

WILLIAM SHAKESPEARE'S THE CLONE ARMY ATTACKETH® EDUCATOR'S GUIDE



By Ian Doescher

INTRODUCTION

This guide offers a brief introduction to Shakespeare and the elements that *William Shakespeare's The Clone Army Attacketh* has in common with his plays. First, here are some quick and easy elements you'll find in Shakespeare's plays, all of which can be found in *William Shakespeare's The Clone Army Attacketh*

- Each play is in five acts. This was the usual structure of plays in Shakespeare's time, which drew on the earlier tradition of ancient Roman plays, many of which also had five acts. There can be any number of scenes within each act. When you are referring to a specific act, scene, and line from that scene, the typical convention for Shakespeare is something like II.iii.45—which means Act 2 (represented by II, the upper case roman numerals), scene 3 (represented by iii, the lower case roman numerals), line 45. I use the same references for lines in *William Shakespeare's The Clone Army Attacketh*.
- Minimal stage directions. Shakespeare left it to his plays' performers to determine who should do what on stage. *William Shakespeare's The Clone Army Attacketh* follows this convention, though ultimately has more stage directions than a Shakespearean play would have, for the benefit of making the action sequences clear.
- Rhyming couplets at the end of scenes. A rhyming couplet is two adjacent lines of verse that rhyme with each other, like "It seems the droid hath bottom'd out his sense. / Fear not, C-3PO, I'll guide thee hence." Shakespeare often ended his scenes with a rhyming couplet as a simple way to mark a narrative shift, similar to a final cadence in music. I followed the convention in *William Shakespeare's The Clone Army Attacketh*.
- Language that is meant to be spoken, not just read! Shakespeare wrote his plays to be performed by actors he knew in local London theaters. They were not at first intended to be put in a book and assigned as reading, though that's how most modern students first encounter Shakespeare. If you are trying to make it through a Shakespeare play for the first time, encourage them to gather around with some friends and read the book out loud together. The words will make more sense when they hear their rhythms and cadences. As a result, students will be less caught up in the old-fashioned language and more engaged in the quick and witty dialogue, beautiful metaphors and clever jokes.
- Characters sometimes have "asides." An aside is a line spoken so the audience can hear but the other characters on stage (supposedly) cannot. Often, an aside explains a character's motivations or inner thoughts, or a background situation the audience wouldn't otherwise know. These days an aside in theater is sometimes called breaking "the fourth wall," that is, the imaginary divide between stage and audience. Asides in Shakespeare tend to be fairly short, though not always.
- Characters also make long speeches by themselves, known as soliloquies. They are similar to asides in that they often explain why a character is acting the way s/he is, but they occur when the character is alone on stage. In general, soliloquies are longer than asides.

THE LANGUAGE

Shakespeare's old-fashioned language can be one of the hardest hurdles to jump when you're getting started. Here are some things to know about the language of Shakespeare's time.

Shakespeare wrote in iambic pentameter, which is a line of poetry with a very specific syllabic pattern. An "iamb" has two syllables—the first is unstressed (or soft) and the second is stressed (or emphasized). An iamb sounds like da-DUM, as in the following words:

Defend (de-FEND)
Consult (con-SULT)
Beyond (be-YOND)
Across (a-CROSS)
Forsooth (for-SOOTH)
Naboo (Na-BOO)

"Pentameter" means there should be five iambs in a line, so iambic pentameter is a line of ten syllables: da-DUM da-DUM da-DUM da-DUM da-DUM. Here's a classic line, with the unstressed part of each iamb in regular text and the stressed part of each iamb in bold: "I'd **rather** be a **hammer** **than** a **nail**." So, in other words, the five iambs in this line are (1) I'd RATH- (2) er BE (3) a HAM- (4) mer THAN (5) a NAIL.

Shakespeare uses iambic pentameter for most of his characters most of the time, but there's also an element of class involved. In other words, most of Shakespeare's characters speak in iambic pentameter, but some speak in prose (normal speech) when Shakespeare wanted to set them apart as lower class. Dogberry in *Much Ado About Nothing* is a textbook example (in *William Shakespeare's The Phantom of Menace* and *The Clone Army Attacketh*, Watto also misuses words much like Dogberry). In *William Shakespeare's The Clone Army Attacketh*, Jango and Boba Fett both speak in prose.

Shakespeare also sometimes breaks the rules of iambic pentameter. The most famous Shakespearean line of all actually has eleven syllables: "To **be** or **not** to **be**, that is the **question**." That last "-ion" is known as a weak ending, and is common in Shakespeare. It's also common that Shakespeare will slip two unstressed syllables into a space where there should be just one, or he'll leave out a syllable entirely. As much as we associate Shakespeare with iambic pentameter, he broke the rule almost as much as he observed it. By comparison, *William Shakespeare's The Clone Army Attacketh* uses stricter iambic pentameter than Shakespeare himself used.

The final—and maybe most important—thing to say about iambic pentameter is that it's one of those things students should know about, and then not be too worried about. If the whole idea of meter and stressed and unstressed syllables leaves *them* feeling stressed, they should just read Shakespeare's lines out loud and forget about the meter. Have them pay attention to the punctuation, and let it guide their pauses. Whatever happens, no one should feel it necessary to pause at the end of each line of Shakespeare. Unless there is a comma, a period or some other punctuation—or some other break in the meaning—each line should follow immediately after the preceding line.

Here are some lines from *William Shakespeare's The Clone Army Attacketh* (III.i.140-151), followed by some things to notice:

Padmé:

Nay, thou shalt listen, my soul warranteth: 140
The tempter or the tempted, who sins most?
The vision thou dost proffer suits us not,
Thine honor nor my station, neither one.
Reality it seems thou hast forgot,
For us to love would mean us both undone. 145
Thou art a Jedi, I a Senator,
If thou wouldst follow thy thoughts to their end
Then wouldst thou with my judgement straight concur:
I am not made for lover, but for friend.
This must be so, regardless how we feel, 150
And how our passions move toward each other.

