

Paradigmatic axis

How I Met Your Mother

Season 1, episode 1

1. [IN A PUB]

(Ted is meeting Barney.)

TED: Hey.

BARNEY: Where's your suit!? Just once when I say suit up, I wish you'd put on a suit.

TED: I did that one time.

BARNEY: **It was a blazer!**

→ **hyponymy**

Season 1, episode 2

1. [AT TED AND MARSHALL'S FLAT]

(Marshall is writing a seminar paper. He cannot find his book while Ted is throwing a party.)

MARSHALL: Has anybody seen *An Introduction to Contract Work Institution Statutes from 1865 to 1923?* *(Silence.)* Anybody seen **a big-ass book?**

→ **synonym**

Season 1, episode 3

1. [IN A CAB]

(Barney told Ted that he needed to pick up someone at the airport.)

BARNEY: First we got to pick someone up at the airport.

TED: Okay, I'm outta here.

BARNEY: *(To a cabdriver.)* Estaban, doors! *(Cab doors lock.)*

[THE AIRPORT]

(Ted walks alongside Barney who is carrying two suitcases, one in each hand.)

BARNEY: Just this one little thing and the rest of the night is ours.

TED: Why do you have those suitcases, and who are we picking up?

BARNEY: **I don't know. Maybe her? Or her.**

→ **polysemy**

2. [IN A CAB]

(Barney and Ted went on a trip to Philadelphia. Barney is urging Ted to lick the Liberty Bell. He does not want to.)

BARNEY: *(To Ted)* Look, our forefathers died for the pursuit of happiness, okay. Not for the sit around and wait of happiness. Now if you want, you can go to the same bar, drink the same beer talk to the same people every day, or you can lick the Liberty Bell! **You can grab life by the crack¹ and lick the crap² out of it!**

→ **polysemy** (the actual crack in Liberty Bell + butt cleavage)

→ **polysemy** (to defeat sb in a competition – crap reinforces + really lick the crap)

3. [IN A PUB]

(Robin and Lily are on ladies' night.)

LILY: I'm so glad we finally get to hang out just the two of us!

ROBIN: Yeah.

LILY: You sure you're okay giving up your Friday night to hang with an old almost-married lady?

ROBIN: Oh please, I'm so sick of the "meet-market" scene. Guys are like a subway. You miss one, another one comes along in five minutes.

LILY: Unless it's the end of the night, then you get on anything.

→ **polysemy**

Season 1, episode 4

1. [IN A RESTAURANT]

(Ted is breaking up with Natalie again. She wants to know why.)

NATALIE: Okay, So what's the problem?

TED: It's...I can't explain it.

NATALIE: TRY!

TED: It's... ineffable.

NATALIE: I'm not "F-able"?

→ **homophone**

Season 1, episode 6

1. [AT A HALLOWEEN PARTY]

(Barney approaches a girl in hula outfit. She is wearing a lei.)

BARNEY: Hey.

HULA GIRL: Hey.

BARNEY: So, what does a fella have to do to get lei'd around here?
Yeah.

HULA GIRL: Right, cause I'm wearing a lei.

→ **homophone**

2. [AT A HALLOWEEN PARTY]

(Barney approaches Hula Girl in a different costume. He is wearing a devil one.)

BARNEY: Let me guess. Every guy has used the lei'd line on you tonight.

HULA GIRL: You wouldn't believe.

BARNEY: I apologize for my gender. Let me make it up to you. Make you a drink.

HULA GIRL: You certainly are a charming devil.

BARNEY: *(Points to the horns on top of his head.)* I'm also a horny devil. Yeah.

→ **polysemy**

3. [IN A PUB]

(Lily and Marshall participate in a costume contest which is held in a pub on Halloween.)

CARL: Ladies and gentlemen, the results are in. And the winners of this year's costume contest are Lily Aldrin as a parrot and Marshall Eriksen as a gay pirate.

MARSHALL: Oh yeah!

(Marshall and Lily get up from a booth.)

MARSHALL: Wait. What did he say?

LILY: Oh, who cares, Marshall? We won!

MARSHALL: Gay pirate, where are you getting that from?

CARL: Dude, you're wearing eye liner.

MARSHALL: OK, I just want everybody here to know that I'm not a gay pirate. **I have sex with my parrot all the time.** That came out wrong. Oh yeah, it doesn't matter! We won!

→ ambiguity arising from the context

Season 1, episode 7

1. [AT LOVE SOLUTION]

(Ted and Barney are applying to a dating agency. A woman working there, Ellen, has realized that Barney does not mean it and he only wants to get these women into bed. She throws him out of her office.)

BARNEY: OK, Ted, let's go.

(Ted gets up to leave.)

ELLEN: *(To Ted)* Not you, you stay. *(Ted sits back down.)* You're cute. You're an architect. Good career and you didn't use an obvious alias on your application like your friend, **Jack Package**.

→ polysemy

Season 1, episode 8

1. [AT TED AND MARSHALL'S FLAT]

(Marshall wants Lily to move in. Lily is afraid that Ted has a problem with it.)

LILY: He's not cool with me moving in.

MARSHALL: No, that's not it. I mean, you basically lived here all along. Ted loves you.

LILY: So, what's he PMS'ing about?

→ polysemy

Season 1, episode 9

1. [HOMELESS SHELTER KITCHEN]

(Ted and Robin are sorting through food donations. They are helping Amanda who works there.)

TED: Hey, Amanda, what's this box for?

AMANDA: Oh, that's for me. You can put it in my car.

TED: In your car, um, then you'll take it...

AMANDA: Home? We get so much extra food. No one can eat it all. Oh, Truffle oil. Score.

TED: People donated this food thinking it was going to feed the hungry.

AMANDA: I know, and I'm starving.

→ synonym + polysemy

2. [HOMELESS SHELTER KITCHEN]

(Barney being in charge of homeless shelter kitchen is telling off Ted and Robin that they did not prevent Amanda from stealing food.)

BARNEY: So, wait, not only have you not done any good for anyone today, you're actually helping someone steal from the homeless. You know, Ted, **it's called Thanksgiving, not Thankstaking**.
Damn.

→ antonym (give + take), synonym (steal + take)

Season 1, episode 10

1. [AT TED AND MARSHALL'S FLAT]

(Barney made Ted drink shots. The next day Ted woke up and saw a woman lying next to him. He did not see her face, but assumed it was Robin.)

BARNEY: Oh come on. You've gotta give me this one. Those five shots got you farther with Robin than your brain ever did. See what happens when you don't think? You do! **More importantly, you do Robin**.

→ polysemy

2. [IN A PUB]

(Drunk Ted is talking to a woman. Ted made a fool of himself before. She witnessed it. Now he is urging her to be spontaneous.)

TRUDY: I don't know. Still, I've had a pretty serious week. I could sure stand to do something stupid.

TED: I'm something stupid, do me.

→ polysemy

3. [IN A BATHROOM]

(Ted and Lily find Barney sleeping in their tub.)

TED: Why are you sleeping in our tub?

BARNEY: The porcelain keeps the suit from wrinkling.

LILY: Wait, were you here when I went to the bathroom in the middle of the night?

BARNEY: Don't worry, I slept through it. *(Laughs.)* I totally didn't sleep through it. For a little girl, **you've got a big tank**.

→ ambiguity arising from the context

Season 1, episode 11

1. [IN A PUB]

(It is a New Year's Eve and all of them are stuck in a traffic jam. The only one who is missing is Marshall who is trying to find Lily. However, Lily has already returned.)

LILY: Okay, wow, it's getting weird in here. I'm going to call Marshall. *(She leaps out of the roof window.)*

TED: But he left his phone.

LILY: *(Starts shouting from the limo.)* **Marshall, Marshall!**

→ polysemy

Season 1, episode 12

1. [AT A WEDDING]

(Ted invited Robin to a wedding. Unfortunately, she couldn't come. Seeing Lily and Marshall dancing, Ted feels depressed wishing to be in a relationship as they are.)

TED: *(To Barney)* Look at that. *(Points to Lily and Marshall dancing.)* That's how it supposed to be. That right there. Easy, simple. It's just not like that with Robin. It's not easy and on some level it has to just be easy.

BARNEY: Speaking of easy... **bridesmaids, Ted. Bridesmaids.**

→ polysemy

Season 1, episode 19

1. [IN A HOTEL]

(Ted is on a set-up date. He believes that Mary is a prostitute because Barney told him so, while she actually works as a paralegal.)

TED: Well, look, let's just have a few drinks. We'll relax and...

Mary: Yeah, that sounds great. **I had clients riding me all day long.**

→ polysemy

2. [IN A HOTEL]

(Ted is on a set-up date. He believes that Mary is a prostitute because Barney told him so, while she actually works as a paralegal.)

TED: No. Why, is that so odd?

MARY: Well, Ted, I mean, I've been going on dates since I was 15.

TED: God, you were just a kid. Well, look, let's just have a few drinks. We'll relax and...

MARY: Yeah, that sounds great. I had clients riding me all day long.

TED: Must be tough.

MARY: Yeah. I mean, this one guy just wouldn't leave me alone. I mean, **talk about anal**.

