

Electronic Assignment Cover sheet

Please fill out and attach as the first page of Assignment.

Student (s) Number as per your student card: 10381073

Course Title: Research Methods & Minor Dissertation

Lecturer Name: Dr. Gráinne Donoghue

Module/Subject Title: Dissertation

Assignment Title: A dissertation of 5,000 words written on a research topic of choice.

No of Words: 5,567

DUBLIN BUSINESS SCHOOL

PAUL HUGGARD

An exploration of the psychotherapeutic dynamic in the role of loss in creative expression, melancholia and depression.

Thesis submitted in partial fulfillment of the requirements of the Higher Diploma in Counselling and Psychotherapy

Supervisor: Heather Moore

Date: 3rd May 2019

Table of contents	Page Number
Abstract	5
Introduction	6
Aims and Objectives	9
Chapter One: An Exploration of Freud's Theory of Mourning and Melancholia	10
Chapter Two: Melanie Klein and the role of the depressive position in relation to the creative self	15
Chapter Three: Julia Kristeva on Philosophy and Art in Depressed Times	19
Conclusion	24
References	27

“The hardest thing of all is to find a black cat in a dark room, especially if there is no cat.”

Confucius

“Art finds a way to be constructive. It becomes heat in cold places, it becomes light in dark places.”

Barbara Streisand

“Creative work is integral to the process, often unconsciously, of mourning lost love. Without mourning there can be no self-development, understanding or change. Without mourning we are psychically ill equipped for creative living. Without mourning we are hampered in preparing for our own loss, as it were, in death.”

Anthony Elliot

“Can the beautiful be sad? Is beauty inseparable from the ephemeral and hence from mourning? Or else is the beautiful object the one that tirelessly returns following destructions and wars in order to bear witness that there is survival after death, that immortality is possible?”

Julia Kristeva

Abstract

The melancholia and depression that follows loss can often be an enthusiastic bedfellow to creativity. In this dissertation the author attempts to uncover the link between the melancholia and depression resulting from the loss of the object, following the Oedipal separation, and ensuing creative expression. This creative expression involves an attempt to recreate the lost object through the medium of free association, in the guises of symbolization and language. The dissertation considers the theories of Sigmund Freud, Melanie Klein and Julia Kristeva in relation to this subject. It explores Freud's examination of the role played by the lost object in melancholia, as opposed to mourning which is considered a more natural and healthier reaction to the loss of the object. Klein's main focus is on the subject's attempts to recover the lost object through the imaginative use of symbolization and language. Kristeva also relates the importance of memory, imagination and symbolic language to art in an attempt to fill the empty space left by the lost object, as a way of coping with the grief and melancholia that can result. All three emphasise the psychotherapeutic alliance as a way of creating a potential space for the client to freely express their creative side, therefore giving them the opportunity of recovery.

Introduction

U2's lead singer Bono (2015) described having a hole in his heart following the loss of his mother at the age of fourteen. He attributes his growth, as a music artist, to her absence, admitting that the rage he thought was part of rock and roll was actually the rage of grief, something he only realised when he was older.

Due to the struggles endured by a number of other well-known individuals a popular myth has grown up that mental distress is an invaluable part of the creative process. Jim Morrison, Kurt Cobain, Sylvia Plath and Amy Winehouse are examples who lend credence to the viewpoint that melancholia and depression triggers something in the artist that allows them to create great art at a time when they are often experiencing severe mental difficulty. Inspiration that can be seen in the dark beauty of Plath's poetry and Bruce Springsteen's (2017) recent description of his ongoing battle with depression in his autobiography 'Born to Run', as well as the tragic and much heralded end to the lives of a number of great musicians known as the 27 club. Therefore, the purpose of this dissertation is to establish if there is a theoretical link between loss, depression and creative expression and if this proves to be the case, then what the implications for the psychotherapeutic dynamic of loss and recovery?

