

## Two Sides to “Fall For Your Type”: Opening Up for Love

In Angel Haze’s remix of Drake’s “Fall For Your Type,” Haze raps “Shakespeare couldn’t’ve wrote a better love.” Out of context, the listener might feel she is—perhaps a bit delusionally—bragging about the strength of her relationship. When we look at her song as a response to Drake, however, the line becomes meta—subtly bragging about the nuanced love story she crafts in her remix. These two versions together form a story of two emotionally damaged people—people with trust issues and confusions about their own desires—failing time and again to understand each other. Like many Shakespearean romances, this story is fraught with tragedy. While the original “Fall For Your Type” may seem shallow and even self-righteous, Haze’s remix leads us to reconsider the merit of Drake’s song. We view his desire to rescue women as a product of low self-esteem instead of a messianic view of himself. Considered together, the two versions of “Fall For Your Type” ultimately promote a disillusioned view of love: Both people in a relationship must not only open themselves up, but also open their minds to each other’s complexity.

In the original “Fall For Your Type,” we see a seemingly shallow protagonist that cannot understand why all his relationships fail. By viewing love through such narrow lens, Drake acts as the antithesis to how one should communicate. The language he uses in his lyrics reflects the narrowness of his vision: “with all that recognition/ It gets hard for you to listen to the things/ That I must say to make you mine.” Here, Drake constrains himself to a very conventional view on relationships; the “must say” implies that there exists some correct combination of words to win a woman’s heart. His view of love seems almost childish; why should the girl be made his? Why should love be possessive in nature at all? His words suggest a paternalistic view on women: He sees himself as above the women in his relationships. When he says “It gets hard

for you to listen”, he shifts the blame for the failure of communication to the woman. Drake’s character never once mentions himself as a potential source of his failed relationships. He sees himself as a fool for getting into these failed relationships, but he never acknowledges his own role in the breakup. It is no wonder he laments he “can’t explain this shit at all” over and over in the chorus: He cannot see his situation clearly and does not open his mind to the complexity of the other person.

Angel Haze’s character similarly struggles to communicate her feelings in her remix. Her language hints at the pain she’s endured in the past that keep her from opening up. In the second stanza, she writes, “I’m tryin’ ta show you all of me like indecent exposure.” Here, we see Haze’s inability to communicate; she’s trying to open up, but it comes off as indecent. The word choice of “indecent exposure” works in a few ways. First, we get an image of nudity; she wants to show her true self behind the emotional barriers she’s erected. Instead of invoking the notion of purity and simplicity sometimes associated with nudity, Haze invokes the idea of dirtiness and indecency. Her feelings of indecency reflect the years of abuse she suffered as a child. We get an echo of the abuse before the short spoken interlude: “They say love has the power to fulfill you, heal you, kill you, hurt and abuse you.” In her song “Cleaning Out My Closet”, Haze graphically describes the molestation she suffered in her own home. Love’s power to “hurt and abuse you,” which partly refers to the pain involved in breakups, echoes the fact that her family—people who should love her—instead molested her. But Haze does not give up on love, hence “the power to fulfill you, heal you.” The fact she mentions healing suggests Haze thinks her current relationship can relieve some of her childhood trauma. Unfortunately, she cannot get through to her man: She’s “tryin’ ta paint a picture, like a canvas plain/ To try to put together words like a Scrabble game.” Like in a Scrabble game, words are hard to find. The fact she can’t just start talking about her past without feeling indecent makes it so much harder.

After hearing Haze’s remix, revisiting the original invites much greater sympathy for

Drake's character. Although Drake did not suffer sexual abuse as Haze had, he is trapped by his narrow vision, and he doesn't even realize it. He can only blame it on the girl and lament his inability to understand the failures in his relationships. While it seems unfair to blame the women in his life for the breakups, we get a very interesting hint to why the communication doesn't work: "Who am I to judge you on the past, girl/ I bet there's a reason for it all." Drake suggests that his character believes there is more to the girls he dates than the partying side; he assumes that each girl has a rough past. He wants to understand the girl's problems, but he can only "bet there's a reason" suggesting the girl won't open up. While Drake may not understand himself well, he has good intentions, hence the lyric "Live girl, have some fun girl." The tragedy of the song lies in the fact that he is not a malicious person, yet he cannot breach the emotional barriers of his partners no matter how hard he tries. Perhaps his desire to help is why he keeps for falling for the partying type; each time, he wants to rescue the girl from her trauma, but he is painfully unaware of it. It becomes tragic that he can't explain his romances at all—that he begins to think his actions are wrong and reckless.

