

Echoes of the Father: A Psychoanalytic Study of Mansfield's The Daughters of the Late Colonel

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ABSTRACT

Katherine Mansfield plays an important role in English modern literature. Many of her works were influenced by her New Zealand's childhood memories. It is plainly enough that Josephine and Constantia in her work *The Daughters of the Late Colonel* symbolize Mansfield's childhood memory. By investigating the psychological turmoil experienced by the two daughters, Josephine and Constantia, the article explores how their suppressed desires, dominant power, and moral conflicts shape their decisions and behaviors. Moreover, the continuation of their experiences with father's domination in exerting control over the sisters' subconscious put the role of memory forward in shaping the daughters' psychological struggles. Through a Freudian lens, this analysis reveals how Mansfield's narrative encapsulates the lingering effects of fear, and the struggle for autonomy within a patriarchal framework. Therefore, this article delves deeper into the dynamics of Freudian psychoanalytic theory, particularly the tripartite structure of personality—the id, ego, and superego and its articulation in *The Daughters of the Late Colonel*.

Keywords: Katherine Mansfield, *The Daughters of the Late Colonel*, Childhood memory, Freudian psychoanalysis

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Babanın Yankıları: Mansfield'ın Geç Albayın Kızları Üzerine Psikanalitik Bir İnceleme

ÖZ

Katherine Mansfield, İngiliz modern edebiyatında önemli bir yere sahiptir. Birçok eseri, Yeni Zelanda'daki çocukluk anılarından etkilenmiştir. *The Daughters of the Late Colonel* adlı eserindeki Josephine ve Constantia karakterleri, Mansfield'ın çocukluk hatıralarını simgeler. Bu makale, kız kardeşlerin yaşadığı bastırılmış arzular, otorite baskısı ve ahlaki çatışmalar üzerinden psikolojik karmaşalarını inceler. Babalarının denetiminin, bilinçdışı üzerindeki etkileri, hafızanın bu psikolojik mücadelelerdeki rolünü ortaya koyar. Freudcu bir bakış açısıyla yapılan çözümleme, Mansfield'ın anlatısının korkunun kalıcı etkilerini ve ataerkil düzende bireysel özgürlük mücadelesini nasıl yansıttığını gösterir. Bu bağlamda makale, Freud'un id, ego ve süperegö'dan oluşan kişilik yapısının eserdeki yansımalarını ele alır.

Anahtar kelimeler: *Katherine Mansfield, Albayın Kızları, Çocukluk anısı, Freudyen psikanaliz*

INTRODUCTION

It is widely acknowledged that one of the most prominent authors in New Zealand is Katherine Mansfield who faced a considerable amount of loneliness, illness, jealousy, and alienation throughout her creative years. These feelings were painfully depicted in her work, especially regarding the marriage and familial relationships of her middle-class characters (Mugdad, n-d, p.1). Nevertheless, she becomes successful in introducing the confessional tradition of writing style and her own experience in the twentieth century through investigating the inner life in an approach that makes her one of the most outstanding psychological writers of her era. She constantly explores her own conflicted personality, her parents' personalities, and eventually, human nature. The psychological realization stands at the heart of all of Katherine Mansfield's best stories. She feels motivated to address both the conscious and unconscious aspects that affect behavior in people. Similar to Freud, she looked over herself to understand the unconscious mind. It is hard to separate Katherine Mansfield's art from her life. Katherine Mansfield's childhood memories influenced her thoughts and feelings to an unusual degree (Hankin, 1983, ch.ix). This article, however, seeks to examine Katherine Mansfield's *The Daughters of the Late Colonel* through the lens of Freud's theory of personality, particularly exploring how the id, ego, and superego shape the psychological and emotional sufferings of the two sisters. In contrast to the other researches that explore themes of colonial influence, gender roles, or repression, this study distinguishes itself by emphasizing the interplay between the daughters' internal conflict and their subjugation to patriarchal authority. By putting Freud's structural model of the psyche into practice, this article uncover how their suppressed desires (id), restricted rationality (ego), and internalized

societal expectations (superego) contribute to their psychological turmoil. It will, therefore, be evident that the sisters' memories in the story are an outcome of the horrific experiences they went through with their father.

