely ABAB, when every second line rhymes, AABA, when the first, second and fourth lines rhymes, ABA, when the first and third lines rhyme and ABB, where second and third lines rhyme, rarely occurred with one, two or none instances per character.

Rhyming words and their matching pronunciation helps us to understand speeches of the sitcom more easily. What is more, rhyme refines the fluency of the speeches and makes it easier to remember, makes the audience of the series to pay more attention and remember it because it differs from the regular speech. Use the speech of CH-M as an example. While it rhymes in (8), it does not in versions (9) or (10) even if they all mean the same thing.

(8) I needed a **plan** /'plæn/

a plan to get over my **man** /'mæn/

(9) I needed a **plan** /'plæn /

a plan to get over my **boyfriend** /'bɔɪfrend /

(10) I needed a **plan** /'plæn /

a plan to get over my **partner** /'pɑːrtnər /

Example, that consists of a rhyme, has an enduring effect to the listener. The (8) shares the same diphthong which makes it easy to comprehend. The rhyme adds comedy to the expression and by that the humorous speech attracts the attention of the viewer. However, in (9) plan and boyfriend, or in (10) plan and partner, did not rhyme or share at least one sound, which means that, essentially, they are indistinguishable from regular speech.

All in all, rhymes in the speeches of the six main characters in TV situational comedy 'Friends' adds humorous effect to the audience, which increases the uniqueness and memorability of poetic speeches.

4. Conclusions

The present paper analysed rhyme and rhythm patterns in the poetic speeches of the six main characters of the TV situational comedy *Friends*. In the process of data selection a total of 97 episodes, that lasted for almost 37 hours, were examined by transcribing character's poetic speeches with a instance of rhyme in any rhyming pattern. If the speech consists of rhyme and rhythm, it is considered to be a poetic speech. Although every speech has its unique rhythm, not every speech contains a rhyme, which is why the specific criteria was chosen. Descriptive analysis was made to assemble the corpus, which comprises of rhyming speeches of six main characters. The frequency and length of the poetic speeches were quantified, in which is 123 short speeches lasted for 7 minutes and 26 seconds. The comparative analysis helped to compare rhyming instances, main rhythm regularities and patterns between characters' speeches.

The results regarding to the rhythm was, that, in fact, rhythm is used to highlight the characteristics of each character. Rhythm consists of stressed and unstressed rhythm patterns which makes speech to sound more natural and fluent. Without the stressed syllables in the speech, sentence would sound monotonous and mechanic. The most frequently occurring rhythmical patterns in regular rhythm speeches was anapestic and spondaic. Former meaning that speech has 2 unstressed syllables, followed by a stressed one, while latter consists of two equally strong stressed syllables. Instances of irregular rhythm had at least two of the six rhythms combined together to produce a poetic speech. Moreover, rhythm patterns represent the main characteristics of CH-M, such as loud speaking manners combined with a desire to be

right. Similarly, CH-P's speeches showed her as unique, original singer with her own set of morals. Humour, a key trait of CH-C, was prominent in his speeches. CH-J showed further personality qualities, such as foolishness. However, even though neither CH-R nor CH-Rs displayed any distinctive personal characteristics in the analysis, they consistently focused on the same two issues throughout the entire analysed episodes: CH-R on various relationships and work, while CH-Rs on relationship with CH-R and his child.

The results regarding to the rhyme were that different rhyme patterns are utilised primarily for comedic purposes, increasing their uniqueness and memorability. The most frequent rhyming pattern was AA, which means that two final words of each line has the same sound, in most of the cases — a diphthong, which makes them rhyme. Second most common pattern was ABAB, in which every second line rhymes, or to be more specific, first line rhymes with the third, while second rhymes with the fourth. Other rhyming patterns, namely, AABA, ABB and ABA appeared once or twice throughout all of the examined episodes. Rhymed examples leave a lasting impression on the audience.

The main limitation of this paper is the lack of time and limited scope to analyse the the whole 10 seasons. This study could be useful in order to analyse and compare rhyme and rhythm in different TV sitcoms and identify regularities of 1990s TV shows. Further analysis could be made by analysing the whole situational comedy in order to carry out a more in-depth analysis. Additionally, the suggestion is to analyse the nowadays sitcom and contrast the outcomes in order to analyse the differences between different time period's TV shows.

Summary in Lithuanian

Šio darbo tikslas - išanalizuoti televizijoje girdimų rimo ir ritmo modelius ir jų įtaką žiūrovui. Tikslui įgyvendinti buvo pasirinkta amerikiečių situacijų komedija „*Draugai*“ ir buvo išnagrinėtos 97 seriale serijos, kurios truko beveik 37 valandas. Tekstynui sudaryti seriale buvo analizuojamos šešių pagrindinių veikėjų poetinės kalbos, turinčios rimą. Konkretus kriterijus buvo pasirinktas todėl, kad nors ir kiekviena kalba turi savitą ritmą, ne kiekvienoje kalboje galima pastebėti rimą. Kiekvienas poetinės kalbos pavyzdys buvo transkribuojamas naudojant „*ProTransEdit*“ programą, žymimi kirčiuoti ir nekirčiuoti skiemenys bei žymimi rimo ir ritmo modeliai. Lyginamoji analizė padėjo palyginti rimavimo atvejus, pagrindinius ritmo dėsningumus ir modelius šešių pagrindinių veikėjų kalbose.

Rezultatai parodė, kad ritmas yra naudojamas norint išryškinti kiekvieno veikėjo savybes. Dažniausiai pasitaikančiuose taisyklingo ritmo modeliuose kirčiuotas skiemuo seka du nekirčiuotus arba kirčiuotas skiemuo seka kitą, taip pat kirčiuotą skiemenį. Netaisyklingo ritmo pavyzdžiuose buvo vartojami bent du iš šešių, kartu sujungtų, ritmo modelių. Kita vertus, rimo analizės rezultatai parodė, kad dažniausiai vartojamas AA rimo modelis, kuriame du paskutiniai kiekvienos eilutės žodžiai turi tą patį garsą. Rimuoti pavyzdžiai publikai palieka ilgalaikį įspūdį, o rimas situacijų komedijoje „*Draugai*“ yra daugiausia naudojamas komedijos tikslais, siekiant padidinti jų unikalumą. Tyrimo rezultatai gali būti naudojami norint palyginti rimo ir ritmo modelius tarp skirtingų laikotarpių televizijos situacijų komedijų.

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