



Sexual Liberation in American Music Videos: An Analysis of Cardi B's Music Videos and Their Social Response

Yi Chen¹, Muqing Niu², Yifei Wang^{3*}, and Yuyan Xiang⁴

¹Faculty of Government and Management, Yunnan University, Kunming, China, 1318450244@qq.com

²The Experimental High School Attached to Beijing Normal University, Beijing, China, 528643903@qq.com

³The Ealing International School in Dalian, Dalian, China, 1452254307@qq.com

⁴North Cross School Shanghai, yuyanx896@gma il.com

*Corresponding author email: 1452254307@qq.com

Abstract. This paper starts from the perspective of patriarchal social background and takes the political and feminist logic as a clue, focusing on the popular music industry constructed by the interwoven forces of capitalism and consumerism. Our study examines the music videos of American rapper Cardi B and the diverse responses they prompted and their causes. We analyze the visual (scene layout, costume) and contextual (lyrics, melody) elements of Cardi B's music videos and conduct data analysis (music output, international awards, chart sales data, social media commentaries) for their respective public reception and discourses. Our study captures many elements that symbolize sexual objectification, whose feedback is polarized due to different ideologies. We find that the patriarchal consumerism society formed a similar negative response. At the same time, the new feminism waves and theories led some viewers to consider the music videos as examples of sexual liberation.

Keywords: music video, sexual liberation, social influence, capitalism, patriarchal society

1 Introduction

There have been three waves of feminism in American history since the beginning of the feminist movement. In the process of feminist political awakening, the movement has gradually learned to appeal to the charisma most suitable for their generation and the needs of the majority of women.

In the 1970 book "Sexual Politics" by American feminist scholar Kate Millett, patriarchy is assumed to be internalized as a deep-rooted cultural institution of human beings [1]. As the leading cause of inequality between the sexes, patriarchy not only forces women to be male appendages and enslaved people in certain societies dominated by men but also in a subordinate position, regarded as redundant ribs [2].

On the other hand, patriarchy and the feminist movement are continuously entangled and almost inseparable, evolving into a group of subtle mutual forces bundled in the society to be promoted. This paper touches on a sensitive nerve of our society, where power negotiation and contestation unfold, and music serves as an indispensable form of popular culture [3]. The pop music actualized. The prevalence of modern pop music essential role in popularizing and disseminating feminism. This paper further frames music videos as the primary media. It takes Cardi B [4], a top female rapper in contemporary America, as an example to conduct research.

The visual presentation of singers occupies a significant space in the whole industry. This is mainly due to the vitality of music videos and the high concentration of authentic imagination, which results in high commercial value. Cardi B's current influence is to maximize its autonomous value, commercial value, and social value.

2 Walking into Cardi B

The mission of the top female singers is consistent. They want to awaken this era through their power and energy. Noname [5] argues hip hop was created for Black liberation, to share the message of what is going on in the communities. "Because a community that I come from made this work, and now I can sustain myself, I feel it is my responsibility to be as honest and radical in my music as I possibly can". The character of female rappers is constantly developing the brilliance of women [6].

Cardi B is also sincere and righteous. She is a Black Latina rap star who made a name for herself in reality TV on *Love & Hip Hop: New York*. On September 26, 2017, Cardi B arrived at the top of the Billboard Hot 100 with her debut single, "Bodak Yellow." On August 7, 2020, Cardi B released her single "WAP" with Megan Lee Stallion. The song's music video was viewed more than 26 million times in 24 hours on YouTube. Furthermore, in December, Cardi B was named Billboard's 2020 Woman of the Year [7].

To study her ideological self-conception in MVs, entering into her past life is crucial. The Bronx has always been a special place. Unlike other prosperous American cities, the city has always been bloody and violent. In 1992, a little black girl named Cardi B was born in this place. This area is also one of the most famous slums in the United States, as the rapper Fat Joe described that 35 out of 40 peers growing up together were killed between the ages of 18 and 20. In the slum, many people join gangs to escape murder. Cardi B thought joining a gang would make her rich, but it did not change her life. Cardi B did a lot of odd jobs to make ends meet, but she could not even pay the rent. She had to live in her ex-boyfriend's mother's house with his nightmarish domestic abuse and endured a life of dependence. As a result, Cardi B had a strong desire for money because of her miserable childhood. Then she had three years of experience as a stripper from 19. Most people would try to deny this dark history, but Cardi B did not. Her every response in front of the media was candid and firm. In *The Ellen Show*, she answered that she liked being a stripper: "I do not recommend it to anyone. But it made me money, paid my bills. It got me my apartment, it got me to boob job. And the money I made, I used it to invest in my dream." Cardi B told her story in public and

revealed her personality, which is one of the factors that helped her gradually gain 131.5M followers on Instagram. [8].