→ polysemy

Season 1, episode 20

1. [AT PROM]

(Lily, Robin and Barney go to a prom so Lily could listen to the band playing there. She wants the band to play on her wedding. However, she gets really stressed as she is aware of the fact that her wedding is getting nearer and nearer and almost nothing is arranged. She tells a high school senior all about her worries. At the same time, another high school senior vomits on Robin.)

LILY: I can't believe I unloaded like that on a high school senior.

ROBIN: **I can't believe a high school senior unloaded like that on me.**

→ ambiguity arising from the context

Season 1, episode 21

1. *(Robin is telling Ted that she is going on a camping trip.)*

[FLASHBACK – TELEVISION STUDIO]

ROBIN: Wow. Thanks. And, yes.

SANDY: Yes, what?

ROBIN: Yes, let's go get dinner.

SANDY: How about this weekend on the camping trip? I roast a mean weenie.

[END OF A FLASHBACK – TED'S FLAT]

TED: Oh, you're kidding me. No way. Don't go on this thing.

ROBIN: Ted, I have to go. It's a company camping trip.

TED: Really? Because it also kinda sounds like a date. **With Sandy... and his weenie**.

→ polysemy

Season 9, episode 1

1. [ON A PLANE]

(Marshall sits on a plane and freaks out. He has just accepted a job as a judge, even though he promised Lily they were going to move to Italy. A woman sitting next to him is irritated listening to his monologue.)

MARSHALL: I'm gonna ruin this wedding! My wife is gonna kill me!

PILOT: Flight attendants prepare for departure.

MARSHALL: We were gonna move to Italy for her dream job, so I brought my son here to Minnesota to see my mom before we left. And then I got offered a job as a judge in New York City, which is my dream. But that'll totally destroy her dream!

A WOMAN NEXT TO HIM: *(Tries to sleep.)* **You are destroying a lot of dreams right now.**

→ polysemy

2. [ON A PLANE]

(Marshall is calling his mother before the take-off. A flight attendant sees him.)

FLIGHT ATTENDANT: I said please turn off all electronic devices.

MARSHALL: Oh. This isn't an electronic device. This is actually a toy. For my son. We call it Phone-y.

A WOMAN NEXT TO HIM: *(To Marshall)* **I call you phony.**

→ homophone

Season 9, episode 2

1. [IN A HOTEL]

(Barney is making up a story of his family being cursed.)

BARNEY: For the next 200 years every male member of the Stinson family was afflicted by the gypsy's curse – an unquenchable thirst for booty that no committed relationship could ever satisfy. That is until my brother James met his husband, Tom. The day they got married, they lifted the curse forever... Freeing me from the shackles of having sex with lots of different women. Although sometimes, **Robin and I still use the shackles.**

→ polysemy

Season 9, episode 4

1. [IN A HOTEL]

(Barney is making up another of his crazy stories. He saw Ted holding hand with Robin. Barney wants to make a point that Ted broke the Bro Code.)

TED: You can't prove that I broke the Bro Code, so you're just making up stories about...

BARNEY: This sacred text was eventually brought to the New World in 1776 by none other than Christopher Brolumbus.

[A FLASHBACK TO CHRISTOPHER BROLUMBUS ON A BOAT]

ARTICLE 62: A bro who calls dibs first has dibs. And that's why he got to bang Pocahontas.

TED: Pocahontas was with John Smith.

BARNEY: Maybe according to the hotel register. Whatever Mrs. Brolumbus didn't know couldn't hurt her, am I right? Well, **except maybe that New World syphilis**.

→ polysemy

Season 9, episode 5

1. [ON A ROOF]

(Flashback to a Halloween party. Marshall is in a costume of a wedding present. He wants to give Ted a hint that he did not give them a wedding present.)

TED: What-what are you supposed to be?

MARSHALL: Well, I'm a wedding present, Ted! How could you not get me a wedding present? I mean, **how could you not get that I am a wedding present?**

→ polysemy

2. [IN A HOTEL]

(James is telling jokes while playing poker.)

JAMES: Barney, here's a good one. What's the difference between a Journey song and a husband? **A Journey song has a climax.**

→ polysemy

3. [IN A HOTEL]

(Loretta is urging Barney to tell Robin that she has to give back the ring she won in poker.)

LORETTA: *(To Barney)* Take care of this! I'm gonna play some cards. All right, chumps. I'm gonna tell you what I told Frampton's guitar tech when he couldn't find a condom: **let's gamble**.

→ polysemy

Season 9, episode 6

1. [IN A HOTEL]

(Barney and Robin see their reverend who does not look content. Lily goes and tries to cheer him up.)

LILY: Oh, he can't be that bad. I'll get him to come around.
Just...*(Gives Barney her drink.)* Hi, Reverend, I'm Lily Aldrin, the maid of honor.

REVEREND: Not too much honor. You're dressed like a whore.

→ polysemy

Season 9, episode 8

1. [IN A HOTEL]

(Lily, Barney, Robin and Loretta are having breakfast. Lily is still really angry about Marshall's decision to work as a judge.)

LILY: So what's everyone doing this morning?

ROBIN: Oh, well, I kind of feel like playing some tennis. Maybe we should reserve a court.

LILY: *(Spitefully.)* Court. *(Crushes a glass in her hand.)*

→ polysemy

2. [IN A DINING ROOM]

(Lily, Barney, Robin and Loretta are having breakfast. Robin has a conflict with Barney's mom Loretta because Robin is wearing her blouse which she won in poker the other night.)

LORETTA: Pancakes and eggs, Robin? I guess that blouse won't be loose and flowy for long.

BARNEY: Mom!

ROBIN: Keep talking, Loretta. I've been waiting all morning to ketchup. *(Dips her elbow into a bowl of ketchup.)* Oops.

→ paronym

Season 9, episode 9

1. [AT A BASKETBALL GAME]

(Marshall and Ted are watching a basketball match.)

MARSHALL: *(Shouting at a player.)* It's like you're trying to lose, Eddie!

TED: Hey, Eddie, last time I saw this many turnovers was at a bakery.

→ polysemy

Season 9, episode 10

1. [IN A HOTEL]

(Barney gave Ted a signed photo of Wayne Gretzky which was meant for Robin. Ted was supposed to keep an eye on it. Unfortunately, somebody spilled ink all over the photo. Ted is trying to solve it. He is approaching the prime suspect William Zabka who is looking at pictures.)

TED: *(To William)* Lot of pretty paintings in this hotel. I like how they've been framed.

→ polysemy

Season 9, episode 12

1. [AT BARNEY'S FLAT]

(Barney deceived Robin. She thought he wanted to break up with her but instead he gave her puppies as a surprise. Robin is mad at him.)

ROBIN: No more surprises.

BARNEY: But you love surprises. *(Holds a puppy and says in a cute tone.)* Almost as much as love lickin' myself! That was me talking, not the puppy.

ROBIN: Barney, the surprises are out of hand and they have to stop. Deal?

BARNEY: But...

ROBIN: Deal?

BARNEY: But...

ROBIN: Deal.

BARNEY: *(Points at the bottom of the puppy.)* **Butt.**

→ homophone

Season 9, episode 13

1. [IN A HOTEL]

(Marshall is apologizing to Barney that he missed the rehearsal dinner. Barney does not want to accept the apology and is rude to him. Unfortunately, Barney has forgotten that Marshall owes him the last slap – Barney once lost a bet to Marshall. As a result, Marshall can slap Barney four times no reason given.)

MARSHALL: Hey, Barney, I'm so sorry I missed your rehearsal dinner.

BARNEY: Oh, that's okay. We didn't even know you weren't here, jerk.

MARSHALL: Listen, I know that I can't make up for being late, but I did get you a-a special gift.

BARNEY: Well, hand it over, fathead.

MARSHALL: Well, you might want to wait until after the wedding photos.

BARNEY: Hand it over now, travel breath.

MARSHALL: **Okay, Barney, I'll hand it over.** *(He stretches his arm to give him a slap.)*

BARNEY: Oh, God, it's the fourth slap! I don't know why I was so obnoxious.

→ polysemy

Season 9, episode 14

1. [IN A PUB]

(All of them are sitting at a booth. Marshall is eating meat with mayonnaise and it lands onto his suit.)

MARSHALL: Oh, man.

LILY: Oh.

MARSHALL: At least it landed on the mustard stain.

BARNEY: Don't bother. **That suit is a stain. A stain on the very institution of suits.**

→ polysemy

2. [AT A CHINESE RESTAURANT]

(Marshall is telling a story about the time when he was trained to be an awesome slapslinger in China. He was trained there by three masters and had to fulfil three stages of the training. The whole story is made up, but it serves a purpose because Barney is scared to death.)

RED BIRD: You must not slap anyone until your training is complete. The consequences could be dire. First, you must meet White Flower, the second master, who will teach you strength. She lives atop a mountain.

MARSHALL: Which mountain?

RED BIRD: Nooo, not Witch Mountain. Slap Mountain.

→ homophone

Season 9, episode 16

1. [AT TRACY'S FLAT]

(Tracy invites Mitch over because she wants to give him her old cello. She goes looking for the cello. When she comes back to a living room she sees Mitch standing there stark naked. The move is known as "The Naked Man" and in this way he has made a lot of women sleep with him.)