Angel Haze expands on this sympathetic interpretation of Drake's lyrics by essentially playing the role of the girl he tries to help. She understands Drake's desire to save people from themselves with a little more nuance. The lyric "Can I save you from you" takes on a deeper meaning of wanting to save the woman from self-loathing and feelings of inadequacy. Haze, in her song, wants to be saved. She compares herself to the destructive forces of a "gun" and a "tidal wave." She wants him to "be [her] holster"—to protect her from herself. Despite her ferocity on the outside, she is too scared on the inside to open up. She further cannot open up because she feels inferior to her man: "You every paragraph, I'm just the title page." She sees herself as an incomplete being; her low self-esteem is evident, and her past of abuse is the obvious culprit. When we view Angel Haze as one of the girls in Drake's song, an incredible irony arises: While Drake scolds himself for "never [learning his] lesson", Haze has "everything [he's] looking for" all

along. The genius of this love story is the incredible tragedy that these two who seem perfect for each other continuously fail to communicate, straining their relationship.

While Drake rescue girls from their low self-esteem, he does not recognize his own insecurities. While it may be hard to imagine Drake as having self-esteem issues, Haze sees differently: “I know you hurtin’ baby/ Your self-esteem so low sometimes that you feel worthless baby/ Okay, you hide it well, but you know I can tell/ I see right through all that bullshit that you be tryin’ ta sell.” If we think of Drake as the one Haze addresses, we come to see Drake as a much more insecure individual. His outwardly successful and collected persona hide a darker, suffering side. Though he “hides it well”, Haze sees his love problems as a reflection of this dark side. She interprets his lyrics as just “bullshit that [he] be tryin’ ta sell,” suggesting that deep down Drake knows he still wants to go after the party girl, that he lies when he says he’s “just trying to correct” his problem. While Haze struggles to express herself to Drake’s character, we see that even if she could overcome her problem, Drake still has to lower his guard; the barriers between the two make the relationship seem destined to fail.

The climax of Haze’s remix comes from her desire for both of them to let go of their inhibitions and make themselves vulnerable to each other. She expresses this idea through imagery of driving away from her past:

And all we have is time, and good intentions  
Fuck your brake, fuck your suspensions  
Put your foot up on that gas  
And drive ‘til you don’t see your past  
Yeah, I said drive ‘til your vision blurs  
And let my voice tell our story, spoken word.

Here, Haze seems at the edge of desperation: She is ready to stop caring about the consequences so long as they can be together. Although she says they have time, the breakup is inevitable as the two fail to open up to each other. As in Drake’s song, hearts always end up breaking. The “you” does not address Drake’s character alone, but herself as well. She wants

both of them to open up, and for *her* voice to tell their story—even if it means relinquishing the past.

Although the relationship may fall through, it is in many ways inevitable as neither person can see the other clearly. Drake’s lack of understanding is clear enough; he can’t save the girls he fall for because he cannot get them to open their hearts. Haze, though more self-aware, does not fully understand her love for the man either:

And fuckin’ Shakespeare couldn’t’ve wrote a better love  
But people tell me that I’m trippin’, I say you different  
And when they ask me how, I can’t provide a description,  
You don’t need one.

Meta interpretation aside, the line alluding to Shakespeare comes off as almost flippant. The hyperbole of the comparison even stirs people to tell her she’s “trippin’” when she says her man is special. These lines, however, reveal that she cannot explain her love rationally—she goes with her gut. She continues with the lines:

I would disconnect them all, like a broken joint  
Just to prove I only see you like a focal point  
I know that the distances may cause some complications  
But you make me feel good, fucked up, exonerated.

In saying she sees her man “like a focal point,” Haze cleverly hints at the delusions of her character: In focusing so centrally on her love interest, Haze misses the big picture that maybe the two are not meant to be. She further recognizes “the distances may cause some complications” likely referring to the emotional distance and inability to communicate preventing a more intimate relationship. She dismisses this because love makes her euphoric. While Drake and Haze’s characters may be more compatible than they think, they still cannot open their emotions to one another. The fact each character is so caught in their narrow visions is tragic; they can’t end up together, but perhaps that’s okay. As Haze notes solemnly, “everything that goes up gotta fall too.”

In responding to Drake’s “Fall For Your Type,” Angel Haze creates a unified love story

that spans both songs. She examines the barriers people erect in relationships; she recognizes the inability to open up forces relationships apart. By taking on the role of one of the girls Drake keeps falling for, she allows us to gain insight both into Drake's faults as well as her own insecurities; she suggests that the past often holds people back from getting what they truly desire. Interestingly enough, however, what Haze's character wants in the song is not perfectly clear; by alluding to blurred visions and talking about her love interest as a focal point, Haze adds a bit of dissonance to the perfectness of the relationship. Unlike in many stories, real human beings are complex and prone to self-delusions. Both her character and Drake's are incredibly human in their imperfections. While the final image in both songs is that of falling, we know that at one point, they felt "fucked up, exonerated" with each other. We may take solace in the fact they were happy for a while; perhaps, after everything, this is what counts. As Tennyson wrote, "Tis better to have loved and lost/ Than never to have loved at all."