

ЯЗЫК И КУЛЬТУРА

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THE ROLE OF THE ANTI-VALUE CONCEPT 'LUST' IN MODERN ENGLISH-LANGUAGE HUMOR

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This article discusses 'lust' as one of the main anti-values ridiculed in modern English-language humor. To the best of our knowledge, at this point, the studies of humor have not considered the concept 'lust,' so the aim of this paper is to identify and analyze axiologically ridiculed characteristics of the concept 'lust' within the framework of sexual humor. The author determines the relationship between lust and sex, singling lust out as a subject of humor. He goes on to develop an axiological approach for studying this type of humor which consists in a) determining the reaction of the audiences to actualizations of lust, b) defining those aspects of lust that are made fun of, c) analyzing the linguistic means of expressing the concept 'lust,' and d) determining the conceptual opposition of 'lust' within a particular context. The data analyzed in this paper comprise more than 70 stand-up specials and 500 episodes of various sitcoms. All the ridiculed characteristics of lust are divided into three groups: a) desire for sexual variety, b) desire for more sex, and c) negative sexual experiences. Desire for sexual variety is actualized through conversation about non-traditional sex, prohibited sexual partners, sexual fetishism, sexual partners of various ethnicities, and having sex in the wrong place or at the wrong time. The desire for more sex is often ridiculed through ridiculing the methods of obtaining it: lying, stupidity, extravagance, and cruelty. Negative sexual experiences are made fun of, primarily, through discussing sex with undesirable partners or failed attempts to obtain some sexual experience. In conclusion, the author identifies the main changes that have taken place in how lust is ridiculed in modern English-language culture.

Key words: axiological linguistics; axiological humorous conceptual framework; anti-values; lust; humorous discourse; sexual humor.

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Роль антиценностного концепта *lust* в современном англоязычном юморе

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В статье обсуждается концепт *lust*, который является одним из основных антиценностных концептов, высмеиваемых в современном англоязычном юморе, при этом, по нашим данным, не проводилось исследований, посвященных анализу особенностей ак-

туализации антиценностного концепта *lust* в комическом дискурсе. Целью данной работы является выявление и анализ высмеиваемых характеристик концепта *lust* в рамках сексуального юмора. В первую очередь автор определяет связь между такими явлениями, как похоть и секс, при этом похоть выделяется в качестве предмета комического. В данной работе развивается аксиологический подход к изучению комического, который состоит из определения реакции аудитории на актуализацию похоти, выделения высмеиваемых признаков концепта *lust*, анализа языковых средств выражения концепта *lust* и определения концептуальной оппозиции концепта в рамках конкретного контекста. В общей сложности было проанализировано более 70 выпусков стендап-концертов и 500 эпизодов различных ситкомов. Все высмеиваемые характеристики антиценностного концепта *lust* можно разделить на три основные группы: желание сексуального разнообразия, желание большого количества секса и негативный сексуальный опыт. Желание сексуального разнообразия актуализируется через нетрадиционный секс, запреценных сексуальных партнеров, сексуальный фетишизм, сексуальных партнеров различных национальностей и занятие сексом в неподходящем месте или в неподходящее время. Желание большого количества секса часто высмеивается через методы его достижения: ложь, глупость, расточительность и жестокость. Негативный сексуальный опыт выражается в основном через безуспешные попытки получить данный опыт и занятие сексом с нежеланными партнерами. Автор выделяет основные изменения, произошедшие в сексуальном юморе при высмеивании концепта *lust* в современной англоязычной культуре. Так, уменьшилось число шуток, посвященных гомосексуализму, сексуальным особенностям различных национальностей и сексуальной доступности женщин. Кроме того, концепт *lust* актуализируется в основном через намеки, прямую номинацию, видимый результат или соответствующие намерения.

Ключевые слова: аксиологическая лингвистика; ценностная концептосфера комического; антиценности; похоть; комический дискурс; сексуальный юмор.

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1. Introduction

In the English-language culture, the 21st century has started with an axiological paradigm shift: tolerance and diversity have become the main and leading values of the culture, greatly influencing all spheres of life including humor. This article discusses *lust* which is one of the main anti-values ridiculed in humor. Along the way, we'll see how global changes have influenced *lust* within an axiological paradigm of the modern English-language culture.

