HUMANITIES INSTITUTE
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Anatahan 1953

Josef von Sternberg (1894-1969)

OVERVIEW

Anatahan was released in 1953, a year before the publication of William Golding's *Lord of the Flies,* which explored the fates of boys stranded in an uninhabited island. Josef von Sternberg's last film was also about the experience of castaways isolated from the world—it was the story of the Japanese survivors of a shipwreck, who remained in hiding until years after the end of the Second World War. The story of Japan's last holdout was used by Josef von Sternberg as a canvas to explore human nature and underscore universal traits. In one of the many epigrammatic lines uttered by the narrator (none other than the director himself), it is postulated that "the difference between children and grown men is in the way the brain is in control of the emotions." *The Saga of Anatahan* (one of the alternate titles) suggests that the reality is anything but—when humans are reduced to basics, the self-destructive elements prevail, Anatahan's castaways' struggle for power, their weaknesses and temptations offer a timeless mirror to the spectator—one that von Sternberg regarded as his attempt at indirect mass psychoanalysis.

Background and Themes. The inspiration for von Sternberg's final film was contemporary news reports (such as *The New York Times* and *Life* stories from 1951) about the surrender of the last Japanese holdout and the return of the survivors to the homeland. The film is inspired by the memoirs of one of the survivors, Michiro Maruyama—whom von Sternberg mentions interviewing for his research. *Anatahan* is one of several accounts inspired by the last Japanese holdout; among the others are *This is the Truth in Anatahan* (1953), *The Temptation in Glamour Island* (1956), *The Lost Men of Anatahan* (1969); the novels (and their film adaptations) *Cage and the Sea* (1998) and *Tokyo Island* (2008).

The real Anatahan survivors were a woman and twenty two men (von Sternberg reduced the number of men to a dozen). The tiny Japanese colony ends up reverting to a primitive lifestyle; it endures caprices and hardships of nature on this mostly barren island. The main source of tension is human nature; rivalry, lust, and greed prove deadly. Consequently, desire and death are important themes; power, leadership, identity are among the other topics explored. The story of the "Queen Bee" and her "drones" violently spirals out of control; ultimately, five men end up being murdered. Keiko gets the spotlight and initially savors it—until she doesn't, at which point she leaves the island well in advance of the others, who still seem to believe they are patriotically fighting a war.

Auteur in Japan. An opening title card proudly states that the film was shot in "Kyoto, the ancient capital of Japan, in a studio constructed for this purpose." The film was entirely filmed in an aircraft hangar; there are no outdoor scenes and von Sternberg once remarked that the only real thing in the film was water. When asked why he had chosen to go to Japan, "because I am a poet," was von Sternberg's reply. On a side note, he had found it increasingly difficult to make films in Hollywood, which would have also contributed to his motivation to go to Japan. His last two projects, *Macao* and *Jet Pilot* were not successful—they were respectively reshot and reedited after von Sternberg was done with them and producer Howard Hughes released the latter only years later in 1957.

Narration and Narrator. In most of his career, von Sternberg chose to use geographical settings as a playground for his imagination; deliberately avoiding acquiring knowledge and making a pretense for realism (examples are the German town in *The Blue Angel*, the Russian palace in *The Scarlet Empress*, and the war-torn China of the *Shanghai Express*). When it came to filming *Anatahan* about two decades later, the director was keenly informed about Asian culture.

Dialogues are in Japanese and subtitles aren't offered—instead, von Sternberg himself provides narration. The central role occupied by the narrator recalls the benshi performers in Japanese silent film screenings, who provided narration to the spectators. Sometimes, von Sternberg translates conversations, at other times merely recaps the action and makes observations. The resulting narrative is

an experiment in inter-cultural translation. Also, he frequently utters epigrams on human nature that offer food for thought. Von Sternberg's narration points out to universal tendencies and traits; the experience of the survivors is presented as a mirror, offering the spectator a chance to confront familiar flaws in themselves. *Anatahan*'s use of first-person narration and pitching alternate versions of reality recall elements of *Paisan* (Rossellini) and *Rashamon* (1950); they anticipate *Sunset Boulevard* (Wilder) and *Jules et Jim* (Truffaut).

Anatahan performed moderately in Japan where the nation was just attempting to look back at the war years. The film's USA and international performance was poor. Despite (or perhaps because of) *Anatahan*'s unpopularity, von Sternberg said that it was his favorite film; he felt that it was well ahead of its time. He did not direct again; he dedicated some of his time in the 1960s to teaching film at UCLA.