The opening chapter will examine the ground-breaking contribution of Freud's exploration of the importance of the role of the lost object in the misery and suffering, as well as the narcissistic tendencies attached to the ego, that often accompany loss. In his 1917 essay *Mourning and Melancholia*, Freud argues that a failure to let go of the lost object leads to the melancholic being unable to acknowledge and accept the loss, resulting in a self-destructive loyalty to the lost object itself (Freud, 1917, p. 243). Freud went on to say that whilst many people unwittingly bury such unwanted

thoughts deep within the unconscious, the creative person has a propensity to poke and prod at these unwanted desires and in doing so free their muse (Freud, 1925 [1925], p. 65). The possibility that the dark recesses of the mind, triggered by loss, come out to play when they are unleashed by free association is fascinating, given art's close relationship with the kind of misery usually associated with melancholia and depression.

The following chapter will focus on the work of the Austro-British author and psychoanalyst Melanie Klein. Klein placed the mourning and reparation experienced in the depressive position at the very heart of the creative process (Klein, 1929), arguing that the ego brings together the good and bad objects, by mourning the loss of the object (Klein, 1929). Klein (1933) believed that the good and bad sides of the self were projected onto or into the object, which she linked to the death drive, characterized by a love-hate relationship with life itself, which appears to have been present in the self-destructive nature of artists like Jim Morrison, Kurt Cobain and more recently Aimee Winehouse and Pete Doherty. She (1937) also drew attention to the suffering that comes with the deep guilt that often attends the death of a loved one, linking it to an inability to draw effective boundaries between fantasy and reality, which can often be an important influence in the troubled mind of the creative. It plays out as an active defence against the mourning and melancholia Freud speaks of to protect the lost object against the insufferable anger of the self, which, if unleashed fully, has the power to crush the lost object forever (Klein, 1928). Because of this, Klein (1937) believes that the desire to repair and restore, to make new, appears to be the very foundation of creativity. However it is one that leaves the artist chasing the lost object, which they will never catch, but which can have the positive effect of freeing up the unconscious to make recovery possible.

The purpose of the third and final chapter is to investigate the contribution made by Julia Kristeva, the pioneering French feminist and semiotician and psychoanalyst, to the discourse on the link between loss, creativity and mental disorder. Kristeva (1987) presents a compelling argument for the importance of the search for the lost object in the creativity's link with depression and melancholia. She goes even further to emphasise the key role that can be played by creativity in contributing to the recovery of a person locked in the depressive state. This has profound implications for the psychotherapeutic encounter. In *Black Sun* Kristeva (1987) argues that it is loss, bereavement and absence that drives the imagination to a place of fantasy, which nourishes the loss itself, but in doing so, also threatens to destroy it. This search, along with the accompanying melancholia or depression, consumes the artist driving them towards death or suicide, or as mentioned above possible recovery. The aim being to finally fill the vacuum left by the lost object, which will have a crucial bearing on the kind of the psychotherapeutic intervention required under such circumstances.

Aims and Objectives

Aim:

The aim is an exploration of the psychotherapeutic dynamic between the role of loss in creative expression, melancholia and depression.

Objectives:

1. To establish the link between the lost object and melancholia by exploring the theory of Sigmund Freud.
2. To examine the importance of the symbolic in filling the space left by the lost object in relation to the work of Melanie Klein.
3. To investigate Julia Kristeva's view of the role of memory, imagination and language in creative expression leading to possible recovery from melancholia and depression.

Chapter One: An exploration of Freud's theory of mourning and melancholia

It's argued that melancholy was traditionally associated with intellectual thought, in particular philosophy and artistic creativity until Freud introduced a scientific dynamic in the early twentieth century (Miller, 2014, p. 24). A powerful example of this is Albrecht Durer's famous engraving *Melancholia* depicting a thinker surrounded by symbols of philosophical and creative power (Miller, 2014, p. 11).

It was in his 1914 paper 'On Narcissism: An Introduction' that Freud first touched on the role played by the lost object in the act of mourning. Here he (1914) considered narcissism's influence on the connection between the ego and external objects, as well as the ego-ideal and the self-absorbing agency related to it, which plays an important role in a person's reaction to loss. He also put forward the idea that two sexual objects exist for a person, in terms of the initial carer, usually the mother and him/herself resulting in the establishment of the ego ideal, the foundations of which are influenced by the parent's influence (Freud, 1914, p. 90). He believed that when the libido, which provides the energy of survival, withdraws from the external world, it is pointed towards the ego (Freud, 1914, p. 75). Freud tied this to the characteristics of megalomania, a condition that often finds a home in the creative personality, which leads to a person over-estimating the power of their wishes and mental acts (Freud, 1914, p. 75).

