

“I’m sorry, I couldn’t resist”-
An analysis of Dr. King Schultz’s language and
identity in the movie Django - Unchained

Bachelor’s thesis
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| <p>Tiivistelmä – Abstract</p> <p>Kieli on muutakin kuin vain kommunikointia tai asioiden esille tuomista. Sen avulla voidaan suostutella, leikitellä, uhkailla tai hämmentää. Kielenkäyttö tuo myös esille puhujan luonnetta, taustaa, aatteita ja mielipiteitä. Kieli täten paljastaa puhujan identiteetin erilaisissa vuorovaikutustilanteissa. Tämän tutkielman tarkoituksena on tarkastella Dr. King Schultzin kielenkäyttöä erityisesti sanaston kautta Quentin Tarantinon ohjaamassa ja luomassa elokuvassa Django- Unchained sekä selvittää onko Dr. Schultz byroninen sankari.</p> <p>Byroninen sankari on alkujaan Lordi Byronin romanttisen ajan runoudessa esiintyvä hahmo, joka on viekas, mystinen ja monipuolinen sekä usein tasapainottelee hyvän ja pahan välillä. Byroninen sankari onnistuu usein urheisiin tekoihin, mutta hänen motiivinsa eivät ole kunnialliset. Byroninen sankari voi olla sekä roisto, että sankari.</p> <p>Valitsin tutkimusta varten elokuvasta neljä kohtausta, joissa Dr. Schultz näyttäytyy keskeisessä roolissa. Kohtaukset litteroitiin kirjalliseen muotoon, minkä jälkeen niissä esiintyvää kielenkäyttöä sekä niiden suoraa vaikutusta Dr. Schultzin identiteettiin analysoitiin diskurssianalyysin avulla. Tutkimuksessani kävi ilmi, että Dr. Schultz on hienostunut ja erittäin taitava verbaalisesti. Hän ei myöskään näytä vahvoja tunteita ja on hyvin salaperäinen hahmo. Dr. Schultz pelastaa elokuvan päähahmon Djangon orjuudesta, mutta ei pelkää käyttäytyä väkivaltaisesti tai vahingoittaa vihollisiaan. Hän on erittäin rauhallinen ja onnistuu puhumaan itsensä pinteestä, mutta puheen ollessa hyödytöntä hän pääsee eroon vastustajistaan muutamalla laukauksella. Analyysistä kävi ilmi, että Dr. Schultzin sanasto, sekä lauserakenteet ovat elokuvan muita hahmoja hienostuneemmat. Lisäksi, Dr. Schultz tuo esille tarpeeksi byronisia luonteenpiirteitä, joten hänet voi lukea byroniseksi sankariksi.</p> <p>Laajempi tutkimus voisi analysoida useampien elokuvassa esiintyvien hahmojen identiteettiä tai vertailla muita Tarantinon luomia hahmoja Dr. Schultzin kanssa, sillä useat Tarantinon luomat hahmot käyvät taistelua hyvän ja pahan välillä. Erityisesti Kunniattomissa Paskiaisissa esiintyvän Hans Landan ja Dr. King Schultzin analysointi samassa tutkimuksessa voisi olla mielenkiintoista, sillä Christoph Waltz näyttelee molempia hahmoja. Dr. Schultzin identiteettiä byronisena sankarina voisi myös käyttää pohjana byronisia sankareita vertailevassa tutkimuksessa.</p> | |
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1 Introduction

Hero and anti-hero are both familiar notions in film and literature. A hero is a good guy who always manages to save the day and has an unwavering moral compass and an anti-hero is someone who lacks all of these qualities. Byronic heroes, created by an English poet Lord Byron, have appeared in novels and poetry since the 1700`s and since then they keep emerging in film and television, as well as in popular contemporary texts. For instance, modern descendants of Lord Byron`s character Manfred, the first Byronic hero, include Captain Jack Sparrow from *Pirates of the Caribbean series* (2003 - 2017), Spike from *Buffy the Vampire Slayer* (1997 - 2003), as well as the T800 played by Arnold Schwarzenegger in *Terminator 2: Judgment Day* (1992). A vast number of Byronic heroes are mentioned in Stein`s (2009) book *The Byronic Hero in Film, Fiction and Television*, for instance Heathcliff from *Wuthering Heights* (1847) displays Byronic qualities, such as moodiness and unpredictability, latter of which can be associated with Dr. Schultz. Tarantino has other examples of Byronic hero types in his previous films. For example, the main protagonist in *Kill Bill vols. 1 and 2* (2003 & 2004) also shows Byronic features as she has faced a tragedy in her life and dedicates her life to revenge, both of which are Byronic traits.

Byronic heroes appear in modern literature and cinema, mostly due to the fact that they are fascinatingly complex characters. They can act as a hero and a villain, which makes the viewer feel perplexed as to how to perceive the character. Byronic heroes walk the fine line between good and evil, however, they usually end up saving the day, albeit for mostly selfish reasons. They evoke emotions and drama and are usually very witty and patronizing towards other people, because they believe in their own brilliance. For those reasons, for example previously mentioned Jack Sparrow is a very entertaining character. In addition, a Byronic hero can emphasize another character's purity and good traits when placed in juxtaposition, which is the case between Dr. Schultz and Django. Django follows Dr. Schultz`s actions with bated breath and is visibly uncomfortable, because in some scenes it seems that Dr. Schultz does not care about the possible catastrophic consequences.

In this study I will analyse the movie character Dr. King Schultz played by Christoph Waltz in Quentin Tarantino`s *Django Unchained*. I will research the character`s use of language and identity through discourse analysis. In addition, I aim to find out whether the identity of the

character is one of a Byronic hero. These aspects are analysed in close detail in separate sections.

2 Background

2.1 Discourse analysis

The main focus of this study is the use of speech and interaction and how it provides information about the character's identity, more precisely if it fits into a definition of a Byronic hero. Therefore, discourse analysis was used as the main analytical framework (Gee 2014: 1). Discourse analysis is a field of study that investigates language use and how people do not only say things with language but rather do things. People can use it for basic communication but also to reach a goal like helping others, co-operate, advantage themselves and even harm people (Gee 2014:1). Discourse analysis can be approached from many different angles, some focus more on the grammatical aspect and other approaches like to concentrate on how ideas and themes and issues are conveyed through language. This analyzing method is a set of tools to help to analyze the actual use of language. In Gee's (2014) perception of discourse analysis, it takes grammar and structure into consideration, as well as meaning in social, political and cultural aspects instead of being only a means of communication. Gee also mentions that language is additionally used to do things and not only to convey information. Language can be used for manipulation, persuasion or as a method of intimidation. The object of this study, Dr. King Schultz, is a gifted speaker and often uses language as a tool to reach a goal, rather than just giving information.

