This talk examines Samantha, the operating system from Spike Jonze’s *Her* (2013), analyzing how the film’s portrayal of Samantha both differs from and uncannily evokes both fictional and real-world Black women domestic servants. Exploring how the film deliberately and repeatedly marks Samantha as female, how her vocal pitch, tone, and timbre code her as white, and how the film uses this ascribed white femaleness to grant her a form of subjechthood, Owens contends that the film uses Samantha to reinforce hegemonic notions of race, gender, labor, class, and beauty—and does so primarily through the sound of her voice.

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