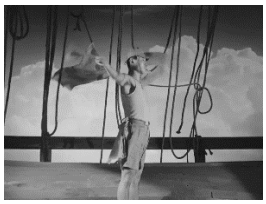
CHARACTERS

Keiko. The young woman lives in Anatahan. Her husband had left for an errand during the war and never came back.
Kusakabe. The second resident of the Anatahan plantation is Kusakabe. The shipwrecked sailors initially assume that he is Keiko's husband (and he is listed as such in the credits).
Amanuma. Listed in the credits as "the Patriot," Amanuma is a warrant officer and the only real military man in the island. He tries to maintain discipline and order in Anatahan. Amanuma is on-and-off the leader of the tiny community of the island.
Other Characters. A title card categorizes the rest of the characters as "the five drones," "the homesick ones," and "the two skippers." The drones are particularly key to the plot. These characters include:
Senba. Keiko chooses Senba as her lover. He is soon murdered by another drone.
Nishio. He rebels against Amanuma's leadership and humiliates him. Young sailor gets hold of one of the guns; becomes one of the two new masters.
Yanaginuma. Yanaginuma grabs one of the two revolvers, which grant him and Nishio temporary omnipotence.
Yoshiri. The ship's cook. Yoshiri gets to be the "final king" of Anatahan. He ambushes and murders Kusakabe and is killed by Keiko only a day later.

SYNOPSIS

During the Second World War, a small group of Japanese merchant ships sink after they are strafed by an American warplane. The survivors make it to the nearby Anatahan, a small and uninhabited island in the Mariana Archipelago. They soon discover that they share the island with Kusakabe and his young companion Keiko, whom they assume to be a married couple. The warrant officer Amanuma manages to maintain discipline and keep the group focused on defending the island. Years pass and the men grow restless; they soon rebel against Amanuma and topple him. The wreck of a cargo plane provides them with valuable goods, as well as a couple of firearms that dramatically reshuffle the power dynamics. At this point, the news that the war has ended with Japan's defeat reaches the island via airdropped leaflets. In disbelief and confusion, the castaways appeal to Amanuma to lead them once again. In the meantime, Keiko has become more independent and defies Kusakabe's violent urging not to socialize with the sailors. A string of murders follows, as the "drones" of the "Queen Bee" get eliminated by jealous rivals. The penultimate victim is Kusakabe, whose slayer is killed by Keiko as an act of revenge. Realizing that the remaining men intend to—peacefully—share her, she signals a US navy vessel and escapes the island. The castaways continue to reject the idea of surrender, until they get letters from their loved ones, collected by Keiko and delivered ashore by a warship. They too leave the island and jubilantly return to Japan as members of the last holdout of the war. Amid the fanfare, Keiko might also be there; and in her memory so are the five dead of Anatahan.

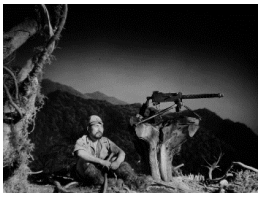
SCENES



June 12, 1944. In wartime Pacific Ocean, a small flotilla of Japanese cargo ships are cruising in the Mariana Archipelago. The sailors are mostly fishermen drafted into military service and the vessels are defenseless, except for the machine guns manned by a couple of marines aboard each ship; As they slowly go past the island of Anatahan, they are suddenly attacked by an American fighter plane; all sank quickly. The few survivors manage to swim ashore to the seemingly vacant island.



Anatahan. The island is covered with a thick jungle and is uninhabited except for a man named Kusakabe and his young female companion Keiko, whom the shipwrecked sailors assume to be husband and wife. Kusakabe is unfriendly towards the newcomers; he tries to minimize their interactions and keep them away from Keiko. In spite of palpable tension, they band together and efficiently organize, forging primitive tools and settling down in makeshift dwellings.



The Patriot. Order and discipline is maintained by the only military man among the crew, the watchful warrant officer Amanuma, who tries to instill a sense of purpose and patriotism. A tripod-mounted heavy machine gun that he salvaged from his ship is kept ready for an anticipated attack of the enemy. The group's resilience is soon affirmed when they make it through a severe typhoon that strikes the island.