TRACY: *(Mitch is performing his move "The Naked Man").* What are you doing?

MITCH: *(Seductively)* I don't know. What am I doing?

TRACY: I don't know! What are you doing?

MITCH: This is my thing...

TRACY: It most certainly is your thing! **Now, please cover your thing up.**

→ ambiguity arising from the context

2. [IN A PUB]

(Tracy is on a date with a guy called Louis.)

LOUIS: MacLaren's. The last time I was here, I thought this place was called Puzzles.

TRACY: That's an odd name. Why would you call a bar Puzzles? **Unless, that's the puzzle.**

→ polysemy

Season 9, episode 24

1. [IN A PUB]

(Barney has become a father.)

ROBIN: Hi, Daddy.

BARNEY: Whoa. Look, Robin, I'm really happy to see you, **but I don't think of you that way anymore.**

→ polysemy

Friends

Season 1, episode 2

1. [AT RACHEL AND MONICA'S FLAT]

(Rachel is looking for a ring. Enters from her room.)

RACHEL: Has anybody seen my engagement ring?

PHOEBE: Yeah, it's beautiful.

→ polysemy

Season 1, episode 4

1. [AT CENTRAL PERK]

(Friends are drinking coffee and chatting.)

MONICA: Hey, Joey, what would you do if you were omnipotent?

JOEY: Probably kill myself!

MONICA: Excuse me?

JOEY: Hey, if Little Joey's dead, then I got no reason to live!

→ malapropism – omnipotent + impotent

→ ambiguity arising from the context – Little Joey

2. [AT RACHEL AND MONICA'S FLAT]

(Rachel has got her first pay check.)

RACHEL: God, isn't this exciting? I earned this. I wiped tables for it, I steamed milk for it, and it was totally (opens envelope) not worth it. Who's FICA? Why's he getting all my money?

→ ambiguity arising from the context - FICA

Season 1, episode 8

1. [AT RACHEL AND MONICA'S FLAT]

(Chandler's colleague wanted to set him up with a man. Chandler is shocked that she thinks he is gay. Friends tell him that when they first meet him they thought the same. Chandler wants to know what makes him gay.)

CHANDLER: What is it?!

MONICA: Okay, I-I d'know, you-you just- you have a quality.

ALL: Yes. Absolutely. A quality.

CHANDLER: Oh, oh, a quality, good, because **I was worried you guys were gonna be vague about this.**

→ irony – ambiguity

Season 1, episode 12

1. [AT RACHEL AND MONICA'S FLAT]

(Ross is secretly in love with Rachel. Unfortunately for him, Rachel is dating an Italian guy whom Ross detests. Rachel and the Italian guy are going to spend their first weekend together.)

PHOEBE: *(To Rachel)* Woo-hoo. First weekend away together!

MONICA: *(To Rachel)* Yeah. That's a big step.

RACHEL: I know...
(Camera pans to Ross, looking dejected.)

CHANDLER: *(To Ross)* Ah. It's just a weekend, big deal!

ROSS: Wasn't this supposed to be just a fling, huh? Shouldn't it be
(Makes flinging motions with hands.) **flung by now?**

→ polysemy

2. [AT CAROL AND SUSAN'S FLAT]

(Ross' ex-wife Carol is pregnant. Ross doesn't know about the sex of the baby. Carol is in a relationship with her lesbian partner Susan.)

CAROL: Don't you want to know about the sex?

ROSS: *(Chuckles nervously.)* The sex? *(Chuckles.)* Um, **I'm having enough trouble with the image of you and Susan together**, when you throw in Tanya, yaw...

CAROL: The sex of the baby, Ross.

→ polysemy

Season 1, episode 13

1. [AT RACHEL AND MONICA'S FLAT]

(Chandler accidentally saw Rachel's breasts.)

ROSS: *(To Chandler)* You what? What were you doing seeing her boobies?

CHANDLER: It was an accident. Not like I was across the street with a telescope and a box of donuts.

RACHEL: Okay, okay, could we change the subject, please?

PHOEBE: Yeah, 'cause hello, these are not her boobies, **these are her breasts.**

→ synonym

2. [AT JOEY AND CHANDLER'S FLAT]

(Chandler accidentally saw Rachel's breasts. As a result she wants to see something of his, too.)

RACHEL: Hey, listen, Ronni, how long would you say Chandler's been in the shower?

RONNI: Oh, like, uh, five minutes?

RACHEL: Perfect. Fasten your seatbelts it's peepee time. *(She goes into Joey and Chandler's flat, where Mr. Tribbiani is reading the paper.)* Hey, Mr. Trib.

MR. TRIBBIANI: Hey. Morning, dear.
(Rachel goes up to the door of their bathroom.)

RACHEL: Chandler Bing? It's time to see your thing.

→ ambiguity arising from the context

Season 1, episode 15

1. [AT RACHEL AND MONICA'S FLAT]

(Monica is cooking for Phoebe's friend Steve. Steve smoked a joint. He is high.)

PHOEBE: *(Whispers.)* In the cab, on the way over, Steve blazed up a doobie.

RACHEL: What?

PHOEBE: Smoked a joint? You know, lit a bone? Weed? Hemp?
Ganja?

→ synonym

2. [AT RACHEL AND MONICA'S FLAT]

(Chandler is contemplating a change of job. As a result, he was given a promotion.)

PHOEBE: So was it a lot more money?

CHANDLER: It doesn't matter. I just don't want to be one of those guys that's in his office until twelve o'clock at night worrying about the WENUS.

(Everyone looks at him, confused.)

RACHEL: The WENUS?

CHANDLER: Weekly Estimated Net Usage Systems. A processing term.

RACHEL: *(Sarcastic)* Oh. That WENUS.

→ homophone

Season 1, episode 17

1. [AT CENTRAL PERK]

(Joey, Chandler and Ross are at Central Perk. Ross is telling them about his dream.)

ROSS: I had a dream last night where I was playing football with my kid.

CHANDLER AND JOEY: That's nice.

ROSS: No, no, with him. *(He mimes holding the baby as a football.)*

→ polysemy

2. [AT CENTRAL PERK]

(Joey is dating Phoebe's twin-sister Ursula. Phoebe pretending to be Ursula is breaking up with Joey.)

PHOEBE: *(As Ursula)* Yeah, um... *(Nervously clears her throat.)* You know you, you should just forget about what I said under the bridge, I was talkin' crazy that night, I was so drunk!

JOEY: You don't drink.

PHOEBE: *(As Ursula)* That's right I don't... But I was, I was drunk on you!

→ polysemy

Season 1, episode 18

1. [AT RACHEL AND MONICA'S FLAT]

(Rachel is applying for a new job.)

ROSS: Uh, Rach, we're running low on resumes over here.

MONICA: *(To Rachel)* Do you really want a job with Popular Mechanics?

CHANDLER: *(To Rachel)* Well, if you're gonna work for mechanics, **those are the ones to work for.**

→ polysemy

2. [AT RACHEL AND MONICA'S FLAT]

(All of them have just finished playing poker. Rachel has lost.)

RACHEL: OK, sorry to break up this party, but I've got resumes to fax before work tomorrow...

(Gets up to leave.)

GUYS: Whoa, whoa, whoa!

CHANDLER: Rach, Rach, we gotta settle.

RACHEL: Settle what? *(Looks puzzled.)*

CHANDLER: The... **Jamestown colony of Virginia.**

→ polysemy

3. [AT RACHEL AND MONICA'S FLAT]

(All of them are playing poker.)

RACHEL: I'm in.

MONICA: Me too.

JOEY: Me too. *(To Ross)* Alright, what do you got?

ROSS: Well, you better hop outta the shower, cause... **I gotta flush.**

→ homophone + homonym

Season 1, episode 19

1. [AT CENTRAL PERK]

(Rachel has received information about her ex-fiancé Barry and her friend Mindy.)

RACHEL: Country club newsletter. My mother sends me the engagement notices for 'inspiration.' Oh my God! Oh my God, it's Barry and Mindy!

MONICA: Barry who you almost...?

RACHEL: Barry who I almost.

MONICA: And Mindy, your maid of...?

RACHEL: Mindy, my maid of. Oh! *(Gives Monica the newsletter.)*

MONICA: *(Takes it.)* That's Mindy? Wow, she is pretty. *(Sees Rachel's furious look.)* **Lucky to have had a friend like you.**

→ polysemy

2. [IN THE HALLWAY]

(Ross' monkey Marcel has got lost, everybody is looking for it. Joey and Chandler are asking girls next door about it who happen to have radiators broken.)

CHANDLER: Oh, nononowaitwaitwaitnono! Uh... we may not know anything about radiators per se, but we do have a certain amount of expertise in the heating and cooling... milieu.

JOEY: Uh, aren't we kind of in the middle of something here?

CHANDLER: Yes, but these women are very hot, and they need our help! **And they're very hot.**

→ polysemy

Season 1, episode 20

1. [AT RACHEL AND MONICA'S FLAT]

(Phoebe and Ross are doing a crossword, Monica is cooking, and Chandler is still staring at his phone waiting for a phone call.)