However, Cardi B was put in the teeth of the storm with a bare photo of her breasts sent to Instagram by drunkenness on her birthday night in October 2020. Although quickly removed, the photo went viral. Cardi B's breasts were maliciously made into memes, and a woman's body was objectified into hamburger buns, steaks, car tires, and more. People commented unscrupulously on the color and shape of a woman's breasts; quite a few attacked her for being a mother. Cardi B resigned herself to actions and commented that she would not punish herself more for what she did: "I used to be a fucking stripper, so whatever it has to be. "

This event shows that Cardi B is not ashamed of her race and female body organ. She accepts and respects herself. Primarily, what should be examined is the social ethos full of racism and sexism. Cardi B was abused but internet trolls for her own identity.

However, in the face of the unfair treatment over gender and race in Grammy. Cardi B posted encouragement on Twitter: "Do not forget to congratulate the small black artist that got nominated that got overshadowed cause of the drama again. It is their moment finally!"[9] She indicated a more difficult road to fame for a black female artist. She also inspired others like her not to extinguish their talent. The artistic solidarity among black female artists is fully demonstrated.

It was not the first time Cardi B selflessly illuminated others, and it certainly won't be the last. Cardi B posted support on Instagram to defend Zaya Wade, the transgender daughter of retired basketball player Dwyane Wade. She questioned the appropriateness of setting an age limit on people's ability to pursue happiness. She also explained that she understands that some people are "old school" and might not be comfortable with the thoughts. However, Cardi B said that people should be more understanding. Cardi then touched on people criticizing Dwyane for publicly sharing Zaya's story and bringing the negative comments onto themselves. "When you got a secret, it feels like such a burden... You might as well be free and let it out."

The "I Like It" Cardi concluded by telling people to "speak your truth" and that people should not be afraid to share their stories [10]. Cardi B keeps encouraging people to struggle for equal rights and freedom.

Cardi B's November 2016 Instagram post that reached millions of her followers that might not otherwise fathom (Black) feminism:

"If you believe in equal rights for women, you are a feminist. I do not understand how you bitches feel like being a feminist is a woman with an education and a degree. That is not being a feminist. The problem is that being a feminist is something so great, and you all do not want me to be great but too bad. Because at the end of the day, I will encourage any type of woman. You do not have to be a woman like me to encourage and support you and tell you, "Yes bitch, keep on going" [11].

Cardi B may not have an expression as canonical as feminist scholars, but her story is potent and connects with the masses. Instead of destroying her, her life experiences have made her confident and assertive. Her life broke through rigid background, education level, race, and gender. She ignores the accusation of selling eroticism, says what she wants to say, and does what she wants to do. On January 19, 2022, Cardi B paid funeral costs for the 17 victims of the tragic Bronx apartment fire. CNN reports that

Cardi B has teamed up with the Mayor's Fund to Advance New York City to ensure that the families impacted by the tragedy would benefit from her donation, adding that she wants to ensure that "the final wishes for their loved ones were met." Cardi B is no stranger to acts of selflessness at any time. She provided power for the integrity she supported and enjoyed her life as a black woman with her own courage.

3 Visual Representation

As rap culture becomes more and more popular in American pop culture, female rappers are becoming a large part of the community. However, rap music has also become controversial for its portrayal promotion of violence, sex, and drugs [12]. Content analysis has also proven that the current rap music videos emphasize controversial themes [13]. At the same time, sexuality has become predominant as a theme, and pleasure is driven by viewing [14]. In the music industry, female identity has been closely linked with sexuality to the extent that both the audience and viewers have normalized the phenomenon itself. Since rap music videos provide rich and helpful content for examining sexual elements and their social influence [15], scholars have found that women in the music videos serve as important currency and produce distorted ideologies of women [16].

Another prominent feature of music videos is that women are often presented erotically, or in other words, objectified in the videos [17]. As Laura Mulvey discussed in "Visual Pleasure and Narrative Cinema" (1975), pleasure arises from viewing another person as an object of sexual stimulation. Therefore, by visualizing women erotically, viewers can automatically translate the sexualized movements and dressing into an object of stimulation. In 1997 Fredrickson and Roberts proposed the objectification theory, meaning that girls and women are typically acculturated to internalize others' perspectives as a primary view of their physical selves. In other words, sexual objectification is the experience of being alienated and treated as a body that serves others. Because of that, sexual objectification usually leads to women's act of self-objectification, and under the context of music videos, this means that female singers voluntarily accommodate their performance to the popular perspective of viewers.

However, studies have shown that self-objectification can cause damage to one's physical and mental health. For instance, in 1997, Fredrickson and Roberts proved that self-objectification could lead to depression, sexual dysfunction, and eating disorders. Other research has also demonstrated that: "the exposure to sexually objectifying television shows was associated with an increase in viewers' definitions of their physical selves in terms of externally perceivable traits (i.e., how the body appears) rather than internal traits (i.e., what it can do)" [18]. And when viewed from a social perspective, self-objectification causes gender stereotyping that is already widespread in music videos [19]. Some scholars also argued that "reappropriate the sexist and misogynist tropes that present women as hypersexual beings who are contained and controlled by, in this case, other women" [20]. In other words, repurposing sexist and misogynistic tropes will lead to the portrayal of women as hypersexual creatures controlled by others. Nevertheless, there are some positive voices about sexual objectification. For example,

scholars Aubrey and Frisby propose that sexual objectification of female singers' bodies might convey the message of empowerment and lead to a primary way of succession for women in the music industry. By presenting the female singers erotically like the male singers, the female can also be empowered [21].

