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A Beast in the Pews: The Autopsy of Jane Doe - A Contextual Analysis

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Abstract

Steeped in ritual, *The Autopsy of Jane Doe* (2016) walks viewers through the (mediated) processes of a clinical autopsy. Beginning with the cataloguing of biometric information, the autopsy proceeds in three stages: external, internal, and organ examinations. What starts as a routine procedure quickly turns into chaotic mania as dead bodies are reanimated, flash floods trap the inhabitants, and a dead woman seems to have taken control of the building. Using a psychoanalytic approach, this paper illuminates major connections between the id, ego, and superego while also identifying the preconscious, conscious, and unconscious functions of the brain. As expressed through character interaction and symbolic relation, this paper posits that the continued shallow practices of female representation contribute widely to the lasting effects of systematic oppression and the perpetuation of those systems. *The Autopsy of Jane Doe*, as a film, represents the current status of female representation while simultaneously providing passive commentary on progression being held in stasis. Ultimately, this paper recognizes how power can be used to define saintly action against demonic malevolence, placing the beast within the pews of society.

Keywords: Psychoanalysis, structural hypothesis, archetype, collective unconscious, femme fatale, female representation, male gaze, #MeToo

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“First, they bound her. Then they ripped out her tongue. Poisoned her. Paralyzed her, then forced her to swallow the cloth” (Øvredal, 2016). *The Autopsy of Jane Doe* (2016) is a glimpse into the eye of modern filmmaking, with an emphasis on clinical procedure and ritual execution. Sweeping camera movements are met with visually stunning backdrops of deeply textured color. But behind the artistic makeup of this film, a deeper meaning can be derived utilizing a psychoanalytic framework. The grotesque nature of Jane Doe’s torment provides a keen example of the depths to which society has accepted the subjugation of women as a whole. Though violence has been dramatically curbed as generations have passed, the story of Jane Doe transcends time and space to remind us of our not-so-distant past and how our actions bleed into our future.

My review of this film as a body of psychoanalytic literature is framed within the context of greater contributions to the work of female representation. Within a discourse regarding disposable women, Dillman (2013) challenged the “myth of disposability” (p. 2), brilliantly connecting it to a framework of female representation as acts of repression against second-wave feminism, challenging both the power of women as a whole and the woman as an individual. Current practices of representation repress the recognition of female individuality and freedom, subjecting them to a predominantly masculine narrative, controlled by men in powerful positions. Nicolás (2017) explored contemporary feminist theory regarding “evil women” (p. 3) invoking repression in response to society’s need to control women’s bodies. In his chapter on female evil, women are situated in a position that may challenge authority, but still creates victims out of those willing to challenge that authority. Glapka (2018) explored the male gaze theory, in which we see portrayals of the female body that are designed specifically to satisfy a heterosexual male audience.

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These portrayals of women often add little to the story arc and provide almost no storytelling value, yet remain a large part of today's media landscape.

Using this framework of female representation, Jungian archetypes and Freud's structural hypothesis contribute directly to the motives and outcomes of modern filmmaking. Whether through conscious disregard or unconscious ignorance, these practices represent an overall lack of awareness of the very real effects media has on female repression. This psychoanalytic approach will bridge the gap between current practices and their effects on audiences, intended or otherwise.

Aiming to provide a detailed textual analysis of *The Autopsy of Jane Doe*, I have focused primarily on the construction of Freud's structural hypothesis of the id, ego, and superego. Additionally, major archetypal figures were identified using Carl Jung's method of analysis under his theory of the Collective Unconscious (Berger, 2012). Lastly, this paper has drawn ideological conclusions from media representations exemplified by this film, thereby further outlining the lasting effects of systematic oppression and noting ways this film has contributed to the perpetuation of those systems.