ROSS: Four letters: "Circle or hoop".

CHANDLER: Ring dammit, ring!

ROSS: Thanks.

→ homonym

2. [AT THE AIRPORT]

(Ross' monkey Marcel has reached sexual maturity and since then it has been humping everything. Ross is sending Marcel to the ZOO in San Diego.)

RACHEL: (Brings Marcel a teddy bear.) Marcel, this is for you. It's, uh, just, you know, something to, um, do on the plane.

→ polysemy

Season 1, episode 24

1. [AT RACHEL AND MONICA'S FLAT]

(Chandler has unintentionally spilled the beans about Ross being in love with Rachel and then feels guilty.)

RACHEL: I mean this is unbelievable.

PHOEBE: I know. This is really, really huge.

CHANDLER: No it's not. It's small. It's tiny. It's petite. It's wee.

→ synonym + antonym

Season 10, episode 3

1. [AT THE TANNING SALON]

(Ross and a male assistant are walking through a hall.)

ASSISTANT: Alright Mr. Geller! Right this way! So, how dark do you wanna be? We have one, two or three.

ROSS: Well... I like how you look, what are you?

ASSISTANT: Puerto Rican.

→ syntactic ambiguity

Season 10, episode 5

1. [AT CHANDLER AND MONICA'S FLAT]

(Monica and Chandler want to adopt a baby. They need their friends to write them a letter recommendation. Joe has written one with the help of Thesaurus. Now he is presenting the letter to Chandler and Monica.)

MONICA: Hey Joey, I don't think we can use this.

JOEY: Why not?

MONICA: Well, because you signed it **Baby Kangaroo Tribbiani**.

→ **homonym**

Season 10, episode 13

1. [IN CHANDLER AND MONICA'S BEDROOM]

(Chandler and Monica got to know that the potential father of their adopted child was a murder. As a result, they cannot sleep.)

MONICA: Are you awake?

CHANDLER: Of course I'm awake. Assume from now on that **I'm always awake!**

→ **polysemy**

Season 10, episode 14

1. [AT CENTRAL PERK]

(Phoebe has changed her name to Princess Consuela Banana Hammock. She is telling Mike who is utterly shocked hearing that.)

MIKE: *(Looks at her astonished.)* Alright, then I'm gonna change my name.

PHOEBE: Great, okay, what are you gonna change it to?

MIKE: Crap Bag.

PHOEBE: *(Not amused)* Mike Crap Bag?

MIKE: No, no Mike, just Crap Bag. First name Crap, last name Bag.

PHOEBE: You're not serious, right?

MIKE: Yeah, I'm serious. *(Sarcastically)* It's fun, it's different and no-one else has a name like that!

PHOEBE: Uhu, uhu, well, then, great. If you love it, I love it.

MIKE: I do love it, and I love your name. I love Princess Consuela.

PHOEBE: **And I love Crap.**

→ **ambiguity arising from the context**

2. [IN THE STREET]

(Rachel got fired. Ross is helping her to move out her things from her office when they meet Mark who offers Rachel a job.)

ROSS: See? I told you something good would come along. And he seemed really nice. I've met him before?

RACHEL: Ross! That's Mark. From Bloomingdales? You were insanely jealous of him.

ROSS: *(Realizing.)* That is Mark?

RACHEL: Yes.

ROSS: I hate that guy.

RACHEL: Oh.
ROSS: No, no, NO, you cannot go to dinner with him.
RACHEL: What? You don't want me to get a job?
ROSS: Oh yeah, I'm sure he's gonna give you a job. **Maybe make you his SEXretary.**

→ **paranomasy**

Season 10, episode 15

1. [IN THE OFFICE]

(Ross is persuading Rachel's ex-boss to hire her back. Ross notices a picture of his son and sees it as an opportunity.)

ROSS: Does he... Does little Ross like dinosaurs by any chance?
MR.ZELLNER: Yeah, they're all he talks about, why?
ROSS: How would he like to come with me to the Museum of Natural History after everyone else has left, just the two of us, and he can touch anything he wants. *(Mr. Zellner looks shocked.)* I just heard it as you must have heard it and that's not good. Let me start again. I'm a palaeontologist, you'll be there with us and **the touching refers only to bones...** fossils!

→ **polysemy**

Axial Clash

How I Met Your Mother

Season 1, episode 1

1. [IN A CAB]

(Ted is at Robin's while Barney and Marshall are waiting for him in a cab outside.)

MARSHALL: It's been like twenty minutes. You think they're doin' it?

BARNEY: You think they're doing it in front of the dogs?

MARSHALL: **Doggie style**. *(Laughs.)*

→ syntagmatic axis – doggie style – **collocation**

→ paradigmatic axis – **association**

2. [AT TED AND MARSHALL'S FLAT]

(Ted is telling Marshall that he witnessed his first sex with Lily while they still attended the university.)

MARSHALL: *(Laughs.)* Yeah, sorry. We thought you were asleep.

TED: It's physics Marshall, **if the bottom bunk moves, the top bunk moves too.**

→ syntagmatic axis – bottom bunk/ top bunk – **collocations**

→ paradigmatic axis – bottom/ top – **antonyms**

3. [IN A PUB]

(Ted is trying to get to know Robin.)

TED: So what do you do?

ROBIN: I'm a reporter for Metro News 1.

TED: *(Nods.)* Oh.

ROBIN: Well, kind of a reporter. I do those dumb little fluff pieces at the end of the news, you know. Like...um...monkey that can play the ukulele. I'm hoping to get some bigger stories soon.

TED: Bigger like, uh, gorilla with an upright bass?

→ syntagmatic axis – upright bass – **collocation**

→ paradigmatic axis – bigger – **polysemy** + ukulele and upright bass = **hyponymy**, gorilla and monkey = **hyponymy**

4. [AT TED AND MARSHALL'S FLAT]

(Lily comes home from a kindergarten where she works as a teacher.)

MARSHALL: Hey!

LILY: Urgh. I'm exhausted. It was finger painting day at school, and a five year old boy *(Takes coat off revealing a purple hand print on her right breast.)* got to second base with me.

→ syntagmatic axis – second base – **collocation**

→ paradigmatic axis – second base – **polysemy**

Season 1, episode 3

1. [ON A PLANE]

(Barney made Ted to fly to Philadelphia to meet new girls. Ted finds it stupid.)

BARNEY: *(To Ted)* No! No! The night has just started. Look, airport bar. Flight attendants! **They'll get your tray table at its full upright position.** Say what?

→ syntagmatic axis – tray table – **collocation**

→ paradigmatic axis – tray table – **ambiguity arising from the context**

2. [AT A POLICE STATION]

(Ted and Barney were arrested in Philadelphia. They have just been released. Barney has met a girl called Sasha.)

BARNEY: *(To Ted)* We're going to Sasha's?

TED: Who the hell is Sasha?

BARNEY: Sasha. *(Points at a Security Woman.)* She's having friends over for drinks at her house. It's gonna be legen... wait for it...and I hope you're not lactose intolerant cause the second half of that word is... dary.

TED: No.

BARNEY: Legendary!

→ axial clash created by elimination of word boundaries

→ paradigmatic axis – dairy/ -dary – **paronomasy**

Season 1, episode 4

1. [IN A PUB]

(Ted is telling Lily a story about one of his dates.)

[A flashback to the date]

STEFANIE: Okay, this is difficult to say, back when I lived in LA, I was pretty broke, so I spent a month making adult films.

TED: Wow, okay... how many did you make?

STEFANIE: A-hundred-and-seventy-five.

[End of a flashback]

LILY: Say what you will about the porn industry... **they are hard workers**.

→ syntagmatic axis – hard workers – **collocation**

→ paradigmatic axis – **different association of the word sex**

Season 1, episode 5

1. [IN FRONT OF A CLUB]

(Lily is looking for Marshall. Lily is angry at him because he ran away from their party and went to see Ted, Barney and Robin who were in a club. Robin is sad because she could not get into a VIP room.)

LILY: *(To Robin)* Marshall just ditched out on our own party. Can you get me in there? I kind of need to kill him.

ROBIN: Actually, I can't even get myself in. I was such a dork. I get recognized one time and I start thinking I'm Julia Roberts. No VIP. I'm not even an IP. I'm just a lonely little P sitting out here in the gutter.

LILY: Know something; **I'd take a P in the gutter over Julia Roberts any day.**

→ syntagmatic axis – take a pee – **collocation**

→ paradigmatic axis – pee/P – **homophone**

Season 1, episode 6

1. [AT A HALLOWEEN PARTY]

(Ted notices that Barney is back and that he is wearing a different costume.)

TED: Barney. What, you're back?

BARNEY: That's right.

TED: In a totally new costume.

BARNEY: Every Halloween, I bring a spare costume in case I strike out with the hottest girl at the party. **That way I have a second chance to make a first impression.**

→ syntagmatic axis – first impression+ second chance – **collocation** + a second chance to make a first impression – **paradox**

→ paradigmatic axis – second + first – **hyponyms**

2. [AT TED AND MARSHALL'S FLAT]

(Barney is urging Ted to wear a different costume because he has been dressed as a hanging chad three years in a row.)