Lust has the following definition in dictionaries: 1. very strong sexual desire, especially when love is not involved; 2. very strong desire for something or pleasure in something (Oxford Advanced Learner's Dictionary). This research will deal with the first definition of *lust*, since the second definition is synonymous to the definition of passion and is not directly related to sex. By discussing

lust, we will determine the relationship between lust and sex which is really important for understanding the nature of “sexual humor.”

2. Theoretical Framework

This work considers humor from the point of view of axiological linguistics which studies the language actualization of values that determine the choice of meanings in the content of language units and communicative models of behavior (Karasik 2019: 4). Nowadays, the axiological method is relatively common, and it is used to investigate various linguistic phenomena (Starostina, Kharkovskaya 2020; Starostina, Leonovich 2022). Additionally, a number of papers related to various concepts are still being published today (Pomerantseva 2021; Apresyan 2022).

The choice of applying the axiological approach to studying humor seems justified since humor is one of the most important tools for forming values and anti-values in a particular culture. Thus, perception of various sociocultural phenomena depends heavily on whether they are praised or ridiculed in humor. Moreover, humor can change the attitude of society towards certain phenomena. Axiological linguistics focuses on values and anti-values. If the vast majority of people who represent a culture treat values positively, then anti-values are negative phenomena that are treated negatively. While some concepts are values in and of themselves (Kozhakhmetova, Ospanova, Mussatayeva, Bissenbayeva 2020), other concepts serve to actualize values (Karasik 2019). These ideas are the building blocks of the axiological conceptual framework. Assessments are the major way values are expressed (Karasik 2019: 7). Additionally, modern culture is frequently viewed as a particular set of beliefs and ideals (Nelyubova, Hiltbrunner, and Ershov 2019, p. 225). At the same time, values and ideas in a specific culture serve as a reflection of its collective personality (Bogdanova 2017).

The most profound research on values was conducted by Ch. Peterson and M. E. P. Seligman (Peterson, Seligman 2004) who studied the fields of philosophy, religion, politics, and education in order to identify the most crucial human values. As the result, they singled out six broad categories of values: wisdom, courage, humanity, justice, temperance, and transcendence. Anti-values have been studied by scholars that examine ethical axiological systems. Key anti-values generally correlate with the traditionally defined seven deadly sins such as lust, gluttony, anger, greed, envy, laziness, and pride (Davis 2008: 560).

When it comes to the linguistic theory of humor, it's important to note that here linguistic means of expressing humor (especially puns) remain the most popular object of research (see Kuzmicheva, Zharenova, Samozhenov 2015; Hempelmann, Miller 2017). The core modern trends, however, are rooted

in cognitive linguistics, and modern linguistic theory of humor is based on the semantic theory of humor which postulates that humor is founded on script opposition (Raskin 1985). Thus, a text can be characterized as humorous if it is compatible with two opposite scripts (Raskin 1985: 99). From this point of view, Raskin has analyzed sexual, ethnic, and political humor as well as studied such scripts as language distortion, dumbness, stinginess, and craftiness which underlie ethnic humor. Raskin's semantic theory of humor has been further developed into the General Theory of Verbal Humor (Attardo, Raskin 1991) which takes into account different 'knowledge resources' such as the script opposition, the logical mechanism, the target, the narrative strategy, the language, and the situation (Attardo, Raskin 1991: 293).

Values and anti-values of humorous discourse have been explored to some extent within the context of the cognitive approach to language. In essence, the three primary subjects covered in the research are stupidity (Attardo 1994), sex (Raskin 1985), and drunkenness (Kulinich 1999).