In this study the themes and ideas behind Dr. Schultz's interaction with other characters are more essential than the grammatical aspect of his language use, however I will point out some grammatical aspects if they are relevant to the study. Discourse analysis can be used to study spontaneous use of speech during real- life interaction as well as to study "artificial" communication in films and literary pieces. With discourse analysis I can take Dr. Schultz's mannerisms, vocabulary and even his identity into consideration and examine in detail how his speech and actions convey his personality and identity.

I will also consider the different varieties of English spoken in the film. The film takes place in the Southern America, however Dr. Schultz is not American and thus does not speak the

Southern variety of English. *Perceptual dialectology* studies how different dialects are perceived by people and what attitudes are associated with them. Languages and dialects are often categorized as “unattractive”, “pleasing”, “beautiful”, and “ugly”. These ideas are bound up with people's idea about the people who speak the language. A dialect that is spoken among well educated and prestigious people is generally considered beautiful or proper. Southern US dialects were characterized as “unpolished” and “slurred” whereas a standard English was considered pleasant. This may be due to the fact that it is usually familiar, for it is the language of broadcast media, and it is spoken by people in positions of influence and power. Because of this, the standard dialect is perceived as superior to non-standard varieties of English, (Kaplan 2016: 216-220).

2.2 Identity and Film

Identity is a complex notion. It can be seen as an image portrayed to other people and to the world which helps people bond and create a group. Identity is both a personal and social issue (Cresswell Dixon, 2002:67) Identity includes race, religion, ethnicity, sexuality, gender, nationality, as well as physical appearance and it differentiates individuals from other people.

Film allows us to challenge the issues concerning identity. Film characters can, for instance, be superhuman beings with very human issues and they can tell a story that viewers can relate to and this creates different emotions in the audience, even strong emotions such as "love, indifference and hate" (Creswell & Dixon: 71). Sometimes a viewer is captivated with the actions of a character and identifies with them. This phenomenon is called *Identification*. It is an essential term in film and it means “merging of identities in the imagination“(Kuhn & Westwell 2012). Characters can be compelling and can portray a variety of traits that can be associated with different identities, regardless of these characters being fictional.

2.3 Byronic hero

A Byronic hero is a hero archetype found in romantic poetry, originally created by Lord Byron in the 1700 's. Byronic heroes are complex characters, for they are not heroes but not villains either. This herotype is a descendant of Lord Byron's fictive poetic character Manfred (Stein 2009: 1.). Byronic hero appears in Gothic novels and poems, which is why they are usually clad in dark and sophisticated clothing. Byronic hero's appearance is usually grim with dark clothing and they are usually described as sensual and emotional characters with a flashing temper, who can have rapid mood changes and they may act irresponsibly if

they deem it necessary. Most commonly Byronic hero is an attractive male character that plays a role in a tragic love story where he seduces a young female. Emily Brontë's Heathcliff from *Wuthering Heights* (1847) is an example of a Byronic hero. He is simultaneously horrifying and attractive (Stein 2009:4). There are, however, exceptions to these traits.

Another Byronic trait is solitude and they usually possess a dark side that is shown through the surface of their being. They are cunning, intimidating and passionate characters who resist authority and follow their own moral code. They do, however, take responsibility for their actions even if they end up breaking the law (Stein 2009 :1). Byronic heroes are solitary by a conscious choice and they are usually rebellious against society or even God. They often represent a revolution as they first emerged during the same time as the French revolution, which created historical Noble Outlaws who were democrats and radicals that were "aristocratic rebels against their hereditary class". Lord Byron's heroes in his dramas and romances embodied these characteristics (Thorslev 1967: 66-67).

The poetic character Childe Harold was Lord Byron's very first prototype of the Byronic hero. Many speculated that Childe Harold was Lord Byron himself since he did have a very dramatic and tumultuous life, for example with his love interests and he faced multiple scandals in his life which resulted him fleeing from Great Britain to Austria with his lover. Childe Harold one and two sold out almost immediately and made Lord Byron a household name.

A Byronic hero is most commonly an outlaw who defined his own moral and ethical rules, often even rebelling against institutional authority. They are able to do so because of their superhuman abilities, their independence, and usually egotistical sense of their own superiority. He essentially defines and creates himself as a person. He is also burdened with human concerns and problems, which grants him the respect and affection of viewers/readers. Byronic hero does not take orders from anyone. They have a tragedy or some form of mishap in their life and can face a glorious defeat or they commit their lives to make a difference in the world.

3 The Present Study

3.1 Research questions

The aim of this study is to find out how Dr. Schultz's use of language differs from other character's language, what his use of language reveals about his identity and if he can be considered a Byronic hero.

I will study Dr. Schultz through discourse analysis, which provides a comprehensive amount of tools to work with. I will inspect Dr. Schultz's way of speaking and compare it with some other characters he interacts with in the film (Gee 2014). I will pay close attention to his vocabulary and will consider his tone and expressions if they are conveying a point that is relevant to the study. I will take into consideration the use of challenging vocabulary as well as the complexity of his sentences.

My research questions for the present study are as follows:

1. What is the identity of Dr. Schultz's character and is it one of a Byronic hero?
2. How does Dr. Schultz's use of language differ from the other character's use of language?

3.2 Data collection

All of the data for the present study comes from the movie *Django Unchained*. I chose four scenes for closer inspection. The data consists of scenes where Dr. King Schultz shows the most interaction with the other characters. He is a central character in the movie and therefore has almost as much screen time as the main protagonist. Dr. Schultz pays for Django's freedom from slavery and continues to work with him. Dr. Schultz is a German dentist who earns his living in the US as a bounty hunter. He is a sophisticated gentleman with a rather vague background. He mentions that he is a former dentist but at present uses it as his disguise. He is a bounty hunter which he reveals in the "Beer drinking scene" with Django. Dr. Schultz is an excellent marksman and seems to be comfortable with killing people. He is calm and rational but can be dangerously unpredictable to his enemies. He also has a great grasp of the English language and, which is why I chose to focus on his use of language and how it is tied to his identity.

Django is the main protagonist in the movie. He is a slave who has been separated from his wife and he is bought by Dr. Schultz in the first scene of the movie. Dr. Schultz bought Django because he needs his help to recognize the Brittle brothers who owned the plantation where Django used to be a slave and he ends up working with Dr. Schultz as a bounty hunter after they catch and kill the Brittle brothers.

