

[Tired of Being Alone, Al Green](#)

There is very little reason to feel pity for a commander in a place like Gilead where they're heads of everything but at the end of chapter 23 was an exception. After playing a game of Scrabble with Offred and receiving a kiss from her, he says "'Not like that,' he says. 'As if you meant it.' He was so sad." (140) We can see that the life of a commander isn't fulfilling emotionally at all leading to a feeling of loneliness and emptiness. Al Green conveys a similar desire for human connection in this song. He sings his soul out to a woman begging her to help him with his dilemma. In this scene, Offred fulfills a similar role to the commander though not entirely.

[Heaven to me, Tyler, the Creator](#)

Heaven to me by Tyler the Creator is a message to the world about his desire to grow up and have a stable family. Throughout the book, we see flashes of the life Offred desires, one filled with family and escape. Throughout Tyler's three verses, we see the same desires yet from a completely different perspective. When Tyler raps about wanting family, it's a fictitious desire whereas Offred is longing and reminiscing about her family in a pre-Gilead society where she wasn't on the run. When Tyler raps about security, it's in reference to financial security and independence, while Offred longs for a literal security that both a handmaid needs and any woman in Gilead.

[Without, Sampha](#)

Sampha details a feeling of emotional detachment from someone close to him in without. Cora embodies this feeling with her relationship with Offred. There seems to be a sisterhood that is formed with little to any emotional depth. Sampha says "See, I don't wanna say you've got me" similar to Cora who doesn't expand her relationship with Offred yet continues to be a supportive house aid to her. We can see this when Cora finds Offred on the floor and decides to keep her "secret" since the wife or anyone else knowing may jeopardize her security both physically and socially.

[Opposites Attract, Kendrick Lamar](#)

Opposites attract by Kendrick Lamar is exactly as the title suggests. The song details two people in a relationship with one being bitter and feeling resentment for the other person who treats him as well as one possibly could in their relationship. The relation to The Handmaids Tale is that the commander and whatever family the handmaid is in by the rules of Gilead have to treat her well. This builds a resentment within the handmaid towards that family because

although they all have a role to fulfill, giving up her body to be a vessel of human reproduction isn't a consensual job.

[Chicago](#), Michael Jackson

In a significant number of sections of the book, there's tension between Offred, the wife and the commander. Chicago by Michael Jackson details a love triangle between presumably Michael, a woman that he meets on his way to Chicago and her partner/husband. Michael, who was oblivious to this relationship, sings one part of the chorus justifying the homewrecking behavior he's been exhibiting is a result of not knowing rather than intentionally breaking this relationship but partially gloating. The other half of Michael is singing in desperation of the love and betrayal he feels because of his woman being intimate with another man. In *The Handmaid's Tale*, we can relate the first half of Michael to Offred since she essentially sickens the wife whenever the "ceremony" occurs. We can equate the second Michael we can equate to the wife except her feelings aren't nearly as strong since she doesn't treat Offred with the respect that Handmaids seem to be granted by society where instead she gives Offred a feeling of bitterness. The "she" that is referred to in this song is the commander. The wife obviously has these bitter sentiments because of the process in which the commander and Offred connect and Offred is an innocent bystander doing her job similar to the first Michael who shows an interest to a woman he's attracted to while being unaware of her relationship status.