This speech from Padmé illustrates a few different points:

- First, as noted above, the punctuation should guide how these lines are said, not the actual ends of the lines themselves. Obviously, in lines 147-148, “If thou wouldst follow thy thoughts to their end then wouldst thou with my judgement straight concur:” is a single thought that happens to be split across two lines. Any line like that one that doesn’t end with any punctuation should roll right into the next line.
- All twelve of these lines follow the rules and rhythm of iambic pentameter (with the exception of line 151, which has a weak ending). I think one can hear the rhythm most clearly in line 141: “The tempter or the tempted, who sins most?” (This is a line borrowed from Shakespeare’s *Measure for Measure*). The **tempter** or the **tempted**, **who** sins **most**?
- Students may wonder what happens if a word has more than two syllables, since an iamb calls for only one stressed syllable? Does every word in the English language really only have a single syllable emphasized? Those are important questions. When it comes to multisyllabic words, it’s important to figure out, first, which syllable has the main emphasis. Here are three examples of three-syllable words, and each with an emphasis on a different syllable:

Senator (emphasis on first syllable)

Regardless (emphasis on second syllable)

Tatooine (emphasis on final syllable)

This can get even trickier with four- and five-syllable words. The basic pattern in most words is that you figure out which syllable should be emphasized, and then see if another syllable has a minor emphasis. The word Imperial is a good example. The main emphasis is on the second syllable, **Imperial**. In iambic pentameter, it makes sense for the first iamb to be **Imper** and the next iamb to be **ial**. So “al” at the end of the word Imperial has a secondary stress that fits the meter nicely. (To give you an idea of how these decisions are made... if you read carefully you’ll notice that throughout *William Shakespeare The Clone Army Attacketh* I use the word “Skywalker” variably—sometimes as if the main emphasis is on the first syllable (**Skywalker**) and sometimes as if the middle syllable gets the main emphasis (**Skywalker**). I did this because Skywalker is a challenging word. It’s a compound word,

and if you break it into two words it has two stressed syllables at the front—**Sky walker**. To put it in iambic pentameter means having to pick a syllable to stress, so I did what (I hope) Shakespeare would have done and stressed the syllable one way when it suited certain situations, and the other way for other situations.

All those –est and –eth endings. In general, the –est (or –st or just –t) ending happens when using the pronoun *thou*, like “thou shalt” or “thou wouldst,” in Padmé’s speech, referring to a singular *you*. The –eth ending (or “doth”) is used for *he* or *she* or a neutral (but always singular) *it*, for example: “my soul warranteth.”

Words that would normally end in –ed, like the word “armed,” spelled in Shakespeare as “arm’d.” The reason these words are printed this way is that in Shakespeare’s time, the –ed was sometimes actually pronounced, so instead of pronouncing the word “armed” as “armd” (as we do now), they would have pronounced it in two syllables, “arm-med.” When such a word was to be shortened because of the meter, the word was turned into a contraction, “arm’d.” Often, in modern editions of Shakespeare—and in *William Shakespeare’s The Clone Army Attacketh*—if there’s a word ending in –ed that is supposed to have the –ed pronounced as a separate syllable, it will appear with an accent over the e: “armèd.”

On thees and thous:

- thou = you (as the subject of a sentence, like “thou shalt,” “thou art”)
- thee = you (as the object or of a sentence, like “I sense in thee much anger”)
- thy = your (before a word starting with a consonant, like “thy thoughts”)
- thine = your (before a word starting with a vowel or sometimes an h, like “thine honor”)
- ye = you (as the subject of a sentence for more than one person, like “ye people”)

A final note about Shakespeare and language: when in doubt, students should look up words they don’t know and even write the definitions in the text next to them if it helps. Most good Shakespeare editions have footnotes that explain unusual words (like “fardels”) or a glossary of terms at the end. This will help students when reading the text aloud doesn’t do the trick.



SHAKESPEAREAN REFERENCES IN WILLIAM SHAKESPEARE'S THE CLONE ARMY ATTACKETH

Some good news: if your students have read *William Shakespeare's The Clone Army Attacketh*, they've already read some Shakespeare. *William Shakespeare's The Clone Army Attacketh* makes direct reference to several lines in Shakespeare's plays. Here's a guide to where you can find Shakespearean references in a galaxy far, far away.

Henry IV, Part 2 and Henry V

William Shakespeare's The Clone Army Attacketh borrows from the history plays *The Life of Henry the Fourth, Part Two* and *The Life of Henry the Fifth* (more briefly known as *Henry IV, Part 2* and *Henry V*) in terms of structure. *Henry V* has a grand story to tell—the English defeat of the French in famed battles such as Harfleur and Agincourt, and King Henry V's rise to power over two kingdoms. But how could such a sweeping tale be told on a small stage, in the days before movies or computer animation? Shakespeare handles this by using a Chorus at the beginning and throughout. The dramatic device of a Chorus—which goes back at least to early Greek drama—is a narrating character who is not involved in the action and is voiced either by a single person or by a group. The Chorus helps explain what is happening, particularly when the action is too grand to be depicted literally on the stage.

When I began writing *William Shakespeare's Star Wars®*, I was faced with a dilemma: how do you show the action of *Star Wars* in a play with minimal staging opportunities? I decided early on to take a page from Shakespeare and add a Chorus to the play, to explain the visual elements that a theater audience wouldn't necessarily be able to see. In that way, my Chorus functions in the same way as Shakespeare's Chorus in *Henry V*.

For the prequel trilogy, including *William Shakespeare's The Clone Army Attacketh*, I introduced the character of Rumor, who offers the prologue of *Henry IV, Part 2*. Although the Chorus offers the prologue and epilogue to *William Shakespeare's The Clone Army Attacketh*, it is Rumor who appears throughout the play to talk about how she is creating confusion and mayhem to move things along.

Just for the challenge and the fun of it, the Chorus speaks in sonnets at the beginning and ending of the play, and the Rumor speaks in rhyming sets of four lines called "quatrains" (with lines 1 and 3 rhyming and lines 2 and 4 rhyming). Each of Rumor's lines are also acrostics—the first letter of each of Rumor's lines, read from top to bottom, creates a unique message.

Recommended film version: Kenneth Branagh starred in and directed the 1989 film version of *Henry V*, with Derek Jacobi as the Chorus.

HENRY V

Prologue, 1-4

Prologue:

*O for a Muse of fire, that would ascend
The brightest heaven of invention!
A kingdom for a stage, princes to act,
And monarchs to behold the swelling scene!*

WILLIAM SHAKESPEARE'S THE CLONE ARMY ATTACKETH

Prologue, 1-5

Rumor:

*All hurly-burly goes the galaxy—
The Senate sees a time of harsh unrest.
For many thousand systems to decree
Intent to leave th'Republic's troubl'd nest.*

HENRY IV, PART 2

Prologue, 1-5

Rumor:

*Open your ears; for which of you will stop
The vent of hearing when loud Rumor speaks?
I, from the orient to the drooping west,
Making the wind my post-horse, still unfold
The acts commenced on this ball of earth.*

WILLIAM SHAKESPEARE'S THE CLONE ARMY ATTACKETH

I.i.1-4

Rumor:

*Into swift Rumor's net these mortals fly,
Ne'er guessing that the traitor's there, within.
Thus doth the cord of Rumor neatly tie
Round all of them a band to wrap them in.*

