

DISSECTING THE BODY POLITIC
BIOWEAPON AND MEDICINE IN STEFAN RUZOWITZKY'S "ANATOMIE"

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Stefan Ruzowitzky's *Anatomie* (2000) embodies the thematic shift of horror in contemporary German film. Ruzowitzky builds this foray into body horror upon a fractured parable of the role of medical research in Germany since the Second World War. The film's protagonist, Paula, represents a naïve view of the realities of medical research. Ruzowitzky pits her against an anti-Hippocratic society shaped by the economic pressure to remain dominant in the medical discourse. Michel Foucault's concept of biopower offers a way of untangling the complex tensions between the pressures of economic prosperity and medical ethics present in both *Anatomie* and its historical reflections.

Foucault first discusses biopower in his first volume of *The History of Sexuality*, however, the most concise definition came in his lectures at the Collège de France, published under the title *Security, Territory, Population*: "By [biopower] I mean a number of phenomena that seem to me to be quite significant, namely, the set of mechanisms through which the basic biological features of the human species became the object of a political strategy, of a general strategy of power, or, in other words, how, starting from the 18th century, modern Western societies took on board the fundamental biological fact that human beings are a species¹." This acceptance of the "basic biological features" of man manifested itself from a control over death (or that of the sovereign, to use Foucault's example²) into the control of life in these later "modern Western societies," like Germany, or the Germany of *Anatomie*.

The sovereign, according to Foucault, maintained control through his ability to order someone killed – a power as effective as it is one-dimensional. In the modern age, Foucault argues, a new, multifaceted paradigm developed, centered on the government's ability to control aspects of life. Through state apparatuses, the state incentivizes or

penalizes its citizens to achieve ideological goals, and, in doing so, gains and maintains power³. The miscegenation laws of the American South, China's laws limiting the number of children born, and, most importantly for *Anatomie*, Germany's government-regulated health care system are examples of the respective governments controlling the "basic biological features of the human species."

Anatomie tells the story of Paula Henning, a promising young medical student following in her family's trade at Universität Heidelberg. Ruzowitzky characterizes his protagonist, Paula, as both an idealist and an ideal of the physician. As such, she becomes the embodiment of the complicated modern biopower created through the tension between economics and medicine. Though young and clearly untested, she rejects the unethical approach that permeates her environment. As the ethics held by those around her seem to veer from playful disregard to an outright anti-Hippocratic disdain, her own idealism is tested. Paula, whose grandfather was once dean of Heidelberg's medical school and whose father runs a practice in Munich, learned her medicine as a trade learned and practiced for its own sake and the sake of humanity. Her father, for example, disparages those who study medicine for the financial rewards, and fears that his daughter will follow the same path.

The first moment of dissonance between Paula's ethical approach and the morals of her new compatriots comes in the Anatomy Lab at Heidelberg's university, located in the "spacy" new wing. Paula and her friend Gretchen follow cobble-stoned paths lined with foliage and enter the shining steel monstrosity. As Steffan Hantke describes it, "the modernity of Heidelberg is de-emphasized. This is a town where the student protest of the 1960s did not register, and where social and ethnic diversity, which may be a characteristic of newer German universities, still has a difficult stand against the conservative elitism of academic culture⁴." At this point, we, along with Paula and Gretchen, have left the classical Germany, the land of poets and thinkers, behind. We have fully entered the strange mix of capitalism and socialism present in modern Germany, born of the medical requirements of a socialist nation, and the monetary rewards that come with being the finest medical school in Germany.

In her first encounter with the established students of the school, Paula's revulsion at the treatment of bodies becomes apparent. They enter the lab for a supposed meeting, only to find a row of covered corpses.

The two (joined by another female student) make awkward small talk as they wait for someone. Then, the nameless student claims to have seen one of the corpses move. Gretchen and Paula dismiss this, but soon the movement becomes clearly visible. The new friend pushes the doors open and runs, but Paula examines the corpse. She finds electrical wires leading to it from another room. There, a few of the male students manipulate the muscles of the body with electrical currents. Paula is apoplectic – she curses the men for their lack of ethics. Paula shows herself to be ethical to a fault – she clearly damages her future student relations to take the moral high ground. The others – the established students – have no such compunctions. They laugh at the manipulation of so much meat on a slab. Thus, as one of the men says to Paula, “[i]rgendwann krieg ich dich schon.” The implication chills.