Relevantly, the id, ego, and superego are the three fundamental elements of Freud's structural model of the psyche. In this respect, the defense mechanisms that aid to fulfill the id's desires without clashing with the outside world encompass fantasy, identification, sublimation, displacement, and dreams. Children get psychic energy via the id at three psychological stages: infantile sexuality, latent phase, and genital stage. During these stages, sexual energy, particularly libido, takes on biological, social, and psychological measurements. In addition, the ego arises from the id at infancy with the aim of meeting the id's needs in a way that makes it safe and acceptable to society. The ego functions as a conflict between the conscious and unconscious minds by guiding and controlling the primitive impulses that follow the external world and superego. The ego's ability to please the id is an indication of its strength. As a result, during the story, Josephine and Constantia struggle with their natural tendencies and societal norms. Dreams also serve as the royal gateways to the unconscious mind, the dynamic mechanism by which the ego maintains its authority. While the superego maintains ethical values and urges individuals to act in ways that are acceptable to society. Thus, in accordance with Freud's psychoanalytic theory, the life and death instincts interact and counterbalance one another, indicating that both of them exhibit a common source. Life aims to the dialectical synthesis of birth and death, and death is the ultimate realization of the life instinct, governed by the pleasure principle (Sibi, 2020, pp. 75-77). Therefore, this study suggests that Katherine Mansfield's depiction of Josephine and Constantia in *The Daughters of the Late Colonel* reflects her own childhood memories and uncovers deep psychological conflicts deeply-seated in patriarchal power, as interpreted through Freudian psychoanalytic theory—particularly the dynamics of the id, ego, and superego.

LITERATURE REVIEW

This research revolves around the basic question of how parental memory influences the sisters' mental growth. Katherine Mansfield's work *The Daughters of the Late Colonel* is more than a quiet contemplation on melancholy; it is a psychological snag where suppressed fears, violated identities, and the throttling fist of parental memory hunt its protagonists. This article, however, examines how the daughter's psychological slump can be linked with Freud's theory of personality (id, ego, and superego), revealing the unconscious powers that drive their actions. Freud's *A General Introduction to Psychoanalysis* (1917) offers the theoretical foundation for recognizing the id's repressed desires, the ego's rational turmoil, and the superego's subjugation voice of authority, all of which appears in the sisters' incapacity to cut ties with their tyrannical father, even after his death. Mansfield's 2012 edition of *The Daughters of the Late Colonel* provides contextual evidence of their emotional struggles, symbolizing how deep-seated psychological conditioning dictates their every action. Based on

Freud's viewpoints, Duncan Bell's *Memory, Trauma, and World Politics* (2006) examines how trauma deforms memory and identity, highlighting how the sisters were left imprisoned psychologically by their experiences with their father. The influence of their father continues to hunt them throughout inherent submission and emotional suppression, despite his absence physically. Likewise, C. A. Hankin's *Katherine Mansfield and Her Confessional Stories* (1983) provides a deeper psychological analysis, uncovering how the sisters' unconscious minds betray their desperate yet unrecognized yearning for freedom. This paper postulates that the core of Mansfield's work lies in the psychoanalytic struggle between memory and identity. Josephine and Constantia are not only shaped by societal expectations but also by deep-seated psychological powers that keep them restricted in a state of lethargy. Their incapacity to break free from their father's influence is not just a reflection of social norms but a manifestation of inner fear, suppression, and unresolved trauma, preventing them from forging their own ways. This article will thus highlight how *The Daughters of the Late Colonel* is not just a study of sorrow and suppression, but a powerful examination of psychological imprisonment, where the past is never truly eliminated, and the mind becomes its own worst antagonist.