After the battle of Agincourt, King Henry orders that a funeral dirge be sung, and understands that his army will return to England in more grief than victory. When Anakin is called on to bury Shmi, he borrows Henry's words:

HENRY V

IV.viii.122-126

Henry V:

*Do we all holy rites:
Let there be sung Non nobis and Te Deum,
The dead with charity enclos'd in clay;
And then to Callice, and to England then,
Where ne'er from France arriv'd more happy men.*

WILLIAM SHAKESPEARE'S THE CLONE ARMY ATTACKETH

IV.ii.26-30

Anakin:

*Good souls, I pray, do we all holy rites:
Let there be sung a funeral dirge.
The dead with charity enclos'd in sand:
And then unto the ship, and then Naboo,
Where ne'er from Tatooine arriv'd more grief.*

Hamlet

The Tragedy of Hamlet, Prince of Denmark is Shakespeare's most famous play, and the one most quoted in *William Shakespeare's The Clone Army Attacketh*. The work tells the story of Hamlet, the Prince of Denmark, whose father has died and whose mother Gertrude has married his uncle Claudius (Hamlet's father's brother). In the opening scenes, the Ghost of King Hamlet returns to tell Hamlet that he was actually murdered by his brother, so that his brother could marry Hamlet's mother and take the throne. The tragedy unfolds as Hamlet tries to figure out the best way to avenge his father.

Recommended film versions: Kenneth Branagh's 1996 version is good if you want to see Hamlet played sane, Mel Gibson's 1990 version is good if you want to see Hamlet played mad (I prefer Branagh's take).

Claudius calls two of Hamlet's old friends from school, Rosencrantz and Guildenstern, to Elsinore (the Danish court) to keep tabs on Hamlet. In a moment of transparency, Hamlet tells Rosencrantz and Guildenstern just how dismal the human condition is. C-3PO uses the same lines (but without the concluding negative part!):

HAMLET, PRINCE OF DENMARK

II.ii.303-308

Hamlet:

*What a piece of work is a man,
how noble in reason, how
infinite in faculties, in form and moving,
how express and
admirable in action, how like an angel
in apprehension, how
like a god! The beauty of the world;
the paragon of animals;
and yet to me what is this quintessence of dust?*

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH

Vi.29-31

C-3PO:

*O, what a piece of work's humanity—
How infinite in faculty! In form
And moving how express and admirable!*

"To be or not to be, that is the question," is, as I indicated above, probably Shakespeare's most famous line. It begins Hamlet's soliloquy in Act III, in which he questions what is useful about life and why human beings don't just kill themselves, given how hard life is. I borrowed a line from the speech for Jar Jar Binks:

HAMLET, PRINCE OF DENMARK

III.i.71-73

Hamlet:

*The pangs of despis'd love, the laws delay,
The insolence of office, and the spurns
That patient merit of th'unworthy takes.*

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH

I.ii.222-224

Jar Jar:

*The politicians' greed, the laws delays,
The insolence of office and the pow'r
That makes our little galaxy progress*

Claudius tries to use Rosencrantz and Guildenstern to lure him into a trap to be killed. As they try to calm Hamlet down at one point, he accuses them of trying to play him the way one might play a pipe. Jar Jar Binks senses that Palpatine is trying to use him similarly to increase his (Palpatine's) power:

HAMLET, PRINCE OF DENMARK

III.ii.364-367

Hamlet:

*You would play upon me,
you would seem to know my
stops, you would pluck out the heart
of my mystery, you
would sound me from my lowest note
to the top of my
compass...*

WILLIAM SHAKESPEARE'S
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IV.ii.88-90

Jar Jar:

*They would pluck out the heart of my myst'ry,
Would sound me from my lowest note unto
The top of my compass if they had th'skill.*

As Ophelia begins her descent into madness, she sings a funeral dirge about an imagined death (or maybe about her own death, which is soon to come). Owen Lars borrows the words of her song as he, Anakin and the rest mourn Shmi:

HAMLET, PRINCE OF DENMARK

IV.v.29-32

Ophelia:

*He is dead and gone, lady,
He is dead and gone
At his head a grass-green turf,
At his heels a stone.*

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH

I.iii.87-88

Owen:

*{Sings:} She is dead and gone, lady,
She is dead and gone.
At her head a sandy turf,
And her heels a stone.*

When Hamlet learns from his friend Horatio that Rosencrantz and Guildenstern have been killed, he tells Horatio their deaths are not on his conscience. Anakin feels the same way about the Tusken Raiders he killed, who killed his mother Shmi:

HAMLET, PRINCE OF DENMARK

V.ii.57-58

Hamlet:

*Why, man, they did make love to this employment
They are not near my conscience.*

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH

IV.ii.88-89

Anakin:

*Yet O, they did make love to this employment:
They are not near my conscience: never, nay.*

Othello

The Tragedy of Othello, the Moor of Venice is a tragedy about jealousy, with a truly evil villain. Othello, a Moor living in Italy, is married to Desdemona. Iago, a soldier who is very evil but also very trusted by Othello, convinces Othello through deceit that his fellow soldier Cassio is having an affair with Desdemona. Othello enters a slow descent into near-madness, throwing his relationship with Desdemona into a storm that will ultimately take their lives.

Recommended film versions: Laurence Fishburne as Othello and Kenneth Branagh as Iago in the 1995 version can't be beat. There's also a modern retelling of the play called simply *O* from 2001, which puts a good spin on the tale.

At one point, Othello declares—with a harrowing foreshadow—that chaos will come should his love for Desdemona ever diminish. Padmé—with the same harrowing foreshadowing—says the same thing in *William Shakespeare's The Clone Army Attacketh*:

OTHELLO, THE MOOR OF VENICE

III.iii.90-92

Othello:

*Excellent wretch! Perdition catch my soul
But I do love thee! and when I love thee not,
Chaos is come again.*

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH

III.v.30-31

Padmé

*And though he loves me, when he loves me not,
Chaos is come again.*

As he talks with Othello, Iago uses a phrase about jealousy that has become famous, calling it “the green-eyed monster.” Anakin uses the same phrase in *William Shakespeare’s The Clone Army Attacketh*, as he accuses Obi-Wan of being jealous of him:

OTHELLO, THE MOOR OF VENICE

III.iii.165-167

Iago:

*O, beware, my lord, of jealousy!
It is the green-ey’d monster which doth mock
The meat it feeds on.*

WILLIAM SHAKESPEARE’S

THE CLONE ARMY ATTACKETH

IV.ii.83

Anakin:

In him’s the green-eyed monster, jealousy.