From the outside, no one could possibly guess that a nondescript building in the center of the oldest university in Germany would house a gleaming steel testament to Germany’s economic status. This reflects Germany’s position as a major economic power. The CIA World Factbook shows Germany as having the sixth largest GDP. If one removes the Eurozone, of which Germany is a part, Germany would stand at fifth⁵. It is actually Europe’s largest single economy⁶. Certainly, there is great pressure within Germany to remain an economic power and lead the Eurozone economically. One primary way of doing this, automobile production notwithstanding, is through medical research. Companies such as Bayer, Boehringer Ingelheim, and Merck are examples of this kind of economic supplementation in Germany.

At the same time, however, as Hantke states in his article, Heidelberg is a city that clings to its idyllic, non-modern image. This also mirrors the disconnect between Germany as a “Land der Dichter und Denker” and modern Germany’s reliance on the more tangible fields, like engineering and medicine. Germany’s economic state depends, quite directly, on the German medical, biotechnical, and pharmaceutical industries’ ability to extend and improve lives. Hantke explains the film as, in a way, a parable of “how Germany – West Germany, and subsequently the newly ‘reunited’ Germany – came to be the industrial juggernaut, member of the G8, it is today⁷.” The shift towards medical dominance, and away from the psychological or psychiatric dominance of both the Romantic era and the Expressionist era, reflects the shift in Germany itself – away from figures like Freud and Adler, and towards Bayer. In other words,

control over the body, rather than control over the mind, dominates the discourse of contemporary German horror.

However, the two aspects of Heidelberg create a dichotomous and, indeed, dialectical image not only of the city itself, but, by extension, of Germany. Though *Anatomie* certainly traces the development of the modern Germany, the film also presents a Germany that, in many ways, remains bound to its history, whether it be the “Land der Dichter und Denker” Germany fondly celebrated in images of Heidelberg’s cobblestone streets, or Germany’s inability to entirely escape its Nazi past, embodied in the immense influence of the AAA, a secret group of medical students and professors who have abandoned the principles of the Hippocratic Oath.

The disregard for ethics becomes a driving theme in *Anatomie*. The AAA has firmly entrenched itself into Heidelberg. After Gretchen went missing, Paula was tormented by Gretchen's ex-boyfriend, Hein, who we know killed her. Hein torments Paula because she is getting too close to the AAA. As this harassment reaches a fever pitch, Paula appeals to the head of the school, Grombek. Grombek, though, is a grand master of the AAA, and informs Paula that her grandfather was also a member during the war. By experimenting on those on the verge of death or those unwanted by society, Grombek reasons, the medical community creates medical breakthroughs. The cost to society is minimal, but the benefit is unmeasurable. At least, so the reasoning goes. It is through these constant unethical acts, the school continues.

Once the AAA opens the Pandora's Box, further research is necessary to both maintain the school's prestige and secure enough money to finance further study. The cost of the status quo is high. And as the demands of modern medicine grow, the pressure to deliver new medical procedures increases as well. To keep up, the doctors of the AAA reason, medicine must bend its own long-standing ethical rules. Only by violating these ethics can the breakthroughs and advancements necessary to the trade’s economic survival be made – and because those same advancements in turn *save* lives, the AAA justifies their actions for the greater good.

The same motives have made Paula complicit in these immoral acts. The school and her AAA-affiliated professors lead her to experiment, unknowingly, on terminal cancer patients. In this moment, our protagonist, who has struggled throughout the film to maintain the moral

and ethical high ground, has been turned to benefit the established system. However, the fact that she did so unknowingly, and expresses horror at realizing it, reflects the often invisible results of economic priorities overriding medical ethics. By violating basic tenets of medical ethics⁸, the AAA furthers its own goals (namely, to further their own studies) and, indirectly, those of the healthcare system.

By creating a vision of German society based so heavily on the concerns of the time, Ruzowitzky builds an uncanny Germany by adding in the frightening elements – the AAA, the plastinated bodies (which are themselves reflective of the work of Gunther von Hagens in Heidelberg), and the murders. These elements alter the reader's image of Germany just enough to make it familiar, but at the same time strange. Whereas the existence of medical outlaws operating so freely within the medical community might otherwise be difficult to accept, the other elements, even those that are horrible or fantastic, are close enough to the truth.