TED: No thanks. I'm sticking with the hanging chad.

BARNEY: Oh you're dangerous, Maverick. Your ego's writing check your body can't cash. OK. Here's the plan, and I crap you not. I'm getting us into the Victoria's Secret Halloween party. Trust me, by the end of the night, **your chad will not be hanging.**

→ syntagmatic axis – hanging chad – **collocation**

→ paradigmatic axis – chad – **ambiguity arising from the context**

Season 1, episode 7

1. [AT TED AND MARSHALL'S FLAT]

(Ted not being able to find his future wife, he applied to a dating agency. It finally found his match, but the woman is getting married following Saturday. In spite of that he wants to get to know her. She's a dermatologist. He is telling Lily and Barney about it.)

LILY: Don't interfere. Some guy is expecting to marry this woman on Saturday.

TED: Yeah, an 8.5 guy. Look, if I was marrying the wrong person and the right person was out there and knew it, I'd want that person to come down to my dermatology office and tell me so. In that scenario, I'm not interfering, I'm a happy ending.

BARNEY: *(Chuckles.)* **Happy ending.**

→ syntagmatic axis – happy ending – **collocation**

→ paradigmatic axis – happy ending – **polysemy**

Season 1, episode 9

1. [HOMELESS SHELTER KITCHEN]

(Ted and Robin are trying to help, but everyone refuses them.)

TED: This is crazy. When did it get so hard to do charity work?

ROBIN: I do charity work all the time. Remember when I said **I'd find you a girlfriend.**

→ syntagmatic axis – charity work – **collocation**

→ paradigmatic axis – charity work – **polysemy**

2. [IN A STRIP CLUB]

(It is Thanksgiving Day. Barney made Robin and Ted go to a strip club. Ted is depressed because he wanted to help somebody, but failed. Barney encounters a homeless man in the club.)

BARNEY: OK, Ted, I found a way for you to help someone, to do some good. This is Walter, and Walter is homeless. And Walter would like a lap dance.

Ted: Are you joking?

Barney: **I never joke about the sublime art of burlesque entertainment.**

→ syntagmatic axis – lap dance – **collocation**

→ paradigmatic axis – **synonym**

3. [AT TED AND MARSHALL'S FLAT]

(Ted is telling Robin a story about Barney's tradition on Thanksgiving.)

TED: No, Barney's got his own Thanksgiving tradition.

(Flashback to Ted, Barney, Lily and Marshall sitting at a booth at MacLaren's.)

BARNEY: Thanksgiving in a strip club, who's in? The Lusty Leopard has a surprisingly good Thanksgiving buffet. Plus, they do this thing. Heather dresses up as a pilgrim and Misty dresses up as an Indian, and they share a meal.

LILY: Oh, Barney.

BARNEY: I'm sorry, Native American.

→ syntagmatic axis – Native American – **collocation**

→ paradigmatic axis – Indian/Native American – **synonym**

Season 1, episode 11

1. [IN A LIMO]

(It is a New Year's Eve. All of them are celebrating together visiting different parties. However, Barney realizes that he has lost his new Russian acquaintance Natalya.)

BARNEY: Oh, wait, wait, wait. We have to turn around. We left Natalya.

LILY: Barney, none of us really liked her.

BARNEY: What?!

LILY: Sorry.

BARNEY: Oh, very nice, Lily. You know, she is a guest in this country. So while you **may choose to turn your back on her**, I choose to **turn my front on her**. What up?

→ syntagmatic axis – turn one's back on sb – **idiom**

→ paradigmatic axis – back/front – **antonym** + **double interpretation of an idiom**

1. [AT TED AND MARSHALL'S FLAT]

(Ted is telling a story of how he met a girl Victoria at the wedding he attended the previous night.)

[A FLASHBACK TO THE WEDDING]

VICTORIA: OK, how about this? The best part of any first-kiss is the lead-up to it, the moment right before the lips touch. It's like a big drumroll. So, how about, tonight, we just stick with the drumroll.

TED: OK.

VICTORIA: But we can't kiss.

TED: OK. *(Victoria and Ted lean in to each other as if to kiss and pull away.)*

[END OF A FLASHBACK]

MARSHALL: A drumroll? That's it. So, what, you just said good-night, came home, **and performed a drum solo**?

→ syntagmatic axis – a drum solo – **collocation**

→ paradigmatic axis – a drum solo – **ambiguity arising from the context** + **association** (drumroll – drum solo)

Season 1, episode 13

1. [IN A PUB]

(Ted is urging Barney to call the bridesmaid who Barney slept with the previous night to find out if she knows Victoria. However, Barney is reluctant.)

BARNEY: Because we just hooked up last night. I can't call the girl the next day. I have to wait at least, like, forever.

LILY: Oh, come on, Barney. It's for a good cause.

BARNEY: Ted going all castrati over another girl is exactly not a good cause. Sorry, buddy, I wish I could help you, my hands are tied.
Oh no, wait, that was last night.

→ syntagmatic axis – sb's hands are tied – **idiom**

→ paradigmatic axis – hands are tied – **double interpretation of an idiom**

Season 1, episode 16

1. [IN A PUB]

(Lily is afraid to tell Marshall that she has destroyed a very expensive dress.)

ROBIN: Lily, you have to tell him. That dress cost a fortune.

LILY: No, I'm just gonna wait for the next time Marshall really screws up, and then, I'll just slip this in, and it won't seem so bad by comparison.

ROBIN: Well, here's hoping he cheats on you.

LILY: **Yeah, but only, like, second base.**

→ syntagmatic axis – second base – **collocation**

→ paradigmatic axis – seconds base – **polysemy**

Season 1, episode 17

1. [AT TED AND MARSHALL'S FLAT]

(Lily has just made lunch for Marshall. He is going to eat it at work.)

LILY: Here's your sack lunch.

MARSHALL: Okay, I love you because, one, you made me a sack lunch and two, **you laugh every time you say the word sack.**

→ syntagmatic axis – sack lunch – **collocation**

→ paradigmatic axis – sack – **polysemy**

2. [IN A PUB]

(Marshall took a job to earn some money. It is not his dream job and Lily knows it. The whole conversation eavesdropping a woman sitting next to them.)

LILY: Okay, that was gross. When were you going to tell me you changed your entire career path?

MARSHALL: Nothing has changed, okay? I still want to help the environment. I just thought that maybe I could make some money for a few years. We could buy an apartment send our kids to good schools. You could quit your job and focus on your painting. I know that you say you don't need it, but... I love you and I want to give it to you anyway. I want to give you the package.

...

LILY: You may not realize this, Marshall Eriksen, **but you've got a huge package**. *(Lily leaves.)*

(The woman gives Marshall a curious look.)

→ syntagmatic – huge package – **collocation**

→ paradigmatic – package – **polysemy**

Season 1, episode 18

1. [END OF A FLASHBACK]

(Robin called Ted to invite him over to make juice. Ted is on his way to Robin's feeling guilty because he is still dating Victoria.)

TED: This is fine. This is totally fine.

CAB DRIVER: What's fine?

TED: Oh, I'm, uh, going over to this girl's house to make some juice.

CAB DRIVER: *(Mischievously.)* **Nice**.

→ syntagmatic axis – make juice – **collocation**

→ paradigmatic axis – make some juice – **ambiguity arising from the context**

Season 1, episode 19

1. [IN A PUB]

(Barney gets Ted a hooker, so he can bring a date to a party. Ted is shocked.)

TED: *(Incredulously)* You got me a hooker. A really hot hooker...
A hooker!

BARNEY: Think about it, this is perfect. A: it will make Robin insanely jealous... B: you get to have sex with her... and C: maybe by getting to know Mary, you'll come to see that courtesans are people, too. **And D: "B" all night long.**

→ syntagmatic axis – have sex – **collocation**

→ paradigmatic axis – B – **ambiguity arising from the context**

Season 1, episode 20

2. [AT TED AND MARSHALL'S FLAT]

(Lily and Robin need to get to a Senior Prom. They are wearing a nice robes asking Barney for an advice.)

LILY: All right, what do you think?

BARNEY: Horrible.

LILY: You're gonna make such a great dad.

BARNEY: You look so classy and nice. You're going to stick out like a sore thumb. Have you seen how the kids are dressing these days, with the Ashlee and the Lindsay and the Paris? They all dress like strippers. **It's go ho or go home.**

→ syntagmatic axis – go home – **collocation**

→ paradigmatic axis – ho/home – **paronym**

Season 1, episode 21

1. [TV STUDIO]

(A weather man is presenting the news.)

WEATHER MAN: And so tropical storm Willy is going to be with us at least until Monday. It's gonna rain cats and dogs, folks. **So don't step in a poodle.**

→ syntagmatic axis – rain cats and dogs – **idiom**

→ paradigmatic axis – dog + poodle – **hyperonym**, poodle/puddle – **paronym, double interpretation of an idiom**

Season 9, episode 3

1. [IN A HOTEL]

(Barney and Robin incidentally saw Robin's great-grandparents making love.)

ROBIN: I can't believe my great- grandparents still do that.

