"I'm a boss in a skirt, I'm a dog, I'm a flirt":

How Cardi B Impacts Feminism, Parasocial Relationships, and Objectification in Music

Carni Campbell

American University

This article will analyze the ways in which Cardi B uniquely impacts feminism, specifically hip hop feminism, parasocial relationships, and the role of objectification in music. This essay argues that Cardi B's "realness" displayed on her social media, her unconventional rise to fame, and her popular music and videos makes her a crucial figure to analyze in regards to the intersection of feminism, parasocial relationships, and objectification. Research was conducted by watching her music videos, listening to her chart-topping music, reading articles written about her, and analyzing her Instagram and Twitter.

Keywords: Cardi B, Feminism, Hip Hop Feminism, Parasocial Relationships, Objectification, Music, Self-Objectification, Social Media

Cardi B, the musician, social media mogul, and personality has become one of the most iconic figures of this generation. Starting out as a stripper in the Bronx, the iconic celebrity has become an extremely successful rapper and artist topping charts across the world. Her personality and catch phrases flood television programming and social media feeds as she continuously grows in popularity. Controversial actions, statements, and her musical success have led her to become a reoccuring figure in the news cycle, both in pop culture news outlets and mainstream news outlets. Her expansive following, appearances in memes and gifs, and catch phrases like "Okurr" have brought her immense popularity allowing her music and presence to impact millions of people everyday.

The multifaceted celebrity has topped charts as a female rapper, commented on politics, and rose from nearly nothing to one of the highest grossing figures to date. Her influence in music, specifically rap, and her presence on social media has helped define feminism, celebrity-fan relationships, and objectification in popular culture. Through her beginning as an exotic dancer, Cardi B gained a social media following for her "unfiltered attitude about it" until she entered the music industry (Shamsian and Singh, 2019). *Bodak Yellow* was her first major hit and secured her role as an influential and popular rapper in the music industry (Newsbeat, 2019). According to *Billboard*, Cardi B has had three #1 hits: *I Like It*, *Bodak Yellow*, *Please Me*, and eight top 10 songs (Billboard, 2019). She is the first female rapper to have two Billboard Hot 100 Number 1 hits (Billboard, 2019). As such an impactful figure in pop culture, it is worth academically considering how Cardi B impacts the way people think about feminism and how she influences relationships and views of women.

Music itself and the implications that come with the content that the music holds and shares with society provides insight into the values of the society during a time period. Female and male artists often cater to different groups of people and the lyrics and music videos can send different messages to the viewers and listeners. Misogyny and objectification have been major forces in the music industry for decades, and has been extensively studied in specifically rap and hip hop. When researching objectification in music, Flynn et al (2016) found that female artists are more likely to self objectify than male artists in all genres, not just rap and/or hip hop. The study addresses body objectification, attractiveness, female/male gaze, and more in songs of all genres and many time periods.

Feminism in music has started to become more recognizable and hip-hop feminism has increased its popularity immensely. Treva B. Lindsey, for example, analyzes the importance of teaching hip-hop feminism in urban education-- a field that is often overlooked (2014). Lindsey emphasizes the importance of representation and how teaching hip-hop feminism would allow people to see females as producers instead of just consumers of the industry (2014). Although self-objectification is present in music, Lindsey's article encourages representation and self expression to empower young females and artists (2014).

Since music and celebrities are so present in popular culture and society in general, their influence goes further than just news and entertainment. Many people often find themselves in music and look up to celebrities as role models. In order to see just how people identify and find themselves in music, McKinlay and McVittie (2017) conducted a study to see the ways in which people are influenced by lyrics and music. They found ways in which music and lyrics impact discursive psychology conversation and the extent to which people find their identities in music

(McKinlay, McVittie 2017). The reliance and importance of music and lyrics to people expand further than just helping them find their identity and/or identifying with the music itself. Musicians and celebrities serve as role models and are very public to the general population. People that care and are more invested in celebrities, are more likely to be interested in hypothetical fame according to a study by Greenwood et al (2018).