Von Hagens, the creator of the *Körperwelten* exhibition, became infamous through his plastinated bodies, and with multiple artistic exhibitions, the anatomist has certainly profited from something shocking and provocative⁹. But the implication is that the bodies used died of some sort of natural cause, or at the very least, were not murdered to allow their plastination¹⁰. In *Anatomie*, at least one of the bodies, that of Paula's friend Gretchen, was acquired through murder. Hantke centers this reference on both fetishistic voyeurism and as a mutual advertisement for the exhibit and the film, which pulls *Anatomie* into the discourse over *Körperwelten*¹¹.

However, Ruzowitzky uses these bodies not only as a commodity¹² or an object of fetishization¹³, but also as a territory on which, and over which, the struggle for biopower plays out. As Germany's economy strives for economic dominance (or, perhaps, simply survival), the role of medicine and medical research in the German economy inextricably links Germany's economic well-being to the body. In objectifying these human bodies, both von Hagens and the fictional AAA divorce them from their usual context – as human beings. To use the terminology of Deleuze and Guattari, the bodies are *deterritorialized* – they are removed from their expected contexts and sets of relations. By severing them from their web of connections, the object, in this case the body, can be tied to new contexts. The body, rather than the body of a living being, is deterritorialized¹⁴ into simply an object, or a collection of biological

processes. The body can then be recast as exhibits, test subjects, objects of fetishization and of economic and scientific advancement.

Because medicine looms so large over the German economy, the economic power of Germany (and from that, its legitimacy on the world stage) depends on the control over the lives of its constituents, in the sense of labor and research, but also on the efficacy of medical treatments and studies *within* the body. Because the worth of treatments and pharmaceuticals depends on their effectiveness, products and companies win on the battlefield of the body, and quite literally take the realities of the human condition into account. Within the film, the AAA and their followers turn the violence of this metaphorical battle for the body into literal violence, carried out by those who profess to better humanity, their country, and themselves.

The plot creates a clear violation of ethics diegetically, which transforms in the viewer's mind into doubt over the entire enterprise in the "real world." The "real world," in this case, is a parliamentary system providing socialized health care. Contemporary films are generations separated from the last centralized power figure in German politics. The progression remains the same – both decentralized governments were preceded by a highly centralized one. The shift comes in the locus of fear. Enough time has passed that the society no longer primarily fears a return to patriarchal government.

The current system has rejected the crude biopower of Germany's Nazi past. Society disavows the clear power over death made manifest at Auschwitz and Dachau in favor of a more advanced biopower – power over life¹⁵. In the modern era, citizens do not expect governments and rulers to kill at their pleasure. Even in many societies that allow capital punishment, the government's right to kill can only follow ruling from the legislative branch. Instead, governments control citizens' right to life by regulating access to social programs and insurance systems.

Despite the heavy reflections of the present German society, *Anatomie* also engages heavily with Germany's totalitarian past. The film portrays the AAA as an organization with a long history. Grombek specifically references Nazi medical experiments and how they advanced the cause of medicine. The unstated assertion behind this is that society itself had no costs – those who were experimented on were "undesirables," from society's point of view. Paula's grandfather, a former dean of the medical school in Heidelberg, invented the very drug the students are now using

to kill while experimenting on “undesirables” during the war. Josef Mengele and other Nazi doctors and their use of humans for experimentation are credited as having advanced the cause of medicine more than those following the Hippocratic Oath. Grombek, as the current head of the AAA, laments society's ignorance of the medical advancements Nazi doctors contributed.

Grombek credits the great medical leaps of the mid-twentieth century to the control over bodies, made possible by a governmental system with a direct biopolitical agenda. The National Socialist government exercised their biopower by deeming those with certain disabilities, as well as those of certain religions, nationalities, cultures, or lifestyles as “undesirables.” They controlled the aspects of their lives – limiting them to ghettos or hospitals, preventing them from reproducing, or even exterminating them outright. In *Anatomie's* Germany, they further “repurpose” those undesirables by using their biology through testing procedures, drugs, and experimenting on them.