In today's popular culture, rap music has become an indispensable part of the community. Furthermore, as one of the most iconic black female rap singers, Cardi B and her later works are highly controversial for her bold display of sex and radical lyrics. As one of the most popular rap singers in the industry, her work includes massive abstract sexual suggestiveness, sexual objectification, and other sex-related elements. Also, since Cardi B now broadly represents the black women's community, her pronounced sexual stimulation is criticized for not negotiating sexuality in her works. While some advocates and radical feminists believe that this trending black women rap singer can best represent sexual liberation in the music industry, others believe that it not only reinforces gender stereotyping but also brings damaging effects to the future development of young listeners.

However, before getting into the topic, it should be noted that the traditional framework of defining sexual objectification in music videos is the amount of skin revealed by the artists [22]. Most analyses focus on the direct visual representation such as dress and gestures [23] of women singers in the music videos or the sexually suggestive lyrics in the songs [24, 25]. But in Cardi B's music videos, besides the conventional elements, Cardi B and her production team employ cinematic language to strengthen their theme and build her dominance. In this part of the discussion, we will be focusing on Cardi B's trending rap music "Up," "Wap," "Money," and "Rumors" and analyze the visual elements of their music video. The reason for choosing said music video is that they are Cardi B's most iconic and popular pieces of work. Each of the videos amplified its sexual element by similar measures, and after viewing all of her music videos, we believe these four works can be the best illustration and provide direct supporting evidence for further discussion.

The most iconic feature of Cardi B's music videos has always been their custom design. Although displaying large parts of her body, Cardi B's clothing is constantly decorated with juries, and the style is more queen-like than a prostitute (e.g., the Egyptian-styled custom in "Money"). It is to say that clothing contributes to the construction of one's identity and, to some extent, reflects self-identity (Lynch, 2007). Therefore, it is fair to say Cardi B's bold dressing is an externalization of her own identity, potentially crafting social empowerment [26]. Nevertheless, some researchers have debated that revealing clothing plays a crucial role in sexual objectification, dehumanization, and sexual violence [27]. In this case, another critical feature needs to be mentioned that widely exists in Cardi B's later music videos: the absence of male figures. In most popular music videos, males are portrayed in a dominant position and women are subordinate to men, whether consciously or unconsciously [28, 29]. Therefore, to avoid sexual objectification, or in other words, to prevent internalization of the observer's opinion, Cardi B's later works eliminates the presence of male character and employ only women actors in every scene and action. Traditionally, 31% of the music videos exist the opposite sex's physical contact [30], while in Cardi B's works, that part has been eliminated throughout.

The second feature that remains controversial but unconventional is the direct display of objects similar to or representing sexual organs in the *mise-en-scène*. For example, at 1:07 in "Up," a sex toy is presented with a close-up. Similar to "Wap," the video opens up with some naked women's model fountains, all spraying water from their breasts. Also, the corridor decorations include a naked bottom sculpture and the sculpture of a leopard supporting the sexually suggestive leopard motif. Despite the direct representations, Cardi B and her team also constructed distorted sets and environments to construct the imagery of sex subconsciously. This feature is self-explanatory in "Rumors" and "Wap." In "Rumors," Cardi B and Lizzo (collaborative singer) seem to be in an Egypt-Greece cross-culture world, where magnified containers and nude women sculptures surround them. Comparatively, in "Wap," the sexually suggestive environment is more abstracted for being distorted and abnormal, therefore creating a sense of weirdness among the viewers. Nevertheless, both *mise-en-scène* not only enhance their sexual motif but also place the singers in an imagined world: an idealized, distorted sex paradise.

Thirdly, although not prevalent in all of her works, it is worth pointing out that Cardi B directly employed the male gaze in her 2018 music video "Money." Like most of her videos, "Money" uses parallel editing that follows the rhythm of the music between different scenes. Besides bringing dynamic to the video, the change in shot size, especially from medium shot to close up, strengthens the theme and character's constructed identity. Nevertheless, the most crucial utilization of parallel editing is used to link different scenes that Cardi B performs. In 1:08 and 1:09 of the video, two random old male spectators are each given a shot that portrays their gaze toward Cardi B, the item at the display. One of them presents the rapper as an item to be displayed. In 1975 Mulvey stated that males gain pleasure from looking and even voyeurism, and males often materialize or alienize women for "to-be-look-as-ness." However, in "Money," Cardi B voluntarily materialized herself for "to-be-look-as-ness." To some extent, Cardi B's deliberate display of her body can be linked to the conduct of narcissism. Previous research has shown that belief systems, behavioral tendencies, personality, and previous experience play essential roles in sexual misconduct [31]. Therefore, narcissism, especially in the case of Cardi B, is a probable relevant personality construct [32]. The scene of directly employing "the male gaze" has remained controversial in today's society.