Compared to other musicians like Nicki Minaj and Taylor Swift, Cardi B still serves as a role model for her fans but not in a good, wholesome girl way. Her background makes her somewhat of an underdog and her success was based on her work ethic as she went from exotic dancer to chart-topping artist. While Nicki Minaj is a successful artist, Cardi B's personality and social media contribute more to her popularity and to her success as the first female solo artist to win best rap album at the Grammys (Trust, 2018). Taylor Swift encompasses a much more wholesome, "good girl", type of persona while Cardi B is more raw, raunchy, and has a very different, unconventional musical rise to fame.

I will argue the psychological impacts and influences Cardi B has on feminism, celebrity relationships, and objectification that stem from her music and social media. Cardi B's unique persona as seen in her music and social media to her rise to fame makes her an interesting figure to look into because her influences on people intersect in a way that has not been seen before. By looking at Cardi B's social media use, popular culture presence, and music I will show how these areas combine in a unique way to bring new discoveries in feminism, parasocial relationships, music, and objectification. Her different, outrageous persona makes us think differently compared to past celebrities about how these separate areas can actually intersect, connect, and work off of each other to simultaneously bring discoveries in separate areas of psychology.

Method

To begin taking a look at Cardi B's influence and why people are so intrigued and infatuated with her, I began by looking at her social media, searching for posts that define her and are attractive to her followers. On Twitter and Instagram I chose to focus on tweets and posts that made the news and were referenced in the articles about her or a situation she was involved in. I also chose posts that portrayed her persona and created the most conversation in the news and among fans. I chose to listen to her most well-known music which was determined by whether they were featured on *Billboard* charts while looking at the lyrics to understand more of the content and stanzas she was singing. Then, I examined her music videos to compare the effects of their the visual message with the auditory experience of the song. The videos used ranged from 76 million views (*Twerk*) to 927 million views *(I Like It)* and were published between June 2017 and March 2019. I wanted to look for background information about her rise to fame so I chose and studied articles related to Cardi B, considering areas such as her music, meme presence, gif presence, feuds, and political commentary. This provides insight into how her fame and relationships with other celebrities and social media show her interactions with society and role in popular culture. There were several articles regarding the feud she had with Nicki Minaj and her commentary on the latest government shutdown and other current events. I looked more in depth on her rise to fame, from stripper to top-charted rapper to pop culture icon. It intrigued me because it differed from most musicians' paths to success.

Reading articles about music and lyrics led to research about identity and objectification. Studies about voice effect and parasocial relationships portrayed how her persona influenced her fans and how her voice and phrases impact the people that hear them. These provided

explanations and ideas regarding her connections between fans and with social media as well. Cardi B encompasses these different aspects and is a unique figure that is interesting to study as she intersects multiple unrelated areas-- feminism, parasocial relationships, and objectification -- of psychology into one person. Studies about hip hop feminism connected to her posts on social media and her lyrics/music videos. Her connections through her Twitter and Instagram account can be explained by the articles about voice effect and parasocial relationships. Some of these areas have never connected with each other in this way until Cardi B became so prominent in pop culture. Because of the unique way in which she encompasses all of these vastly different areas of study, she is an important figure to examine when understanding social movements, relationships, and expression of today.

"The problem is that being a feminist is something so great, but y'all don't want me to be great": Redefining Feminism Through Hip Hop

Feminism is a constantly changing social movement and can be seen through music and the interpretations of Cardi B's lyrics, songs, and music videos. Lindsey (2014) focuses in her study on how important hip hop feminism is for urban education because it can create better educational outcomes for Black and Brown students. She argues the importance of hip hop feminism as it encompasses both transformative theories and actions for urban education. The ideals of hip-hop feminism can be seen in Cardi B's music through the lens of a popular, Afro-Latina artist. Her lyrics and body positivity promote similar empowering ideals discussed in this study as well as an example of how Lindsey's argument to increase hip-hop feminist education can bring recognition and display females in more hip-hop roles.