BARNEY: I never imagined a walker being used for anything other than walking. Plus, how about those balls dragging all over the ground?

ROBIN: *(Shocked.)* Barney.

BARNEY: No, **the tennis balls on the bottom of the walker.**

→ syntagmatic axis – tennis balls – **collocation**

→ paradigmatic axis – balls – **polysemy**

Season 9, episode 5

1. [AT LILY AND MARSHALL'S FLAT]

(Flashback story to the day after Marshall and Lily's wedding. They are sorting out all the gifts. They realize they are missing a present from Ted.)

MARSHALL: Ted's our best friend. If his gift hasn't arrived yet, it's on the way.

FUTURE TED: But time passed, and no gift arrived. Finally, Marshall started dropping hints.

[FLASHBACK – AT TED'S FLAT]

MARSHALL: Hey, man, it was great having you at our wedding.

TED: *(Drinking coffee.)* Thanks, Bro, and thanks for this coffee. It is great.

MARSHALL: You were not wedding absent.

TED: No, sir.

MARSHALL: **You were wedding present.**

→ syntagmatic axis – wedding present – **collocation**

→ paradigmatic axis – present/present – **homonym**

2. [IN A HOTEL]

(James left his husband. He plays cool that he does not miss him, and yet he is still wearing a wedding ring. Robin wants to show him that he is mistaken.)

ROBIN: So you can just you can take that ring off anytime you want?

JAMES: Anytime.

ROBIN: I'm all in. And raise you one ring.

JAMES: Ooh! Fine. It's just a ring.

BARNEY: Okay, let's see what you got. Robin has three jacks, James has just shy of a pair of a sixes.

ROBIN: Thank you.

JAMES: Yeah. I'm gonna hit the gym. Let me know if you want to get some dinner later.

ROBIN: Oh, **we'll give you a ring, just not this one.** *(Points to the won ring.)*

→ syntagmatic axis – give a ring – **collocation**

→ paradigmatic axis – ring – **homonym**

3. [IN A HOTEL]

(Ted gets to know that Marshall and Lily think he did not give them a present.)

LILY: You gave us a coffeemaker?

TED: Not just a coffeemaker. I asked what they used at your favourite coffeehouse and got you that exact one tier down model. And you know what you got me? Huh? No thank you note. So I started dropping hints about it.

[FLASHBACK – AT TED’S FLAT]

TED: *(Drinking coffee.)* Do I detect a note of hazelnut?

MARSHALL: Wedding present.

TED: Kind of want to say thank you to that note of hazelnut. **Thank you note.**

→ syntagmatic axis – Thank you note – **collocation**

→ paradigmatic axis – note – **polysemy**

Season 9, episode 6

1. [IN A HOTEL]

(Barney is showing Ted several women whom Ted can hook up with.)

BARNEY: So, Grace doesn’t arrive till later, Mm-hmm. I recommend Sophia. I strongly feel that **you should strongly feel her.**

→ syntagmatic axis – strongly feel – **collocation**

→ paradigmatic axis – feel – **polysemy**

2. [IN A HOTEL]

(Barney is showing Ted several women who Ted can hook up with.)

BARNEY: Grace is a new co-worker. She’s had six different positions at the firm, and **that was just at the Christmas party.**

→ syntagmatic axis – Christmas party – **collocation**

→ paradigmatic axis – positions – **polysemy**

Season 9, episode 7

1. [IN A CAR]

(Marshall is calling Ted because he wants him to help him with a certain situation. Marshall is reminding Ted that he was there for him when he needed to.)

MARSHALL: *(Calling Ted.)* And as we both know, you owe me a “No Questions Asked”.

[FLASHBACK – ON THE PHONE]

MARSHALL: Hey.

TED: *(To Marshall)* Hey. Listen, I need you to do something for me no questions asked, okay? What is it? Meet me at the corner of 53rd and 8th. Bring your drill. *(Hangs the phone.)*

[IN THE STREET]

TED: Marshall. *(Ted is imprisoned in a mail box.)*

MARSHALL: What the hell? How did you...

TED: No...questions...asked.

[END OF A FLASHBACK]

MARSHALL: *(To Ted)* I broke federal law drilling you out of that mailbox.

TED: Hey, I was a man in need.

MARSHALL: I know. **You were a “Priority Male”.**

→ syntagmatic axis – priority male – **collocation**

→ paradigmatic axis – male/mail - **homophone**

Season 9, episode 8

1. [IN A HOTEL]

(Robin has a conflict with Barney's mother. Barney is begging her to forget it.)

BARNEY: Please, Mom. All Robin wants to do is put this whole thing behind her so she can get married and **put this whole thing behind her**.
(Points at his body.) **behind her**.

→ syntagmatic axis – put sth behind you – **idiom**

→ paradigmatic axis – put sth behind you – **double interpretation of an idiom**

2. [IN A HOTEL]

(Ted wants to go for a trip to a lighthouse. However, a receptionist does not want him to go as Ted is single and the receptionist is concerned about him.)

FUTURE TED: *(To his children)* Kids, not far from the Farhampton Inn, there's a lighthouse. It's a really special place, and that morning I wanted to see it for myself. There was just one problem.

[IN A HOTEL]

RECEPTIONIST: Look, I'm sorry, Ted, but-but I can't in good faith send a lonely guy like yourself to the top of a very romantic, and more to the point, a very tall lighthouse. *(Gesturing Ted jumping off the lighthouse.)* I don't want your blood on my hands, and **I mean that literally, because it would be my job to hose down the rocks**.

→ syntagmatic axis – blood on sb's hands – **idiom**

→ paradigmatic axis – blood on sb's hands – **double interpretation of an idiom**

3. [IN A HOTEL]

(Lily meets Ted in a hallway alone.)

LILY: Wait a minute. What happened to that girl Cassie?

TED: Cassie?

FUTURE TED: Cassie was the girl I'd spent the entire previous night consoling.
Just consoling.

→ syntagmatic – spend the night – **collocation**

→ paradigmatic – consoling – **ambiguity arising from the context**

Season 9, episode 11

1. [ON A BUS]

(Marshall is telling a story about one of Ted's date to his son Marvin. The whole story is narrated in iambic meter.)

MARSHALL: Then Lisa saw the TV.

LISA: Hey, the Yankees game is on! Ted: Of baseball... Marshall: Ted observed... Ted: ... you seem to have some firsthand knowledge.

MARSHALL: To which the lady shrugged and said... Lisa: I played softball in college.

MARSHALL: Now the age-old softball stereotype's just that, and nothing more.

LISA: Yeah! Marshall: But as the Yankees got a run, **Ted feared he wouldn't score.**

→ syntagmatic axis – get a run – **idiom**

→ paradigmatic axis – get a run/ score – **synonym + polysemy** of score

Season 9, episode 13

1. [IN A CAR]

(Tracy is complaining about one member of her band.)

TRACY: *(To Marshall)* You know, first he took away my solos, then I got demoted to backup vocals, and now the only time I use a mic is after Darren's first false exit, when I say, "Do you guys want more Darren?" And then today, I found this ad online. *(Gives Marshall a phone.)*

MARSHALL: "Ass player wanted"?

TRACY: Move your thumb.

MARSHALL: Oh, "bass player wanted".

→ syntagmatic axis – bass player – **collocation**

→ paradigmatic axis – ass/ bass – **paronym**

Season 9, episode 17

1. [ON THE BEACH]

(Night before wedding. Ted and Robin are strolling along the beach. Barney is nowhere to be found.)

ROBIN: *(About Barney)* He always finds his way home.

TED: St. Patrick's Day, 2008. He did not find his way home that night.

ROBIN: That dumpster was a block from his apartment. I call that a win.

(Laughs.) Also, **that isn't the filthiest trash he's ever slept with.**

→ syntagmatic axis – sleep with – **collocation**

→ paradigmatic axis – trash + sleep with – **polysemy**

2. [IN A PUB]

(Marshall is telling a story about the time when he was trained to be an awesome slaps-giver in China. He was supposedly trained there by three masters and had to fulfill three stages of the training. The whole story is made up, but it serves a purpose because Barney is scared to death.)

BARNEY: Flag on the play. You banged White Flower?

MARSHALL: I made love to White Flower. And then I banged her.

BARNEY: In the forest?

MARSHALL: In Gongqing Forest, yes. Actually right near the Slapping Tree. Which may or may not have come into play.

ROBIN: Oh, my God, **you had a tree-way?**

→ syntagmatic axis – have a three-way – **collocation**

→ paradigmatic axis – tree/three – **paronym**

Season 9, episode 23

1. [IN A PUB]

(Everyone thinks that Ted has moved to Chicago. However, Ted has met the one and stayed in New York. Marshall and Lily see Ted in a pub and are angry that he did not tell them he has changed his mind.)

MARSHALL: You son of a bitch! What is the matter with you? How could you put us through that? That good-bye was emotionally devastating. A certain delicate flower cried all night in the shower.

LILY: **And I was pretty bummed too.**

→ syntagmatic axis – delicate flower – **collocation**

→ paradigmatic axis – delicate flower – **polysemy** (a girl or a flower) + contrast (a man usually not considered as a delicate flower)

Friends

Season 1, episode 1

1. [IN A RESTAURANT]

(Monica is cooking with her co-worker Frannie telling her about the date with Paul.)