There are so many good last lines in Shakespeare as people lay dying. I borrowed Desdemona’s final words for Shmi Skywalker as she dies:

OTHELLO, THE MOOR OF VENICE

V.ii.125

Desdemona:

Commend me to my kind lord. O, farewell!

WILLIAM SHAKESPEARE’S

THE CLONE ARMY ATTACKETH

IV.i.32

Shmi:

Commend me to mine husband: O, farewell!

In the moment Othello dies—having stabbed himself after learning of Iago’s villainy and Desdemona’s innocence—he kisses her one final time, declaring he will die upon a kiss. As Anakin and Padmé are led into the arena to face certain death, he uses the same line:

OTHELLO, THE MOOR OF VENICE

V.ii.359

Othello:

Killing myself, to die upon a kiss.

WILLIAM SHAKESPEARE’S

THE CLONE ARMY ATTACKETH

V.i.143

Anakin:

Then if we die, we die upon a kiss.

Romeo and Juliet

The Tragedy of Romeo and Juliet is the famous story of two rival families and the young woman and man from each of those families who fall deeply in love. It doesn’t end well.

Recommended film versions: Baz Luhrmann’s 1996 movie starring Leonardo DiCaprio and Claire Danes is a fast-paced, fun modern take. Leonard Bernstein’s *West Side Story* is also based on *Romeo and Juliet*.

After Romeo has met Juliet, he realizes he must see her again rather than leave her family’s estate. Anakin uses the same words as he wonders if he can ever live life without Padmé:

THE TRAGEDY OF ROMEO AND JULIET

II.ii.1

Romeo:

Can I go forward when my heart is here?

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH

III.i.118

Anakin:

Can I go forward when my heart is here...

As Romeo and Juliet begin to woo, during the famous balcony scene, she tells him the walls are high and hard to climb, and he'll be dead if he's found snooping around her window. Obi-Wan knows the same thing is true when he is exploring Geonosis:

THE TRAGEDY OF ROMEO AND JULIET

II.ii.63-64

Romeo:

*The orchard walls are high and hard to climb,
And the place death, considering who thou art...*

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH

III.vi.84-85

Obi-Wan

*With rocky walls full high and hard to climb,
And the place death, considering who I am.*

After Romeo visits Juliet's balcony, she tells him that though they have to be separated (because he has to leave before he is caught), she hopes the start of their love will bloom and grow. Anakin expresses his hope to Padmé that their love will bloom, too:

THE TRAGEDY OF ROMEO AND JULIET

II.ii.121

Romeo:

*This bud of love, by summer's ripening breath,
May prove a beauteous flow'r when next we meet.*

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH

III.i.138-139

Anakin:

*This bud of love, by Naboo's ripening breath,
May prove a beauteous flower of which we'll boast.*

Juliet's brother Tybalt finds out that Romeo and Juliet have fallen in love, so he pursues Romeo. When he catches up with him, Romeo's friend Mercutio is there as well. They all fight, and Mercutio is stabbed. As he lays dying, he comments that the next day he will be a "grave" man (an obvious double meaning). C-3PO borrows the line when he's worried about his own safety:

THE TRAGEDY OF ROMEO AND JULIET

III.I.97-98

Mercutio:

*Ask for me to-morrow, and you shall find
me a grave man.*

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH

Vi.66-67

C-3PO

*—I fall! Aye, ask for me
Tomorrow, you shall find me a scrap droid!*

Macbeth

The title character of *The Tragedy of Macbeth* is a close companion and courtier of the Scottish King Duncan. Macbeth is led via his own ambition, fortunetelling witches and a devious wife to murder the king. *Macbeth* is a play full of ghosts and witches and visions—it has a reputation among actors and stage crews for bringing bad luck, so many people who work in theater have a superstition about saying the word “Macbeth” anywhere near a playhouse. (In conversation, they call it “the Scottish play”).

Recommended film version: the best might still be Orson Welles’ 1948 *Macbeth*.

Three witches are threaded throughout *Macbeth*, telling Macbeth of his fate and urging him on even closer toward his tragedy. The “weird sisters” speak in iambic tetrameter and rhyme their speech. In William Shakespeare’s *The Clone Army Attacketh*, the three creatures in the arena—the reek, the acklay and the nexu—become the three witches from *Macbeth*:

THE TRAGEDY OF MACBETH

I.i.1-7, 11-12

Witch 1:

*When shall we three meet again?
In thunder, lightning, or in rain?*

Witch 2:

*When the hurly-burly’s done,
When the battle’s lost and won.*

Witch 3:

That will be ere the set of sun.

Witch 1:

Where the place?

Witch 2:

—Upon the heath.

Witch 3:

There to meet with Macbeth...

All:

*Fair is foul, and foul is fair,
Hover through the fog and filthy air.*

WILLIAM SHAKESPEARE’S

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V.i.168-174, 187-188

Reek:

*E’en now are we three met again,
I—thunder, lightning—bring my pain.*

Acklay:

*Yea, when the hurlyburly’s done,
A meal we shall have lost or won.*

Nexu:

That will be ere the set of sun.

Reek:

But where the place?

Acklay:

—E’en here is fine.

Nexu:

Aye, here upon these folks to dine.

Beasts:

*Now foes are food, and food is fair,
Come, blood, through fog and filthy air.*

When Macbeth learns of Lady Macbeth’s death, while he is in the midst of battle, he says (a little too calmly?) that she should have died later when there was more time to grieve. Anakin uses the same words to mourn Shmi after she dies:

THE TRAGEDY OF MACBETH

V.v.17-23

Macbeth:

*She should have died hereafter;
There would have been a time for such a word.*

WILLIAM SHAKESPEARE’S

THE CLONE ARMY ATTACKETH

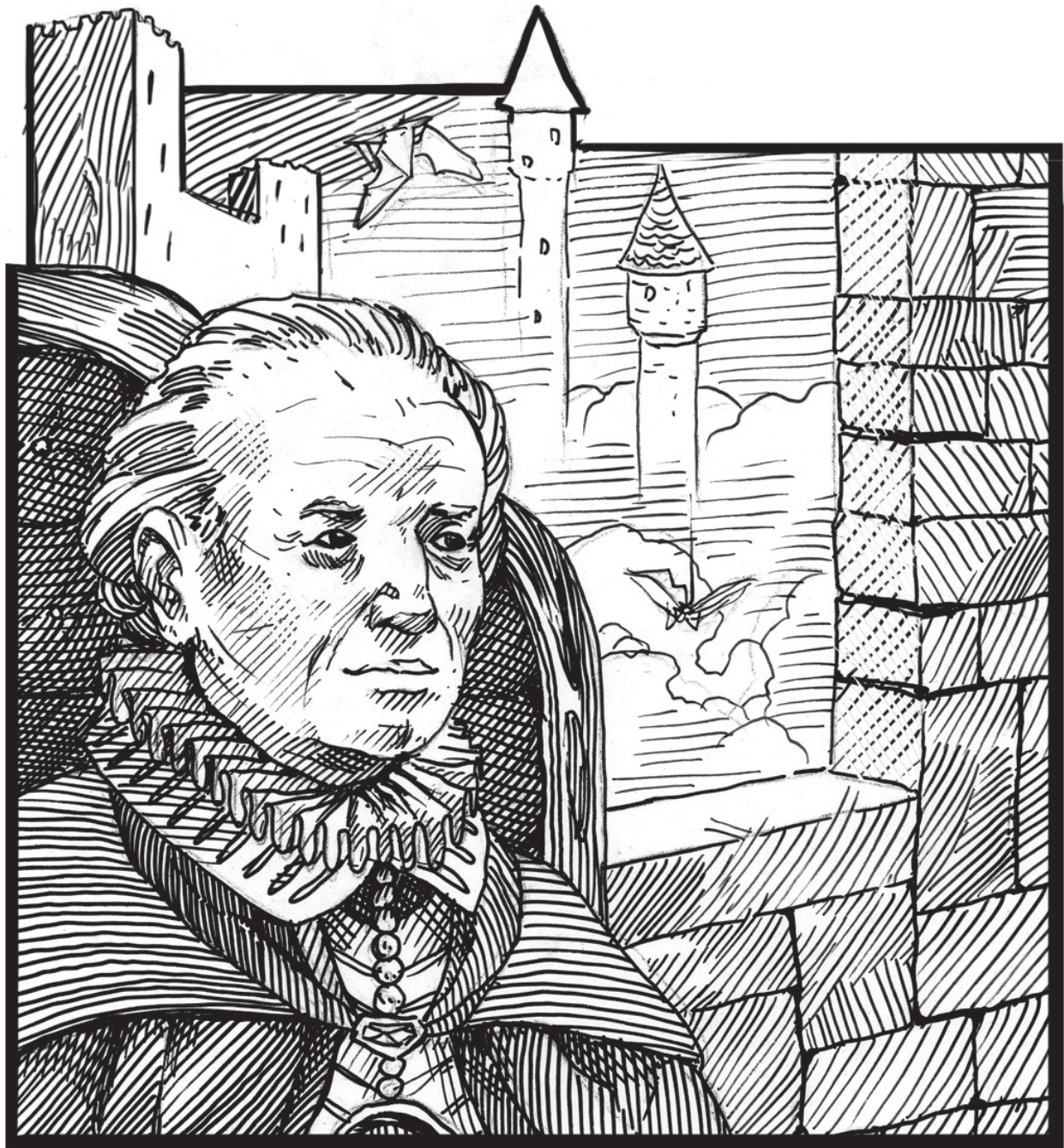
IV.i.34-40

Anakin:

*My mother, O! She should have died hereafter,
There would have been a time for such a word.*

*To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time:
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!*

*Tomorrow and tomorrow and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way of dusty death. On, on lightsaber!*



A Midsummer Night's Dream

A Midsummer Night's Dream is a fantastical comedy full of spirits and sprites, and the lovers they confuse and play with, and ultimately bring together.

Recommended film versions: 1999's film version with an all-star cast including Kevin Kline, Michelle Pfeiffer, Rubert Everett, Stanley Tucci, Calista Flockart, Christian Bale and others.

Toward the beginning of the play, one of the lovers—Lysander—comforts his love Hermia by assuring her that love was never easy. Anakin says the same thing to Padmé, assuring her it's normal that they are facing some hiccups (by the way, I borrowed the same line in *William Shakespeare's The Phantom of Menace!*):

A MIDSUMMER NIGHT'S DREAM

I.i.134

Lysander:

The course of true love never did run smooth.

WILLIAM SHAKESPEARE'S

THE CLONE ARMY ATTACKETH

III.i.135

Anakin:

The course of true love never did run smooth.

In the middle of the play, as Puck (the chief spirit) is leading the lovers around and around in confusion, he declares them to be fools. Palpatine says the same thing about the Jedi, with whom he will soon have his way:

A MIDSUMMER NIGHT'S DREAM

III.ii.115

Puck:

Lord, what fools these mortals be!

WILLIAM SHAKESPEARE'S

THE CLONE ARMY ATTACKETH

I.iv.39

Palpatine:

[Aside:] What fools these Jedi be!

Bottom, a townspeople working with his friends to put on a play for the lovers, is seduced by the fairy queen Titania (who is under a spell by Puck and his master Oberon). However, Bottom has also been turned into a donkey by Puck, so the joke is on Titania for loving an ass. When Bottom awakes out of the spell, having only a faint memory of what happened to him, he is confused and humbled. C-3PO, after having his head put on a battle droid's body and vice versa, has a similar speech:

A MIDSUMMER NIGHT'S DREAM

IC.i.204-214

Bottom:

I have had a most rare vision.

*I have had a dream, past the
wit of man to say what dream it was.*

*Man is but an ass, if
he go about t'expound this dream.*

*Methought I was—there
is no man can tell what. Methought I was,*

WILLIAM SHAKESPEARE'S

THE CLONE ARMY ATTACKETH

V.i.485.497

C-3PO:

R2, I've had a most rare vision, yea:

*I've had a dream, past wit of droid to say
What dream it was: aye, I were but an akk,
If I did go about t'expound this dream.*

*Methought I was—yet no droid can tell what.
Methought I was—and too, methought I had—
But I am but a patched fool, if I*

*if he will offer to say
what methought I had.
The eye of man hath not heard, the
ear of man hath not seen,
man's hand is not able to taste, his
tongue to conceive, nor his heart to report
what my dream
was.*

*Will offer to say what methought I had.
The eyes of droids have never heard, the ears
Of droids have never seen, droids' circuitry
Not able been to sense, nor programming
Conceive, nor e'en droids' core to make report
What my dream was. I'll speak no more of it.*

The Taming of the Shrew

The Taming of the Shrew is a ribald comedy about a strong (and strong-willed) woman named Kate who is “tamed” by a man named Petruchio. The play’s sexism holds many problems for modern audiences, but the play is full of the kind of wordplay that made Shakespeare a genius.

Recommended film version: The 1967 version with Elizabeth Taylor and Richard Burton is still wonderful. Or, if you’re looking for something a bit more swashbuckling, try the 1929 version starring May Pickford and Douglas Fairbanks, Sr.