***The Daughters of the Late Colonel* and the Freudian theory of personality (id, ego and superego);**

The assumption that the story can be read through Freudian lenses can initially be validated based on exemplification of the id concept by referring to the psychotic state of the two sisters. As the title of "*The Daughters of the Late Colonel*" suggests, the relationship between father and daughters is crucial in the story. Father's dominance left the daughters act unconsciously, haunted by his memory despite his death. Moreover, the daughters' suppressed feelings and desires make them at some points act without considering the consequences. Likewise, Çameli (2024, p.71), suggests that the title indirectly calls attention to the story's correlation with the daughters' experiences whose existence in the universe is defined in accordance to their being progeny of a military person. They are known as the daughters of the colonel which indicates that they are forced to be subject to superior power of the father in their upbringing. That superior power, however, puts the girls in a psychological traits that is not easy to get rid even after the death of their father. Thus, Fajrin (2023), defined psychological suspense as a literary genre that promotes tension, anxiety, and anticipated behaviors while keeping the reader questioning the reasons and actions of the characters (p.9).

Mansfield (2012) from the opening sentence "The week after was one of the busiest weeks of their lives" (p.266). It is clear that the daughters will start to do and arrange something that they have never practiced or done in the time when their father was alive. According to Hankin (1983), it is evident that their main reaction to the death has not been grieving. The two ladies are experiencing a sense of responsibility for the first time in their life as they engage in the mourning ritual, thus, they are concentrating their efforts on doing what is required and making

the right expressions (P. 200). As explained by Freud (1917), the id suppression educates us that the two may be opposite each other, that the sexual instincts seem to be conquered in this dispute and have to turn to other regressive ways to achieve fulfillment, and that they seek satisfaction in their invulnerability as a ways of covering up for their defeat. We find out that the mental state of anxiety is far more strongly linked to sexual instincts compared to ego instincts (ch.26). "But," cried Josephine, flouncing on her pillow and staring across the dark at Constantia, 'father's head!' And suddenly, for one awful moment, she nearly giggled" (Mansfield, 2012, p.266).

In this exact moment, Josephine's desire to laugh at the idea of "father's head" demonstrates a sudden reaction from her id or unconscious mind. Although she should be sad and mourning upon her father's death, her giggling uncovers hidden emotions like anger or relief from the ruling of her father. In addition, this swift and not meticulous response proves how strong feelings that are being suppressed can, with all of a sudden, come out, particularly in stressful occasions. According to the researchers (Hanson, Kimber, & Martin, 2016) we can determine that the characters who are unable to access what is possible from the past or the future display memory inhibition, a concept addressed in Mansfield's *The Daughters of the Late Colonel*. The way their father haunts them after his death implies that the middle-aged sisters, Constantia and Josephine, were permanently devastated by the decades of bullying they underwent (p.31). Moreover, Parents possess an important impact on all individuals' early psychology who grow on to build up psychoneurotic conduct. Part of the permanent stock of psychic impulses that arise in early childhood and are as essential as the building blocks of ensuing neurosis is falling in love with one parent and resenting the other (Freud, 1900/2004, p. 85). Putting it on the Freudian scale of id makes it obvious that the father played a dominant part in the story; he haunted and led the daughters' actions and thoughts throughout the story. Therefore, their childhood memory affected them psychologically in their adult stage.

Freud thought that childhood events shape who we become as adults, thus he gave the early years of a child a lot of weight. In the early stages of childhood, the vital stage in shaping adult personality is the phallic stage around 3-5 years. A girl, in this stage, shapes an unconscious emotional bond to her father and experiences contest with her mother. Such desires and conflicts are to be resolved; otherwise, they can cause emotional damages and make it even harder to grow up properly later in life, just like Constantia and Josephine. (Patel, 2023, p.3). In the case of the daughters, the story demonstrates that they have never gone detached to their father. The way he governs them continued even after his death. Therefore, their continual indecision and hesitation, like what to do with his stuff or contacting their brother, offers that they lack independence and cannot act by themselves. Their hesitation by making even the smallest choices shows deep-seated dependency and emotional unripens. Such kind of behavior, however, is directly connected to Freud's perspective of that unresolved childhood experiences may case a long-