Summer, 1945. A year has passed and the tiny Japanese colony has survived a year in Anatahan, thanks to an uneasy sense of community and functional division of labor. They try to keep track of time and observe national holidays; Shintoists, who constitute the major religious denomination, build a temple. The island's main produce is copra; the sailors discover that when fermented, it produces a relaxing drink. Coconut wine also helps break the ice between the sailors and the island's resident couple. Introduction of the alcoholic beverage makes it easier to pass time but it doesn't contribute to discipline. Amanuma finds it increasingly difficult to keep the men focused on defending the island against an enemy that may never come.



The Queen Bee. Sailors occasionally think of their loved ones back at home. As time goes by, they lose hope of reunion and melancholy pervades. A couple of sailors—"the homesick ones"—continue to respect the privacy of Kusakabe and Keiko; however, the narrator begins to refer to several of the men as the drones of Keiko the Queen Bee. Amanuma strives to keep them under control; however, in a moment of intoxication, one of them (Nishio) not only defies his authority, but also humiliates the de facto leader by beating him up. Realizing that he has lost the respect of the group, Amanuma retreats to the jungle, effectively giving up his claim to lead the men. No one replaces him as the leader—for a while.



November 1945: Peace. All of a sudden, the news that the war has ended reaches the island via leaflets dropped by American aircraft. At this point, a segment with documentary reels about Japan's surrender, with scenes of soldiers returning home to their families, offers a break from the action in Anatahan. The islanders do not have access to this information offered to the spectators and they remain confused. Although the colony of Anatahan is unanimously skeptical about their country's surrender, the disheartened sailors appeal to their former chief Amanuma for guidance; with humility, they request his leadership once again. The mutinous Nishio submissively apologizes.

The Drones. While the men attempt to forge their solidarity, Keiko is no longer subservient to Kusakabe and appears more interested in socializing with some of the sailors. She and Senba get intimate, which is not unnoticed by the furiously jealous Kusakabe, who violently admonishes her. Meanwhile, a little about Keiko's past is hinted and sailors gradually find out that Kusakabe is not her husband—who happened to be another copra farmer that had never returned from a trip back home to visit his sister.



Summer, 1946: Gift of Cargo. An American transport plane crashes and the sailors find no trace of any survivors. They scavenge the wreck, which offers a wealth of items and material that the castaways fashion into useful tools. To Keiko's delight, the silk parachutes can be repurposed as garments and Rokoriru the musician uses wires to craft crude instruments. The most fateful discovery is a couple of revolvers, which are claimed by Nishio and Yanaginuma, the "new gods" of Anatahan.



Violence. The firearms make Nishio and Yanaginuma omnipotent—Kusakabe can only watch as they begin to flirt with Keiko. Senba, the lover she picked herself, becomes the first casualty. Keiko's inamorato is fatally stabbed by Nishio, who in turn is shot and killed by Yanaginuma. Amanuma's mounted gun remains irrelevant to the violent power struggle and the military leader keeps watching the horizon for the enemy.



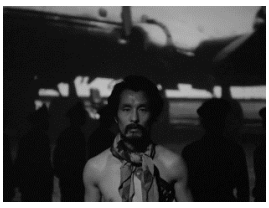
1949. The burst of violence has made everyone apprehensive. Nonetheless, Rokoriru's music helps introduce some merriment to the New Year celebration of 1949—the castaways' fifth year on the island. However, killings and funerals are far from over, as Kusakabe stealthily kills Yanaginuma and now gets to brandish both of the two revolvers on the island. His firearms do not protect him when the ship's cook Yoshiri ambushes and kills him (off-screen) with a harpoon. Yoshiri becomes "the new king"—for one day, which ends when Keiko kills him in self-defense—and presumably to avenge the murder of Kusakabe, with whom she had an uneasy, but tight bond.



Keiko Exits. After five of them are killed, the men decide to get rid of the firearms; the revolvers are thrown to the ocean. They proceed to pull strings to decide who will be Keiko's lucky lover. She will have none of it and runs away from the settlement. At this point, an American ship approaches the island and makes an announcement with loudspeakers; the former Imperial Japanese Navy sailors learn about the atomic bombs dropped on Japan and their country's capitulation. They are also informed that they naval vessels are in the vicinity to pick them up and take them home. The men react just like they did to the airdropped leaflets four years ago; they reject the call to surrender as a ruse of the enemy. Keiko thinks differently; she waves to an American ship and is never seen again in Anatahan.



1951: Homebound. Another year passes and one morning, a package is found on the beach. It contains mail for the castaways from their loved ones, each one evidently contacted by the thoughtful Keiko. The letters immediately persuade the members of Japan's last holdout to surrender. They are taken home and receive a hero's welcome at the airport by scores of news reporters. The narrator thinks—or believes—Keiko was also there to greet her former comrades, both the living and the dead.