While Petruchio and Kate are sparring words back and forth, Kate likens herself to a wasp, and Petruchio responds by promising to pluck her stinger out. In Act III, scene 1 of *William Shakespeare’s The Clone Army Attacketh*, the budding lovers Padmé and Anakin borrow lines from every Shakespearean comedy, starting with a version of Petruchio and Kate’s exchange (but using the *Star Wars*® universe gnasp in place of the wasp:

THE TAMING OF THE SHREW

II.i.209-211

Petruchio:

Come, come, you wasp, i'faith you are too angry.

Kate:

If I be waspish, best beware my sting.

Petruchio:

My remedy is then to pluck it out.

WILLIAM SHAKESPEARE’S

THE CLONE ARMY ATTACKETH

III.i.1-3

Anakin:

Come, come thou gnasp: thine hidden secret shout

Padmé:

If I be gnaspish, best beware my sting.

Anakin:

My remedy is then, to pluck it out.

Toward the end of *The Taming of the Shrew*, Petruchio boasts that he has “tamed” Kate and turned her into a suitable wife (again, pardon the sexism). He wonders, pompously, if anyone else knows how to tame a shrew as well as he. Anakin uses the same phrase after he begins riding the Reek beast in the arena:

THE TAMING OF THE SHREW

IV.i.210-211

Petruchio:

*He that knows better how to tame a shrew,
Now let him speak; 'tis charity to shrew.*

WILLIAM SHAKESPEARE’S

THE CLONE ARMY ATTACKETH

V.i.267-268

Anakin:

*He that knows better how to tame a beast,
Now let him speak; 'tis charity to show.*

The Tempest

One of my favorite of Shakespeare's plays, *The Tempest* is a fantasy in which Prospero, rightful Duke of Milan, has been exiled on an island by his wicked brother Antonio. Using magic and through the help of two spirits named Ariel and Caliban, Prospero shipwrecks a boat of his former countrymen on the island and maneuvers their experience so that he gets his post back and his daughter Miranda finds a husband, Ferdinand.

Recommended film version: Julie Taymor's *The Tempest* from 2010 starring Helen Mirren as Prospero is fabulous.

When Miranda and Ferdinand first meet, he asks if she is a maid. I put the same question (and reply) in Anakin and Padmé's mouths when Anakin hears about one of Padmé's old flames:

THE TEMPEST

I.ii.426-429

Ferdinand:

*My prime request,
Which I do last pronounce, is (O you wonder!)
If you be maid, or no?*

Miranda:

*—No wonder, sir,
But certainly a maid.*

WILLIAM SHAKESPEARE'S

THE CLONE ARMY ATTACKETH

III.i.24-25

Anakin:

Aye, wert thou made or unmade? O, you wonder!

Padmé:

No wonder, nay; but certainly a maid.

Two Gentlemen of Verona

A tale of two men (Proteus and Valentine) and the women they love (Julia and Silvia), but this is Shakespeare so of course Proteus first loves Julia when Valentine loves Silvia (who is engaged to someone else) then Proteus forgets Julia and loves Silvia while Julia dresses up as a boy and... well, yes, it all turns out well in the end.

Recommended film version: *Two Gentlemen of Verona* has not frequently been filmed. The best version is probably the BBC's 1983 made-for-TV film.

At one point in *Two Gentlemen of Verona*, Valentine waxes lyrical about his love Silvia. Anakin says the same thing about Padmé:

TWO GENTLEMEN OF VERONA

III.i.174-175

Valentine:

*What light is light, if Silvia be not seen?
What joy is joy, if Silvia be not by?*

WILLIAM SHAKESPEARE'S

THE CLONE ARMY ATTACKETH

III.i.60-61

Anakin:

*What light is light, if Padmé not be seen?
What joy is joy, if Padmé be not by?*

Love's Labour's Lost

Four young scholars (the Duke, Dumaine, Longaville, and Berowne) swear, in the opening scene of *Love's Labour's Lost*, to devote themselves to study and to reject the company of women for three years. No sooner have they done so than the daughter of the French king and some of her friends (Rosaline, Maria and Katherine) arrive to make a request of the court. The play continues as each of the young men forfeits his vow, having fallen in love with one of the women, and the women taunt them mercilessly for it.

Recommended film version: Kenneth Branagh's 2000 film version—which uses popular love songs of the 1930s and 1940s alongside Shakespeare's text—was unfairly criticized. It's a lovely little film, and tells the story well.

When the Duke decides, finally, that the scholars (including himself) can officially give up their vow and woo the women, Berowne gives an enchanting speech about the beauty of the women's eyes. In *William Shakespeare's The Clone Army Attacketh*, Anakin says the same things about Padmé's eyes:

LOVE'S LABOUR'S LOST

IV.iii.349-350

Duke:

*They are the books, the arts, the academes,
That show, contain, and nourish all the world.*

WILLIAM SHAKESPEARE'S THE CLONE ARMY ATTACKETH

III.i.76-77

Anakin:

*They are the books, the arts, the academes,
That show, contain and nourish all the world.*

All's Well That Ends Well

Helena is desperately in love with a nobleman named Bertram, who looks down on her low birth and refuses to be with her. She finds a medical cure that saves the king, and is rewarded with marrying any man she wants. When she chooses Bertram, he flees to France and sends her word that she must fulfill seemingly impossible tasks for him to be her true husband. Through confused identities, general trickery and a faked death, Helena eventually persuades Bertram to love her in return.

Recommended film version: the play isn't filmed often—the BBC's 1981 version is probably the best.

At one point, Helena is mourning over her inability to get Bertram to love her. Anakin, in an aside, declares that he knows his love is equally as vain and unlikely:

ALL'S WELL THAT ENDS WELL

I.iii.201-204

Helena:

*I know I love in vain, strive against hope;
therof;
Yet in this captious and intenible sieve
I still pour in the waters of my love
And lack not to lose still.*

WILLIAM SHAKESPEARE'S THE CLONE ARMY ATTACKETH

III.i.94-97

Anakin:

*[Aside:] I know I love in vain, no hope
Yet in this captious and intenible sieve
I still pour in the waters of my love—
It is the very hope for which I live.*

The Comedy of Errors

Perhaps the silliest of Shakespeare's comedies (bordering on farce), *The Comedy of Errors* tells the story, of two sets of twins who have the same names: Dromio of Syracuse and Dromio of Ephesus, Antipholus of Syracuse and Antipholus of Ephesus. And that's about all you need to know to understand that a lot of crazy cases of mistaken identity take place. Every production of *The Comedy of Errors* I've seen involves a good deal of physical comedy as well—it's a fun ride.

Recommended film version: Like *All's Well That Ends Well*, this does not get made into a film version often. Again, the BBC's version is the best there is.