term psychological effects. The constriction and ruling presence of their father throughout their formative years may prevent them from developing a sense of self-individuation or independence. As a consequence, the daughters remained trapped and stuck in a childlike state of fear and obedience, prevented to vouch their true self or move on independently forward with their lives. As stated by Patel, 2023, Freud would consider this as a fixation at the Electra stage, when the emotional energy that should have been redirected into more mature relationships and autonomy is still connected to the father figure (p.3). The daughters' repressed feelings, passive demeanor, and bewildered conduct are not just a result of sorrow or despair; rather, they are indications of a persisting psychological pattern that has its roots in early developmental trauma. The sisters' story thus stands as an instance of how unresolved issues from childhood may lead to emotional paralysis that lasts a lifetime and forms an individual's entire adult experience.

If the huge wardrobe had lurched forward, had crashed down on Constantia, Josephine wouldn't have been surprised. On the contrary, she would have thought it the only suitable thing to happen. But nothing happened. (Mansfield, 2012, p. 273).

The sisters' deep sense of powerlessness and emotional paralysis can be seen in this moment, where Josephine imagines the wardrobe dropping down on Constantia but nothing really happens. They are always in an anxious frame of mind, waiting for some big catastrophe or occurrence to make them change, but they are unable to act or flee their father's leftover authority. The absence of any actual event underlines their lack of engagement and emotional stagnation, while the imagined disaster symbolizes their repressed emotions and inner conflicts. This effectively shows how their unresolved attachments from childhood have left them psychologically stuck and caught between inaction and fear. Furthermore, as long as they are haunted by memories of their father and the ways that they behave weirdly due to the ways in which their father used to control them, their personalities will not fully develop. And, because of their fear that their father will not be satisfied, they are struggling to make decisions or to distinguish between what is right and what is wrong.

Kennedy (2012) shows that an individual's libido is the main trigger of their actions and that their later sexual activity is impacted by their stage of psychosexual growth. Freud was mainly fascinated in abnormal sexual conduct and its underlying causes (p. 9). As an example, Mansfield (2012) recounts that Josephine encountered an awful experience at the cemetery during the coffin's descent, comprehending that she and Constantia had performed this action without obtaining his approval (p.271). Josephine felt scared of her dead father, because she did not take his permission while burying him. Therefore, the father is lurking in her mind, and she is afraid of doing anything without his consent. The sisters' dominant father who ruled their actions in their childhood disturbs their feelings and when they lose him, they start to be distracted by his memory, and the way he wants them to act.

Buried. You two girls had me buried!’ She heard his stick thumping. Oh, what would they say? What possible excuse could they make?..... The other people seemed to treat it all as a matter of course. (Mansfield, 2012, p. 271).

The memory of their father resonates in their mind, thereby, they doubted what their father would do if he figured out what they did to his body without his consent. It is plain enough that Mansfield tries to portray that the impact of childhood on both sisters had affected their unconscious mind to an extent. Therefore, Josephine and Constantia think that their father is still there and they are not free to do anything without his permission. The sisters' repressed feelings cannot be expressed by words, though they act weirdly and their experience with their father is still hunting them. Also, the story is stuck in repetitive cycles that end up displaying the protagonists' routine and their eternal imprisonment in a childish role. As stated by Baral (2019), repressed memories of traumatic incidents are what trigger the neurosis. Constrained to the individual's unconscious level of awareness; relief can be gained by bringing them to awareness (p.2).