Method of Analysis

To analyze this text, I have utilized a psychoanalytic approach to assess the archetypes and frameworks that each character represents. Berger (2012) best describes psychoanalysis as "a science concerned with the interaction between conscious and unconscious processes and with the laws of mental functioning" (p.75). This form of analysis began with Sigmund Freud and other associated scholars, including Carl Jung and Charles Brenner, all of whom have helped refine the application of psychoanalytic techniques. Central to the method of psychoanalysis are two fundamental outlines of human behavior: Freud's structural hypothesis and Jung's archetypes.

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Both concepts can be considered mutually exclusive; however, at times they overlapped with concepts that contributed directly to their fundamental application and understanding.

My analysis began with Freud's structural hypothesis, a keystone of psychoanalytic theory, and his identification of the id, ego, and superego. Brenner (1974) described the id as operating solely to attain the urges and desires of the unconscious, representing the driver of satisfaction. The ego is relational to one's environment, primarily responding to both external and internal stimuli in an attempt to maintain balance. Finally, the superego acts to repress the urges of the id, rationalizing unconscious desires to accomplish our ideal aspirations.

Additionally, I have explored three characteristics of consciousness, applying Freud's psychoanalytic fundamentals of preconscious, conscious, and unconscious actors. Preconscious actors or elements in one's life act either independently or cooperatively with others, having access to memories that can easily be recalled and serve to influence our needs and accomplish our desires. Unconscious actors create the needs, desires, and urges to be satisfied. Conscious actors respond to those urges through either suppression, repression, or submission (Berger, 2012).

Finally, I have introduced Carl Jung's (1964) archetypes as universal themes of human conduct. Ultimately originating from "the collective thought patterns of the human mind" (p. 75), archetypal figures are considered inherent in human nature and shared throughout society. Common archetypes include the Hero, the Trickster, and the Wise-Old-Man. Jung (1939) also outlined elements of a Shadow archetype, which "in its deepest sense ... is the invisible saurian tail that man still drags behind him" and is composed primarily of the negative elements of ourselves we wish to avoid. Lastly, representations of the anima/animus archetypes will be explored, whereas "the anima represents the female element found in all males and the animus

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represents the male element found in all females,” (as cited in Berger, 2012, p. 100). I explored these archetypes more fully in the analysis section of this paper.

Description of the Text

The Autopsy of Jane Doe (2016) opened with the discovery of three gruesome deaths in an unnamed American town. Sheriff Burke (Michael McElhatton), a seasoned official, investigates the house with his team of forensic analysts. As the team explored, they found three dead bodies—the Douglasses, an elderly white couple, and Mr. Alvares, a man of color—mangled and bloodied. In the basement, they came upon a fourth corpse. Half-buried in the dirt floor is a young white woman, possibly in her early 20’s, hereafter identified as Jane Doe (Olwen Kelly). Showing no incisions, bruising, or any other signs of a struggle, the mystery surrounding the body begins to unravel with the fundamental question: How did she die?

Sheriff Burke takes Jane Doe to the Tilden Morgue and Crematory where we are introduced to the primary characters: Tommy Tilden (Brian Cox) is the lead county coroner and father to Austin Tilden (Emile Hirsch), who are working together, performing a routine autopsy. After completing their cause of death (CoD) analysis, which included an impressive display of Tommy’s superior wisdom, Austin is then confronted by his girlfriend, Emma (Ophelia Lovibond). Urging rebellion, Emma insists on a display of the morgue’s inhabitants, which is met with passive resistance by Austin. While they are previewing the corpses, however, Sheriff Burke interrupts the family and introduces Jane Doe. Speaking directly to Tommy, Sheriff Burke states the urgency of the situation and strongly requests an explanation for her death as soon as possible. Conflict arises almost immediately with Tommy challenging Sheriff Burke’s request under the guise of protocol. This defense, however, is quickly disassembled by a notion of civic duty, with the coroner accepting the Sheriff’s strict timeline. Interrupting their date night, Austin reacts to the

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importance of Sheriff Burke's request by casting aside Emma's need for affection, instead choosing to care for his father. Reluctantly, Emma dismisses herself from the narrative with playful innocence and understanding.