For this study, I chose the opening scene where Dr. Schultz first appears and two scenes from the mid part of the film that are closely tied together, which show the dynamic Dr. Schultz has with other characters, including Django. I also chose the last scene where Dr. Schultz appears as it wraps up his character before his dramatic demise. The dialogue from the scenes is converted into transcriptions with the aid of Quentin Tarantino's original script. It was impossible to use only the script for this study because it differs from the lines in the movie due to the fact that the actors chose to deliver the lines the way they saw fit for their style of acting.

3.3 Dr. King Schultz in *Django Unchained*

Dr. King Schultz is a supporting character in Quentin Tarantino's *Django Unchained*. He is played by the academy award-winning Christoph Waltz. Waltz received an Oscar for his role as Dr. King Schultz. Waltz had also previously won an academy award for his work in

Inglourious Basterds, another film by Quentin Tarantino. In that film, Waltz's character Hans Landa was a Nazi and a clear villain in the film. In *Django Unchained*. Dr. Schultz is a much more likable character but is still ruthless.

Dr. Schultz's character is ambiguous, for all is known from his past is that he used to be a dentist and has a German background. After his career in dentistry he became a bounty hunter but it is not revealed why. Dr. Schultz has good manners and is against slavery. He buys Django free from slavery but not out of kindness. He needs Django's help to catch some slave traders who owned Django in the past. Throughout the film Dr. Schultz illustrates comprehensive vocabulary and unpredictable behaviour that walks a fine line between good and evil.

4 Analyzing Dr. Schultz's use of language

In this section I will focus solely on the character's use of language as it differs vastly from the other character's way of speech. Dr. King Schultz is German and thus does not speak English as his first language. The only implication of his German background is his slight German accent and occasional use of German phrases, such as "Na Wunderbar!" (great!), "Auf Wiedersehen" (goodbye) and "Prost" (cheers). Apart from that, his use of English strictly follows the grammar of a standard and formal variety, which is considered more sophisticated and polished than the Southern variety (Kaplan 2016: 216-220). Dr. Schultz's mastery of English is shown through vocabulary in that many of the characters he interacts with do not understand all of the words that he uses. This is an important piece of information since Dr. Schultz often uses more complex language than most of the other characters in the movie and he also speaks a standard variety of English. He stuns everyone with his linguistic flexibility in almost every scene that he is in.

The first scene as a whole can be described as a linguistic ambush conducted by Dr. Schultz. The scene begins with two horsemen called "The Speck brothers" traveling through a forest with a line of slaves behind them in chains. Suddenly a well dressed man approaches them on a horse carriage. He seems very out of place and the big bobbing tooth on top of his horse carriage makes the scene even more bewildering. Dr. Schultz does not appear threatening but the Speck brothers seem cautious and surprised. The ambush starts from the beginning of

their dialogue as Dr. Schultz uses very formal English and a broad vocabulary. He adds descriptive adjectives into his speech and greets them with good manners and politeness (line 3). He also answers very briefly to the questions about himself and his background. First he mentions that he is a doctor and he simply states "dentist" when asked what kind of doctor he is, swiftly changing the subject (lines 5-7). Dr. Schultz maintains his composure even while being threatened which seems to be a part of his strategy as similar situations occur throughout the film.

2. **Dr. Schultz** (*with a slight German accent*): Calm yourselves, gentlemen. I mean you no harm. I'm simply a fellow weary traveler. Whoa! (*Schultz directs this to his horse for them to stop moving*).
3. **Dr. Schultz**: Good cold evening, gentlemen. I'm looking for a pair of slave traders that go by the name of "Speck brothers". Might that be you?
4. **Ace Speck**: Who wants to know?
5. **Dr. Schultz**: (*mumbles quietly*) Well, I do. I'm Dr. King Schultz, This is my horse Fritz. (*the horse makes a practiced bow with its head*)
6. **The other brother**: What kinda doctor?
7. **Dr. Schultz**: Dentist. Now are you the Speck Brothers and did you purchase those men at the Greenville slave auction?

Scene 1 – Opening scene

The Speck brothers get frustrated with him having the upper hand in their conversation using complex sentence structures as can be seen on line 2 in the transcript. He usually adds adjectives to his sentences in order to make his speech more descriptive. This also means that he is attentive and actively makes observations about his surroundings. Rather than saying that he is also just travelling around he states; "I'm simply a fellow weary traveller". This conveys information about him being an intellectual character. Dr. Schultz also favours challenging vocabulary, such as "parley", "purchase" and "ascertain" instead of simply saying that he wants "to do business with you" and "buy" and "make sure" (Transcript lines 10-11). Dr. Schultz could use a simpler language, however he does not abandon his sophisticated speaking for one moment.

The Speck brothers get visibly annoyed and they urge Dr. Schultz to "speak English", by which they mean their variety of English, which features less complex sentence structures, a smaller vocabulary, and is delivered by the actors in a Southern US accent. The accent simultaneously accurately situates them in the correct time and place and also signals to the viewers that these characters are less intelligent, as the southern US accent is treated as inferior in the public's minds (Kaplan 2016 :218). Dr. Schultz speaks more educated English

with a challenging vocabulary ("specimen", "amongst your inventory") and clearly has an upper hand in the conversation.

9. **Dr. Schultz:** So, I wish to parley with you.
10. **Speck Brother:** Speak English.
11. **Dr. Schultz:** Oh, I'm sorry. Please forgive me, it is a second language. Now amongst your inventory, I'm led to believe is a specimen I'm keen to acquire

Scene 1 – Opening scene

In the last scene, where Dr. Schultz appears and faces his death, he is on a cotton plantation - with its owner Mr. Candie. Mr. Candie is the only one who comes close to Dr. Schultz's level of sophistication in the use of language. He is rich and educated, however even though his name is French he does not speak it at all. Dr. Schultz speaks French and, for example, pronounces a French author's name correctly while talking about literature with Mr. Candie.

1. **Mr. Candie:** You doubt he'd approve, huh?
2. **Dr. Schultz:** Yes, his approval would be a dubious proposition at best.
3. **Mr. Candie:** Soft-hearted Frenchie

Scene 4 – Final scene of Dr. King Schultz

With this line, Dr. Schultz simultaneously points out Mr. Candie's ignorance since Mr. Candie is a very racist character in the film and tests out Mr. Candie's knowledge by stating that Alexandre Dumas is black. Candie's reaction reveals that he had no idea about the famous author's race. It is very unlikely that he would have even read a book from a black author, however, here he has done it unknowingly.