Though Ruzowitzky fictionalizes the Germany of *Anatomie*, German history provides many examples of similar uses of biopower. The conception of humans as fodder for the medical establishment calls to mind the use of conscripted labor in the chemical/pharmaceutical giant IG Farben during World War Two. IG Farben was a conglomerate created from a handful of major chemical or pharmaceutical corporations like Bayer and Hoechst AG. It is, of course, common knowledge that IG Farben held the patent for and produced the pesticide Zyklon B, which was subsequently used in the gas chambers at concentration camps. However, IG Farben also administered perhaps the most famous of these: Auschwitz III. In the statement of the camp's iconic sign, *Arbeit macht frei*, the “Arbeit” in question was, in part, that of IG Farben, producing synthetic rubber for the war machine and financing IG Farben's other endeavors, including those of the Hoechst and Bayer subdivisions¹⁶.

Hoechst AG, now part of the Sanofi-Aventis pharmaceuticals group, employed approximately three thousand “foreign workers” during the war, according to Karl Trost, a member of the Hoechst Works Council. To quote Stephan H. Lindner from his book *Inside IG Farben*, “[o]f these, 400 were French prisoners of war [...]around 1,500 were ‘forced labor convicts,’ in the main ‘Russians, Poles, and Yugoslavians’; and the rest were ‘so-called voluntary foreign workers [...]’¹⁷.”

The euphemism “foreign worker” simultaneously hides the nature of

their “employment” and signals the bureaucratic acceptance of not only the term, but the practice itself. While Lindner is careful to use the umbrella term “foreign workers,” Trost’s own files (quoted by Lindner) indicate that the National Socialist government and the results of the war forced nearly two-thirds of these “foreign workers” employed by Hoechst AG into those positions.

Even the history of Bayer’s cornerstone drug, Aspirin, may hide totalitarian appropriation. According to Diarmuid Jeffreys, the drug was in fact created (in part) by Jewish scientist Arthur Eichengrün while he was working for Bayer in the late nineteenth century. Records of his contribution, however, were apparently expunged and Bayer’s own corporate history claims that the drug was developed by Felix Hoffmann in 1897¹⁸. Eichengrün also received no royalties for the product he helped create¹⁹.

These are but a few examples of how IG Farben and its constituent companies not only benefitted, but in fact advanced medicine, through unethical means. Though it would be impossible to venture a guess as to the state of medicine and pharmaceuticals without IG Farben’s advancements, with IG Farben developing the first commercially available antibiotic, Prontosil, and the anti-malarial Chloroquine during the thirties, in addition to previously discovered breakthroughs like Aspirin, the effect of IG Farben on the pharmaceutical industry was tremendous²⁰. These advancements – those of both the Mengeles and Eichengrüns of the era – are exactly those made possible by the sacrifice of “undesirables,” as Grombek says. In these statements, Grombek insinuates that the control over bodies, whether those who swelled IG Farben’s coffers with their own blood in Auschwitz, or the grandmother able to live to see her great-grandchildren because of Bayer’s drugs, has made medicine, and by extension Germany, what it is today.

The film does not, however, simply draw connections between the Nazi era and the modern day. In the figure of Paula’s father, the film also makes mention of the 68er. Paula’s father eschewed the path of his father and, eventually, of Paula. He operates a small family practice and seems to hate his own father. This causes a rift between himself and Paula, who idolizes her grandfather. The tension between Paula’s father and grandfather remains unexplained for most of the film. When the viewer discovers that the grandfather was a member of the AAA, and almost certainly carried out the same unethical research as Grombek and

the other members, the relationship is explained, but unresolved.

By rejecting his father's path, and by the same token, Germany's own Nazi past, Paula's father represents the entire generation of the 68er. But, as Hantke states, "[i]f Fascist ideology has survived into the present, Ruzowitzky's film suggests, it did so because of the failure of the 68er²¹." Until Grombek explains, Paula is completely unaware of her own family history.

Though Ruzowitzky includes the 68er character to provide, perhaps, a more historically expansive narrative, the relative absence of Paula's father throughout the chilling events of the film signals an absence of the 68er in the modern discourse²². Her father's insistence on being an *Aussteiger* may save his own soul, but not that of his daughter. But, her father's insistence on ethics clearly guides Paula; at no point does she seem tempted to join the AAA and conduct these same unethical experiments. Therefore, Paula's father influences her less as a representative of the 68er and more as a father. In portraying Paula's relationship with her father thusly, Ruzowitzky hints at a smaller success of the 68er in contrast to the sweeping changes fought for during their day: the success as role models and heroes to those close to them.