Tommy and Austin began their ritualized performance of an autopsy with an external examination followed by two stages of surgical exploration. Upon initial review of the corpse, Tommy and Austin are stunned to find that she suffered extreme fractures in both her wrists and ankles, as well as the crude removal of her tongue with a blunt blade—all with no outward signs of trauma, bruising, or malformation. They also looked into her eyes and discovered that her pupils had already turned grey, something Tommy said could only happen weeks after death.

The second stage of an autopsy traditionally begins with an incision to the chest to inspect the major organs. Yet, in the moments leading up to the Tildens' first cut, strange events began to occur throughout the basement examination room: the radio station changed suddenly, the cat growled at their progress, and a sudden, massive storm was projected to engulf the area with horrendous weather. Ignoring these signs, Tommy urged that the autopsy continue and denied anything out of the ordinary. The night unfolded with increasing intensity, from the first incision which produced streams of blood, to the discovery of strange clues regarding the cause of Jane Doe's death. These clues included severely burnt lungs, scar tissue inside her chest cavity, vaginal trauma, signs of suffocation, and neurological poisoning. All of these clues led Tommy to conclude that whoever committed these acts wished for this woman to suffer dearly and die horribly.

The third stage began with a surgical examination of Jane Doe's internal organs, including the stomach, liver, kidneys, and brain. Opening the stomach, Tommy and Austin were surprised to find an old square cloth with Roman numerals bordering a centered diagram. Upon further

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inspection, they discovered that the diagram and inscriptions detailed a Christian ritual damnation of witchcraft practitioners originally conducted in 1693; they then concluded that such a ritual had been performed on Jane Doe, based on the biblical rule that states “any man or woman who consults the spirits of the dead shall be put to death, for they are a witch” (Leviticus 20:27). Further examination revealed the extent of the ritual, showcasing tattoos on the inside of her skin which bore resemblance to the ritual diagram found on the parchment hidden in her mouth. Tommy and Austin soon realize that Jane Doe had been cast alongside countless other women wrongfully accused as witches, as was common in pre-industrial Christian societies in both Europe and America. Yet, by performing the ceremonial damnation of witchcraft on an “innocent,” it seemed the priests created the very thing they were looking to destroy during the Salem Witch trials.

Following their discovery, both Tommy and Austin battled to suppress the growing powers of their incapacitated foe as her need for retribution began to consume the entire morgue. Jane Doe responded to their resistance by killing their cat, reanimating the other dead bodies, and tricking Tommy into killing Emma when she briefly returned during the chaos. After repeated attempts to stop her, all resulting in failure, Tommy ultimately succumbed to her power and offered his body as a sacrifice to ensure Austin’s survival. Transferring her experiences directly into Tommy, the pain became too much to bear and Austin decided to stab his father in an act of mercy. Unapologetically, Jane Doe then refocused her rage on Austin and killed him, too—all without moving from the examination table. In the end, Sheriff Burke and his team surveyed the horrific aftermath with puzzled looks, only to discover that Jane Doe, once again, showed absolutely no signs of bodily harm or even the incisions she suffered during the autopsy itself. Frustrated, Sheriff Burke sent the pristine woman away so that another county could deal with the problem, thereby spreading her unending path of destruction.

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Analysis

This text is planted firmly within the representative factors of psychoanalytic theory. My analysis began with the identification of Freud's id, ego, and superego functions as expressed through major characters. Additionally, I have identified the preconscious, conscious, and unconscious functions of the mind through the actions of the characters and how they reacted to their surroundings.