CHARACTER ANALYSIS

Keiko – CLOSED Keiko is young and attractive; she quickly becomes the center of attention in Anatahan. Her real husband never returned from a trip to visit his sister. She lives in the copra plantation with Kusakabe.

Demure and Introvert. Keiko and Kusakabe are accustomed to living in Anatahan in total seclusion—their established way of life gets disturbed by the sudden arrival of a dozen castaways. Kusakabe is unfriendly and Keiko is cautiously distant to the strangers, who immediately take note of her beauty. Keiko remains reserved for a long time; the small island offers little opportunity for privacy and encounters between her and the sailors are frequent. It appears that she intimately savors the attention.

Independent and Manipulative. Time has bonded Keiko and Kusakabe; nonetheless, after a few years, Keiko decides that she has had enough of his control. Her first affair is important because it is the only one initiated by her. She likes Senba and approaches him; he soon gets eliminated by one of the revolver brandishing sailors. Later, Keiko savors her position as the Queen Bee. At one point, there forms a love square with her and Kusakabe, and the violence-prone Yanaginuma and Nishio. Keiko appears satisfied to keep Kusakabe under control. All the men get killed and Keiko decides she has had enough: as the rest of the castaways are happily pulling strings to possess her, she leaves the island on her own.

Memorable. The narrator often acknowledges the possibility of inaccuracy in recounting events. Nonetheless, the memory of Keiko is so vivid and the castaways' attraction is so tangible. Reportedly, von Sternberg kept working on editing the film and experimented with inserting more footage of her.

Indomitable and Vindictive. For a while, Keiko appears to serve as a passive object of desire for the castaways; eventually, she emerges as the Queen Bee who dominates the hive. She is an ambiguous character whose motivations are often unclear: for example, how does she feel about her relationship with Kusakabe? It seems that it is not all about her dependence and submission to him. After he is murdered by Yoshiri, it takes just a day for Keiko to kill him as act of revenge. Social order in Anatahan disintegrates with the death of the last drone and Keiko makes yet another independent decision and leaves the island by herself, well before the others can only collectively do so.

Thoughtful. Two attempts to make the castaways surrender fail; it is only when Keiko makes it to Japan that she goes out of her way to contact the relatives of her fellow cohabitants of Anatahan. The letters convincingly inform the men about the situation back home and they realize that resistance is futile. When they jubilantly show up at the airport, amid fanfare, the narrator believes he also sees Keiko. Evidently, she is lamenting about the four dead castaways and Kusakabe.

Kusakabe DISAGREABLE Kusakabe is the only copra farmer who has stayed in Anatahan after the war started. His wife and child have left for Saipan.

Hostile Loner. From the get-go, Kusakabe is annoyed by the sailors and apparently views them as intruders. "An unfriendly man … unfriendly to us and unfriendly to himself," explains the narrator. Keiko is the only person he likes to have around. He tries to keep his interactions with the castaways to a minimum. The narrator suggests that jealousy and his possessiveness of Keiko might not be the only reasons for Kusakabe's hostility: "Kusakabe objected to anyone paying attention to Keiko—that was easy to diagnose. More difficult to understand was why he was so antagonistic to us, and to himself."

Melancholic. Kusakabe seems content being isolated from the world. The photo of his wife and child in the shack suggest that the loss of his family is a cause of Kusakabe's desolation.

Obsessed and Possessive. The bond between Kusakabe and Keiko has developed over the years in isolation from other humans and it has elements of a master-slave relationship, with roles frequently changing. Kusakabe is obsessed with Keiko; he is watchful when she interacts with any of the sailors. After she defies his authority and freely flirts with Senba, Kusakabe gets violent. When he realizes that he can no longer physically control her, he gets subservient and begs Keiko to stay with him.

Weak and Humiliated. Kusakabe can preserve his dignity as long as Amanuma can control the sailors. With the toppling of Amanuma, the fragile order collapses, consequently some of the sailors become more intrusive and impudent. After the introduction of firearms to the island, the situation gets worse and a bizarre love square develops, with Nishio and Yanaginuma brazenly getting intimate with Keiko, while an irked Kusakabe hangs around submissively. With the elimination of the gun-toting sailors, Kusakabe's torment is over, he is the possessor of both guns and just for a little while there isn't a visible threat to his position as the lover of Keiko.

