This article explores the public persona of hip hop artist Nicki Minaj, and her appropriation of the iconic Barbie doll. Minaj's image has drawn criticism from pundits and peers alike, but, nonetheless, it has inspired a creative fan following. With reference to feminist theory and recent trends in poststructuralist thought, this article suggests the ways in which Minaj and her fans pluralize how we think about Barbie, race and idealized femininity in the West.