As Antipholus of Ephesus is about to depart a scene, he talks about the virtues of a certain woman he is about to go visit, unbeknownst to his wife. Padmé uses the same words to talk about Anakin:

THE COMEDY OF ERRORS

III.i.110

Antipholus:

Pretty and witty; wild and yet, too, gentle...

WILLIAM SHAKESPEARE'S

THE CLONE ARMY ATTACKETH

III.i.105-106

Padmé

*Pretty and witty, wild, and yet, too, gentle:
Thou fashion'd art of paradox, in part.*

Much Ado About Nothing

Much Ado About Nothing tells the story of two sets of couples: Hero and Claudio, who are natural lovers, and Beatrice and Benedick, who are both sharp-tongued and have sworn off love. All ends well, but not before Beatrice and Benedick are tricked into loving each other (by overhearing their friends say that the other loves them) and Claudio and Hero are saved from a huge misunderstanding—engineered by the villain Don John—that nearly results in her death.

Recommended film versions: Kenneth Branagh's 1993 *Much Ado* is still my favorite—it was one of the things that turned me on to Shakespeare in the first place. Joss Whedon's 2012 version is also required viewing.

After Benedick hears his friends saying that Beatrice is in love with him, he decides—almost instantaneously—to return her love and woo her. Then he realizes his friends may give him a hard time about this, because he's been a confirmed bachelor for so long. The phrase he uses about them, "odd quirks and remnants of their wit," is borrowed by Anakin, who suspects Obi-Wan will give him a hard time for losing his lightsaber (again):

MUCH ADO ABOUT NOTHING

II.iii.235-237

Benedick:

*I may chance have some odd quirks
and remnants of wit
broken on me, because I have rail'd so long against
marriage...*

WILLIAM SHAKESPEARE'S

THE CLONE ARMY ATTACKETH

V.i.108-109

Anakin:

*When we find Obi-Wan who now is lost
I'll face odd quirks and remnants of his wit.*

Once Beatrice, likewise, hears her friends saying Benedick loves her, she exalts privately, encouraging Benedick to love her and tame her. Padmé suggests she may be similarly tamed:

MUCH ADO ABOUT NOTHING

III.i.111-112

Beatrice:

*And, Benedick, love on, I will requite thee,
Taming my wild heart to thy loving hand.*

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH

III.i.112-113

Padmé

*If things aren't chang'd,
perhaps love would transcend
And tame my wild heart to thy loving hand.*

The Merry Wives of Windsor

The Merry Wives of Windsor was written so Shakespeare could put Falstaff—a bawdy, hilarious character from *Henry IV Parts 1 and 2*—a role in a comedy. In *The Merry Wives of Windsor*, Falstaff becomes far too familiar with some of the wives at court, so they and their husbands conspire together to shame him. The play is a fun farcical romp.

Recommended film versions: again, not a play that is often filmed, but the BBC version from 1982 with Richard Griffiths as Falstaff (*Vernon Dursley* from the Harry Potter movies) is fun.

Early on in the play, Francis Ford, a gentleman of Windsor, disguises himself as a lovesick man named Brook who is trying to woo his wife, Alice Ford. He comes to Falstaff asking for Falstaff's help (and, all the while, catching Falstaff up in a scheme). In the midst of his conversation with Falstaff, Ford/Brook describes the wisdom he has learned about pursuing love too quickly. Padmé gives the same warning to Anakin:

THE MERRY WIVES OF WINDSOR

II.ii.207-208

Ford:

*Love like a shadow flies
when substance love pursues,
Pursuing that that flies, and flying what pursues.*

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH

III.i.126

Padmé:

Love like a shadow flies, pursu'd too soon.

The Merchant of Venice

The Merchant of Venice is considered a comedy because it ends with (most) everyone happy and lovers Lorenzo and Jessica uniting. However, it is a difficult play because of the presence of Shylock, a Jewish merchant who is stereotypically and unfairly painted as a villain. Throughout the play, Shylock is vilified and, finally, forced to convert to Christianity.

Recommended film version: try the 2004 version with Al Pacino as Shylock.

As Jessica (Shylock's daughter) and Lorenzo are wooing, she speaks to the blindness of love. Padmé speaks similarly of love's blindness as Anakin tries to woo her:

THE MERCHANT OF VENICE

II.vi.36-37

Jessica:

*For love is blind, and lovers cannot see
The pretty follies that themselves commit.*

WILLIAM SHAKESPEARE'S THE CLONE ARMY ATTACKETH III.i.131-132

Padmé:

*For love is blind and lovers cannot see
The pretty follies that themselves commit.*

Measure for Measure

Measure for Measure centers around Angelo, an overbearing, pious official of Vienna who decides to assert his morality over the city. He sentences a man named Claudio to death for impregnating his fiancée Juliet. Claudio's sister Isabella must formulate a plan to stop Angelo (who has hidden vices of his own) and pave the way for Claudio and Juliet's future.

Recommended film version: either the 2006 version directed by Bob Komar or the 1979 BBC version.

When Isabella comes to Angelo to plead for Claudio's life, Angelo finds himself lusting after her. As he contemplates this situation in a soliloquy after she exits, he blames her for tempting him. In *William Shakespeare's The Clone Army Attacketh*, Padmé chides Anakin for trying too hard to tempt her into love:

MEASURE FOR MEASURE

II.ii.163

Angelo:

The tempter, or the tempted, who sins most, ha?

WILLIAM SHAKESPEARE'S THE CLONE ARMY ATTACKETH III.i.141

Padmé:

The tempter or the tempted, who sins most?

As You Like It

As You Like It tells the story of Duke Senior, whose throne is taken away by his brother Duke Frederick. The rightful Duke Senior begins living in the Forest of Arden with his followers, until he is finally restored to the throne.

Recommended film version: Kenneth Branagh directed *As You Like It* in 2006, setting the play in Japan.

When Rosalind, Dressed as a man named Ganymede, encounters Silvius and Phoebe (the former having just confessed his love for the latter), Rosalind realizes Phoebe is starting to fall in love with Ganymede. Rosalind/Ganymede warns Phoebe against falling in love with her/him. Padmé warns Anakin away from falling in love with her using the same words:

AS YOU LIKE IT

III.v.72-73

Rosalind:

*I pray you do not fall in love with me,
For I am falser than vows made in wine.*

WILLIAM SHAKESPEARE'S THE CLONE ARMY ATTACKETH III.i.208-236

Padmé:

*I pray thee, do not fall in love with me,
For I am falser than vows made in wine.*

The Winter's Tale

The Winter's Tale, one of Shakespeare's darkest comedies, tells the convoluted story of the kings of Bohemia and Sicilia, Polixenes and Leontes, and Leontes' wife Hermione (with whom Leontes believes Polixenes is having an affair). The story sweeps over decades and is a tale of misunderstanding, mistrust, and ultimately reconciliation.