It was in his seminal 1917 essay 'Mourning and Melancholy,' that Freud examined in detail how people are affected by the grief that accompanies loss. As with his earlier paper, he alluded to a narcissistic identification with the object, before going on to examine two very different reactions to loss. Firstly, the mourning that occurs when a person gains acceptance of the loss and after a period of adjustment,

accommodates and acknowledges the loss, or rejection by, someone or something they have been narcissistically invested in. This allows them to move forward in a natural way, so that when the mourning period is over the ego is once again set free. Freud (1917) believes this was because the mourning process existed in the conscious mind, and it is when it is withdrawn from the conscious mind into the unconscious that melancholia occurs. Freud states that “In mourning it is the world that has become poor and empty, in melancholy it is the ego itself” (Freud, 1917, p. 246).

For Freud (1917) melancholia involved a denial of the loss and therefore an inability to let the object go, resulting in ambivalence and self-hatred. Whereas mourning allows for a coming to terms with the loss, in melancholy the person fails to recognise what has been lost, with the result that the loss becomes buried in the unconscious and the internal reaction consumes the ego in an attempt to compensate for the loss of the object (1917, p. 247). Freud (1917) believed that the ego wanted to swallow the object into itself. According to Freud (1917) the pain and self-loathing that often accompanied melancholia was enjoyable for some, and this seems to correspond with the altered moods of writers, artists and musicians, where they seem somehow able to manage severe bouts of mental torture with extremely productive periods of creative flow. During this the sadism and hate relating to the love object is turned inwards on the self (Freud, 1917, p. 251). Therefore, in the case of melancholia, the connection between the subject and the object is complicated because of the ambivalence that rises to the surface (Freud, 1917, p. 256). Because of this, love and hate are left to battle it out over the object, leaving one to separate the libido from the object, and the other to react against the assault (1917, p. 256). Freud (1917) states that the reaction to the loss of the loved object can be so powerful that the person loses hold on reality and seeks refuge by clinging to the object through the

medium of a hallucinatory wishful psychosis. He believes that there is something blocking the path of mourning in melancholia and it is only by taking refuge in the ego that love is able to escape extinction (Freud, 1917, p. 257). The natural process becomes blurred with the ego identifying with or even becoming the lost object and the libido, freed up by the loss of the object, links the ego to the lost object in a narcissistic identification, resulting in extreme grief and self-absorption which makes itself heard through the creative self.

It seems strange that such a debilitating melancholic or depressive position resulting from the loss of the object; can result in creative expression, with productivity intersecting bouts of depression and often erratic or addictive behavior. As mentioned already, Freud (1917) argued that a failure to let go of the lost object renders the melancholic unable to acknowledge and accept the loss, resulting in a self-destructive loyalty to the lost object. Such a position may well explain why Jim Morrison (1967), the lead singer of The Doors, sang about wanting to kill his mother in the song 'The End.' Morrison's initial alienation from his parents and his subsequent self-enforced exile could well have been the pain that fed the raging darkness that often framed his lyrics. Indeed Freud (1917) states that conflict with the loved person didn't necessarily need to result in the love for that object being given up and that it provided the opportunity for the ambivalence that exists in love relationships bound by love to make its presence known. Freud's thoughts fit in with the rawness revealed in the work of artists such as Sylvia Plath, Bruce Springsteen and Bono in relation to loss.

