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**THE HANDMAID’S TALE**

**Legacy**

They should have never given us uniforms if they didn't want us to be an army.

― **Margaret Atwood,**[**The Handmaid's Tale**](https://www.goodreads.com/work/quotes/56232462)

**Bruce Miller:** I hope that the legacy of ‘The Handmaid’s Tale’ is a continuation of the legacy of the book. I have read and reread it over the years. And every time I read it, I thought, ’This is exactly the time this story should be told. This is just perfect for now.’ Margaret’s world certainly continues to be relevant. I do think of the series as something that, in a selfish way, answered a lot of questions I had about the book. I explored a lot of things I saw in the book, and that was really fun. But in the end, I hope the legacy of ‘The Handmaid’s Tale’ is a piece of art, a piece of work that is a companion piece to Margaret Atwood’s novel and adds something to that experience. It certainly did for me.

And when we come to the final two episodes, something that I want the audience to look at is how June’s changed the world, just June. And I don’t think she was someone who rang a bell and said, now’s my chance to change the world. She was trying to survive. She was trying to make things better for herself and her family. And that’s kind of the lesson I hope the audience will take away take away.

If she can do it in that situation, if she can work hard enough and really make positive changes in the world around her, I certainly should be able to.

**Warren Littlefield:** The rise of the far right, internationally, has meant a loss of freedom for women and minorities.‘The Handmaid’s Tale’ has become a part of the resistance to that movement, protesting these losses.

We became a symbol of fighting back, of saying ‘No.’We’ve really been honored by the worldwide presence of our robes and our bonnets, and what ‘The Handmaid’s Tale’ represents to women, minorities, and the fight for freedom throughout the world. The red cloak is the modern-day symbol of that fight. That’s a great honor for us. What we’re trying to do is – yes, make very good television, but also carry part of that mantle of what it is to resist these forces that look to dominate and hurt and take away rights and freedom.

So that cultural impact we’re aware of almost every day. Oftentimes those of us on the writing and producing side say we wish we were no longer relevant; we would quietly go away. But sadly, we’re still relevant.

**Elisabeth Moss:** The impact of our show mirrors the impact of the book, which has continued to be relevant and continued to affect people on a personal and political level since 1985. With the blessing of Margaret Atwood, the series took material further. We lean on what she created, and we’re very fortunate to do so. The series has become part of the cultural zeitgeist, and that’s an incredible, mind-blowing thing when that happens. I’m so proud of what the red handmaid’s costume has come to represent for the resistance. It has become a call to action. It may have been a symbol of repression, but that red cloak has become a symbol of power. As Margaret wrote, ‘They should have never given us uniforms if they didn’t want us to be an army.’

**Max Minghella:** I’m so proud to be a part of something that has had this impact on audiences and carries so much weight for people. It’s fantastic entertainment, and it’s also had this other effect that I don’t think any of us can take credit for. It’s very unique. It’s such a testament to Margaret Atwood’s amazing writing and how much she foresaw. It’s really quite a special thing.

**O-T Fagbenle:** It’s hard to say what the legacy of a piece of art is, but I’m immensely proud of my fellow castmates, of the writers, the filmmakers, the crew who’ve come together to create something really special. Of course, ‘The Handmaid’s Tale’ speaks to interpersonal, engaging art - the story of mothers and children and fathers, and husbands and wives, but also to bigger political themes. Very few TV shows do that. Lots of TV shows can be great entertainment, but very few really look into the nuances of both the micro and macro tensions and conflicts in the world, and I think it’ll stand out for that reason.

In so many ways June is this Joan of Arc, this revolutionary, this person who’s willing to put everything on the line, including their own life to help others to fight for the cause. Those people stand out in history, and I am in wonder about how they find the strength. I think what Elisabeth, as June, has managed to do is navigate that in a relatable way. It is riveting to watch.

**Amanda Brugel:** I hope the legacy of the series is our tagline: ‘Don't let the bastards grind you down.’ I hope that 50, 60, 70 years from now, generations that watch the show realize their own inner strength. I hope in years to come that women don’t have the same fights, that people don’t have the same adversities; but unfortunately, trauma and bad events are cyclical. I do think humanity will keep fighting the same sort of fights, but I hope they use this show as a template, a blueprint to remind them that you can fight. You’re not going to win the first time, but you can make little moves and eventually become successful with whatever battle you chose to fight.

**Bradley Whitford:** The key to ‘The Handmaid’s Tale’ and what makes June the center of this story is the very important message that she embodies during difficult times: Despair is a luxury that our children can’t afford, and action is the antidote to despair. June has this ability, through her actions and the example of her resilience, to make people realize that. Oppression is never going to go away. Misogyny is an ongoing issue. Sexism, racism, these things are always going to be percolating. We need to know that the fight is ongoing. And that’s the most compelling thing to me about ‘The Handmaid’s Tale’ and June.

**-- 2025 --**