Amanuma CONSCIENTIOUS The proud warrant officer is the only military man among the sailors. The character is listed as "the patriot" in the credits.

Disciplined. It is thanks to Amanuma that a form of order prevails in Anatahan. Except for him, the rest of the castaways are fishermen drafted into service. His scolding is less and less effective as the men lose hope of connecting with the outside world.

Megalomaniac. Von Sternberg views Anatahan as a microcosm of human society and explores universal characteristics. The Japanese colony on the island may be tiny, but there is a great deal of power struggle going on. From the beginning, Amanuma is assertive about his claim to leadership: "our leader, the boss of the island—that is, boss for a while—was not opposed to a display of his authority". The narrator also suggests that Amanuma savors his position as the leader as "some men are drunk on wine. Some are drunk on power."

Deflated. Amanuma's authority over the men rests on consent. When the young Yanagiruma defies his leadership and pins him to the ground, Amanuma loses the respect of all the sailors. In humiliation, he leaves the camp to live alone in the jungle.

Vigilant Idealist. The machine gun, the only formidable weapon in Anatahan, is never used; it is the symbol of Amanuma's blind vigilance. While the rest of the men are concerned with the material realities of their lives in Anatahan, his focus is on the horizon. Compared to others, he is more conditioned by nationalist ideology. The patriot intends to carry on fighting the war, even though the enemy never shows up.

THEMES

Society – (Modernity)
Relationship – (Desire)
Politics -- (Violence, Power)
Flaw -- (Vanity)
Past – (Human Nature and Fatalism, Memory and Authorship, Death)

SOCIETY

Modernity. Point blank, the narrator defines Anatahan as a "geological joke," one of numerous rocks in the ocean. The colonizer countries that controlled the island are listed—the land has some economic value, thanks to copra (dried coconut kernels). The thick jungle is not welcoming for the castaways and they find themselves reduced to a primitive lifestyle, "human beings with dignity to helpless worms." The progress of centuries is covered within weeks as the sailors forge tools, build makeshift dwellings and excel in making a fire. The discovery of the wreckage of the American airplane presents an interesting contrast, as the cargo plane offers products of advance industrialization, but it is also salvaged for its scrap material that is somehow repurposed. Loudspeakers of an US navy ship, leaflets dropped from an airplane, and ultimately, letters from home gradually reconnect them to the modern world.

RELATIONSHIP

Desire. Keiko and Kusakabe's relationship is multi-layered: the narrator describes it as an "elastic bond" formed over a long time. It has elements of master and slave dynamics (which might vaguely recall von Sternberg's own relationship with Marlene Dietrich); Kusakabe is jealously possessive and has bursts of violence, as well as moments of subservience. The rest of the men react differently to her presence on the island. We were "slave to our own bodies," the narrator points out early on, before he begins to refer to Keiko as the Queen Bee, and five of the men as her drones—"we were all in bondage to Keiko." Desire both shapes and reveals the individuals' identity. Even those that seem indifferent to her, such as Amanuma, the military man, or Rokoriru, the older and kindly musician, eventually prove that she is a central part of their Anatahan experience: even Amanuma is among those who pull the strings to 'win' Keiko; similarly, Rokoriru is delighted when she offers him sexual favors to let her get away from the searching party and consequently escape the island.

POLITICS

Violence. A peculiar entity on the island is the heavy machine gun that Amanuma had salvaged from the wreck of their flotilla. The formidable looking and apparently operational weapon rests on a tripod, ready to fire at an enemy that never comes. The narrator stresses that it was never even used. Interestingly, it also makes no contribution to Amanuma's position as leader; it is his patriotism and discipline that makes him lead the men, until he is toppled by the restless sailors. On the island, a knife, harpoon, and a revolver are deadlier—the machine gun somehow remains irrelevant. This striking categorization of weapons is in line with von Sternberg's epigram that the men needed no enemies to destroy themselves and that the deadly threat comes from human nature itself.