Cardi B represents a more modern day movement of feminism through her music, lyrics, persona, and social media. In this more modern wave, there is an emphasis on body positivity, freedom of fashion, and women being able to do what they want to. With the rise of the #MeToo movement, there has been more awareness of how, "whatever we wear, wherever we go, yes means yes and no means no" (marylandnow.org, 2014). Many of Cardi B's videos and outfits are very revealing and show a lot of skin, emphasizing the idea of reclaiming women's bodies and being able to wear what they want to for themselves and not for men. Her *Twerk* (2018) and *Please Me* (2019) videos, for example, are quite provocative with sexually suggestive dance moves, little clothing, emphasis on the females' body parts, and the outfits are mostly just bare skin. However, in the *Please Me* music video, her character seems to be in more control over the relationship instead of the male character in the traditionally commanding role. In the music video, the male character (Bruno Mars) is seen following the female character (Cardi B) on multiple occasions, Mars is positioned lower than Cardi B in a begging fashion while she stands taller and above him, and Cardi B pushes him away a couple times throughout the video-- not in defense but in a dismissive way. This shift of power and power over her body she has in the video is an example of these newer feminist ideals. Through hip-hop feminism, Cardi B explicitly shows the powerful, empowering role a female musician can have and promotes Lindsey's (2014) emphasized ideals described in her study.

Cardi B is clearly a popular icon and many females look up to her and her strong personality and role in the music industry. In speaking about her past as a stripper, she brings awareness to that job and the realities of it for the females in the business. For example, she spoke in response to people disrespecting her and complaining about her background by saying it

is because "because y'all don't respect me because of it, and y'all going to respect these strippers

from now on … Just because somebody was a stripper don't mean they don't have no brain"

(qtd. Hughes, 2018). Speaking about respect and how women are treated and criticized is an

example of how Cardi B, arguably unconventionally, promotes feminist ideals. On her social

media platforms, she also posts photos without makeup and about embracing her natural beauty.

She captioned one photo "Knock me down 9 times but i get up 10 b*tch!", a lyric from her song

Get Up 10 (2018). This caption, along with a photo of herself with no makeup or wig, leaves

followers and other Instagram viewers with an empowering message about not quitting and

about embracing themselves. While this isn't necessarily a new concept, it can be part of a more

current wave of feminism in the era of social media, photoshop, and makeup. Promoting these

ideals can boost the confidence of her followers and shows how vulnerable Cardi B can be with

her fans.

"NO still means NO": Objectification and Music

Self Objectification

While she does represent many movements of modern day feminism, her lyrics and

music still align with examples of self objectification, especially in the hip hop genre. As Flynn

et al (2016) found, female artists are more likely to self objectify in their music and Cardi B

seems play into this statistic through her lyrics and music videos. In nearly every music video of

hers, she is wearing revealing clothing that show her breasts and butt. Her past experience as a

stripper can be seen in her music videos like *Twerk* (2018), *Please Me* (2019), *I Like It* (2018),

and *Bodak Yellow* (2017) due to the sexually suggestive dance moves and revealing outfits of the

women in the video. While it is more likely that female artists self-objectify according to the study's findings, there may be a shift in society as it can be viewed as a part of a more modern version of feminism. According to the study, self objectification in music "encourage[s] young men's belief that male gaze and attention is invited" which can be seen through the sexually suggestive images of the women's bodies and dance in Cardi B's music videos (Flynn et al, 2016). Even though it can self objectifying and pleasing to the male, heterosexual eye, she does seem to spin it around and make herself more in control. The way she commands and presents herself is more in a way of loving oneself and that she can wear what she wants to for herself and not for men. By portraying herself on throne-like objects and with powerful stances, *Bodak Yellow*'s music video demonstrates these empowering messages even if it seems to be to satisfy the male gaze. The Flynn (2016) study also references Fredrickson and Roberts' claims that the objectification theory shows how women "internalize media and other external perspectives" when defining themselves physically. This causes self-monitoring which may lead to negative outcomes like "higher levels of shame and anxiety". These impacts of objectification prove how impactful these images can be which shows how important Cardi B's messages can be. The ideals portrayed in her music can empower and encourage women to do the same by reversing the traditional views of objectification and making the motivation behind the clothing and dance moves empowering for women rather than satisfying for men. As studied before, people identify with and find their identities in music which can be a tool for Cardi B's fans and listeners to better themselves (McKinlay, McVittie, 2017). Cardi B's encouragement of this reversal mindset furthers empowerment ideals of feminism, specifically hip hop feminism, and influences the ways her audience thinks about themselves in the context of body positivity over objectification.