Recommended film version: there are not many movie versions of *The Winter's Tale*. The BBC's 1981 version is the best.

When Leontes accuses Hermione of adultery, she declares there must be something wrong with the planets, and encourages herself to be patient. Anakin tells Padmé (and himself) that he also needs to show suck patience:

A WINTER'S TALE

II.i.105-107

Hermione:

*There's some ill planet reigns;
I must be patient, till the heavens look
With an aspect more favorable.*

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH
III.i.178-180

Anakin:

*Alas, there's some ill galaxy that reigns,
I must be patient, till the heavens look
With an aspect more favorable.*

Twelfth Night

Twelfth Night tells the story of Viola, shipwrecked and separated from her twin brother Sebastian. She dresses as a man and enters the service of Orsino, Duke of Illyria. By the end, Viola and Orsino are to be married and Viola and Sebastian have been reunited.

Recommended film version: Trevor Nunn's 1996 *Twelfth Night* starring Helena Bonham Carter is a good place to start.

When Viola is dressed as a man, she discovers a countess named Olivia is falling in love with her. She tells time that it is responsible for untangling this knot. At the end of Padmé and Anakin's long wooing scene, still not united in love, Padmé similarly declares that only time can unravel the knot the two have gotten themselves into:

TWELFTH NIGHT

II.iii.40-41

Viola:

*O time, thou must untangle this, not I,
It is too hard a knot for me t'untie.*

WILLIAM SHAKESPEARE'S
THE CLONE ARMY ATTACKETH
III.i.182-183

Padmé

*O time! Thou must untangle this, not I;
It is too hard a knot for me t'untie.*

The Sonnets

In addition to plays, Shakespeare wrote 154 sonnets and a handful of other poems. A sonnet—as a poetic form—always has 14 lines (just like a limerick has 5 lines and a haiku has 3). Shakespearean sonnets are in iambic pentameter and have the following rhyme scheme: ABAB CDCD EFEF GG. (That is, lines 1 and 3 rhyme, lines 2 and 4 rhyme, and so on—lines 5 and 7, 6 and 8, 9 and 11, 10 and 12, and then the final two lines rhyme, 13 and 14.) As I said above, I took the idea of the Chorus from *Henry V* one step further and made the Chorus' lines rhyme. I also wrote the Chorus' opening Prologue and closing epilogue for *William Shakespeare's The Clone Army Attacketh* as Shakespearean sonnets.

WILLIAM SHAKESPEARE'S THE CLONE ARMY ATTACKETH

Prologue, 1-14

Chorus:

*All hurly-burly goes the galaxy—
The Senate sees a time of harsh unrest.
For many thousand systems to decree
Intent to leave th'Republic's troubl'd nest.
This movement of the sep'ratists is led
By one Count Dooku, garb'd in mystery,
The Jedi Knights are press'd and thinly spread:
The peace they keep grows weaker by degree.
A vital note the Senate doth pursue:
Shall they an army for th'Republic make?
Strong Senator—Am'dala of Naboo—
To Coruscant makes way, this plan to break.
In time so long ago begins our play,
In clash-strewn galaxy far, far away.*

V.iv.51-64

Chorus:

*Our play doth end upon a fretful note,
As worry o'er the dark side doth pervade:
The evil sith their wicket plans promote
Whilst Yoda and Mace Windo are dismay'd.
The clones in their batallions are a sight:
Their hundreds and their thousands fall in line.
Against the legions of the droids they'll fight;
The galaxy in conflict they entwine.
Upon Naboo, a hopeful final scene,
With Padmé married to her Anakin.
His arm hath been restor'd, though 'tis machine,
Their love doth bloom while war comes creeping in.
There, worthy friends, our drama ends forthwith,
Before revenge is taken by th Sith.*

SHAKESPEAREAN DEVICES IN WILLIAM SHAKESPEARE'S STAR WARS®

In addition to direct references to various plays, *William Shakespeare's The Clone Army Attacketh* contains a handful of literary devices that are used by Shakespeare as well. Here's a sampling of them.

Anaphora

The literary device anaphora means that the same opening of a line is used repeatedly over the course of several lines. An example from Shakespeare's *The First Part of Henry the Sixth* is shown here, as well as two examples from *William Shakespeare's The Clone Army Attacketh*:

HENRY VI PART ONE

II.iv.11-15

Warwick:

*Between two hawks, which flies the
higher pitch,
Between two dogs, which hath the
deeper mouth,
Between two blades, which bears the
better temper,
Between two horses, which doth
bear him best,
Between two girls, which hath the
merriest eye—*

WILLIAM SHAKESPEARE'S

THE CLONE ARMY ATTACKETH

III.vi.130-133

Obi-Wan:

*Was e'er such villainy as this design'd?
Was e'er such treachery as this conceiv'd?
Was e'er such perfidy as this begun?
Was e'er such wrongdoing as this devis'd?*

V.iii.15-18

Dooku:

*What joy, to have a potent hand in this,
What bliss, this frightful faculty to wield,
What ecstasy, my Master's will to serve,
What pleasure, to unveil his awful might.*

Songs

Shakespeare's plays are full of songs. Sometimes playful, sometimes mystical, sometimes sorrowful, songs can appear at unexpected moments and often break from the rhythm of iambic pentameter.

I had so much fun writing a song for Leia after Alderaan was destroyed for *William Shakespeare's Star Wars®* that I had to add more songs in *William Shakespeare's The Empire Striketh Back*. The Ugnaughts sing, of course, but one song in particular is based on Shakespeare. After Han is frozen in carbonite, Chewbacca and Leia sing a song strongly reminiscent of Desdemona's melancholy song in *Othello*.

OTHELLO,

THE MOOR OF VENICE

IV.iii.40-56 (selections)

Desdemona:

*The poor soul sat sighing by a sycamore tree,
Sing all a green willow;
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow.
Her salt tears fell from her, and soft'ned
the stones,
Sing willow... willow, willow...*

WILLIAM SHAKESPEARE'S

THE CLONE ARMY ATTACKETH

IV.ii.31-42

Owen:

*She is dead and gone, lady,
She is dead and gone.
At her head a sandy turf,
And her heels a stone.
She is far beyond, lady,
She is far beyond.
Lady whom we knew in life,*

*Sing all a green willow must by my garland.
Let nobody blame him, his scorn I approve...
I call'd my love false love; but what said
he then?
Sing willow, willow, willow.*

*Lady more than fond.
She is pass'd and done, lady
She is pass'd and done.
Mourn'd by those who weep for her,
Mourn'd by her own son.*