FRANNIE: Are you kidding? I take credit for Paul. Y'know before me, **there was no snap in his turtle for two years.**

→ syntagmatic axis – snapping turtle – **collocation**

→ paradigmatic axis – turtle – **ambiguity arising from the context**

Season 1, episode 4

1. [AT RACHEL AND MONICA'S FLAT]

(Girls are chatting and revealing their secrets.)

PHOEBE: Oh! Oh! Oh! Okay, fine, fine. Now I don't feel so bad about sleeping with Jason Hurley.

MONICA: What?! You slept with Jason?

PHOEBE: You'd already broken up.

RACHEL: How long?

PHOEBE: A couple of hours.

→ syntagmatic axis – a couple of hours – **collocation**

→ paradigmatic axis – How long? – **syntactic ambiguity**

2. [AT CENTRAL PERK]

(Everybody is sitting at Central Perk. Ross is recollecting his relationship with Susan.)

ROSS: Oh my God, oh- is today the twentieth, October twentieth?

MONICA: Oh, I was hoping you wouldn't remember.

ROSS: Ohhh.

JOEY: What's wrong with the twentieth?

CHANDLER: Eleven days before Halloween... all the good costumes are gone?

ROSS: Today's the day Carol and I first... consummated our physical relationship. *(Joey is puzzled.)* **We had sex.**

→ syntagmatic – have sex – **collocation**

→ paradigmatic – **synonym**

3. [AT CENTRAL PERK]

(Friends are drinking coffee and chatting.)

ROSS: Uh, Joey... OM-nipotent.

JOEY: *(shocked)* **You are?**

→ axial clash created by elimination of word boundaries

→ paradigmatic axis – **malapropism**

Season 1, episode 5

1. [AT RACHEL AND MONICA'S FLAT]

(Joey has got a role as Al Pacino's butt double.)

JOEY: C'mon, you guys. This is a real movie, and Al Pacino's in it, and that's big!

CHANDLER: Oh no, it's terrific, it's... it's... y'know, you deserve this, after all your years of struggling, you've finally been able to crack your way into show business.

→ syntagmatic axis – make your way – **idiom**

→ paradigmatic axis – crack – **polysemy**

Season 1, episode 6

1. [AT RACHEL AND MONICA'S FLAT]

(Joe has got a role as Al Pacino's butt double.)

JOEY: C'mon, you guys. This is a real movie, and Al Pacino's in it, and that's big!

CHANDLER: Oh no, it's terrific, it's... it's... y'know, you deserve this, after all your years of struggling, you've finally been able to crack your way into showbusiness.

JOEY: Okay, okay, fine! Make jokes, I don't care! This is a big break for me!

ROSS: You're right, you're right, it is...**So you gonna invite us all to the big opening?**

→ syntagmatic axis – big opening – **collocation**

→ paradigmatic axis – **ambiguity arising from the context**

Season 1, episode 9

1. [AT RACHEL AND MONICA'S FLAT]

(Joe works as a model for the city free clinic. He is going to represent a guy with a disease.)

MONICA: *(To Joey)* Oh, wow, so you're gonna be one of those "healthy, healthy, healthy guys"?

PHOEBE: You know, the asthma guy was really cute.

CHANDLER: Do you know which one you're gonna be?

JOEY: No, but I hear lyme disease is open, so... *(Crosses fingers.)*

CHANDLER: Good luck, man. **I hope you get it.**

→ syntagmatic axis – get a disease + get a job – **collocation**

→ paradigmatic axis – get – **polysemy**

2. [ON THE UNDERGROUND]

(Joey works as a model for the city free clinic. He is on the subway when he sees his face on a poster. The poster says: *WHAT MARIOS ISN'T TELLING YOU – V.D – YOU NEVER KNOW WHO MIGHT HAVE IT*. A variety of scenes are shown with the poster displayed all over New York City.)

[AT CENTRAL PERK]

(Joey enters amongst snickers from the gang.)

JOEY: So I guess you all saw it.

RACHEL: Saw what?

PHOEBE: No, we were just laughing. You know, **how laughter can be infectious**.

→ syntagmatic – an infectious disease – **primary collocation**, an infectious laugh – **secondary collocation**

→ paradigmatic – infectious – **polysemy**

Season 1, episode 12

1. [AT RACHEL AND MONICA'S FLAT]

(Monica is calling her Aunt Syl.)

MONICA: Aunt Syl, I did this as a favor, I am not a caterer. What do you want me to do with a dozen lasagnas? (Listens to Aunt Syl on the phone, looks shocked.) **Nice talk, Aunt Syl. You kiss Uncle Freddie with that mouth?**

→ syntagmatic axis – dirty mouth – **collocation**

→ paradigmatic axis – mouth – **polysemy**

Season 1, episode 14

1. [AT RACHEL AND MONICA'S FLAT]

(Girls are talking about their relationships.)

RACHEL: How did we end up with these jerks? We're good people!

MONICA: I don't know. Maybe we're some kinda magnets.

PHOEBE: I know I am. **That's why I can't wear a digital watch**.

→ syntagmatic axis – digital watch – **collocation** + **semantic paradox**

→ paradigmatic axis – magnets – **polysemy**

2. [AT RACHEL AND MONICA'S FLAT]

(Girls are talking about their ex-boyfriends.)

MONICA: Which one was Pete Carney?

RACHEL: Pete the Weeper? Remember that guy who used to cry every time we had sex. (Imitating.) "Was it good for you?"

MONICA: Yeah, well, I'll take a little crying any day over Howard-the-I-win-guy. (Imitating.) "I win! I win!" I went out with the guy for two months – **I didn't get to win once**.

→ syntagmatic axis – have sex – **collocation**

→ paradigmatic axis – win – **ambiguity arising from the context**

Season 1, episode 24

1. [AT RACHEL AND MONICA'S FLAT]

(Joey is telling friends that he is donating his sperm.)

JOEY: Alright, come on you guys, it's not that big a deal. Really... I mean, I just go down there every other day and... make my contribution to the project. (*Friends laugh*) Hey, hey, but at the end of two weeks, I get seven hundred dollars.

ROSS: Hey.

PHOEBE: Wow, ooh, **you're gonna be making money hand over fist!**

→ syntagmatic axis – hand over fist – **idiom**,

→ paradigmatic axis – hand over fist – **association** + hand over fist – **double interpretation of an idiom**

2. [AT THE AIRPORT]

(Ross' monkey Marcel has reached sexual maturity and it humps everything Ross is sending Marcel to the ZOO in San Diego.)

CHANDLER: Okay, bye, champ. Now, I know there's gonna be a lot of babes in San Diego, but remember, there's also a lot to learn.

JOEY: I dunno what to say, Ross. Uh, it's a monkey.

ROSS: Just, just say what you feel.

JOEY: Marcel, **I'm hungry**.

→ syntagmatic – feel hungry – **collocation**

→ paradigmatic – feel – **polysemy**

Season 10, episode 5

1. [AT CENTRAL PERK]

(Phoebe is celebrating her anniversary with Mike.)

CHANDLER: So you must be going to somewhere fancy to celebrate?

PHOEBE: Uh-uh. Ehm, a Knicks game.

JOEY: Uhm... Aren't you a little overdressed?

PHOEBE: Hey, you know what, I've never had a one-year anniversary before, so no matter where we go, I'm wearing something fancy pants, and... I'm gonna put on my finest jewelry and we're gonna have sex in a public rest room.

MONICA: You guys do that? Chandler won't even have sex in our bathroom!

CHANDLER: **That's where people make number two!**

→ syntagmatic axis – number two – **collocation**

→ paradigmatic axis – number two – **polysemy**

2. [AT ROSS' FLAT]

(Ross is kissing with Charlie when somebody knocks on the door.)

AMY: *(Yelling from outside.)* Rachel!! Open up!! It's your sister!! *(She knocks on the door again.)* I have to talk to you!!

ROSS: *(He opens the door.)* Hi Amy!

AMY: You're not Rachel.

ROSS: **Still sharp as a tack!**

→ syntagmatic axis – sharp as a tack – **fixed expression**

→ paradigmatic axis – sharp as a tack – **irony** – **ambiguity**

Season 10, episode 7

1. [AT CHANDLER AND MONICA'S FLAT]

(The adoption lady turned out to be one of Joey's dates he never called to. When she sees him she looks shocked. Joey is afraid that this very fact can make things worse for the adoption and he decides to convert the story.)

JOEY: Oh... yeah... Probably you don't even remember my name. It's Joey, by the way. And don't bother telling me yours, because I totally remember it... lady. Yeah! I waited weeks for you to call me.

LAURA: I gave you my number, you never called me.

JOEY: No, no! Don't try to turn this around on me, ok? I'm not some kind of... social work, ok, **that you can just... do.**

→ syntagmatic axis – social work – **collocation**

→ paradigmatic axis – do – **polysemy**

2. [AT CHANDLER AND MONICA'S FLAT]

(Monica is urging Phoebe to have a big wedding while waiting for an adoption lady. However, Phoebe gave all her money to charity.)