She had the most extraordinary feeling that she had just escaped something simply awful..... He was watching there, hidden away – just behind the door-handle – ready to spring. (Mansfield, 2012, p.273)

It was tough for both sisters to accept his death, because he ruled them and when he no longer exists, they feel lost. It is not about the way they feel sorry for the death of their father, instead, the way they take a responsibility that they have never experienced or taken before. Thus, Josephine remembered her father in every single corner of his room and she is struggling with her sentiments, and trying to find a way to express her words by telling Constantia what she sees in her father's drawer. According to Kennedy (2012), the notion is that libido, which is unfulfilled in the real world, may turn its attention to a former object on which it was already hooked. The main consequence is that, determined by the most powerful fixations that he encounters throughout his childhood, an individual's sexuality becomes, in a sense, infantile (pp. 11–12). Nevertheless, Rennison (2001) claims that we are all born with an id mind, a scalding mass of completely selfish desires and the motives aimed to fulfill and complete gratification of those desires immediately. The driving force behind what Freud calls the pleasure principle is the id. As we grow up and develop, we think we ought to leave the id behind, restrain its insistent demands and push them to the real world and the other people in it. The fact, however, we never do truly leave the id behind. Its orders may be suppressed but they remain, expressing themselves in different ways as dreams, neurotic symptoms and Freudian slips. In most respects, the id plays the same role in Freud's later model of the mind as the unconscious does in his earlier one (pp.38-39). Constantia made it obvious in Mansfield's (2012) question, "Do you think father would mind if we gave his top-hat to the porter?" (p.266). As this section illustrates how their unwillingness to part with an old piece of clothing reveals that their internalized fear and guilt, which have been developing through years of supremacy, are still repressing their desire for

autonomy (id). The question highlights how the id's need for independence and change clashes with the superego's long-standing authority, which was formed by their father's oppressive influence.

Bell (2006) argues that memory and identity are inseparably connected, and that memory turns to a place where people look for pieces of a meaningful past, especially during difficult occurrences (p.5). Since their father's supremacy has largely defined Josephine and Constantia's sense of self, they are left in vacuum of identity following his steps. Rather than moving forward, they push themselves to reassemble their lives by recalling their father's memories regularly, in an effort to figure out what he would have desired or approved of. The story, however, is deeply-seated in psychological traits and emotional turmoil of the sisters' relationship with their oppressive father, whose passing leads to not freedom but disorientation, paralysis, and a fixation on the past. According to Bell (2006), trauma is socially and mentally constructed, and it appears traumatic when individuals or organizations view an event as drastically altering their perspectives of the world and the future. While the death of Colonel isn't particularly painful in and of itself, the sisters encounter trauma because it changes the only framework they've ever known, leaving them without a distinct identity, aim, or path. Not only are their memories of their father emotional, but they also act like constraining walls that prevent them from transforming or creating new identities (p.7).

Freud (1960) claims that The ego aims to alter the pleasure principle, which controls the id without restriction, with the reality principle for exerting an affect from the outside world on the id and its motives. The role that recognition plays in the ego is the same as that of desire in the id. In contrast to the id, which serves as a slave for the passions and desires, the ego is identified for what could be indicated as reason and common sense. The significance function of the ego is illustrated by the fact that it typically has control over how things are approached. Hence, the ego's relationship to the id is identical to a man riding a horse who must restrict the horse's superior strength; the difference being that the rider tries to do so utilizing his own power, while the ego utilizes borrowed powers. One may take the analogy a step farther. The ego has an inclination to put the id's willingness into action as if it were its own, just like a rider is frequently required to control and direct his horse where it wishes to go if he is not to be detached from it (p.19). Rennison (2001), moreover, postulates that the ego is the logical and conscious part of the mind that enables people to react with the world by understanding and adjusting to the reality principle. It appears from the id but eventually takes control, acting as a moderator between instinctual desires and societal expectations. The ego helps shape a person's sense of self, reaching when and how pursuits can be fulfilled in a socially acceptable way. While much of its function is conscious, Freud emphasized that some of its monitoring and ruling processes occur unconsciously, affecting behavior without the person's recognition. To clarify the relationship between the ego and the id,