Ruzowitzky does not simply create a historic parable. Paula lives in the present as she tries to better herself and, in fact, medical research through her work. Her connection to the Nazi past does not exist for its own sake. Instead, it lies within her own familial relationships, which are more a part of her own identification than the ineffable notion of nationhood and citizenship. Paula finds herself a tool used to better Germany's economic position and to strengthen the state's power over its citizens.

She did not choose this role for herself; by way of her familial relationships and history, Paula was born into a system that not only determined the roles of her models – her father and grandfather both made clear choices based on political, social, and economic realities – but also defined Paula. Therefore, Ruzowitzky's constant tensions with the past are a reflection of the present. He represents *Anatomie's* Germany as much like our own, where the past, not only that of parents or grandparents, but that of the country itself, created a system of biopower and social control that defines those under its sway from cradle to grave.

The uncanny works upon the viewer as much, if not more, than it does the protagonist. Paula must indeed make decisions about what is real and what is merely legend. At times, she even seems mad to her fellow

students, who feel that she is chasing phantoms out of history. But at no point can Paula's resolve truly falter; in those moments when she lacks evidence, some event occurs, like Hein giving her Gretchen's finger, to convince her that she is on the right track. On the other hand, the film does not provide the viewer with any such assurances.

In the final scene of the film, two of Paula's classmates who have barely spoken up to that point discuss possible positions in hospitals when they graduate. Throughout the course of the scene, the two clearly indicate that they are, in fact, members of the AAA. Finally, one states that despite the dissolution of the Heidelberg lodge, there are others in other cities. "Same as always." The final scene provides the viewer the diametric opposite of Gretchen's finger. The AAA exists, the film says, and like the hydra, one can destroy a head, but there are many more. The viewer can never be as sure as Paula that anything was ever true, or anything ever false.

Ruzowitzky predicates *Anatomie* on fiction. However, the fiction intentionally blurs its own lines. The viewer can never really be sure of the fiction or the truth, what is *Schein* and *Wahrheit*. By following horror's genre conventions, *Anatomie* uses visceral fear – jump scares, fearsome images, and blood – to expose an underlying fear of a modern biopower more concealed and decentralized than that of its Nazi past, but, through advances in technology and medicine, more all-encompassing and ever-present. The film predicates these motives on fiction, and provides the viewer with the possibility of rejecting the truth. Nonetheless, Ruzowitzky's film indicts Germany's prosperity as the product of unjust means.

Anatomie, however, offers no clue as to the culprit in this battle between economy and medical ethics. The AAA at times lauds itself for furthering the study of medicine and, though it remains unsaid, one can extrapolate from these statements that the AAA is at least partly responsible for both the economic prosperity of *Anatomie*'s Germany and that government's own biopower. Simultaneously, though, the AAA blames the fierce competition between medical organizations and companies for the necessity of their acts. Just as the economic motives of IG Farben led to the use of forced labor and unethical experimentation, Ruzowitzky's representation of a gleaming, industrial Germany, riding high on an economic wave, indicates the possibility of those same motives reappearing, same as always.