Freud (1917) believes that most people suppress the unwanted thoughts held in their subconscious, whereas it appears that the creative is attracted to his/her unconscious in a desire to express themselves by tapping into the well of pain that lies

below the surface in an attempt to find some temporary respite from the search for the object that they will never find. For example, Morrison (1967) was well aware of the power held in the unconscious and the need to “break on through to the other side.” The whole philosophy of the band ‘The Doors’ was built on throwing open the doors of perception through free association, often under the influence of drugs and alcohol, allowing the repressed dreams and fantasies contained in the dark recesses of unconscious to emerge. But when the unconscious is disturbed it not only creates great art, it can also lead to great suffering and misery. Freud (1917) summed it up when he wondered “why a man has to be so ill before he can access truth of this kind” (p. 247). He (1917) might as well have been writing about the creative artist when he pointed out that whilst the melancholic can withdraw from the outside world, others feel the need to communicate their melancholy nature and find satisfaction in doing so.

In *An Autobiographical Study*, Freud mentioned the creative process directly, and linked it to dreams, when he stated that:

The artist, like the neurotic, has withdrawn from the an unsatisfying reality into this new world of the imagination; but unlike the neurotic, he knew how to find a way back from it and once more to get a firm foothold in reality. His creations, works of art, were the imaginary satisfactions of unconscious wishes, just as dreams are; and like them they were in the nature of compromises, since they too were forced to avoid any open conflict with the forces of repression (Freud, 1925 [1924], p. 65).

Freud felt that the same unconscious mechanisms at work in dreams also operated in the processes of imaginative writing. Furthermore, he (1917) expounded

that in normal circumstances respect for reality wins the day, but judging by the writings of Melanie Klein and Julia Kristeva, this might not always be the case regarding the creative mind.

Chapter Two: Melanie Klein and the role of the depressive position in relation to the creative self

Melanie Klein picked up where Freud left off in *Mourning and Melancholia* to continue the investigation of the depressive position in relation to loss. Klein agrees with Freud on the crucial role played by the lost object in depression and melancholia, and links loss directly to creative art when she says:

The desire to re-discover the mother of the early days, whom one has lost actually or in one's feelings, is also of the greatest importance in creative art and in the ways people enjoy and appreciate it.

(Klein, 1937, p. 334).

Klein (1930) feels that loss has a direct influence on the person's ability to form symbols, which enable the subject to make a connection with the external world, which is fundamental to the creative way we represent objects. Moreover, Klein (1930) believes that when we are children, memories allow us to gain an illusion of connection, between the world within and the one outside. This growth in consciousness helps to develop a sense of the past, which brings with it a sense of what we have lost, leaving the subject with the challenge of creating something to replace the feeling of loss. We are only capable of living the past through memory, so we search for something that we can associate the present feeling with, a symbol from the past which represents what is lost. Hence Klein (1955) saw the symbol as fusing with the lost object or even the lost sense of one's self, which embodies the shadow of one's self, leading to the creation of an internal fantasy world, which in turn feeds our creative instincts.

Therefore, Klein (1929) feels that it is our memories that help to fill the empty space that she referred to in the case of the painter Ruth Kjär. Thus, this psychoanalyst (1955) believed that a person's fantasy world is caused by the sense of loss that results in the depressive position. Similar to Freud's (1917) melancholia, this was a condition inhabited by feelings of love and hate towards the lost object, leaving the self to try and make sense of the guilt surrounding the loss of the object and accept the guilt that comes with this, whilst also dealing with the fear of losing the object. As well as these overpowering emotions there is also the wish to make good what has occurred (Klein, 1929, p. 218). Kjär had a love of art, but no great talent for it, according to her friend Karin Michaelis, who wrote an article about her called the 'The Empty Space,' in which he described Kjär suffering from periods of the deepest melancholy (Klein, 1929, p. 215). Kjär explains the affliction: "There is an empty space in me, which I can never fill" (1929, p. 215). It was only when her brother-in-law, a very talented painter, removed one of his own paintings from one of the walls in Kjär's house and left an empty space that things began to change. It appears that the space on the wall mirrored the empty space within, leading to another bout of depression ((Ibid.). After a period of time, Kjär painted her own picture on the wall. It was so good that no one believed it was actually her own work. Afterwards Klein (1929) explains how Kjär went on to paint a number of masterpieces. Consequently, Klein was particularly curious about the role of the empty space, as if something was missing in Kjär's body, and linked it to the resurfacing in the conscious of the severe anxiety felt by young girls because of the experience of loss of the love-object and the dread of being on their own.