Sex remains one of the most popular topics for humor (Mindess 1987; Grumet 1989). Many heroes in modern comedy are frequently looking for sex (Partington 2006: 40). According to Leslie's research, approximately 42 % of all radio jokes at the time of the study were about sex (Leslie 1989: 107). As noted by many researchers, the presence of sex and/or aggression in a joke enhances its humorous effect (Freud 1905; Raskin 1985; Attardo 1994; Ruch 2008). The popularity of sex within humorous discourse is largely determined by the fact that sex has been one of the most taboo topics in various cultures for a long time (Freud 1905: 111) while one of the main functions of humor is to break different taboos (Berger 1999). It is an individual's personal attitude toward sex in general that determines their attitude to sex as a topic of humor. Thus, sexual humor arouses more emotions if a person has a positive attitude toward sex (Ruch, Hehl 1987; Derks, Arora 1993).

The vast majority of studies in sexual humor is based on Raskin's classification that distinguishes the following types of sexual humor: 1) sexual/non-sexual opposition – overt, unspecified (double interpretation), 2) sexual/non-sexual opposition — overt, specified (single interpretation), 3) non-sexual opposition in explicitly sexual humor, and 4) specific sexual opposition in explicitly sexual humor (Raskin 1985). Raskin (1985) also revealed the following sexual scripts: genital size, sexual prowess, sexual exposure, sexual inexperience, and forbidden sex. It is also important to note Lloyd's classification, which classifies the main mechanisms of explicit sexual humor as follows: 1) sexual/non-sexual wordplay, 2) competitive anatomy (mainly based on the comparison of genital size), 3) penis injury, 4) reference to current events (based on introducing sexual connotations into any discussion of current events that are not related to sex),

and 5) drawing-based humor (which relies on details of a drawn setting) (Lloyd 2011: 72).

While sex is one of the most popular topics in humor, sex per se cannot be a humorous subject, i.e. sex cannot be ridiculed or praised. So, we don't laugh when we see or experience a pure sexual act. Sex becomes funny only when it is a tool for ridiculing or praising certain human values or anti-values. This statement correlates with the fact that the main function of humor is to correct inappropriate behavior of people or society (Bergson 1901; Attardo 1994; Martin 2007; Guidi 2017). Humor is based on praising certain values and ridiculing anti-values. Thus, sex turns out to be an instrument that helps us to actualize a certain axiological concept, and in most cases it is the concept '*lust*.' To the best of our knowledge, there have not yet been special studies of the concept '*lust*' within the framework of humorous discourse.

However, some other axiological concepts can also be actualized through sex. For example, talking about sex can be considered as an act of utmost honesty that breaks the taboo of discussing sex. In addition, such an attribute of sexual humor as genital size may refer to physical advantages of a particular ethnic group while the concept '*lust*' may not be actualized at all. Moreover, the distinction between lust and manifestation of health is often blurred (Gorer 1955: 287). As a result of this attitude toward sex, masturbation has become a sign of utmost honesty, which is confirmed by the fact that in many contexts confessing to masturbation is followed by applause from the audience.

Thus, within the framework of sexual humor the concept '*lust*' is not always actualized. Meanwhile, lust remains the main subject of ridicule within the framework of sexual humor.

3. Material and Methodology

Our research builds on the methodology of axiological linguistics. While studying lust we have defined the audience's reaction to lust, since emotions expressed by the audience help us understand if lust is treated positively or negatively and seen as a humorous/non-humorous subject. The humorous nature of a speech act is determined by such reactions as laughter, smiling, etc., while the negative/positive assessment is determined by such reactions as applause, exclamations, etc. Furthermore, based on literature on lust, definitions in dictionaries, and analysis of data, we have identified those features of the concept '*lust*' that are ridicule-worthy. In addition, we have analyzed the language means used to actualize lust and/or to determine the conceptual opposition which is realized in each specific context (e.g., lust vs. stupidity).

The data analyzed in this paper comprise 70 stand-up specials (mostly American and British) and 500 episodes of various sitcoms (mostly American

and British). The advantage of this material is that it is possible to determine the level of the humorous effect based on the audience reaction or the laugh track used by show creators to highlight the moments that they see as the funniest. In this paper the fragments accompanied by laughter are highlighted with the bold font. We have selected the most popular stand-up specials and sitcoms based on various ratings and/or the number of viewers of sitcom episodes at the time they were aired on television. When choosing examples for this article, we tried to give those examples that either caused the most intense laughter from the audience or were found in some variations by different authors.