4.1 Dr. Schultz's identity in the film

There is much room for speculation about Dr. Schultz's background since it is mostly ambiguous, apart from his nationality and him practicing dentistry in the past, and currently being a bounty hunter. In the first scene he seems like a polished gentleman with good manners.

In another scene, called "The Beer Drinking Scene", Dr. Schultz's motives for his actions are explained, even though he never reveals as to why he chose to quit dentistry and become a bounty hunter. I chose this scene for the present study because it showcases Dr. Schultz's motives for his actions and gives much more insight for the viewer to understand the character better. By now he has been quite an ambiguous character with unpredictable actions that are difficult to comprehend. Dr. Schultz proceeds to serve himself and Django a beer and

he talks to Django as an equal, which is not expected in the slavery ridden South in the 1800's. Judging by Django's surprised and apprehensive reaction this is the first time he has been offered anything from a white man in his life and he seems cautious to even accept the drink from Dr. Schultz, visibly not being used to his kindness. Since he is officially Dr. Schultz's property he is not required to treat him with kindness or even negotiate with him about their deal. Dr. Schultz does need Django by his side but he has also proved that he despises slavery, which he mentions on the line 14 in the transcript.

14. **Dr. Schultz:** Ah! Badder they are, bigger the reward. Which brings me to you. And I must admit that I'm at a bit of a quandary when it comes to you. On one hand I despise slavery, on the other hand I need your help. If you're not in a position to refuse all the better. So, for the time being I'm gonna make the slavery malarkey work to my benefit. Still, having said that... I feel guilty.

15. **Dr. Schultz:** So, I would like the two of us to enter into an agreement. I'm looking for the Brittle Brothers. However, I heard this endeavor I'm in a slight disadvantage insofar as I don't know what they look like. But you do, don't you?

Scene 2 – Beer drinking scene

Dr. Schultz reveals that he needs Django's help to recognize some people who are on his wanted list. This revelation brings dimension to Dr. Schultz's character and his motives. Suddenly his actions are no longer done at random but carefully calculated. This scene also reveals Dr. Schultz's morals and personal values with the short conversation he has with Django. In this case, he is going to make slavery to work for his benefit, which is ethically controversial in itself, even though Django acquires freedom by working with him. In addition, Dr. Schultz also agrees to pay salary to Django during their mission. Dr. Schultz, despite his killings, is a very compelling and sympathetic character. He guides Django towards his own freedom as his mentor. Dr. Schultz is also a complex character and is perceived very differently by different characters in the film. To some he is an enemy, and he is a savior to others.

4.2 Byronic hero traits

The first scene where Dr. Schultz appears is both a linguistic and an actual ambush. The scene starts with a pair of slave traders on horseback travelling with a queue of chained slaves walking behind them. They are in the middle of the woods and a man on a horse carriage approaches them rather unexpectedly. This alarms the slave traders as they begin the interaction between them and Dr. Schultz. It seems that Dr. Schultz has randomly crossed

them in the woods and poses no threat, however as the scene plays on it becomes apparent that he has been tracking them for a while.

Dr. Schultz does not change his polite and respectful tone while conversing with Django, much to the annoyance of the slave traders, named the Speck brothers. Throughout the scene Dr. Schultz keeps his composure and remains seemingly calm and collected. Dr. Schultz clearly sees that they are not able to follow his speech and could simplify his speech but chooses to ridicule them by condescendingly apologizing for his supposedly bad English on line 11 of the transcript. In this part Dr. Schultz positions himself intellectually higher than the two slave traders and ridicules them simultaneously by beating them in their own mother tongue as a second language user. The Speck Brothers become agitated and uncomfortable as the tension in the scene grows.

One of the brothers points a gun at Dr. Schultz as he tries to calm the situation down. A moment later in the scene Dr. Schultz calmly approaches the slave traders and kills one of them, along with the other trader's horse (lines 30-35).

30. **Dr. Schultz:** Pfft. Don't be ridiculous, of course they're for sale

31. **Brother:** (*Points a gun at Dr. Schultz*) Move it.

32. **Dr. Schultz:** My good man. Did you simply get carried away with your dramatic gesture or are you pointing your weapon at me with lethal intention?

33. **Brother:** (*Loads his gun*) Last chance, fancypants.

34. **Dr. Schultz:** Oh, very well. (*Suddenly drops his lantern and shoots one of the brothers in the head and the other brother's horse, so he gets trapped under the horse*)

35. **Brother:** (*Screams in agony*)

Scene 1 – Opening scene

Dr. Schultz creates his own moral rules and does not feel remorse for his actions even while breaking the law. Dr. Schultz was in control of the situation from the very beginning and would have been able to shoot the slave traders from the beginning of the scene but waited for them to threaten him first. The dangerous unpredictability of his character is an essential trait for a Byronic hero. He will also illustrate this trait later in another scene with the marshal.

As shown in the first scene Dr. Schultz knows exactly how to push the other characters into threatening him with violence. By manipulating them to commence the threats Dr. Schultz appears to have no choice but to kill them which has most likely been his plan all along. He seems to be a very calm and rational character and does not show much emotion in the

scenes. He has created his own morals which he follows without caring how other people might feel about them. This is one of his most noticeable Byronic hero traits.

In the “Beer Drinking Scene” Dr. Schultz and Django enter a saloon and Dr. Schultz nonchalantly requests beers for him and Django. As the innkeeper notices that Django is black he hastily tries to get him removed from his saloon. A moment later the innkeeper is shown running out of his saloon shouting for help. Dr. Schultz calmly follows him outside and yells at him to get the sheriff and not the marshal. The viewer is as confused as Django in this scene because Dr. Schultz’s actions seem completely irrational and he does not seem fazed at all by the prospect of them getting arrested. The dismissive attitude towards the law is a Byronic trait even though they never break any laws in the scene.

During this scene in the saloon, Dr. Schultz states to Django that he despises slavery and calls it “malarkey. Despite this, however, he is ready to use slavery for his benefit. This is another good example of Dr. Schultz’s way of defining his own ethical laws, since “The Byronic hero is an outlaw and an outsider who defines his own moral code, often defying oppressive institutional authority” (Stein 2009:9).