Forth, in her most famous and iconic works of music videos, Cardi B and her production team only choose black women figures for supporting dancers. It is commonly believed that black people and their music are the origins of rap music; therefore, it is reasonable to understand why black women are constantly shown in rap music videos. Moreover, most representations of black women in popular culture are grounded in the ideologies of Black womanhood in American society [33]. Nevertheless, by combining the mentioned sexual elements and her prevalent preference for choosing black female dancers, Cardi B conveys the overwhelming power of both the black entity and the female entity. The casting of her music videos also greatly signifies a growing recognition of intersected identity among colored females.

4 Lyrical Analysis

"Sex is defined as the organized exploitation of the sexuality of a particular group of people (i.e., women) for the benefit of another group of people." The Japanese scholar Chizuru Ueno believes that the definition of patriarchy is the sexual appropriation of women by men.

"Out in public make a sense. I don't cook, I don't clean. But let me tell you how I got this ring." The lyrics of song "Wap" mention public realm and private realm, they try to blur the boundary between the private and public realms. Women do not need to cook or clean, but they can still attract men because of their glamour. Here, Cardi B is trying to weaken the identity of motherhood and gender stereotypes constructed by social culture and encourage women to be themselves in certain aspects. Not only identity of motherhood can be praised, but the woman in the new era who has a dominant position in both public and private fields is also worthy of praise and encouragement. "I don't wanna spit, I wanna gulp." "Wap" declares the dominant position of sexuality which means to break the hegemonic position of patriarchy infiltrating sexual consciousness and using a textual narration of sexual practice in lyrics to express the transition from women's sexual dependency to sexual liberation. In the past, expression of female sexual desire was absent, male sexual desire and demand were everywhere, and in the sexual relationship, men were dominant role, women had to abide by men. "In the food chain, I'm the one that eats ya, if he ate my ass he's a bottom-feeder." It is no doubt that there are many sexual innuendoes in the lyrics. The words woman's body highlights the female body part. It also reinforces express of sex.

"They don't know I do it for the culture, goddamn. They say I should watch the shit I post, oh, goddamn. Say I'm turnin' big girls into hoes, oh, goddamn. They say I get groupies at my shows, oh, goddamn." The lyrics of song "Rumors" seems like Cardi B's powerful response to rumors that slander herself, especially to those that are saying that Cardi B's words and deeds on the Internet are luring those who always pay for her performances are a bunch of vulgar fans. Her attitude is to stay away from the big mouth; she expresses that she concentrates on creating musical compositions, and she has developed her own unique style in her own music field with her efforts. "Spendin' all your time tryna break a woman down. Realer shit is goin' on, baby. Take a look around." "If you believe I do that. Had to cut some hoes loose, yeah." Throughout her lyrics, Cardi B is responding to her sneering comments with witty cold humor stressing the image of a queen. Hegel said that "irony is the highest form by which subjectivity fully grasps and expresses itself"[34]. Both Kierkegaard and Hegel agree that irony essentially points to its negativity, which manifests itself in the emphasis and construction of the inner self through the infinite abstraction of the outside [35]. Cardi B's lyrics point to herself as a debauched woman, it includes wearing revealing outfit, showing body on purpose, and it denies herself through irony that she is not a jade woman whom men expect, but it is such a new way to construct female sexual liberation in lyrics, in other words, it does not restricted by the definition of jade woman given by patriarchy, meanwhile, it destroys the superstition of jade woman. "If you thought that I was ratchet with my ass hangin' out. Wait until the summer when they let me out the house, bitch." On the one hand, the lyrics of this song express a woman showing her body boldly. On

the other hand, they express women's voices, not scare men's comments, and are themselves.

"Up, up...up, look (This is fire), once upon a time, man, I heard that I was ugly." "Came from a bitch who nigga wanna fuck on me." "Hit him with that good good, make a nigga act right." "Niggas out here playin', gotta make 'em understand. If ain't no ring on my finger, you ain't goin' on my Gram." The lyrics of "Up" express that as a woman, she neither does not want to be placed in a passive position attached to men nor be objectified by men. She was once evaluated by men, and now she is not only famous for her strength and career but also has more material wealth than men. She does not succumb to men's words and shows her charm confidently. In addition, the song's melody is bright, and the rhythm is intensive, making listeners shake their heads or legs and clap their hands. It makes it easier to be accepted. Melody and explicit lyrics are easy to satisfy listeners' fantasies. "Jewelry on me, flashlight." "Big bag bussin' out the Bentley Bentayga man...birdies bag bardi back know how I give it up." Bentley Bentayga and Jewelry are symbols of wealth. Women's subjectivities are built on them. The lyrics cater to the background of capitalism and consumerism, the whole song is full of material desire and there is one problem, which is it shows her charm confidently, men are objects who watch her, she gains money and benefits from men, we can not say she far away from men thoroughly.