4. Results

Based on data analysis, in the course of this study we have defined the following ridicule-worthy characteristics of the anti-value concept '*lust*' in humorous discourse of modern English-language culture: a) desire for sexual variety, b) desire for more sex, and c) negative sexual experiences.

4.1. Desire for Sexual Variety

This type of lust is the most wide-spread in modern culture and it has a wide range of ridiculed characteristics. Desire for sexual variety is realized through discussions of non-traditional sex, prohibited sexual partners, sexual fetishism, sexual partners of various ethnicities, and having sex in the wrong place or time.

There are two main *non-traditional types of sex*: oral and anal. In cases where oral sex becomes a humorous subject, the spontaneous nature of oral sex is often ridiculed, i.e. oral sex becomes an unexpected event for its recipient or for the viewer. In the following example the female stand-up comedian receives oral sex from a stranger immediately after coming out of a blackout. The following text fragment is accompanied by laughter. The fact of oral sex is expressed through the phrasal verb 'go down.' Here, lust is the result of drunkenness.

(1) *One time, in college — thank you — I came out of a blackout, **and there was a stranger going down on me*** (Schumer 2017).

It should be noted that *anal sex* is mainly ridiculed while mocking gay people or straight men in gender-based humor, i.e. women accuse men of their addiction to anal sex. In the following example the female comedian ridicules men's desire to have exclusively anal sex from the point they hit adolescence. The joke about anal sex ("*If its butthole is at all stretched out ... you go back to the beginning*") is accompanied by laughter. The fact of anal sex is shown through the result ("*butthole... stretched out*").

(2) *I feel like what we could start doing is, when a kid turns 15, we give him his own sex robot. He can do whatever he wants with it. Four years later, he*

has to turn it back in to a committee, who will evaluate the condition of the doll. If its butthole is at all stretched out ... you go back to the beginning (Cummings 2019).

The most popular topic in humor connected with the desire for sexual variety is *prohibited sexual partners*. In different societies, prohibited sexual partners may include: people of the same sex (homosexuality), children (pedophilia), animals (zoophilia), etc. It's noteworthy that in most of these situations the humorous effect is based on breaking the taboos.

Historically, homosexuality has been one of the most popular topics in this segment of humor in many cultures. Interestingly, there is a tendency towards a decrease in the number of jokes about homosexuality in modern English-language culture due to the fact that over the past decades homosexuality has ceased to be a prohibited form of sex. Since tolerance and diversity have been determined mainly by the attitude toward homosexuality, feminism, and racism, jokes about homosexuality have ceased to be funny for representatives of English-language culture. Nevertheless, Partington notes that the attitude towards homosexuality in the United States and Great Britain remains different (Partington 2006: 231). According to his research, as of 2006, homosexuality was still a popular topic of humor in Great Britain. Our research shows that today in the English-language culture homosexuals are not really ridiculed even in humor concerning homosexuality. In fact, there is only one really popular topic in this type of humor now, namely: jokes about straight men turning into homosexuals (mostly hypothetically). The most frequently ridiculed subject is sexual abuse of a straight man. In the following example the humorous effect is based on playing on two meanings of the word 'man.' This joke is accompanied by laughter. Oral sex is taking place (*"the 69"*).

(3) *I like the 69 as much as the next man. **Hoping that isn't a man – that would be terrible*** (Carr 2011).

Having sex with children that can be both passive and active is also quite a frequent topic in sexual humor. Our analysis shows that laughter is more intense if the sexual object is an adult and the sexual subject is a child. The opposite examples are mostly perceived as acts of violence against children which makes the situation less laughable. In the following example the stand-up comedian asks the audience to suck boys' dicks because they are unhappy. Laughter caused by the joke is accompanied by disapproving exclamations. Oral sex is taking place (*"suck his dick"*). Lust is connected with unhappiness.

(4) *It's awful! If you ever see a 9 year old on the street just give him 20 bucks 'cause he's very unhappy. **Or suck his dick**, however you feel like you can help him out* (Louis 2008).