After the Beer Drinking Scene, Dr. Schultz and Django have an encounter, first with a sheriff and then with the marshal. As the sheriff brings them outside in front of the townsfolk to question them with an arrogant attitude Dr. Schultz approaches him and shoots him dead in front of everyone. Once again this action occurs very suddenly and seems completely irrational and rushed (lines 28-34). Django seems very shocked and worried about the turn of the events, however Dr. Schultz does not seem fazed at all as he tells the innkeeper to go get the marshal. Later it becomes clear why Dr. Schultz requested the sheriff first and marshal after.

28. **Sheriff:** *(to Django and Dr. Schultz)* Now, why ya’ll want to come into my town and start trouble? And scare all these nice people? You ain’t got nothing better to do than to come to Bill Sharp’s town *(Dr. Schultz approaches the sheriff as he speaks)* and show your ass?
29. **Dr. Schultz:** *(Keeps approaching and shoots the Sheriff)*
30. **Sheriff:** *(Screams and falls down)*
31. **One of the town’s residents:** What’d you just do to our sheriff?
32. **Dr. Schultz:** *(Walks to the sheriff and shoots him in the head)*
33. *(Crowd screams)*
34. **Dr. Schultz:** *(to the innkeeper)* Now you can get the marshal.

Scene 2 – Beer drinking scene

Dr. Schultz owns his actions and does not rush to explain them until the very end of the scene thus creating a feeling that he is in total control of the peculiar and potentially dangerous situation and has the patience to wait before thoroughly explaining himself. In this scene, once again, the viewer is shown just how comfortable he is with murdering people. He never feels remorseful about the killings because he has rationally justified the murders to himself, which is why the marshal's attempt to make him feel remorse about shooting their sheriff bounces right off of Dr. Schultz as he knows that he hasn't done anything wrong (lines 6 and 7). This behavior is akin to a Byronic hero since they follow their own moral codes and do not feel remorse easily.

3. **Dr. Schultz:** (*inside of the saloon*) Is this the marshal I have the pleasure of addressing?
4. **The Marshal:** Yes it is. This is U.S. Marshal Gill Tatum.
5. **Dr. Schultz:** Na wunderbar, marshal! I have relieved myself of all weapons. And just as you have instructed I'm ready to step outside with my hands raised above my head. I trust as a representative of the criminal justice system of the United States of America, I shan't be shot down in the street by either you or your deputies before I've had my day in court.
6. **The Marshal:** You mean like did our sheriff? Shot him down like a dog in the street.
7. **Dr. Schultz:** Yes, that's exactly what I mean! Do I have your word as a lawman not to shoot me down like a dog in the street?

Scene 3 – The marshal scene

Much like a Byronic hero, Dr. Schultz has a strong natural authority which he uses in this scene. He is a charismatic speaker who knows his business well and easily maintains the audience's attention. He is knowledgeable of the US justice system and uses that to ascertain his own safety. He instructs Django to let him do the talking and the way he routinely instructs Django gives the idea that he is used to these kinds of situations. Django does not try to question his actions to his face. Once again he does not lose his cool as can be seen in the extract of the transcript below (lines 12-21).

12. **Dr. Schultz:** Yes, indeed we are. Marshal Tatum, may I address you and your deputies and apparently the entire town of Daughtrey as to the incident that just occurred?
13. **The Marshal:** Go on.
14. **Dr. Schultz:** Thank you. My name is Dr. King Schultz. Like yourself, Marshal, I'm the servant of the court. The man lying dead in the dirt, who the good people of Daughtrey saw fit to elect as their sheriff, who went by the name of Bill Sharp, is actually a wanted outlaw by the name of Willard Peck with a price on his head of two hundred dollars. Now that's two hundred dollars dead or alive.
15. **The Marshal:** The hell you say?
16. **Dr. Schultz:** I'm aware this is probably disconcerting news but I'm willing to wager this man was elected sheriff sometime in the past two years?
17. **The Marshal:** Yeah.
18. **Dr. Schultz:** I know this because three years ago he was rustling cattle from the B.C. Corrigan Cattle Company of Lubbock, Texas.

19. **Dr. Schultz** (*continues*): Now this is a warrant made out by circuit court judge Henry Allen Laudermilk of Austin, Texas. You're encouraged to wire him. He'll backup who I am and who your dear departed sheriff was.
20. (*Crowd stares in shock*)
21. **Dr. Schultz**: (*lowers his hands from above his head*) In other words, Marshal, you owe me two hundred dollars.

Scene 3 – The marshal scene

In this bit he cleverly suggests that the people of the town are clueless and the way Dr. Schultz notes that the whole town is following the situation makes them seem foolish and overly dramatic. Also, the implication that the town was gullible enough to elect whoever as their sheriff makes them seem simple and careless.

In the final scene where Dr. Schultz appears, they have arrived at a plantation owned by Mr. Calvin Candie, who is a slave owner. Dr. Schultz and Django have killed the Brittle brothers and Dr. Schultz is in the process of buying the freedom of Django's wife Broomhilda, whom they only recently found out to be a slave in the plantation. They are in a sitting room with Mr. Candie, signing Broomhilda's papers of freedom while Django, Broomhilda and a few other characters wait, almost holding their breaths. Once again, the scene is seemingly calm and peaceful but there is an underlying tension. Mr. Candie sits in a chair, eating white cake while Dr. Schultz walks around him signing the papers. Mr. Candie is literally at Dr. Schultz's mercy while being unaware of it.

5. **Dr. Schultz**: Are these Broomhilda's papers?
6. **Mr. Candie**: Yes, they are.
7. **Dr. Schultz**: May I?
8. **Mr. Candie**: Of course.
9. **Dr. Schultz**: Thank you.
10. **Mr. Candie**: That is her bill of sale, her ownership history and of course her freedom papers, doctor.
11. **Dr. Schultz**: Would you have ink and pen for me?
12. **Mr. Candie**: (*points behind him*) Right over there on that little table.
13. **Dr. Schultz**: Thank you.

Scene 4 – Final scene of Dr. King Schultz

Even though Dr. Schultz has been nothing but polite towards Mr. Candie and has not shown his, in this final scene he finally states his distaste of Mr. Candie right before he turns to leave.

16. **Dr. Schultz**: (*continues*) Mr. Candie, normally I would say auf Wiedersehen. But since what auf Wiedersehen actually means is "till I see you again" and since I never wish to see you again, to you, sir, I say goodbye.

Scene 4 – Final scene of Dr. King Schultz

Dr. Schultz attempts to leave but Mr. Candie stops him and insists him to shake his hand, provoked by Dr. Schultz's words to him. Dr. Schultz passive- aggressively denies him (transcript lines 31-33) After Mr. Candie threatens to shoot Broomhilda Dr. Schultz asks one last time if Mr. Candie wants to shake hands with him. It is as if Dr. Schultz gives Mr. Calvin one more chance to retreat and preserve his life. After Mr. Candie insists, Dr. Schultz once again calmly approaches him and abruptly shoots him dead.