Freud utilizes the analogy of a rider and a horse—the rider (ego) usually directs and restricts the horse (id), assuring it moves in the right way. Moreover, just as a horse may sometimes overpower its rider, so too can instinctual motives at times override the ego's control, leading to irrational or impulsive behavior. (p.39). The instinctual (animatic) powers, which are controlled by the pleasure principle, are preserved in the unconscious. Furthermore, at the age of six months, a child has to start creating his own ego, or everyday mask, in order to blend with society. This enables the newborn to function in society. The environment, particularly social conditions and education, as well as genetic characteristics passed down from ancestors, all have an influence on the way the ego develops. The child, who gets his upbringing from his own parents, develops his own Superego, or internalized moral framework based on society's laws and standards, around the age of three. In this regard, the Ego is guided (censored) by the Superego while also being pushed by the Unconscious (the Id) to enable the person to engage in interactions with others (Kennedy, 2012, p.6).

I don't know,' she said forlornly. 'It is all so dreadful. I feel we ought to have tried to, just for a time at least. To make perfectly sure. One thing's certain' – and her tears sprang out again – 'father will never forgive us for this – never! (Mansfield, 2012, p.271)

Josephine is not quite sure about the death of her father, therefore, she asked Constantia to try to believe and accept it. The way that she is in between id and superego makes it clear that ego desires are not fulfilled, although the sisters try to face societal expectations they are still not sure whether the thing that they are doing is right or wrong. Nonetheless, the sisters were in a position where they were expected to do what society believes in, and mourning over the death of their father is what triggers ego emotions in which their unconscious mind draws them forth and back. For this purpose, Erikson (1950) demonstrates that the concept of the ego was initially characterized by earlier definitions of its more renowned opposites. The biological id and the sociological masses; the ego was the special center of logically planned and organized experience, and it was under threat by both the lawlessness of the group spirit and the anarchy of the primitive desires. Therefore, Freud placed his frightened ego between the mob surrounding him and his id (p. 359).

Another thing which complicated matters was they had Nurse Andrews staying on with them that week. It was their own fault; they had asked her. It was Josephine's idea ... And there was no getting over the fact that she had been very kind to father. She had nursed him day and night at the end. (Mansfield, 2012, pp.267-269).

The ego is quite objective, which sets it apart from the id. It reacts to societal demands and functions in line with the reality principle. It works as the control center of the personality by controlling the libido flow. The two sisters appreciate nurse Andrews for looking after their father when he was sick, at the same

time they regretted asking her to stay. Therefore, the passage elaborates the Freudian concept of ego, which makes the sisters in between childhood and maturity. Confused in making decisions due to the memory of their father and their own desires. Henceforth, Patel (2023), claims that the theory states; the ego uses defense mechanisms such as suppression, reaction formation, denial, and projection to shield the individual from anxiety and undesired emotions (pp.3-4). Such defense mechanisms are obvious in Josephine and Constantia's behavior. They repressed their emotions to cover their fear, anger, and resentment toward their dominating father, even after his death they could not spell out these emotions. Rather than feeling liberated and relief, they remain lost and confused, viewing how denial pulls them from accepting their new independence or acknowledging their own desires. Reaction formation, nonetheless, occurs when they force themselves to think kindly of Nurse Andrews in spite of their anger, underlines their need to replace socially unexpected emotions with their inverse to decrease guilt and anxiety. On the other hand, projection can be viewed in how the daughters imagine what their father would think about even small decisions, locating their own dreads and judgments onto an external person to avoid encountering them directly. These defense mechanisms show how their ego is continually working to manage the lasting emotional destruction caused by years of their father's domination. Therefore, their adult lives remain formed by these unrevealed conflicts, leaving them passive, fearful, and unable to act independently, which highlights Freud's notion that unresolved early experiences and memories can have a powerful, enduring impact on human behavior.