"But nothing in this world. That I like more than checks (Money). All I really wanna see is the (Money). I don't really need the D. I need the (Money)." The lyrics of the whole song "Money" are straightforward to show the material desires for money, which is the product of the capitalist system. Capitalism uses "mass culture" to control people's consciousness. The increasingly vulgar mass culture has become a commodity that people can buy with money, capitalism continues to guide people to consume, and these songs become fast consumptions.

Firstly, Cardi B put herself into the private realm as a queen, declaring that "out in public, make a sense." Secondly, she focuses on confidently articulating the presence of the female organs "I said my face bomb abs." Thirdly, Cardi B places herself in a position in which she can make sexual demands and express sexual desire [36]. "I want you to touch that LiL' dangly thing that swings in the back of my throat." Last but not least, in these songs, Cardi B uses dirty words to show women's sexual liberation and subjectivity. In contrast, dirty words are men's language in the past, the second symbol of sex [37].

But what we cannot deny is that in those songs, Cardi B inverts, letting women vocalize their sexual gaze to make men the objects of a display of sexual desires and demands. This way is not through because the means seem to shake the patriarchy but cater to capitalism and consumerism.

5 Positive Reviews on the Sexual Elements

This part will analyze the positive influence of the sexual elements in Cardi B's music video from youtube comments and media evaluation. Firstly, I selected a few comments on her videos on Youtube that had more than 300 likes and were related to women.

Some of them said: "This song makes me feel like a strong independent woman, but I am a guy." or "I love this song. The message behind it is pretty simple. We as women should be lifting each other, not putting them down, sending hurtful messages that you would probably never say aloud. Or maybe some of these people are insecure with themselves. Well, self-love, we all need it. Not everyone is a size 6. Love you Lizzo!" or "Cardi B's music always makes me feel so empowered." or "Finally, a motivating, inspirational song that makes me want to be a better woman, inspires respect, and teaches wonderful values to my kids. Cannot wait to play it at Sunday school."

As for the media evaluation, the article named "Analysis: WAP, A Hit That Exposed The Fear of Sexually Liberated Black Women" said: "It has emerged as the new anthem of female-centered sexual empowerment. Lyrically, the song features the tongue-in-cheek musings of two female rappers known for their unabashed embrace of their sexual power. Both women embody the notion that you can love sex and still be a fully realized human with interests and goals. It is a warning shot to anyone who would dare challenge black women's ability to create their destinies." An article about her music video for "Money" said: "Cardi juxtaposes images of motherhood with her dancing on the pole to tear down societal expectations of motherhood. She does not sacrifice her sex appeal or desire for power and money now that she has got a baby; she will keep pursuing those things with the baby by her side." A song review website commented about the music video of "Rumors" it goes like, "Rumors' is a message of solidarity for women of color and women who are made to feel bad about their bodies and urged to conform to restrictive standards of beauty. It says sexiness radiates from within. It is not assigned to you according to your desirability to others, your value to the male gaze." To sum up, from the selection of positive comments, people can get energy and inspiration from her music video and start to pay attention to and think about the contemporary situation of women. Postfeminism captures these very well.

The third wave produced postfeminism, emphasizing that femininity is a bodily property; the shift from objectification to subjectification emphasized consumerism and the commodification of difference [38]. "Postfeminism is enabled by a neoliberal capitalist context, where values such as entrepreneurialism, individualism, and the expansion of capitalist markets are embraced and adopted by girls and women as a way to craft their selves." [39]. Through the sexy images in the music video, Cardi B encourages women to boldly recognize and pursue their own desires without shame, affirms and encourages to some extent the material and sexual desires of women recognized by capitalism and consumerism, and enables them to firmly grasp the economic and sexual sovereignty, which in essence promotes the empowerment of women. Cardi B depicts herself in a sexy way through the bold and aggressive sexual elements of her music videos, conveying a sense of owning and loving her sexuality, which empowers women to make options by themselves [40] In her music video "money", Cardi's image of breastfeeding her baby is juxtaposing with her image of pole dancing, she boldly broke with society's traditional image of motherhood and made no secret of her womanly hotness. This could be easily explained by the media under postfeminism. "Instead of regarding caring, nurturing or motherhood as central to femininity (all of course highly problematic and exclusionary), in today's media, possession of a sexy body, is presented as women's key (if not sole) source of identity." [41].

However, the sexualization of female images in her music video is not necessarily the embodiment of female subjectivity. The sexualization of the image makes her appear to be a positive sex subject with desire on the surface, but in essence, she expresses herself in a seemingly materialized way to obtain the interests of her liberation even if she isn't directly objectified [42]. This represents a shift in how power operates: from an external, male judging gaze to a self-policing, narcissistic gaze.

The act allows the objectification of the male gaze to be internalized and constructed into female subjectivity. And this is deeper exploitation than objective objectification, inviting her to become a special kind of self. [43].