Klein (1937) agrees with Freud on the importance of the Oedipal Complex in the loss of the object and emphasises its importance in the creativity involved in

poetry, drama, and the visual arts. She argues that it is the destructive forces inside that people fear the most and that these fears, including the greatest fear of all, death, which leads to the depressive position. This ties back in with her (1955) representation of symbolization as fundamental to our understanding of the creative process in relation to the depressive position. When the child experiences the loss and guilt that comes with giving up the object, they look for something to replace the loss and it is here that the world of fantasy kicks in, with the symbol used to disguise their feelings. Like Freud, Klein (1955) feels that such events and feelings are cemented in the unconscious.

Klein (1929) also agreed with Freud about the early infantile period having a big influence on the neurosis of boys and their normal development. She (1929) saw the super-ego forming soon after the onset of Oedipus tendencies and that the ego fell under the influence of the super-ego during this early period of development. Indeed Klein (1929) agreed with Freud's idea in *Inhibitions, Symptoms, and Anxiety (1926)* that there is an infantile danger-situation, which undergoes modification in the course of development, due to the influence of anxiety, which creates a sadistic desire in the little girl at the onset of the Oedipal conflict to destroy the mother's body. This is based on the fear that the mother might do the same to the girl's body. Klein (1937) felt therefore that Freud's explanation that the worry of being alone, due to the loss of the love object was the very foundation of the infantile danger situation in girls similar to the anxiety situation she too describes in young girls.

Klein (1929) believed that the figure that Kjær had drawn was the one she believed she had destroyed, in the same way children use drawing and painting to restore people through memory, and in doing so freed herself from the unexpressed feelings that had been the foundation of her depressive state. The story of Ruth Kjær

shows the part played by anxiety in the development of the ego in women, similar to the young boy's fear of castration, which has the bonus of being the basis for artistic achievement, whilst at the same time resulting in serious mental anguish (Klein, 1929, p. 218).

Klein's work connected Freud's lost object to the creative process by showing the importance played by symbolization in dealing with the anxiety brought on by the loss of the object and how it can result in both creativity and depression. This understanding of the dynamics required in therapy when dealing with melancholia and depression encouraged other therapists, such as Kristeva (1989) and Winnicott (1971), to recognise the importance of creative play and free expression in a psychodynamic setting.

Chapter Three: Julia Kristeva on Philosophy and Art in Depressed Times

In her book *Black Sun* Kristeva (1989) retraces the work of Freud and Klein on loss and takes us further down the road connecting loss, and the depressive episodes that accompany it, to art. Indeed Kristeva (1989) makes a compelling contribution to the debate surrounding loss and the subsequent creative search for the lost object linked to melancholia and depression.

She (1989) agrees with Freud that a close bond is forged between the child and mother and it is only when child moves towards independence, following the Oedipal separation that the need to access language, structure and culture happens. This connects directly with the importance of the symbolic discussed by Melanie Klein (Butler, 1987, p. 79). Another similarity to Klein's work is Kristeva's (1989) argument that it is this loss, bereavement and absence that guides the imagination to a place of fantasy, which helps to facilitate the loss, but also has the potential to destroy it. Moreover, Kristeva (1989) believes that this drive for independence, which is sometimes accompanied by the melancholia referred to by Freud and the depressive position outlined by Klein, can drive the artist towards self-destruction, in the form of death or suicide, in a reckless attempt to gain some inner peace over the empty space left by the lost object, as referred to by Klein in the Kjär case. This phenomenon is apparent in the downward spiral experienced by artists like Jim Morrison, Sylvia Plath, Kurt Cobain, Pete Doherty and Amy Winehouse.

In line with her predecessors, Kristeva (1989) links the depressive position with the inability of the subject to register the loss of the mother when she writes, "Freudian theory detects everywhere the same impossible mourning for the maternal object" (p. 9). This leaves the subject to create a fantasy of an ongoing union with the mother; the only problem being that the maternal object doesn't exist anymore. The

lost object has become a lost thing, an empty space, leaving it as a memory, as Klein also suggested, of the connection that existed with the mother before separation. This leaves the depressed subject to trying to recreate a union that can never be recreated (Kristeva, 1989).