18. **Mr. Candie:** One more moment doctor!

19. **Dr. Schultz:** What?

20. **Mr. Candie:** It's a custom here in the South, once a business deal is concluded that the two parties shook hands. It implies good faith.

[...]

30. **Mr. Candie:** Mr. Pooch! If she tries to leave here before this nigger-loving German shakes my hand. You cut got her ass down.

31. **Dr. Schultz:** You really want me to shake your hand?

32. **Mr. Candie:** I insist.

33. **Dr. Schultz:** (*mockingly*) If you insist! (*smiles and approaches Mr. Candie and proceeds to shoot him in the chest*)

34. (Mr. Candie falls down dead) **Servant:** Nooo, Calvin! Calvin!

35. **Dr. Schultz:** (*turns to the other men with guns*): I'm sorry. I couldn't resist.

36. (*Dr. Schultz is shot dead by Mr. Pooch. Django shoots Mr. Pooch right after that. A gunfight with Django and other characters ensues.*)

Scene 4 – Final scene of Dr. King Schultz

The scene repeats the exact same pattern as the other scenes in which Dr. Schultz unpredictably kills another person. Dr. Schultz gives his opponents one chance to live and then kills them because he feels that he did not have a choice. In addition, in all scenes where this situation occurs the characters have brought their demise upon themselves according to Dr. Schultz's logic. In this scene, Dr. Schultz gives in to the pleasure of killing Mr. Candie, even though he knows it will get him killed. This is once again a Byronic trait, since a Byronic hero seeks pleasure and can act selfishly. He also goes down on his own terms and lets nobody tell him what to do. Before he is shot dead and shortly after he has killed Mr. Candie, Dr. Schultz states: "I'm sorry, I couldn't resist" (line 35). He has knowingly accepted his faith because he feels that he has freed Django and his wife Broomhilda, thus having fulfilled his purpose of being against slavery. Immediately after his shocking demise Django destroys Mr. Candie's country house and kills everyone on the plantation, apart from the slaves. This can be considered to be Dr. Schultz's ultimate legacy to Django and his death makes him an even more compelling character.

One of the few aspects that distinguish Dr. Schultz from a Byronic hero is perhaps his appearance. A Byronic hero is usually described as a dark and mysterious and almost gothic-like since the Byronic hero first appeared in gothic novels. Also, unlike Byronic heroes such as Heathcliff, Dr. Schultz does not ooze dark and compelling sensuality. Moreover, he is not explosive by nature but rather calm and calculative. He only uses violence when it seems to be necessary but knows exactly how to get people unnerved which is shown earlier in this analysis. He is more of a sophisticated gentleman with good manners and politeness. Dr. Schultz is not a textbook example of a Byronic hero but he does have enough Byronic traits in order to be considered as one. Throughout the film Dr. Schultz had walked between the line of good and bad. He killed animals and, for instance, was not worried about killing a man in front of women and children. On the other hand, he freed slaves and gave them the opportunity to have revenge upon the people who had hurt them, a sort of vigilante justice. In the first scene, Dr. Schultz gives the slaves a key to free them from their chains, after he had trapped one of the slave traders under his dead horse. Dr. Schultz did not steal the trader's guns, so that the slaves could shoot the remaining slave trader who had tormented them. He left the scene with Django and essentially let a man to be slaughtered by a group of men. He is paradoxical, for he values a human life and does not believe in slavery, but simultaneously thinks little of the lives of the people who are not on his side.

5 Conclusion

In this thesis I studied Dr. King Schultz from *Django Unchained* through discourse analysis. The study revealed that Dr. Schultz has some traits that could exclude him from Byronic heroes, such as his calm and collective demeanor, as well as his lack of passionate sensuality that is usually linked with Byronic heroes. He does, however, depict enough qualities akin to a Byronic hero to be considered one.

Dr. Schultz is a retired dentist who earns his living as a bounty hunter. He is eloquent and polite but can be very unpredictable. He is comfortable with killing people, creates his own morals and is not afraid to break the law as long as breaking it serves his own quest. All of these aspects make him suitable to be considered a Byronic hero. Only a few things distinguished him from the traditional Byronic hero, most prominently his attire. Instead of a

dark ensemble that is emblematic to a Byronic hero, he sports a light gray tailored suit with a top hat.

Dr. Schultz speaks with a standard English variety and has a slight German accent, which gives away the fact that he is German. Dr. Schultz favors a sophisticated vocabulary, which some other characters had trouble following. Practically everyone else in the film spoke with a Southern US accent and are simultaneously shown to be evil or disreputable, whereas Dr. Schultz speaks the standard variety of English. In addition, he is articulate and well-mannered. His English proved to be more complex in vocabulary and sentence patterns. His vast range of vocabulary indicates that he has an educated background and he uses his intellect to ridicule others, especially slave traders or plantation owners. Nothing else is known about his past, apart from him being a former dentist.

This study adds to the field of discourse analysis and proves that it can also be used to analyze acted communication and does not solely focus on spontaneous interaction. In addition, this study provides a fresh framework for further research as there is no previous research on this specific topic.

Further research could analyze other characters and compare Dr. Schultz to Christoph Waltz's other roles, such as Hans Landa in *Inglorious Basterds* (2010) or alternatively analyze Dr. Schultz from *Django Unchained* alongside with some other Byronic heroes, such as Beatrix "The Black Mamba" from *Kill Bill Vols. 1 & 2*. Both of these films are directed and written by Quentin Tarantino. Unfortunately, the comparative analysis would have been too long for a Bachelor's thesis. Therefore, there is much more to study and analyze further about the topic of this study.

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Appendix

Transcriptions

Scene 1 – Opening scene:

8. **Dicky Speck** (*clicking his gun*): Who’s that stumblin’ around in the dark? State your business or prepare to get winged.
9. **Dr. Schultz** (*with a slight German accent*): Calm yourselves, gentlemen. I mean you no harm. I’m simply a fellow weary traveler. Whoa! (*Schultz directs this to his horse for them to stop moving*).
10. **Dr. Schultz**: Good cold evening, gentlemen. I’m looking for a pair of slave traders that go by the name of “Speck brothers”. Might that be you?