CHANDLER: *(To Phoebe)* But you already gave all your money to charity!

PHOEBE: Well, I'll just ask for it back!

CHANDLER: I don't think you can do that!

MONICA: Why not! This is her wedding day, this is way more important than some stupid kids!

CHANDLER: **That's sweet, honey, but save something for the adoption Lady.**

→ syntagmatic axis – adoption Lady – **collocation**

→ paradigmatic axis – **irony** – **ambiguity**

Season 10, episode 8

1. [AT CHANDLER AND MONICA'S FLAT]

(Chandler and Monica decided they would not host Thanksgiving again. They are telling Friends.)

ROSS: Are you kidding?

CHANDLER: Well, it's just with uhm, work and the stress of adoption, we just don't feel like we have the energy. Plus, we don't think it's fair that every year the burden falls on us.

ROSS: *(Sceptical)* That doesn't sound like you...That's Monica talking!

CHANDLER: No, no! We made this decision together.

ROSS: She's putting words in your mouth!

JOEY: *(To Monica)* Don't you put words in people's mouths, you put turkey in people's mouths!

→ syntagmatic axis – put words in sb's mouth – **idiom**

→ paradigmatic axis – put words in sb's mouth – **double interpretation of an idiom** + part of the idiom “words” exchanged with a word “turkey” which is also paradigmatic axis

Season 10, episode 9

1. [AT THE SHOPPING MALL]

(Rachel is picking up some clothes for Ross he could wear on today's date.)

RACHEL: No, no, no, no! Ross, wait! Come on! You know, there's other stuff. Here's a nice shirt, look at these nice pants...

ROSS: Uh, actually these might look pretty good on me.

RACHEL: Yes, they will! You know what you should do? Just go take a walk, all right? I know your size and I'm... I'm gonna pick up some really good stuff for you.

ROSS: Really?

RACHEL: Yes! And I know what looks sexy on guys. Please, just wear what I suggest, and she's gonna go nuts for you.

ROSS: So, you're saying, uh, if I wear these pants **I might be getting into hers?**

→ syntagmatic axis – get into sb's pants – **idiom**

→ paradigmatic axis – pants – **polysemy**

Season 10, episode 11

1. [AT CENTRAL PERK]

(Phoebe is getting married. All of them are sitting at Central Perk drinking coffee and chatting.)

MONICA: Oh, I can't. We're throwing Phoebe a bachelorette party.

PHOEBE: Yeah, sorry boys, **this ride's closing**.

→ syntagmatic axis – bachelorette party – **collocation**

→ paradigmatic axis – ride – **polysemy**

Season 10, episode 14

1. [AT CENTRAL PERK]

(Chandler and Monica are urging Joey to go with them and see their new house.)

MONICA: All right. I know you're not happy about us moving, but you're the only one who hasn't seen the house.

CHANDLER: Yeah, come with us. You'll see how close it is to the city.

JOEY: But no, it's not close. You said it was in escrow? **I couldn't even find it on the map.**

→ syntagmatic axis – in escrow – **collocation**

→ paradigmatic axis – in escrow – **ambiguity arising from the context**

Syntagmatic axis

How I Met Your Mother

Season 1, episode 2

2. [IN A PUB]

(Ted got to know that Robin didn't want to be in a serious relationship and that she was looking for something casual. However, Ted is mesmerized by her and he tries to get her anyway. He is planning a chance encounter.)

MARSHALL: Alright, so call her up!

TED: No, calling's not casual! I just gotta bump into her somewhere. If only I knew her schedule **I could arrange a chance encounter.**

→ arrange an encounter – **collocation** + **paradox**

Season 1, episode 7

1. [AT TED AND MARSHALL'S FLAT]

(Ted applied to a dating agency. The computer there generated that his perfect match was a dermatologist. When Ted came to see her he got to know that she was engaged. In spite of that he tried to flirt with her. He is telling Lily about it while sitting with Barney on a couch.)

TED: Yeah, it was a long shot. I told her to call me anyway if she changes her mine, but I don't know...

LILY: Whoa whoa whoa, let's not skip over this. Raise your hand if earlier today you hit on an engaged woman.

(Ted and Barney both raise their hands.)

BARNEY: Come on, Lily, **don't hate the player hate the game.**

→ **idiom**

Season 1, episode 15

1. [AT TED AND MARSHALL'S FLAT]

(Marshall is colouring his butt when Barney enters.)

BARNEY: Um, are you coloring in your butt?

MARSHALL: I have a big interview coming up, and my suit has holes in it. I can't sew, I don't own Navy boxers, so, yeah, I'm coloring in my butt.

BARNEY: So wear another one.

MARSHALL: I don't have another one. I'm flat broke. **My only other suit options are track or birthday.**

→ collocation

Season 1, episode 20

1. [AT A PROM]

(The gang tries to sneak into a prom so they could listen to the band performing there. Feeling confident Barney attempts to get there on his own.)

BARNEY: How did you guys get in here?

TED: We just snuck in the back.

BARNEY: *(shocked)* You just snu... Are you serious? I've been trying to get in here all night. I finally paid a janitor 200 bucks to let me borrow this mascot costume. *(Points to the Turtle costume he is wearing.)*

TED: But you got in. **Slow and steady won the race.**

→ proverb

Season 1, episode 21

1. [IN FRONT OF ROBIN'S APARTMENT]

(Ted wanted to surprise Robin inside of her flat so he asked Lily for Robin's spare key. Unfortunately, Robin left hers at home. She is calling Lily about the situation while Ted is waiting inside.)

LILY: Hello.

ROBIN: Hey, Lily, I'm locked out of my apartment. I need to come pick up my extra key.

LILY: Extra key? Do I have an extra key to your apartment?

ROBIN: Yes, I gave it to you.

LILY: Oh, right. That key. Yeah, I lost it.

ROBIN: Great, now I gotta go to the locksmith.

LILY: No, wait, uh... Maybe you should just knock.

ROBIN: Knock? Lily, **my dogs aren't that well trained.**

→ collocation

Season 9, episode 3

1. [IN A HOTEL]

(Robin and Barney are considering of a place where they can have sex and hide from their relatives.)

ROBIN: Oh, what about the business center?

BARNEY: A room full of computers? That's perfect. **Technology is their compression-sock-covered Achilles Heel!** Whoa.

→ idiom

Friends

Season 1, episode 1

1. [AT RACHEL AND MONICA'S FLAT]

(Monica is finally having a date with Paul.)

JOEY: Who's Paul?

ROSS: Paul the Wine Guy, Paul?

MONICA: Maybe.

JOEY: Wait. Your 'not a real date' tonight is with Paul the Wine Guy?

ROSS: He finally asked you out?

MONICA: Yes!

CHANDLER: Ooh, **this is a Dear Diary moment.**

→ [collocation](#)

Season 1, episode 14

1. [AT RACHEL AND MONICA'S FLAT]

(Chandler wants to break up with Janice again.)

CHANDLER: How can I dump this woman on Valentine's day?

JOEY: I don't know. You dumped her on New Year's.

CHANDLER: Oh, man. In my next life, **I'm coming back as a toilet brush.**

→ [collocation](#)

2. [AT A RESTAURANT]

(Ross is on a date with Kristin when he sees his ex-wife Carol and her lesbian lover Susan.)

KRISTIN: That's funny. Who are they?

ROSS: The blond woman is my ex-wife, and the woman touching her is her... close, personal friend.

KRISTIN: You mean they're lovers.

ROSS: **If you wanna put a label on it.**

→ [collocation](#)

Season 1, episode 18

1. [AT RACHEL AND MONICA'S FLAT]

(Rachel has just received a letter concerning a job interview.)

RACHEL: *(Excited)* Oh! I got an interview! I got an interview!

MONICA: You're kidding! Where? Where?

RACHEL: *(In disbelief)* Sak's... Fifth... Avenue.

MONICA: Oh, Rachel!

PHOEBE: Oh, it's like the mother ship is calling you home.

MONICA: Well, what's the job?

RACHEL: Assistant buyer. Oh! **I would be shopping... for a living!**

→ [collocation](#)

Season 1, episode 21

1. [AT RACHEL AND MONICA'S FLAT]

(Monica has been robbed of her credit card.)

JOEY: How could someone get a hold of your credit card number?

MONICA: I have no idea. But look how much they spent!

RACHEL: Monica, would you calm down? The credit card people said that you only have to pay for the stuff that you bought.

MONICA: I know. It's just such reckless spending.

ROSS: I think when someone steals your credit card **they've kind of already thrown caution to the wind.**

→ idiom

Season 10, episode 9

1. [CLOTHES SHOP]

(Rachel is picking up some clothes for Ross.)

RACHEL: Ross, look, I know that some of this stuff is out there, but I mean, come on, look at this, look at this sweater! *(She picks up a blue sweater).* I mean, this is just beautiful!

ROSS: *(Feeling the fabric.)* Wow, this is really soft. *(Looks at the price.)* Three hundred and fifty dollars?

RACHEL: Yeah, down from seven hundred, you are saving like two hundred bucks!

ROSS: **Both logic and math are taking a serious hit today.**

→ collocation