Nevertheless, there are some examples when children play the role of a sexual object. Usually such cases are realized through hints, like in the following example (*"He was home-schooled"*). There is a hint that the boy could lose his virginity only to an adult. Laughter is accompanied by disapproving exclamations that are louder than laughter.

(5) *And what made it worse was my best friend lost his virginity in year 11, which would have been pretty cool, but he was home-schooled. [audience gasps and laughs]* (Carr 2016).

Sex with animals often becomes the subject of humor. The most common objects of sex are sheep, dogs, and monkeys. In the following example during the dialogue non-verbal behavior of the person ridiculed clarifies the situation; it becomes obvious that the patient had sex with a monkey (*"a chimp"*). This joke is accompanied by laughter. Anal sex is taking place (*"fucking up the ass"*). Lust is connected with insincerity (*"Me? No way"*).

(6) *I feel terrible, doc. — I'm not surprised. — Is it ME? — Worse than ME. You wish you had ME. You are the first human to contract AIDS. — Is it bad? — Can be! — How I got that? — Two ways. One — you were fucking a chimp up the ass. — Fucking a chimp up the ass? Me? No way* (Gervais 2007).

Sexual fetishism includes: using various objects during sexual intercourse; having sex with inanimate objects; etc. Using various objects during sexual intercourse involves non-standard items. In the following example the comedian wants to put a whistle in his genitals. This joke is accompanied by laughter. Oral sex is taking place (*"blow me"*).

(7) *"oh yeah, baby." And I'll put a whistle in my dick so when you blow me — Whoo! Kind of fun* (Williams 2009).

Another subject of ridicule can be sex with inanimate objects that are not meant for such usage. In these examples a failed attempt to have sex with certain objects is usually ridiculed. The following example does not directly state that the person mocked is having sex with a robot, but the phrase in bold italics should be unambiguously interpreted by the audience because the idea of sex with a robot was announced in the previous context. The further context will prove this idea. This joke is accompanied by laughter. A hand job is taking place (*"robot hand is stuck on"*).

(8) *Leonard (phone rings): Hold that thought. Hey, Howard, what's going on? What? Hold on, Howard, Howard, slow down. The robot hand is stuck on your what? (To Raj) You're not going to believe this* (The Big Bang Theory. The Robotic Manipulation 2010)

In modern English-language humor jokes about some *specific sexual features of a certain race or ethnicity* are not popular anymore. These jokes usually

concern people who have had sex with a large number of representatives from different countries. In the following example one of the heroes shows a map where he has marked all the countries from which he has had sexual partners, and the number is large. This joke is accompanied by laughter.

(9) *Marshall: Why are you brunette and driving a cab? Barney: Oh! That. You know how it's my dream to have sex with at least one woman from every country on the planet? Marshall: Sure. (Barney shows the map with marked countries) Wow. You're doing surprisingly well in the Baltics* (How I Met Your Mother. Doppelgangers 2010).

Sex in the wrong place or at the wrong time can refer to either desire for sexual variety or desire for more sex. Our research has shown that, in modern humor, having sex in the wrong place or at the wrong time occurs mostly as a consequence of desire for sexual variety, i.e. people want to try some unusual places to have sex. In the next example two main characters walk out the door that leads to the street and they look disheveled (from the previous context it is obvious that they have just had sex), interrupting a serious conversation between the other two characters. The jokes are accompanied by laughter. The presence of sex is also approved by the following hints: “*sexy police business,*” “*twice.*” Lust is opposed to love here. In this episode characters have sex in different places in order to spice up their sexual life.

(10) *Bernadette: Plain old Howard Wolowitz is the best guy I know. Howard: You're just saying that. Bernadette: No, I'm not. I married him. On purpose. Come here. Howard: I love you. Bernadette: I love you, too. Penny (emerging from Tardis): Nothing to see here. Just sexy police business. Leonard: Just explaining the theory of relativity. Twice* (The Big Bang Theory. The Holographic Excitation 2012).

4.2. Desire for More Sex

The desire for more sex is often ridiculed through making fun of the methods used to obtain it: lying, stupidity, and cruelty, i.e. people actualizing their anti-values to get sex.