Best described as a “bubbling cauldron of sexual desire, passion, and lust” (Berger 2012, p. 85), the id represents our deepest passions and most fervent urges. In a mind free from the ego and superego, chaos would reign supreme. Rationality and conscious thought are replaced with an insatiable desire to fulfill one's needs at any cost. With these metrics, Jane Doe surfaced as a proper representative of the id. Her supernatural abilities allowed her to consume everything in her path. With no opposition strong enough to stop her, she was positioned as a femme fatale in both the distant past and the great beyond, making full use of her sexuality, a strong rebellion against (male) authority, and finally, murder (Nicolás, 2017)—all of which are exemplified by the focus on Jane Doe's physicality. Frozen in time, space and character, the audience is forced to consume her physical traits as her only points of identity, thereby subscribing to conventional Hollywood attractiveness and male dominance. However, this imagery is contrasted with Jane Doe's “dead beginning” at the start of the film. Dillman (2013) defines a “dead beginning” as someone, often a woman, who begins their narrative *after* being murdered or killed, whose “temporal progression is literally halted, though she remains in the story that follows” (p. 3).

Jane Doe's physical appearance is represented as a form of purity, beginning with her bleached white skin and pristine condition after a seemingly horrible death. Her physical signs of being long-dead confounded even the staunchest professional, giving her an air of otherworldliness

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from her introduction. When considering Jane Doe's ethereal qualities, "a profound but contradictory link is posited between femininity and magic in which femininity is produced as [...] mysterious and unknowable essence, and as power" (Moseley, 2002, p. 404). Austin even showed a slight trepidation when he perceived her growing powers, indicating his service to the role of ego by attempting to balance her id functions.

Jane Doe is also positioned perfectly to serve the functions of the unconscious mind, both literally and figuratively. As a dead woman, her consciousness was physically subdued, showing a person who is unable to interact with their surroundings, even though she still maintained an impassioned desire to consume her surroundings, exemplifying the unconscious mind's insatiable needs.

In direct opposition to Jane Doe's id was Tommy's superego. Acting as a source of unending knowledge, Tommy provided an invaluable experience and rationality that could justify nearly any situation. He repressed the very notion of Jane Doe's empowerment by negotiating with himself the idea that "if you can't see it, then it didn't happen," at times rejecting the suggestion of supernatural happenings outside the realm of science. Additionally, Tommy showed signs of Brenner's (1974) five superego moral functions: Approval/disapproval of actions on the grounds of rectitude; critical self-observation; self-punishment; the demand for repentance of wrong-doing; self-praise/self-love as a reward for virtuous actions (p.111-112).

Righteousness and Rectitude.

Righteous judgment was seen as an extension of perceived rational thought expressed through Tommy's discouragement of abandoning the autopsy. When faced with overwhelming circumstances, Austin pleaded with Tommy to forsake the procedure in fear for their safety. Yet,

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on the grounds of righteousness and rectitude, Tommy proclaimed the need to finish what they started.

Critical Self-Observation

Critical self-observation is best expressed through Tommy's reflection on his life. After suffering tremendous physical abuse, maimed and tortured by an unseen figure, Tommy reflects on his time with his late wife and the suppression of his emotions after her passing. By demeaning his own emotions, he suggested the presence of a rational awareness that served to function as self-criticality in place of empathetic connection.

Self-Punishment and the Demand for Repentance

Self-punishment and the demand for repentance are accomplished by Tommy's act of self-sacrifice. After discovering the horrific events that Jane Doe had endured during the Salem Witch trials, and admitting to himself that her supernatural abilities were indeed real, Tommy then appealed to her demand for repentance by offering his life in exchange for Austin's safe return. His offering served as self-punishment for his inability to perceive the wrongs he committed against Jane Doe. Additionally, his sacrifice acted as a way of repenting for past generations' violence against women.

Self-Praise/Self-Love as a Reward for Virtuous Actions.

Tommy's self-love came in the form of a knife to the heart. After accepting his gift of sacrifice, Jane Doe began torturing Tommy in the same style she had endured. His lungs began to fill with smoke and his eyes turned grey with blindness as he crumbled to the floor in agonizing pain. As his body transformed into a gnarled mess of bones and misery, Jane Doe's body started to heal. Her bones snapped back into place and faint brushes of color could be seen developing

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on her skin. The process was interrupted, however, with Tommy's request for Austin to stab him, thus putting an end to his virtuous act.