Music (Lyrics and Video)

According to McKinlay and McVittie (2017), by looking at the different ways popular music determines and creates identities, popular music is not just determined by social forces, rather, the song's meaning and peoples' relationship with it are central aspects of our lives. In the process, their study found that people change and arrange their identities as they find them in popular music. This concept is crucial to understanding and proving how influential Cardi B's chart-topping, award winning popular music has been and can be. Her music portrays identities like self-empowerment which heavily relates to themes of feminism. This avenue is different from social media connections and identities portrayed there since it is a different medium and a long-standing way in which people have identified themselves. This study proves how people are very connected to music and form their identities through it so the messages Cardi B expresses will influence her listeners immensely.

Cardi B's lyrics and videos are provocative and promote self objectification while being confident and in control of oneself. In one of her chart-topping songs, *Bodak Yellow*, she exhibits both of these areas. Lyrics like "I'll let him do what he want/He buy me Yves Saint Laurent" seem to be feeding into the ideas of self objectification and submissiveness of women. The lyrics suggest that she is submissive and not in control since she will "let him do what he want" to her. However, in the chorus, she says "I'm a boss, you a worker b*tch" displaying her power and confidence in herself that may not be displayed by other artists. Cardi B does this with the intention to impact and empower her fans that listen to her music for the messages and artistic display. The impact of these lyrics can make her listeners become more confident as they sing

and dance along to other lyrics like "little b*tch, you can't f*ck with me/If you wanted to" and

"they see pictures, they say goals/B*tch, I'm who they tryna be" (*Bodak Yellow,* 2017). Her

video *Twerk* displays multiple women twerking and dancing on cars with very little and

revealing clothing which is an example of self objectification. The Flynn et al article discusses

the importance, in terms of objectification, of physical attraction and sex appeal emphasized for

females in music which is a theme that can be seen in the *Twerk* music video (2016). The

revealing clothing and sexual dance moves can be seen as contributing to this aspect of

objectification. However, Cardi B addressed these ideas after the video received some backlash

and commentary. A tweet from Stephania Hamill, a *Daily Caller* contributor, said "In the Era of

#meToo how exactly does this empower women?" (Twitter, 2018). Cardi B responded with a

tweet stating "It says to women that I can wear and not wear what ever I want. do w.e I want and

that NO still means NO. So Stephanie chime in..If I twerk and be half naked does that mean I

deserve to get raped and molested ? I want to know what a conservative woman like you thinks

(thinking and eyebrow raised emoji)". The response to the controversy of this music video shows

the relevancy of Cardi B's content outside of just the music industry. She has helped start a

conversation about what the #MeToo movement means and how women should be able to view

themselves. Her response emphasizes the importance of not viewing women's outfits and dance

as objectification and an opportunity for men, but rather as a tool for female empowerment and

taking back the traditional exploitation and satisfaction of the female body.

#Bardigang: Parasocial Relationships

Social Media

As social media grows as a source of communication and infiltrates our lives more each day, the connections between people and technology are a necessary area to study. In a study about voice effect and learning from a virtual human, professors and published authors Scotty Craig and Noah Schroeder found that people trust human and virtual voices about the same amount (Craig and Schroeder, 2017). The study found that human reactions were about the same to learning and retaining information provided by a virtual human in voices from classic to text-to-speech voices. Cardi B's voice is extremely recognizable and the results of this study can connect how humans' reactions to voice translate to her success and career in music and through social media. The trust and learning that comes with virtual humans and technology could be a sign of the impacts of social media on its users.