The superego, on the other hand, is the part of a person's personality that stands for their standards and values. Serving as an internal judge, it can either reward or punish the ego, inflicting guilt-ridden sentiments or elevated self-esteem in the process. One aspect of the personality that aspires to perfection is the superego. Freud believed that an individual's behavior in a particular scenario is determined by the differences and growth of their id, ego, and superego, which ultimately leads to the development of their personality. (Patel, 2023, p.4). Rennison (2001), moreover, illustrates that the superego is the third and last part of Freud's model of the mind, arising as a person rears up and internalizes social expectations. Freud associates its origins to narcissism, especially in early childhood when a baby sees itself as the center of everything. In this stage, the child calls all attention toward itself, unaware of external forces or the expectations of the society. However, as the ego develops and helps the child navigate reality, the superego takes shape as an internalized force that supervises the ego, much like the ego watches over the id. The superego demands perfection, putting high moral standards and forming behavior through lessons learned from parents, caregivers, and society. It operates as an inner voice of conscience, leading individuals to distinguish between right and wrong, often operating unconsciously. While the ego helps balance desires and reality, the superego acts as a moral compass, enforcing rules that may override personal desires in favor of what is deemed socially acceptable. This internal regulation assures that individuals conform

to societal expectations, sometimes leading to inner conflicts between personal wishes and moral regulations. (p.40).

But the idea of a little Communion terrified them. What! In the drawing-room by... And supposing the bell rang in the middle? It might be somebody important – about their mourning. Would they get up reverently and go out, or would they have to wait . . . in torture? (Mansfield, 2012, p. 270).

The sisters' fear of receiving Communion emphasizes the emotional and psychological repression they undergo in their constrained and oppressive home. It draws attention to how hard it is for these individuals to reconcile their doubts and personal desires with the rigid religious and social expectations that governed their lives (Hankin, 1983, pp. 200–201). Mansfield tries to show the ways in which the two sisters struggle with social expectations and their own desires, and this could be put on a Freudian scale of superego. However, Hankin (1983) continues that no one really cares about the two old maids or their father—not even the priest who comes up to offer 'a 'Daughters of the Late Colonel' small Communion' and, in a parrot like manner, reiterates what he wants to be helpful. Besides, the ritual is plainly important in terms of their own inner compulsions, as both sisters need to convince themselves that they do, in fact, mourn for their father's death. Likewise, it appears that the Colonel is essentially holding his daughters captive in the house, devouring their life out of self-interest (p. 200).

'we're not dependent on Kate as we were.' And she blushed faintly. 'There's not father to cook for.' 'That is perfectly true,' agreed Constantia. 'Father certainly doesn't want any cooking now whatever else –' (Mansfield, 2012, p.279).

Josephine expresses to her sister Constantia that they are no longer in need of the maid Kate, thereby, they are able to take care of the house by themselves. Therefore, the sisters are matured and able to make decisions now, as well as, taking into consideration to the social expectations. Furthermore, the daughters confess that their father's demands and power were a major factor in their reliance on Kate, their servant. Their acknowledging that they are no longer required to prepare meals for their father implies a change in their obligations and level of consciousness. The slight blush indicates an emotional reaction, potentially a mixture of relief and guilt, referring to their inner superego and internal conflict.

Conclusion

By investigating *The Daughters of the Late Colonel* in terms of Freud theory of personality, this study has showed how Josephine and Constantia's emotional turmoil is an ongoing effect of unresolved childhood experiences under their father's repressive rule, instead of a mere sign of sorrow. Their reluctance in making decisions, including seemingly minor ones like giving away a hat, reveals how their ego is defeated by internalized fear and competing impulses. This serves as an evidence of the superego's rigid expectations and the id's repressed influence. Small but significant situations in the story, like Josephine

almost grinning at the idea of "father's head" or their anxious debates about Nurse Andrews, demonstrates how repressed feelings and dominating memories shape their current behaviors. Here, memory extends and preserves the father's authority rather than liberating them, transforming his rule into an internal prison. According to this analysis, Mansfield's story presents a nuanced critique of how familial and societal structures of authority go through memory and psychological conditioning, affecting adult identity and constraining freedom even after the external source of control is no longer present. It goes beyond merely illustrating individual suppression. In this sense, the work provides a strong case for understanding human behavior as the complex result of internal conflicts, ongoing emotional marks, and the burden of memory.

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