Fulfilling the role of ego, Austin attempted to maintain a level of balance between his father's traditionalism and Jane Doe's radical and violent behavior. The ego, attempting to mediate between the "polarities" of id and the superego, "trie[d] to mediate, operating always with the aim of self-preservation" (Berger, 2012, p. 86), thereby creating a middle-ground between rational and irrational temptations. Throughout the film, Austin acted primarily through the lens of self-preservation, initially by his acceptance of the supernatural and later through his attempted escape from the basement morgue. Austin also personified the ego through the relationship conflict that existed between his own freedom and his father's legacy. Attempting to break away from the family business, Austin had made plans to escape with Emma into "the big city" with aspirations to becoming anything other than a coroner.

Jungian Archetypes

The development of personality within the conscious mind included consideration of the evolution of the Jungian archetypes, which served as wide indicators for character traits. Common archetypes included the Hero, the Trickster, the Wise-Old-Man, and the Shadow. Each have specific elements that are expressed through character representations in the film. The hero of the story is someone who 'saves the day' and is always willing to go above and beyond the call of duty. Under this Jungian lens, Austin surfaced as the hero of the film. First, he cast aside his own aspirations of intimacy in favor of a noble cause (helping his father identify a woman who had been victimized by the violent domination of masculinity), then he showed his heroism in the face of evil by thwarting Tommy's consumption by Jane Doe.

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The trickster was traditionally seen as malicious and was best represented by Jane Doe's character. Considered to be untrustworthy, thievish, and a spiteful practical joker, the trickster disregarded others for the fulfillment of their own desires. Jane Doe also served as a representative of the Shadow archetype—that which we wish to avoid about ourselves. Jung (1939) described the Shadow as the suppressed anxieties of past wrongs, serving to recount injustices and remember the sins of man. Images of dead women were seen as “bring[ing] to the living knowledge of past social injustices that are unresolved, so that the living can potentially accept the responsibility to seek justice” (Dillman, 2013, p. 11), a concept perfectly summarized by the accusations and false convictions of women during the Salem witch trials. The *Shadow*, as described by Henderson (1964), was “cast by the conscious mind of the individual [and] contains the hidden, repressed, and unfavorable (or nefarious) aspects of the personality,” (p. 110). Jane Doe, as the Shadow, exemplified the collective anger and frustration shared by oppressed women, using any means necessary to bring about retribution for past wrongs and balance the course of domination.

The Wise-Old-Man was best characterized by Tommy. As a Jungian archetype, the Wise-Old-Man provided consistency and continuity in a changing world. His counterparts depended on his sage advice and his life experiences provided ample lessons for those younger than he. Always prepared with an explanation, the Wise-Old-Man served to rationalize irrationality through justification and personal knowledge. Tommy embodied these traits with his skepticism and rationalization of the supernatural. His extensive knowledge of the human body and unparalleled skills of assessment immediately established his intellectual dominance in the film and placed him in direct opposition with the trickster as seen in the character of Jane Doe.

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Anima and Animus

A final component of psychoanalytic theory I used to analyze this film included the anima and animus aspects of primary characters. As described earlier, Jung's anima represented the traditionally female aspects of a man, while the animus represented the male aspects of a woman. Both of these archetypes are represented in Austin and Jane Doe respectively. Jane Doe was in a particularly interesting position, as Jungian theory suggested that a duality between the anima and animus "is symbolized in hermaphrodites and in witches," (Berger, 2012, p. 100). Because she was framed as a witch, Jane Doe achieved this duality by utilizing a delicate female body, seemingly trapped in time, to bewitch her unwitting captors. With overtly masculine and destructive supernatural powers to satisfy her desires, she released a torrent of destruction in retribution for the mistakes of men. Marie-Luise von Franz (1964) suggested that a female's animus is formed by the influence of her father with the potential for both positive and negative effects on the woman's development. This concept is stretched further with the representation of the father figure in the religious figures who tortured Jane Doe in the first place. Abusing and manipulating the influential power of spirituality, the misguided beliefs of righteous judgement, and a moral indignation toward those who are cast as "others," demonic malevolence is propelled with impunity while masking hatred behind the saints of our past. In Jane Doe's situation, her animus developed as a direct reflection of a Calvinist priest's punishment under a Puritan agenda.

