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In her essay “Racial Capitalism”, Jodi Melamed explores how capital forces the reorientation of relationality between individuals in society, specifically along the axis of race. Capitalism arranges the social relations between individuals in structures optimal for sustaining inequalities vital to the cycle of capital accumulation and self-investment. These structures of “densely connected social separateness”, as Melamed succinctly articulates it, reinforce race as the criterion upon which people are divided and the cycle of capital accumulation stabilized. The technology of antirelationality severs the possibility of a collective whole, but also gives rise to intra-connection rooted in shared in collective struggle.

In Boots Riley’s film *Sorry to Bother You*, Cassius Green occupies a particularly interesting position working in a telemarketing office as a black man selling to predominantly white customers. Around thirteen minutes into the film, we see a frustrated Cassius slumps back into his chair after another unsuccessful call. Langston, an elderly black man beside him, laughs good-naturedly and gives Cassius advice to increase his success rate: to use his ‘white voice’ inside. Initially, Cassius caricatures a nasally white voice in dismissal of this suggestion. However, Langston clarifies what the ‘white voice’ really is – it is not itself merely a dialect or accent, but rather a frame of mind and a position of status. The white voice, crucially, is the embodiment of security – possessing relative wealth, being reliably on the right side of the law, experiencing and understanding society as a secure plane of existence. The concepts of unreliability and insecurity do not exist within the lexicon of the white voice; when Cassius talks about such concepts in the film, he never does so in the white voice. The white voice represents an abstracted position or ideal inherently situated within the context of capital.

In telemarketing, an individual – the seller – must use the medium of calling, or voice, to sell a product to another individual – the buyer. The selected setting of a telemarketing firm is particularly interesting, since the seller's identity is obscured and essentialized through the one-dimensional medium of calling. Telemarketing is a visceral example of a persistent rearrangement of relationality between a seller and buyer towards optimal conformation to the capitalist system. The connection between the caller and the receiver is purely a relation of capital, and any other form of interconnectedness serves the purpose of reinforcing the primary relation of capital. This illustrates Gilmore's concept of racism – which Melamed cites – as discretization along racial lines, followed by interconnection existent only upon the relations of capital. It is precisely because of telemarketing's insistent seeking towards optimal relations of capital and Gilmore's insight on racial separation that Cassius' calling success increases astronomically after he adopts the white voice.

It is significant that Langston introduces the concept of the white voice. In a film filled with such explicit symbolism, it does not seem unreasonable to draw parallels with Langston Hughes, whose poetry – perhaps most famously, *Theme for English B* – often explores the role of blackness within overarching whiteness. Hughes follows in significant ways from W.E.B. Du Bois, who offered another significant theoretical tool relevant to the white voice – double consciousness. When Cassius adopts the white voice in his calls, the film carries out an explicit representation of simultaneous two-ness. The 'Stick To The Script' tenet of telemarketing emphasized in the film – which derive from the social relations of a system of capital – force callers to engage in double consciousness. In a system where identity is shaped by capital, self-understanding is shaped through augmented social relations, which – as the film and Melamed demonstrate – are racialized.

Broadly, the scene illustrates Melamed's articulations of antirelationality. The telephone, which allows for dialogue between two individuals without traditional restrictions of place, is appropriated as a medium through which the root of all relations is transfer of capital. The script every caller in the telemarketing office is given contains six brief maxim-like bullet points; collectively, the script explicitly reformulates human connection and life – friendship, problems, desires, needs – in literal terms of capital. This reformulation initially troubles Cassius; he tells his friend that he feels “incompetent and like an asshole” doing the job. When Langston recommends to Cassius that he “read the script in a white voice”, he is telling Cassius that the path to success in telemarketing is to adopt a frame of mind from which the tenets of ‘the script’ reside upon the previously mentioned secure plane of existence. In this sense, usage of the white voice is assimilation into the racial-capitalist morality and logic that ‘the script’ represents.