11. **Ace Speck:** Who wants to know?
12. **Dr. Schultz:** (*mumbles quietly*) Well, I do. I'm Dr. King Schultz, This is my horse Fritz. (*the horse makes a practiced bow with its head*)
13. **The other brother:** What kinda doctor?
14. **Dr. Schultz:** Dentist. Now are you the Speck Brothers and did you purchase those men at the Greenville slave auction?
15. **Other brother:** So what?
16. **Dr. Schultz:** So, I wish to parley with you.
17. **Speck Brother:** Speak English.
18. **Dr. Schultz:** Oh, I'm sorry. Please forgive me, it is a second language. Now amongst your inventory, I'm led to believe is a specimen I'm keen to acquire. (*Raises his voice and calls to the slaves*) Hello, you poor devils. Is there one amongst you who was formerly a resident of the Carrucan Plantation?
19. **Slave:** I'm from the Carrucan Plantation.
20. **Dr. Schultz** (*calmly*): Who said that?
21. (*Approaches with a lantern*) **Dr. Schultz:** What's your name?
22. **Django:** Django.
23. **Dr. Schultz:** Then you are exactly who I'm looking for. Do you know who the Brittle Brothers are?
24. **Django:** --
25. **Dr. Schultz** (*continues calmly*): Who are they?
26. **Django:** Big John, Ellis, Roger. Sometime they call him Little Rog.
27. **Dr. Schultz:** (*Nods*)
28. **Django:** They were...
29. **Dr. Schultz:** Not anymore. Tell me, if you were to see any of these three gentlemen again would you recognize them?
30. **Brother:** Hey, stop talking to him like that.
31. **Dr. Schultz:** Like what?
32. **Brother:** (*points at them*) Like that.
33. **Dr. Schultz:** My good man I'm simply trying to ascertain-
34. **Brother:** (*interrupting*) Speak English, goddamnit.
35. **Dr. Schultz:** Everybody, calm down I'm simply a customer trying to conduct a transaction.
36. **Brother:** I don't care. No sale. Now off with ya.
37. **Dr. Schultz:** Pfft. Don't be ridiculous, of course they're for sale
38. **Brother:** (*Points a gun at Dr. Schultz*) Move it.
39. **Dr. Schultz:** My good man. Did you simply get carried away with your dramatic gesture or are you pointing your weapon at me with lethal intention?
40. **Brother:** (*Loads his gun*) Last chance, fancypants.
41. **Dr. Schultz:** Oh, very well. (*Suddenly drops his lantern and shoots one of the brothers in the head and the other brother's horse, so he gets trapped under the horse*)
42. **Brother:** (*Screams in agony*)

Scene 2 – Beer drinking scene:

Django and Dr. Schultz enter a saloon.

16. **Dr. Schultz:** Good morning, innkeeper! Two beers for two weary travelers.
17. **Innkeeper:** (*His back to Django and Dr. Schultz*) It's still a bit early. We won't be open for another hour. By then we'll be serving breakfast-" (*gasps upon seeing Django*) Whoa whoa whoa whoa! What the hell you think you're doing boy? Get that nigger out of here!
18. **Dr. Schultz:** (*Stares at the keeper incredulously*)
19. (*Innkeeper runs out of the saloon*) Help! Help!
20. **Dr. Schultz:** (*Follows behind him*) Innkeeper! Remember, get the sheriff not the marshal!"
21. **Innkeeper:** Help! Help!
22. **Dr. Schultz:** (*returns inside*) Alas, now we must act as our own bartender. Sit down my boy.
23. **Django:** What kinda dentist are you?
24. **Dr. Schultz:** (*Laughs*) Despite that cart I have not practiced dentistry in five years. But these days I practice a new profession: bounty hunter.
25. **Dr. Schultz:** Do you know what a bounty hunter is?
26. **Django:** No.
27. **Dr. Schultz:** Well, the way the slave trade deals in human lives for cash, a bounty hunter deals in corpses. (*Clicks his tongue to signal Django to get his hat off the table*)
28. (*Hands Django a beer*) Prost! ("Cheers" in German)
29. **Dr. Schultz:** The state places a bounty on a man's head. I track that man, I find that man, I kill that man. After I've killed him, I transport that man's corpse to the authorities. Sometimes that easier said than done. I show that corpse to the authorities, proving yes, indeed, I truly have killed him, at which point, the authorities pay me the bounty. So, like slavery, it's a flesh-for-cash business.
30. **Django:** What's a bounty?
31. **Dr. Schultz:** It's like a reward.
32. **Django:** You kill people and they give you a reward?
33. **Dr. Schultz:** Certain people, yeah.
34. **Django:** Bad people?
35. **Dr. Schultz:** Ah! Badder they are, bigger the reward. Which brings me to you. And I must admit that I'm at a bit of a quandary when it comes to you. On one hand I despise slavery, on the other hand I need your help. If you're not in a position to refuse all the better. So, for the time being I'm gonna make the slavery malarkey work to my benefit. Still, having said that... I feel guilty.

36. **Dr. Schultz:** So, I would like the two of us to enter into an agreement. I'm looking for the Brittle Brothers. However, I heard this endeavor I'm in a slight disadvantage insofar as I don't know what they look like. But you do, don't you?
37. **Django:** I know what they look like, all right.
38. **Dr. Schultz:** Good. So here's my agreement. You travel with me until we find them.
39. **Django:** Where are we going?
40. **Dr. Schultz:** I hear at least two of them are overseeing up in Gatlinburg, but I don't know where. That means we visit every plantation in Gatlinburg until we find them. And when we find them, you point them out and I kill them. You do that, I agree to give you your freedom, 25 dollars per Brittle Brother. That's 75 Dollars. And as if on cue, here comes the Sheriff.
41. **Sheriff:** Okay, boys. Fun's over. Come on out.
42. **Sheriff** (*To the people outside the saloon*) Alright folks! Calm down. Go about your business. The jokers will be gone soon.
43. **Sheriff:** (*to Django and Dr. Schultz*) Now, why ya'll want to come into my town and start trouble? And scare all these nice people? You ain't got nothing better to do than to come to Bill Sharp's town (*Dr. Schultz approaches the sheriff as he speaks*) and show your ass?
44. **Dr. Schultz:** (*Keeps approaching and shoots the Sheriff*)
45. **Sheriff:** (*Screams and falls down*)
46. **One of the town's residents:** What'd you just do to our sheriff?
47. **Dr. Schultz:** (*Walks to the sheriff and shoots him in the head*)
48. (*Crowd screams*)
49. **Dr. Schultz:** (*to the innkeeper*) Now you can get the marshal.
50. **Innkeeper:** (*Runs to get the marshal*) Marshal!
51. **Dr. Schultz:** (*to Django*) Should we wait inside?
52. **Django:** Can't we just leave?
53. **Dr. Schultz:** (*Escorts him inside the saloon*) After you.