Power. "Some are driven by lust, while some are hungry for power," observes the narrator/director von Sternberg, mainly with the character of Amanuma in mind. This warrant officer is eager to lead the men as if nothing has happened, and remain vigilant for a defense of the island. There are two interesting aspects of his leadership: first, his power rests on the approval of the castaways, as opposed to being dictatorial—"obedience at the point of a gun is no obedience," proclaims the pontifical narrator. Amanuma commands the heavy machine gun, which curiously has no effect on the power struggle. For a while, the men are satisfied to have him assert control and maintain order. Then, with the introduction of coconut wine and with nerves wearing thin, a mutiny breaks out, with Nishio physically challenging and overpowering him. Consequently, he loses the respect of the sailors and retreats to the jungle. "A good part of our life is spent in trying to gain the esteem of others," the narrator comments sagaciously, "to gain self-esteem, however, we usually waste little time." The second aspect of his leadership is highlighted by a twist that follows the unexpected news—that the war is over—broadcast from loudspeakers of an US naval vessel. The castaways are in denial of the fact that their country has lost the war, yet they are confused too. So they appeal to Amanuma to lead them once again, bringing an element of stability when things are becoming increasingly uncertain.

FLAW

Vanity. In the first few minutes of *Anatahan*, the Japanese flotilla appears, travelling slowly, without any escort ships and only a meager number of marines aboard the vessels. This is explained by over-confidence and vanity, as the narrator mentions that they had no thoughts about defeat. Subsequently, stranded in Anatahan and losing connection to the world, they continue to reject the idea of the enemy winning the war, which leads to confusion when the American warship announces the surrender of Japan with her loudspeakers. Von Sternberg is keen to hint that the weaknesses of the castaways indicate universal flaws in human nature and vanity is one such trait—"we carry no mirrors," he bitterly observes.

PAST

Human Nature and Fatalism. Von Sternberg's voice and diction—pontifical and unemotional—gives the impression of a distant and objective narrator; yet he frequently utters epigrams that not only point to universal concepts, but also offer a judgmental view of human nature. "There is no medicine against stupidity," he remarks, pointing to the self-destructive behavior of the castaways. Early on, way before

murderous violence grips the island, his narration foreshadows what is to come: “The enemy was not in the planes overhead; or venomous plants or lack of food medicine … How could we know we had brought the enemy with us in our own bodies.” The inhospitable jungle is likened to a “twisting and haunting labyrinth”; it serves a motif for the darkness of human nature. The narrator retrospectively blends this bleak view of human society with fatalism; “the cruel destiny of men” seems to haunt them right from the beginning. The narrating voice supposedly belongs to one of the survivors, but knows more than any of them at any stage of the narrative; even when the colony of Anatahan is hopeful and resilient, he hints that disaster is just around the corner.

Memory and Authorship. *Anatahan* is a complex and innovative musing on remembrance; the narrator recounts events at some point in time following the survivors’ return to Japan. This is no simple task, as “to look back on something is not the same as living with it,” von Sternberg points out. At first glance, the narrator of *Anatahan* appears to be omniscient. However, several key scenes are actually laden with ambiguity. For these, the narrator’s explanation is a version of the phrase, “all of this we found out later.” The most striking of ambiguous scenes are the murders that mostly take place off-screen; the spectators need to use their imagination to picture what might have really happened. Does Keiko kill Yoshiri, the last of the five drones, in self-defense or to avenge Kusakabe? Possibly the answer is a combination of both and the spectators are free to draw their conclusions. Similarly, the castaways initially assume that Keiko and Kusakabe are married. It takes quite a while for them to realize that her husband had never returned from visiting his sister. Hence, the reconstruction of incidents on the island relies on a playful strategy and can be deceptive: It involves not only the castaways, but the public at large; touching other issues such as patriotism and propaganda. When the survivors come home, their welcoming compatriots are told that the young Yanaginuma (the one-time powerful possessor of one of the firearms, who was eventually stabbed by Kusakabe) was killed in action during the war and “died like a good soldier.”

Death. Desire and lust are intrinsically linked to death, as well as fatalism. Keiko’s presence and the passage of time inevitably lead to murders, with Anatahan’s “days as fatal as bullets.” She was “the only one on earth,” reminisces the narrator, as the castaways lament her loss after she makes her exit with an American ship. There was “no more trouble,” he adds, but also “no more life.”

Discussion questions

When you compare the narration with what is actually depicted, are there scenes that contradict the narrator? What is your interpretation of the scene together with the contradictory narration?

In her groundbreaking 1975 essay, “**Visual Pleasure and Narrative Cinema**”, Laura Mulvey argues that in films of traditional Hollywood, patriarchal unconscious shapes viewers’ film watching experience, so that the audience derives pleasure from film through voyeurism and identification with a masculine gaze, which is represented by the camera. How is *Anatahan’s* Keiko an example (or counterexample) of Mulvey’s argument about creation of women as the object of male gaze?