Not only does Cardi B use her social media to promote her music, her active role on her own accounts continuously reminds and updates her followers which builds a trust similar to the virtual trust discussed in the Craig and Schroeder study (2017). She speaks about politics on various platforms and posts photos both with and without makeup on. Social media is usually a very filtered platform-- especially Instagram-- so having a celebrity post photos without makeup or touch-ups is encouraging and a good movement away from making women think they have to look and act a way that isn't real. One article in the JAMA Facial Plastic Surgery (2018) states that apps like Snapchat and Facetune allow people "to alter his or her appearance in an instant and conform to an unrealistic and often unattainable standard of beauty" (qtd. Willingham, 2018). The ability to edit appearance is quite prevalent on social media so the fact that Cardi B

shares raw, natural looks makes her stand out and is an example for her followers of how to

embrace one's natural state. As for her followers, it's interesting to see how many she has gained

and how she acts different on each platform. On her Instagram account, as of April 20th, 2019,

she has 43.1 million followers and on Twitter she has 5.69 million followers which demonstrates

how expansive her fan base is and how many people she can reach and that can reach her on any

given day. Being able to feel like users genuinely know her is an interesting take on fame for

social media icons like Cardi B and the vulnerability she may express on these platforms. On

Instagram she posted a photo with no makeup or wig, which is rare for her since those are

usually part of her staple look, and many users loved it, but others gave her hate. One fan

commented "Your realness is stellar!" while others complimented her natural hair (qtd.

Demopoulos, 2018). The "realness" and openness she has through social media platforms like

Instagram and Twitter create a unique relationship with her fans and is a main contributor to why

people like her so much. While many musicians use their social media to promote their business

and occasionally post about their daily lives, Cardi B keeps her followers updated and is

outspoken on current events in addition to promoting her music and videos.

Celebrity Status and Fame

Because of her fame on social media, music, and just being a popular culture icon in

general, she has gained quite the following and status. Her persona is very recognizable, her

catch phrases like "Okurr" can be heard daily on social media and among younger generations,

and her meme/gif presence have all attributed to her celebrity status. She has also increased her

fame and opinions about her because of controversy, calling out other celebrities, and feuding.

Whether on talk shows, in her music, or over social media, Cardi B seems to be committed to being "real" with her massive number of followers. In a Youtube video by TheTalko (2018) titled "15 Times Cardi B Kept It Way Too Real With Us" discusses the variety of ways in which she has been "real" with her fans. From her openness about her butt and breast injections to the impacts of motherhood, the video dissects fifteen ways that Cardi B has been "real" with the public, specifically her fans. Her name is recognizable and she has become one of the most popular figures of this time period as seen by her following and musical success in awards and top songs. She has established her credibility and impact in the music industry by winning one Grammy Award (seven nominations), "three American Music Awards, three MTV Video Music Awards, an NRJ Music Award, four iHeartRadio Music Awards, two BET Awards, and a Billboard Music Award" (Wikipedia, 2019). Because of her success and popularity, it is a given that others would crave her lifestyle and create a substantial fan base. Receiving thousands of comments and retweets on every post proves how people engage with her quite frequently and create a conversation around her content. When searching for her fan pages on Instagram, the number for Cardi B are nearly endless and continues to show how impactful she is to people and the impressive following she has created.

Her relatable personality and connection with her followers creates the trust between fans and celebrities and is a prime example of the impacts of parasocial relationships. As discussed in Greenwood et al's (2018) study, people that are more invested in celebrities are more likely to crave that lifestyle. The relationship Cardi B's fans believe they have with her exhibit the impacts of parasocial relationships as demonstrated in a study by Charles DeBacker (2012). It shows how "repetitive visual encounters with media characters will result in the establishment

and development of strong parasocial bonds between stars and their audiences" (DeBacker,

2012). Cardi B's relatable content, constant posting, and realness on her social media platforms

exemplifies the relationship with fans and enhances the parasocial bonds. Unlike some

celebrities, Cardi B posts photos without makeup and has an unfiltered persona when speaking in

interviews which gives her the realness her followers crave. Her constant appearances on

followers' feeds and in the news provide the "repetitive visual encounters" referenced in the

DeBacker study (2012). Because of the unending number of fan accounts and thousands of

people that also follow those fan accounts, people are more invested in Cardi B than many other

celebrities. Through the social media platform, it is easier for fans to connect with other fans and

express their love, and hate, for celebrities. This attachment and connection to celebrities like

Cardi B show the interesting intersection between technology and celebrity lifestyle. Her

presence on social media provides a platform for her to implement the hip hop feminist ideals

mentioned earlier. Body and facial image are main components in feminism to reclaim past

views of women, and Cardi B uses her social media to exhibit empowerment through revealing

posts and posts about body positivity (Instagram, 2019). Additionally, the trust and relationship

built with Cardi B through these platforms aligns with the findings of the study about voice

effect and virtual humans. The investment, relationship, and trust people have built for someone,

Cardi B in this case, behind a screen is telling of the values of people in our current society. Even

though she isn't really there in front of them people have built this attachment to her persona,

music, media, and videos through parasocial relationships in the media.