6 Negative Response

As an important medium for promoting singers and songs, MV has always been manipulated and controlled by capital to some extent. In order to increase the sales of female singers' MVs and win higher profits, music companies will allow female singers to show their bodies too much in MVs and deliberately show their bodies to attract audiences. In other words, capitalism exploits the sexuality of the audience for money and has evolved the MV into a new medium of sexuality that satisfies men's voyeurism. In the process, capital fuels men's sense of subjectivity and uses women's bodies as tools for making money. There are many examples, such as Rhianna and Beyonce's "Can't remember to forget you" and a series of similar female singers' naked and sexually suggestive dancing performances. Although Cardi B shows her body in her music videos (like "WAP"), it is of her own volition rather than manipulating the music company. That is to say, Cardi B is out of the control of capital over her body, has ownership of her body, and shows her body without scruples in her MV, reflecting women's ownership of her body. At the same time, the meaning expressed by Cardi B in her MV is the awakening of women to sexuality, not to cater to men's tastes; that is to say, although people may get sexual pleasure when watching her MV, it is more about feeling women's demands for sexual rights, rather than being controlled by men such as the vulgar desire for sexual intercourse. In order to prevent more female singers from being influenced by Cardi B and begin to try to control their bodies, rather than being manipulated by the company, capital has led a part of the public opinion to attack Cardi B to reduce Cardi B's influence and status. "But she has found herself as the target of classist and perhaps even racist critiques because her brand of feminism has not met the standards of those in more formal feminist spaces." [43] such as conservative representative Candace Owens on Twitter speech - she accused Cardi B of being a "corrosion" and "end of an empire" to America for sexual elements in MVs, especially "WAP," and accused her of "trying to package and sell them (young black girls)" as empowerment." These conservatives, represented by Candace Owens, represent male power, and their attack on Cardi B represents their opposition to Cardi B's display of women's own control over women's bodies. Not only the hype behind the capital and the media, but many netizens on the Internet also began to attack Cardi B under the influence of such public opinion or the deep-rooted patriarchal ideology. "Cardi B is not perfect..." [44]. These opponents pointed out that Cardi B was not sufficiently educated and did not have a

sufficiently respectable social status. They posted all kinds of scandals about Cardi B online, such as her boyfriend cheating and her former job as a stripper, or her cheesy behavior on certain shows, etc., to point out that she did not have sufficient quality (including a degree or education level) to be a representative of women's rights.

7 Conclusion

Through the analysis of Cardi B's MV, the patriarchal male gaze and the existence of capitalism provide a consumer perspective and field for the sexualization, objectification, and even animalization of women in MV. The imagined female body in MV also does not have subjectivity. Imagination and remodeling of female body parts is a manifestation of materialization and objectification of the female body.

Women should decide whether their bodies are objects of desire or instruments of protest.

Capitalism society makes a profit can be someone or something has become a tool of making money, whether by any means, as long as able to achieve a goal, gradually, the inside of the MV women exposed and naked body shape as capitalism and patriarchy and consumerism culture expression, this show has brought hundreds of millions of global click the play, it also brings a lot of profits. It is a fast consumption culture in a capitalist society, which only needs to use the female body to attract many consumers. It seems that women can show their bodies in front of the camera, but in essence, it hides their submission to the dominant position of the male gaze and the visual pleasure to satisfy the male gaze.

Once sex becomes an impassable thing to be shown and watched, it is no longer sex as a physical desire but an object to be manipulated by capitalism.

There is no denying that she speaks for marginalized women. She admits her history as a stripper without being shy and adds many sex-related elements such as pole dancing and sex toys in her music video, which helps to eliminate discrimination against marginalized women in the capitalist society. This helped all women get rid of the division imposed on them by capitalism and become more united, which also promoted the development of feminism.

The sexual elements in her music videos are signs of the sexual liberation of women and bring strength and hope to women oppressed by capitalism and patriarchy. As the most popular female singer at present, she has promoted the development of feminism with her actions.

Acknowledgement

Yi Chen, Muqing Niu, Yifei Wang, and Yuyan Xiang contributed equally to this work and should be considered co-first authors.