Lying is one of the most popularly ridiculed ways to get sex. Usually it is accompanied by taking advantage of women's emotional states. In the following example the ridiculed person seduces girls by breaking up their previous relationships through lying. This joke is accompanied by laughter. Sexual intention is realized through hugging.

(11) *Barney: So all you have to do is walk up every girl you see and say ... He's not coming. ... Until sooner or later. He's not coming. Woman: He's not? But we agreed. We always said we'd meet here. On this night. I'm such a fool.*

Barney (hugging the girl): Sh-sh-sh (How I Met Your Mother. The Playbook 2009).

Getting sex by being *stupid* can be realized through unreasonable behavior of the person who wants to have sex, i.e. the person ridiculed is ready to commit acts which are bad for them. In the following example one of the main characters is ready to get his first tattoo solely in order to have sex with a girl he doesn't know. Laughter is accompanied by disapproving exclamations. The stupidity of such behavior is confirmed by the low quality of such relations (*"cheap sex," "strange girl"*).

(12) *Raj: Are you seriously going to deface your body just for the possibility you could have cheap sex with a strange girl you met in a bar? Howard: Uh, yeah!* (The Big Bang Theory. The Gothowitz Deviation 2009).

Getting sex by being *cruel* can be realized through raping. The concept 'lust' actualized through cruelty brings into play both desire for more sex and desire for sexual variety, but in modern English-language humor it's more about wanting more sex. In the following example the comedian hints at his inclination to rape (*"I wanted it to be special... consensual"*). This joke is accompanied by laughter. It should be noted that such jokes are usually accompanied by disapproving exclamations.

(13) *The first time I had sex, I wanted it to be special. Well, not special-special, but consensual* (Carr 2011).

4.3. Negative Sexual Experience

Negative sexual experiences are ridiculed primarily through discussing sex with an undesirable person and/or failed attempts to obtain sexual experience.

One of the most popular sexual topics in modern comedy is a *failed attempt at getting some sexual experience* (all parts of *American Pie*, *Scary Movie*, etc.). In most cases, this applies to men who are turned down by women. There are three main initial attitudes of women toward men: negative, neutral, and positive.

In cases of the negative attitude, a woman knows that she won't have sex with a particular man because she doesn't like him. In the following example the main character was tricked by a woman who didn't have a place to stay and spent a night in his bedroom without having sex with him. The phrases (*"Uh, no, it doesn't; She wants to do it again, soon"*) are accompanied by laughter. These phrases also prove that the woman didn't have any sexual intentions. Lust is connected with stupidity here.

(14) *Ted: Well, she actually wound up falling asleep on the couch. But, hey, that happens. Barney: Uh, no, it doesn't. Ted: Sure, it does. You know, she*

was ... She was just exhausted from being turned on. But you heard her. She wants to do it again, soon (How I Met Your Mother. Sexless Innkeeper 2009).

The neutral attitude frequently turns into negative in situations where a man behaves unreasonably. In the following sitcom episode, by saying some unpleasant things to a famous movie star ("*your legs tore off*," "*turned into a giant loaf of pumpernickel bread*"), the character turns her neutral attitude to him to negative. The highlighted fragments are accompanied by laughter. Lust is connected with stupidity which is caused by nervousness.

(15) *Howard: And then, I picked you up by your ankles and twirled you round and round until your legs tore off. I tried to stick them back on, but before I could, you turned into a giant loaf of pumpernickel bread. What do you think that means? Summer (uncomfortable): I really don't know* (The Big Bang Theory. The Terminator Decoupling 2009).

A positive attitude may also lead to a negative result. In such situations, we typically witness an unexpected event which breaks up the intimacy between people. In the following example a man gets so nervous that he ruins the night by escaping from two girls. The highlighted fragments are accompanied by laughter. Lust is connected with cowardice because the male character is so afraid that he runs away.