Conclusion

From this study, it was concluded that Cardi B is a crucial and influential figure of study when looking at how musicians impact a variety of areas within psychology. Cardi B has transformed the ways in which one can view feminism, parasocial relationships, and objectification in music. The "realness" of her social media opens the door to more research about how parasocial relationships can become stronger because the fan can relate more to the celebrity. Cardi B is one of the first celebrities to do this, especially due to her social and musical status. What would traditionally be seen as self-objectification, Cardi B's music videos exhibit female empowerment and exemplify the concept that women can wear what they want for their enjoyment, not for men. These feminist messages found on her social media and in her music are examples of ways in which Cardi B is transforming and bringing awareness to the importance of hip hop feminism. For future studies, it would be interesting to see how another artist influences these areas but in a less controversial way. Around the end of March 2019, it was released that Cardi B used to drug men and take their money during her time as a stripper (Grady, 2019). These actions do not align with feminist ideals and can be limiting to solely look at how she positively impacts the mentioned areas of study. Studies about other artists that have less, or more, controversy would be interesting to see to what extent musicians can influence these areas of psychology.

Works Cited

B, C. (2017, June 24). *Cardi B - Bodak Yellow [OFFICIAL MUSIC VIDEO].* Retrieved from

    https://www.youtube.com/watch?v=PEGccV-NOm8

B, C. (2018, May 29). *Cardi B, Bad Bunny & J Balvin - I Like It [Official Music Video].*

    Retrieved from https://www.youtube.com/watch?v=xTlNMmZKwpA

B, C. (2019, March 01). *Cardi B & Bruno Mars - Please Me (Official Video).* Retrieved from

    https://www.youtube.com/watch?v=3y-O-4IL-PU

Backer, C. J. (2012, 06). Blinded by the Starlight: An Evolutionary Framework for Studying

    Celebrity Culture and Fandom. *Review of General Psychology, 16*(2), 144-151.

    doi:10.1037/a0027909

Cardi B. (2019, May 06). Retrieved from https://en.m.wikipedia.org/wiki/Cardi_B

Cardi B Chart History. (n.d.). Retrieved from

    https://www.billboard.com/music/cardi-b/chart-history/rap-song

Cardi B: From stripper to Grammy award winner. (2019, February 11). Retrieved from

    https://www.bbc.com/news/newsbeat-47197386

Craig, S. D., & Schroeder, N. L. (2017, 11). Reconsidering the voice effect when learning from a

    virtual human. *Computers & Education, 114*, 193-205.

    doi:10.1016/j.compedu.2017.07.003

Demopoulos, A. (2018, June 17). Cardi B Posts a Makeup-Free Selfie, and We Need to Know

    Her Skincare Routine. Retrieved from

    https://www.popsugar.com/beauty/Cardi-B-Posts-Makeup-Free-Selfie-44807468

Flynn, M. A., Craig, C. M., Anderson, C. N., & Holody, K. J. (2016, 02). Objectification in

Popular Music Lyrics: An Examination of Gender and Genre Differences. *Sex Roles, 75*(3-4), 164-176. doi:10.1007/s11199-016-0592-3

Girls, C. (2019, January 16). *City Girls - Twerk ft. Cardi B (Official Music Video).* Retrieved from https://www.youtube.com/watch?v=QryoOF5jEbc

Grady, C. (2019, March 27). Cardi B says she used to rob men. Her image was built to withstand scandals like this. Retrieved from

https://www.vox.com/culture/2019/3/27/18284220/cardi-b-drug-rob-controversy-scandal