 END NOTES

1. Foucault, Michel. *Security, Territory, Population: Lectures at the Collège De France 1977-78*. New York: Palgrave, 2007. 1.
 2. "If he [the sovereign] were threatened by eternal enemies who sought to overthrow him or contest his rights, he could then legitimately wage war, and require his subjects to take part in the defense of the state; without 'directly proposing their death,' he was empowered to 'expose their life': in this sense, he wielded an 'indirect' power over them of life and death (Foucault, Michel. *The History of Sexuality*. New York: Pantheon Books, 1978. 135.) Foucault traces the development of these apparatuses in many of his lectures collected in *Society Must Be Defended*.
 3. Hantke, Steffen. "Horror Film and the Historical Uncanny: The New Germany in Stefan Ruzowitzky's 'Anatomie.'" *College Literature* 31.2 (2004): 122.
 4. *The World Factbook 2009*. Washington, DC; Central Intelligence Agency, 2009. 244.
 5. *The World Factbook 2009*, 242.
 6. Hantke, Steffen. *Germany's Secret History: Stefan Ruzowitzky's Anatomie (Anatomy, 2000)*.
 7. In this case, first and foremost the tenet "...I will do no harm or injustice to them" from the Hippocratic Oath. http://www.nlm.nih.gov/hmd/greek/greek_oath.html
 8. Kevin Williams discusses much of the controversy surrounding the exhibits in his article "The Science Exhibit 'Body Worlds' Has Generated Controversy Every Stop of its Tour For Being Too Realistic, Even Gross. But We've Seen It, And We Think It's Amazing. So Have No Fear." *Chicago Tribune* February 18 2005. Online. <http://www.chicagotribune.com/chi-0502180429feb18,0,6732236.story> Furthermore, the CNN article from 2009, "Controversial Doctor Unveils Corpse Sex Exhibition," outlines objections against a later Körperwelten exhibition. Hantke deals with von Hagens extensively in his article. Therefore, rather than rehash his in-depth study of this reference, this paper's reference is provided simply as an example of the direct control over bodies by the AAA.
 9. In fact, Körperwelten's own website, in the section Körperspende, states that the bodies used were donated: "Alle anatomischen Präparate, die in den KÖRPERWELTEN Ausstellungen gezeigt werden, sind echt. Sie stammen von Menschen, die zu Lebzeiten darüber verfügt haben, dass ihr Körper nach dem Ableben zur Ausbildung von Ärzten und der Aufklärung von Laien zur Verfügung stehen soll (Gunter von Hagens Körperwelten: Das Original. <http://www.koerperwelten.com/de/koerperspende.html>)"
 10. "Horror Film and the Historical Uncanny: The New Germany in Stefan Ruzowitzky's 'Anatomie.'" 118-120.
 11. Hantke says of the bodies in relation to Körperwelten: "But in a larger sense, the plastinated bodies are also fetishized as commodities, the scene played out as a form of postmodern product placement ("Horror Film and the Historical Uncanny: The New Germany in Stefan Ruzowitzky's 'Anatomie,'" 119)."
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12. "Horror Film and the Historical Uncanny: The New Germany in Stefan Ruzowitzky's 'Anatomie.'", 119.
 13. Deleuze, Gilles and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987. 10. For Deleuze and Guattari, deterritorialization is, in its abstracted sense, the process of removing and object from its usual set of relations. The prime analogy used by Deleuze and Guattari is an orchid's mimicry of the female wasp, which then transforms the wasp into an integral part of the orchid's lifecycle.
 14. This expansion of Foucault's biopower definition (given above) comes from his work *The History of Sexuality*, where he delineates two separate biopower schema.
 15. DuBois, J. E. *Generals in Grey Suits: The Directors of the International 'I. G. Farben' Cartel, Their Conspiracy and Trial at Nuremberg*. London: Bodley Head, 1953. 161.
 16. Lindner, Stephan H. *Inside Ig Farben: Hoechst During the Third Reich*. Cambridge: Cambridge University Press, 2008. 220.
 17. Hoffmann himself claimed this on the US patent application for aspirin, stating: "Be it known that I, Felix Hoffman, doctor of philosophy, chemist (assignor to the Farbenfabriken of Elberfeld Company of New York) have invented a new and useful Improvement in the Manufacture or Production of Acetyl Salicylic Acid . . ." Qtd. From Jeffreys, Diarmuid. *Aspirin: The Remarkable Story of a Wonder Drug*. London: Bloomsbury Publishing, 2005. 79.
 18. Jeffreys, Diarmuid. *Aspirin: The Remarkable Story of a Wonder Drug*. London: Bloomsbury Publishing, 2005. 73.
 19. Adenauer discusses the effect on other industries in his memoirs (Adenauer, 148), but does not mention the pharmaceutical aspects.
 20. *Germany's Secret History: Stefan Ruzowitzky's Anatomie* (Anatomy, 2000).
 21. Hantke refers to this as the complacency of the 68ers ("Horror Film and the Historical Uncanny: The New Germany in Stefan Ruzowitzky's 'Anatomie.'", 130.)
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