(16) *Blonde Girl: So, Barney, why don't we take this party to a more horizontal location? (Barney looks at both girls, image of belt flashes across his eyes, Barney looks nervous and sweaty, Barney purposely knocks over wine glass and spills red wine over white carpet) Barney: Oh no, the night's ruined! Brunette Girl: No, baby, it's not. Barney: Yes it is. Whatever this night was heading towards is ruined. Where's my coat? (Barney hurriedly gets up)* (How I Met Your Mother. Third Wheel 2007).

Modern English-language humor ridicules two main types of *undesirable sex partners*: old people and unattractive women.

Sex with old people is ridiculed when it is accidental and a young man doesn't know until a certain moment that he is having sex with an older woman (e. g. *American Wedding*), or when a young man is having sex with an old lady in certain circumstances that compel him to it (e. g. *Yes Man*). In such examples lust is usually accompanied by fear. In the following example one of the main characters has bet that he will have sex with a woman while wearing old-fashioned clothes, and only an old lady wants to have sex with him. The highlighted fragments are accompanied by laughter. Lust is connected with despair, i.e. the man is ready to have sex with any woman just to get rid of the clothes he is compelled to wear.

(17) *Barney: (To Ted) Come on, come on, Ted. You gotta help me! I gotta get these damn things off! Older woman: Hey there! I just love your overalls!*

(Barney is taking off his clothes while entering the apartment of the older woman) (How I Met Your Mother. The Window 2009).

Sex with an unattractive woman is often ridiculed when a person wants to get a beautiful woman but, finding himself in different circumstances, has sex with an unattractive woman. The following example represents the most widespread scenario of such humor. The male character wakes up after a blackout and finds himself in bed with an unattractive woman. At first he tries to escape, and this is also the reaction which is commonly ridiculed. Failing to escape, he goes back to sleep. This fragment is accompanied by laughter. Lust is the result of drunkenness.

(19) *Scene: Raj's apartment. He wakes up clutched in the arms of the large lady. Tries to get away. She clutches him tighter. He shrugs and goes back to sleep* (The Big Bang Theory. The Hofstadter Isotope 2009).

5. Conclusion

In the course of this research, it was revealed that a negative axiological component is the main component of the concept '*lust*' in the English-language culture. The main criterion for assessing lust was the audience's reaction to this phenomenon. The main reaction to lust is laughter while extreme lust (for example, necrophilia and pedophilia) evokes negative and/or surprised gasps.

In modern humorous discourse, some topics (namely, pedophilia and necrophilia) are ridiculed mainly through hints since they are considered social taboos, even in such a taboo-breaking field as humor. Anal sex becomes a humorous subject either in female stand-up or in homophobic humor. It should be noted that female stand-up comedians emphasize the unacceptable nature of this type of sex for most women. The most popular sexual objects among animals are sheep, monkeys, and dogs. Sexual fetishism tends to be a common subject of ridicule in relation to pronounced losers because they fail to get real sex. The main change in ridiculing lust concerns homosexuality. Until the early 2000s, ridiculing homosexuality was a very popular topic in modern British and American cultures. At the same time, in the modern English-language culture homosexuality in general is not perceived as a characteristic of the concept '*lust*' and, as a result, the number of sexual jokes about homosexuals is steadily decreasing. In addition, making fun of sex between representatives of different ethnicities has become less popular, and the number of such jokes is also decreasing. There is another trend in the English-language culture that is changing the paradigm of sexual humor: while in the past sexual jokes used to make fun of women unable to cope with their desires, at present the number of such jokes is decreasing, and there are more and more jokes about men who are unable to get sex or are only able to get sex with undesirable partners. Thus, negative sexual experience re-

mains a popular humorous subject. Moreover, now stand-up comedians make jokes about their own lust. Furthermore, when they describe successful sexual experiences, the objects of their experience (if they are women) are not usually actualized.

In addition to hints, lust can be actualized through direct references (“go down,” “fuck,” “the 69,” “suck his dick,” “fuck up the ass,” “blow,” etc.), visible results (“stretched out butthole,” “disheveled look,” etc.) or intention (hugging, taking off the clothes, etc.). Lust can be accompanied by stupidity, insincerity, cruelty, extravagance, etc. Moreover, lust can be the result of drunkenness.

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