Greenwood, D., Mccutcheon, L. E., Collisson, B., & Wong, M. (2018, 09). What's fame got to do with it? Clarifying links among celebrity attitudes, fame appeal, and narcissistic subtypes. *Personality and Individual Differences, 131*, 238-243. doi:10.1016/j.paid.2018.04.032

Hughes, J. (2018, March 07). Cardi B on Offset Cheating Rumors and Respecting Strippers. Retrieved from

https://www.cosmopolitan.com/entertainment/a18210415/cardi-b-april-cover/

STEPHMHAMILL. (2019, January 21). In the Era of #meToo how exactly does this empower women? Leftists, @iamcardib , feel free to chime in. THX …

https://twitter.com/STEPHMHAMILL/status/1087407624826601472

Lindsey, T. B. (2014, 12). Let Me Blow Your Mind. *Urban Education, 50*(1), 52-77. doi:10.1177/0042085914563184

Mckinlay, A., & Mcvittie, C. (2017, 02). "Will the Real Slim Shady Please Stand Up?" Identity in Popular Music. *Handbook of Musical Identities,* 137-152. doi:10.1093/acprof:oso/9780199679485.003.0008

Shamsian, J., & Singh, O. (2019, January 14). The fabulous life of Cardi B, from stripper to

chart-topping rapper. Retrieved from

https://www.thisisinsider.com/who-is-cardi-b-bodak-yellow-2017-9

TheTalko. (2018, November 01). *15 Times Cardi B Kept It Way Too Real With Us.* Retrieved

from https://www.youtube.com/watch?v=33ojU66Rf6U

Trust, G. (2018, July 02). Cardi B Becomes First Female Rapper With Two Billboard Hot 100

No. 1s, as 'I Like It', With Bad Bunny & J Balvin, Follows 'Bodak Yellow' to the Top.

Retrieved from

https://www.billboard.com/articles/columns/chart-beat/8463605/cardi-b-i-like-it-hot-100-n

umber-one-j-balvin-bad-bunny

Whatever you Wear, Wherever you go, Yes Means Yes and No Means No. (n.d.). Retrieved

from https://marylandnow.org/whatever-you-wear/

Willingham, A. (2018, August 10). Social media filters mess with our perceptions so much,

there's now a name for it. Retrieved from

https://www.cnn.com/2018/08/10/health/snapchat-dysmorphia-cosmetic-surgery-social-me

dia-trend-trnd/index.html

Works Considered

Abad-Santos, A. (2018, November 06). Nicki Minaj, Cardi B, and the sexist female rapper

  paradigm behind their feud, explained. Retrieved from

  https://www.vox.com/culture/2018/11/4/18051798/nicki-minaj-cardi-b-feud-explained

Alexander, A. (2017). People Want To Know If Cardi B Is Black, But For Afro-Caribbeans,

  Things Aren't Black And White. Retrieved from

  https://blavity.com/people-want-to-know-if-cardi-b-is-black-but-for-afro-caribbeans-thin

  gs-arent-black-and-white

Aliagas, C., Sardà, M. R., & Moore, E. (2016). Hip Hop, language and identity: Bridging organic

  learning and institutional learning spaces. *Linguistics and Education, 36*, 1-4.

  doi:10.1016/j.linged.2016.08.001

Avery, L. R., Ward, L. M., Moss, L., & Üsküp, D. (2016). Tuning Gender: Representations of

  Femininity and Masculinity in Popular Music by Black Artists. *Journal of Black*

  Psychology,43(2), 159-191. doi:10.1177/0095798415627917

AtZ Show. (2018, April 10). Retrieved from https://www.youtube.com/watch?v=tsNODJ4rLyc

Billboard. (n.d.). Cardi B. Retrieved from https://www.billboard.com/music/cardi-b