The strongest example of anima is expressed through Austin's empathic intuition, particularly his ability to emotionally perceive the supernatural messages of Jane Doe, as well as his willingness to explore abstract concepts which illuminated the feminine traits of his personality. With compassion, he attempted to communicate with Jane Doe, to satisfy her needs

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and find out what she wanted from them. It was through his suspension of disbelief that he was able to shed his pretensions and recognize that the power lying in front of him was beyond control.

Ideological Significance

The Autopsy of Jane Doe (2016) was packed with ideological signifiers, chief among them, Jane Doe herself. Positioned as both subject and object, Jane Doe was able to navigate a chaotic landscape where she literally did nothing. Introduced as a “dead beginning,” Jane Doe’s subjectivity was made visible, primarily due to the fact that she was transformed into an object by the forces of man. This suggested that in order for women to become subjects of desire, they must ultimately undergo a destructive process of zombification at the hands of men who service their own desires by making sexual objects of them. Additionally, Jane Doe was completely subjected to the male gaze. Mulvey (1988) described the male gaze as an erotic framing by production companies, internalized by an audience and meant to evoke the assumed voyeuristic perspective of a heterosexual protagonist. Yet, while Jane Doe’s “dead beginning” would suggest passivity, she remained fully engaged. Glapka (2018) challenged the notion of women’s bodies being solely exposed to the male gaze and instead viewed them as being directly engaged with it, where this engagement offered the ability to “obfuscate the powers that underlie the aesthetic surveillance of women’s bodies” (p. 99). Jane Doe, as an active participant, presented rising tension for the male characters by challenging traditional power dynamics. Both Tommy and Austin responded to her resistance with violence and aggression, even resorting to lighting her corpse on fire at one point. These aggressive tactics reflect contemporary American culture, where 1 in 3 women have become victims of domestic abuse and violent male behavior leads to the physical abuse of an average of 20 people per minute (National Coalition Against Domestic Violence, 2018).

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Having originated during the Salem Witch trials, Jane Doe represented the systematic oppression of women within a patriarchal society. Yet, as her powers grew to enormous proportions, the two men did everything within their control to overtake her influence, representing “a form of masculine anger and resentment at the actual gains women have made,” (Dillman, 2013, p. 2).

Framing this story against a backdrop of supernatural situations gave credence to the American audience’s culpability surrounding female oppression and sexual abuse. Falkof (2017) noted that claims of supernatural—that is, spectacular and exceptional evil—activity can “mask and defer more mundane but equally terrifying anxieties” (p. 430). In this film, Jane Doe acted as both the medium and the message through her eternal broadcasting of female persecution and social injustice.

The historical context of the Salem Witch trials illuminated the extent to which church figures were willing to go in order to oppress women. The production and mass circulation of the *Malleus Maleficarum* (Witch Hammer) was in part responsible for the systematic imprisonment and extermination of thousands of women and hundreds of men (Buckland, 2002; Merskin 2007). Jane Doe, in her representation of all those tried as witches, suffered draconian-style abuses that included horrific separation of bones and joints, neurological poisons and severe internal trauma. Additionally, she endured serious vaginal trauma, indicating either rape or ritual female genital cutting (FGC)—both of which are signs of subjugation. Although rape is associated with expressions of power and domination over one’s victim, Western FGC discourse “frames the practice as a measure of cultural inferiority,” (Sobel, 2015, p. 387).