Scene 3 – The marshal scene (Takes place immediately after the “Beer drinking scene”):

8. **The Marshal:** Move that buckboard a long ways across the street from the saloon. I want six, men six rifles behind it. I want two men, two rifles up on this roof, two men, two rifles on that roof. All the barrels aimed at that front door. Somebody get poor Bill out of the goddamn street.
9. **Marshal:** You in the saloon! We got a hundred rifles aimed at every way out of that building. You got one chance to get out of this alive. You and your nigger come out right now with your hands over your head and I mean right now.
10. **Dr. Schultz:** (*inside of the saloon*) Is this the marshal I have the pleasure of addressing?
11. **The Marshal:** Yes it is. This is U.S. Marshal Gill Tatum.
12. **Dr. Schultz:** Na wunderbar, marshal! I have relieved myself of all weapons. And just as you have instructed I'm ready to step outside with my hands raised above my head. I trust as a representative of the criminal justice system of the United States of America, I shan't be shot down in the street by either you or your deputies before I've had my day in court.

13. **The Marshal:** You mean like did our sheriff? Shot him down like a dog in the street.
14. **Dr. Schultz:** Yes, that's exactly what I mean! Do I have your word as a lawman not to shoot me down like a dog in the street?
15. **The Marshal:** Well, much as we'd all enjoy seeing something like that, ain't nobody gonna cheat the hangman in my town.
16. **Dr. Schultz:** Fair enough, marshal! Here we come!
17. **Dr. Schultz (to Django):** They're a little tense out there, so don't make any quick movements and let me do the talking.
18. **The Marshal:** Come ahead. You unarmed?
19. **Dr. Schultz:** Yes, indeed we are. Marshal Tatum, may I address you and your deputies and apparently the entire town of Daughtrey as to the incident that just occurred?
20. **The Marshal:** Go on.
21. **Dr. Schultz:** Thank you. My name is Dr. King Schultz. Like yourself, Marshal, I'm the servant of the court. The man lying dead in the dirt, who the good people of Daughtrey saw fit to elect as their sheriff, who went by the name of Bill Sharp, is actually a wanted outlaw by the name of Willard Peck with a price on his head of two hundred dollars. Now that's two hundred dollars dead or alive.
22. **The Marshal:** The hell you say?
23. **Dr. Schultz:** I'm aware this is probably disconcerting news but I'm willing to wager this man was elected sheriff sometime in the past two years?
24. **The Marshal:** Yeah.
25. **Dr. Schultz:** I know this because three years ago he was rustling cattle from the B.C. Corrigan Cattle Company of Lubbock, Texas.
26. **Dr. Schultz (continues):** Now this is a warrant made out by circuit court judge Henry Allen Laudermilk of Austin, Texas. You're encouraged to wire him. He'll backup who I am and who your dear departed sheriff was.
27. *(Crowd stares in shock)*
28. **Dr. Schultz:** *(lowers his hands from above his head)* In other words, Marshal, you owe me two hundred dollars.
29. **Django:** I'll be damned.

Scene 4 – Final scene of Dr. King Schultz:

4. **Mr. Candie:** You doubt he'd approve, huh?
5. **Dr. Schultz:** Yes, his approval would be a dubious proposition at best.
6. **Mr. Candie:** Soft-hearted Frenchie
7. **Dr. Schultz:** Alexandre Dumas is black.
8. **Dr. Schultz:** Are these Broomhilda's papers?
9. **Mr. Candie:** Yes, they are.
10. **Dr. Schultz:** May I?
11. **Mr. Candie:** Of course.

12. **Dr. Schultz:** Thank you.
13. **Mr. Candie:** That is her bill of sale, her ownership history and of course her freedom papers, doctor.
14. **Dr. Schultz:** Would you have ink and pen for me?
15. **Mr. Candie:** (*points behind him*) Right over there on that little table.
16. **Dr. Schultz:** Thank you.
17. **Dr. Schultz:** (*Mr. Candie signs the papers Dr. Schultz brings him*) Thank you.
18. **Dr. Schultz:** Broomhilda von Shaft, consider yourself a free woman.
19. **Dr. Schultz:** (*continues*) Mr. Candie, normally I would say auf Wiedersehen. But since what auf Wiedersehen actually means is “till I see you again” and since I never wish to see you again, to you, sir, I say goodbye.
20. **Dr. Schultz:** (*turns to Django and Broomhilda*) Let’s go.
21. **Mr. Candie:** One more moment doctor!
22. **Dr. Schultz:** What?
23. **Mr. Candie:** It’s a custom here in the South, once a business deal is concluded that the two parties shook hands. It implies good faith.
24. **Dr. Schultz:** I’m not from the South.
25. **Mr. Candie:** (*Shouts after him as he turns to leave*) But you are in my house, doctor. So I’m afraid I must insist.
26. **Dr. Schultz:** Insist? On what? That I shake your hand. Oh, then I’m afraid I must insist in the opposite direction.
27. **Mr. Candie:** You know what I think you are?
28. **Dr. Schultz:** What you think I am? No, I don’t.
29. **Mr. Candie:** I think you are a bad loser.
30. **Dr. Schultz:** And I think you are an abysmal winner.
31. **Mr. Candie:** Nevertheless, here in Chickasaw County, a deal ain’t done until the two parties have shook hands. Even after all that paper signing, don’t mean shit if you don’t shake my hand.
32. **Dr. Schultz:** If I don’t shake your hand, you’re gonna throw away twelve thousand dollars? I don’t think so.
33. **Mr. Candie:** Mr. Pooch! If she tries to leave here before this nigger-loving German shakes my hand. You cut got her ass down.
34. **Dr. Schultz:** You really want me to shake your hand?
35. **Mr. Candie:** I insist.
36. **Dr. Schultz:** (*mockingly*) If you insist! (*smiles and approaches Mr. Candie and proceeds to shoot him in the chest*)
37. (*Mr. Candie falls down dead*) **Servant:** Nooo, Calvin! Calvin!
38. **Dr. Schultz:** (*turns to the other men with guns*): I’m sorry. I couldn’t resist.
39. (*Dr. Schultz is shot dead by Mr. Pooch. Django shoots Mr. Pooch right after that. A gunfight with Django and other characters ensues.*)