Bryant, K. (2019, January 17). Senators Are Piggybacking on Cardi B's Rage. Retrieved from

  https://www.vanityfair.com/style/2019/01/cardi-b-shutdown-rant-senator-schumer

Cardi B [@iamcardib]. (2018, January 16). I know a lot of ya do r watch the news so I'm letting

  ya know shit getting real …..I ain't going to say nothing much tho I don't want mofos to

  off me…..ANYWAYS TWERK VIDEO OUT NOW [Instagram video]. Retrieved from

https://www.instagram.com/p/BstmkvDFGAm/?utm_source=ig_share_sheet&igshid=18t

l9r1o2ewd1

Cardi B Fashion, News, Photos and Videos. (2019, February 25). Retrieved February 28, 2019,

from https://www.vogue.com/tag/celebrity/cardi-b

Cirisano, T. (2018, December 19). How Cardi B Ruled the Internet in 2018, From Viral Memes

to Priceless GIFs. *Billboard*. Retrieved from

https://www.billboard.com/articles/events/year-in-music-2018/8490339/cardi-b-memes-h

ow-she-ruled-the-internet-in-2018

Corcoran, T. (2014). Are the kids alright? Relating to representations of youth. *International

Journal of Adolescence and Youth, 22*(2), 151-164. doi:10.1080/02673843.2014.881296

Fitzpatrick, K. (2019, January 20). Cardi B Threatens to "Dog Walk" Tomi Lahren in Twitter

Feud. Retrieved from

https://www.vanityfair.com/style/2019/01/cardi-b-tomi-lahren-dog-walk

France, L. R. (2018, April 08). Who is Cardi B? Retrieved from

https://www.cnn.com/2017/09/26/entertainment/cardi-b-rapper/index.html

Grandiose Narcissism VS Vulnerable Narcissism: What Are the Differences? (2018, September

13). Retrieved from

https://www.learning-mind.com/grandiose-narcissism-vulnerable-narcissism/

Karsay, K., Matthes, J., Platzer, P., & Plinke, M. (2017). Adopting the Objectifying Gaze:

Exposure to Sexually Objectifying Music Videos and Subsequent Gazing Behavior.

Media Psychology, 21(1), 27-49. doi:10.1080/15213269.2017.1378110

LeDonne, R. (2018, August 28). Cardi B's 'I Like It': An Oral History of No. 1 Smash's Grueling

Seven-Month Gestation. Retrieved from

https://www.billboard.com/articles/columns/latin/8471835/cardi-b-i-like-it-oral-history

Magro, J. L. (2016). Talking Hip-Hop: When stigmatized language varieties become prestige

varieties. *Linguistics and Education, 36*, 16-26. doi:10.1016/j.linged.2016.06.002

McFadden, R. (2018, December 09). Cardi B on her determination: "I get up every single time,

honey". Retrieved from

https://www.cbsnews.com/news/cardi-b-invasion-of-privacy-i-get-up-every-single-time-h

oney

Mowry, C., Pimentel, A., Sparks, E., & Hanlon, B. (2013). Materials characterization activities

for "Take Our Sons&Daughters to Work Day" 2013. doi:10.2172/1096449

Payne, T. (2018, February 05). Cardi B Doesn't Have to Tell You She's Black, You Should

Already Know. Retrieved from

https://www.teenvogue.com/story/cardi-b-opens-up-to-zendaya-about-her-cultural-identit

y

Rashad. (2019, February 06). Cardi B & Nicki Minaj Slam Tomi Lahren Over 21 Savage Jokes.

Retrieved from

https://thatgrapejuice.net/2019/02/cardi-nicki-minaj-slam-tomi-lahren-over-21-savage-jo

kes/

Rey, A. (2018, December 17). Cardi B Has Another Accomplishment To Brag About & This

One Involves Beyoncé. Retrieved from

https://www.bustle.com/p/cardi-b-just-tied-beyonce-for-this-impressive-billboard-accom

plishment-shes-only-just-getting-started-7867222

Smith-Spark, J. H., Moore, V., & Valentine, T. (2012). Long-term age of acquisition effects in

     famous name processing. *Acta Psychologica, 139*(1), 202-211.

     doi:10.1016/j.actpsy.2011.10.002

VH1. (2018, January 15). Cardi B Supercut (PART 1): Best Moments from Love & Hip Hop

     New York (Season 6) | VH1. Retrieved from

     https://www.youtube.com/watch?v=Hw5-zxBRQKQ

Williams, S. (2017). Cardi B: Love & Hip Hop's unlikely feminist hero. *Feminist Media Studies,*

     17(6), 1114-1117. doi:10.1080/14680777.2017.1380431