References

1. Millett, K. (2017, February 22). *Sexual politics*. Columbia University Press. Retrieved May 22, 2022, from <https://cup.columbia.edu/book/sexual-politics/9780231174251>
2. Aubrey, J. S., & Frisby, C. M. (2011, July 4). *Sexual objectification in music videos: A content analysis comparing gender and genre*. Taylor & Francis. Retrieved May 11, 2022, from <https://www.tandfonline.com/doi/full/10.1080/15205436.2010.513468>
3. Wikipedia, F. (2022, May 6). *Popular culture*. Wikipedia. Retrieved May 22, 2022, from https://en.wikipedia.org/wiki/Popular_culture
4. B, C. (2022, May 15). *Cardi B*. Wikipedia. Retrieved May 22, 2022, from https://en.wikipedia.org/wiki/Cardi_B
5. Wikipedia, F. (2022, April 24). *Noname (rapper)*. Wikipedia. Retrieved May 22, 2022, from [https://en.wikipedia.org/wiki/Noname_\(rapper\)](https://en.wikipedia.org/wiki/Noname_(rapper))
6. Madden, S., Leeds, S., & Carmichael, R. (2020, December 19). 'I want us to dream a little bigger': Noname and mariame kaba on art and abolition. NPR. Retrieved May 22, 2022, from <https://www.npr.org/2020/12/19/948005131/i-want-us-to-dream-a-little-bigger-noname-and-mariame-kaba-on-art-and-abolition>
7. White, B. (2020, December 6). *Cardi B named Billboard's woman of the year: 'i want to show people you can be yourself'*. Essence. Retrieved May 22, 2022, from <https://www.essence.com/entertainment/cardi-b-billboard-woman-of-the-year-2020/>
8. B, C. (2022). *Cardi b Instagram followers statistics / analytics - SPEAKRJ stats*. SPEAKRJ. Retrieved May 22, 2022, from <https://www.speakrj.com/audit/report/iamcardib/instagram>
9. B, C. (2021, March 13). *How I feel bout the Grammys .don't forget to congratulate the small black artist that got nominated that got overshadowed again cause of the drama .it's their moment finally !* pic.twitter.com/uoSJtG1aqi. Twitter. Retrieved May 22, 2022, from <https://mobile.twitter.com/iamcardib/status/1370847056517029890>
10. Calvario Liz. (2020, February 27). *Cardi B shows her support for Zaya Wade: 'speak your truth'*. Entertainment Tonight. Retrieved May 22, 2022, from <https://www.etonline.com/cardi-b-shows-her-support-for-zaya-wade-speak-your-truth-142074>
11. Richardson, E. (2021). *'she ugly': Black girls, women in hiphop and activism--hiphop feminist literacies perspectives*. FIU Digital Commons. Retrieved May 22, 2022, from <https://digitalcommons.fiu.edu/communityliteracy/vol16/iss1/3/>
12. Smith, S. L. (2006, August 16). *From dr. dre to dismissed: Assessing violence, sex, and substance use on MTV*. Taylor & Francis. Retrieved May 11, 2022, from <https://www.tandfonline.com/doi/full/10.1080/0739318042000333743>
13. Conrad, K., Dixon, T. L., & Zhang, Y. (2009, March 12). *Controversial rap themes, gender portrayals and skin tone distortion: A content analysis of rap music videos*. Taylor & Francis. Retrieved May 11, 2022, from <https://www.tandfonline.com/doi/full/10.1080/08838150802643795>
14. Mulvey, L. (1975, October 1). *Visual pleasure and narrative cinema*. OUP Academic. Retrieved May 11, 2022, from <https://academic.oup.com/screen/article-abstract/16/3/6/1603296>
15. Aubrey, J. S., & Frisby, C. M. (2011, July 4). *Sexual objectification in music videos: A content analysis comparing gender and genre*. Taylor & Francis. Retrieved May 11, 2022, from <https://www.tandfonline.com/doi/full/10.1080/15205436.2010.513468>
16. Jhally, S. (2007). *Dreamworlds 3: Desire, sex & power in music video - youtube*. Northampton, MA: Media Education Foundation. Retrieved May 11, 2022, from <https://www.youtube.com/watch?v=JDMo5cIJN3A>