Jane Doe’s exemplification of id characteristics further demonized the representation of women in media texts. First, by killing her, the text suggests that she was not important as an

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active member of the story. Second, her unstoppable need was seen as evil, destructive and needing to be eradicated. Lastly, she was portrayed as unable to be dominated or suppressed by men, ultimately killing anyone who gets in her way. This ruthlessness created a one-dimensional representation of the female psyche that is both misleading and inaccurate. Furthermore, continued shallow representations will only widen the gap of inequality—further exacerbating systematic female oppression. Though aligning with Nicolás' (2017) assessment of evil women, Jane Doe's representation fell squarely within misogynistic tropes, though her past served to complicate that notion. While providing nuanced commentary on the historical oppression of women, the means by which it was expressed encompassed over-used devices of male dominated cinema, thereby halting progress of female representation in film while suggesting a need for change in our society. The tools that the filmmakers employed worked against their message in subtle, yet still obvious, ways.

Tommy, representing the superego, underwent significant change throughout the narrative. Beginning as the all-knowing, all-seeing eye of the world and having been exposed to numerous corpses and many an odd situation, Tommy was positioned as a man you could trust. The deconstruction of this role happened as he was confronted by supernatural situations he knew were real, yet could not quite come to terms with. Armed with explanations ranging from the profound to the obscure, Tommy flat-out denied the existence of the supernatural. This initial resistance and eventual acceptance represented an older generation forced to accept new thought rather than an idealization of older ways of thinking. However, as the message of acceptance was obfuscated by misperceived malevolence, a layer of resistance to change was instilled that was both necessary and inevitable.

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Austin, performing the functions of the ego, acted as a mediator between the Jane Doe's id and Tommy's superego. Finding himself caught between old and new ways of thinking, Austin was positioned as the general public and, as such, navigated volatile environments. Attempting to bridge the id's desires and the superego's needs, he ultimately ended in submission to the id's demands. This representation is important as a way to showcase the growing need for empathy in younger populations. Austin's openness paved the way for understanding and a possible road for resolution—until Jane Doe killed them, both, signifying the strength of the id's desires and the futility of resistance against them. The film situated retribution as a necessary factor for progress, even in the face of acceptance or begging for forgiveness. This ruthless behavior further demonized the view of female power and distracted from the message of the necessity of progressive representation.

Conclusion

The Autopsy of Jane Doe showcases strong representations of systematic female oppression, with its most telling subject the focal point of the film. Jane Doe entered the film as a dead body, having been transformed by religious persecution into an evil monster who desired nothing more than to consume men. Jane Doe acted as the id, aiming to consume and fulfill her desires at any cost. Tommy fulfilled the role of the superego and sought to rationalize each strange occurrence with his previous experiences by constantly declaring "I've seen this before!" Austin performed the role of the ego and mediated between the id and superego's constant war with each other.

An underlying theme presented by the narrative centered on moral indignation and repression of the other. This was emphasized by the actions the religious leaders took to subjugate Jane Doe for the sake of cleansing her spirit with the guidance of a saint's agenda. While purging

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what is viewed as evil, they situated themselves as the manifestation of evil itself, thereby transforming an act of cleansing into a malevolent ritual of demonification.

In Jung's archetypes, specific character traits instinctive to human behavior were outlined. The Hero role was fulfilled by Austin, with his willingness to sacrifice his needs for the greater cause. The Trickster and the Shadow were both fulfilled by Jane Doe, first by being mischievous and deceitful, then through her identification with shameful and horrific elements of our Nation's past. Utilizing the framework of the Salem witch trials, this film did not necessarily contest the idea of witchcraft. Instead, it situated religion squarely within the same realm as witchcraft, juxtaposing the very idea of saintly action with demonic malevolence. Moral superiority and the control of others has been delicately woven into American society, inescapably existent in our past and unignorably present in current events. This film brings to our attention the very real effects of subjugation and the retaliatory factors and eventual retribution that come from groups that are forced to obey.

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