17. Aubrey, J. S., & Frisby, C. M. (2011, July 4). Sexual objectification in music videos: A content analysis comparing gender and genre. Taylor & Francis. Retrieved May 11, 2022, from <https://www.tandfonline.com/doi/full/10.1080/15205436.2010.513468>
18. Aubrey, J. S. (2006). Effects of Sexually Objectifying Media on Self-Objectification and Body Surveillance in Undergraduates: Results of a 2-Year Panel Study. Academic.oup.com. Retrieved May 11, 2022, from <https://academic.oup.com/joc/article-abstract/56/2/366/4070488>
19. Seidman, S. A. (2009, May 18). Profile: An investigation of sex-role stereotyping in music videos. Taylor & Francis. Retrieved May 12, 2022, from <https://www.tandfonline.com/doi/abs/10.1080/08838159209364168>
20. Oware, M. (2009, May). A "man's woman"? Contradictory messages in the songs of female rappers ... sagepub. Retrieved May 10, 2022, from <https://journals.sagepub.com/doi/10.1177/0021934707302454>
21. Stockbridge, S. (2009, May 18). Music video: Questions of performance, pleasure and address. Taylor & Francis. Retrieved May 11, 2022, from <https://www.tandfonline.com/doi/abs/10.1080/10304318809359342>
22. Frisby, C. M., & Aubrey, J. S. (2012). Race and genre in the use of sexual objectification in female artists' music videos. Taylor & Francis. Retrieved May 11, 2022, from <https://www.tandfonline.com/doi/full/10.1080/10646175.2012.641880>
23. Roberts, R. (2015). 'sex as a weapon': Feminist rock music videos - JSTOR. Jstor. Retrieved May 10, 2022, from <https://www.jstor.org/stable/4315990>
24. Oware, M. (2009, May). A "man's woman"? Contradictory messages in the songs of female rappers ... sagepub. Retrieved May 10, 2022, from <https://journals.sagepub.com/doi/10.1177/0021934707302454>
25. Carpentier, F. D., & Knobloch-Westerwick, S. (2007, December 5). Naughty versus nice: Suggestive Pop Music Influences on Perceptions of Potential Romantic Partners. Taylor & Francis. Retrieved May 10, 2022, from https://www.researchgate.net/publication/233666079_Naughty_Versus_Nice_Suggestive_Pop_Music_Influences_on_Perceptions_of_Potential_Romantic_Partners
26. Tyner, K. E., & Ogle, J. P. (2009). Feminist Theory of the Dressed Female Body: A Comparative Analysis and Application for Textiles and Clothing Scholarship. sagehub. Retrieved May 11, 2022, from <https://journals.sagepub.com/doi/10.1177/0887302X08322715>
27. Awasthi, B. (2017, March 10). From attire to assault: Clothing, objectification, and dehumanization - a possible prelude to sexual violence? *Frontiers in psychology*. Retrieved May 12, 2022, from <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5344900/>
28. Baxter, R. L., Riemer, C. D., Landini, A., Leslie, L., & Singletary, M. M. (2009, May 18). A content analysis of music videos. Taylor & Francis. Retrieved May 6, 2022, from <https://www.tandfonline.com/doi/abs/10.1080/08838158509386589>
29. Sommers-Flanagan, R., Sommers-Flanagan, J., & Davis, B. (1993). What's happening on Music Television? A gender role content analysis. *Sci*. Retrieved May 11, 2022, from <https://sci-hub.ee/https://link.springer.com/article/10.1007/BF00289991>
30. Baxter, R. L., Riemer, C. D., Landini, A., Leslie, L., & Singletary, M. M. (2009, May 18). A content analysis of music videos. Taylor & Francis. Retrieved May 6, 2022, from <https://www.tandfonline.com/doi/abs/10.1080/08838158509386589>
31. DeGue, S., & DiLillo, D. (2005). "you would if you loved me": Toward an improved conceptual and etiological understanding of nonphysical male sexual coercion. *Aggression and Violent Behavior*, 10(4), 513–532. <https://doi.org/10.1016/j.avb.2004.09.001>

32. Blinkhorn, V., Lyons, M., & Almond, L. (2015). The ultimate femme fatale? narcissism predicts serious and aggressive sexually coercive behaviour in females. *Personality and Individual Differences*, 87, 219–223. <https://doi.org/10.1016/j.paid.2015.08.001>
33. Emerson, R. A. (2015). Where my girls at? negotiating black womanhood - JSTOR. Jstor. Retrieved May 21, 2022, from <https://www.jstor.org/stable/3081879>
34. Ju, H. H. (2015). Kierkegaard and Hegel's Different Interpretations of Irony. *Academic Exchange* (03), 220. <https://kns.cnki.net/kcms/detail/detail.aspx?FileName=XSJL201503046&DbName=CJFQ2015>
35. Chepp, V. (2014). Black feminism and third-wave women's RAP: A content analysis, 1996–2003. Taylor & Francis. Retrieved May 22, 2022, from <https://www.tandfonline.com/doi/full/10.1080/03007766.2014.936187>
36. Millett, K. (2017, February 22). *Sexual politics*. Columbia University Press. Retrieved May 22, 2022, from <https://cup.columbia.edu/book/sexual-politics/9780231174251>
37. Rosalind Gill. (2007, May 29). Postfeminist Media culture: Elements of a Sensibility. *European Journal of Cultural Studies*. Retrieved May 21, 2022, from <https://journals.sagepub.com/doi/10.1177/1367549407075898>
38. Banet-Weiser, S. (2018, April 1). Postfeminism and popular feminism. University of California Press. Retrieved May 21, 2022, from <https://doi.org/10.1525/fmh.2018.4.2.152>
39. Jennifer Stevens Aubrey, & Cynthia M. Frisby. (2011, July 4). Sexual Objectification in Music Videos: A Content Analysis Comparing Gender and Genre, *Mass Communication and Society*. *Mass communication and society*. Retrieved May 21, 2022, from <https://www.tandfonline.com/doi/figure/10.1080/15205436.2010.513468>
40. Rosalind Gill. (2007, May 29). Postfeminist Media culture: Elements of a Sensibility. *European Journal of Cultural Studies*. Retrieved May 21, 2022, from <https://journals.sagepub.com/doi/10.1177/1367549407075898>
41. Goldman, R. (1992, October 1). *Reading ads socially*. Taylor & Francis. Retrieved May 21, 2022, from <https://doi.org/10.4324/9780203976944>
42. Rosalind Gill. (2007, May 29). Postfeminist Media culture: Elements of a Sensibility. *European Journal of Cultural Studies*. Retrieved May 21, 2022, from <https://journals.sagepub.com/doi/10.1177/1367549407075898>
43. Sherri Williams. (2017). Cardi B: Love & Hip Hop's unlikely feminist hero <https://doi.org/10.1080/14680777.2017.1380431>
44. Sherri Williams. (2017). Cardi B: Love & Hip Hop's unlikely feminist hero <https://doi.org/10.1080/14680777.2017.1380431>

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