Kristeva (1989) agrees with Klein that when the child meets the mother in the world of language and symbols, it facilitates a successful separation where words compensate for the mother's loss. However, if the separation is not successful, the subject can be left feeling that in order to protect themselves they have to kill themselves. This view corresponds with Freud (1917) in relation to his theory of the death drive. Kristeva (1998) referred to this separation from the other as a form of decapitation in *The Severed Head*, which mirrors the symbolic nature of castration as outlined by Freud. As mentioned above, Kristeva (1998) identified two stages in decapitation as the person deals with depression. The first being the separation from the object, followed by the role art plays in creating something new to replace the space left by the loss, therefore allowing the subject to move on. This has the potential to have a major impact on the therapeutic environment, as described by Winnicott (1971), when the client is given the necessary space and encouragement to express their creative side.

Kristeva (2001) references Klein's depressive position as the origin of the subject's entrance into language and culture. Like Freud and Klein, this contemporary psychoanalyst (1987) argues that the individual cannot recreate the original connection with the mother, but that he/she can and does attempt to conjure her up again in the world of the imagination and, later, in words. For Kristeva (1998) decapitation is aligned closely with art in that art allows the opportunity to remain

optimistic during depression. Similar to Klein, Kristeva (1998) sees the products of creativity as promoting a return of memory and subjective rebirth.

Freud asked the question why humans have to sink to such depths to find the truth and Kristeva (1998, p. 6) was equally curious when she asked, what are the benefits to the artist descending into hell, and making visible in the image the most dramatic drives towards the dissolution of identity? To this question, the French psychoanalyst supplies her own answer when she states that art is a source of potential catharsis (Kristeva, 2001). According to Miller (2014) it appears that for Kristeva the artist exists somewhere on the borderline between inspiration and madness. Like Klein, Kristeva (1989) believes that art helps the individual to navigate a way out of the melancholic state. Both of them also see the depressive stage as necessary if separation from the mother is to occur. In *Black Sun* Kristeva (1987) argues that many intellectuals, writers, and artists have emerged from, or have at least managed to live with their melancholia. Bruce Springsteen (2017) is a good example of an artist who has succeeded in combating depression through the act of melancholic writing. Kristeva (2002) expounded that it is the artist's job to find the representation of this state of anxiety and therefore the therapist's role is one of creating the potential or empty space for the artist to do so.

Miller (2014) elucidates the concept that Kristeva sees the depressed person reawakening through acts such as writing, painting, composing, or responding to art, which allows them to find a space that slowly emerges between the two extremes of art and the depressive state. For Kristeva (2012) it is the use of language that leads to the symbolic that Klein (1937) refers to, and facilitates the melancholic to take the necessary steps towards recovery. This has huge implications for the therapeutic process when responding to creative people who are struggling with their mental

health. Kristeva (2012) feels that the creativity of language allows the person to dip in and out of their melancholia or depression, whilst staying safe. Too much exposure may be too overwhelming and the therapist must be aware not to push too far too soon. A route must be negotiated at a safe pace through the unconscious, memory and imagination. Miller (2014) makes the point that Kristeva sees the imagination as overtly melancholy. In *Revolution in Poetic Language* (1984), *Black Sun* (1989) and *The Severed Head* (1998) Kristeva puts forward the idea that people in modern society are turning to therapy in increasing numbers, where they can express themselves in a world that is increasingly mechanical, artificial and empty. Undoubtedly, Kristeva (1989) is extremely attuned to how creativity manages our search for meaning and wellbeing in the humdrum of daily existence, which if lacking can result in depression and anxiety.

In *Black Sun* Kristeva (1989) investigates a treatment of depression that can be determined in and through writing art. Thus she sees views as a new kind of language, which secures for the subject a sublimatory hold over what they have lost (Kristeva, 1984). Kristeva (1989) elucidates that it is our moods that take us into our imagination and opens the doors to the symbolic; something Morrison (1967) would have agreed with although he consistently used hallucinogenic drugs to alter his mood. For Kristeva, a writer herself, it is through writing that the melancholic rhythms, signs and forms give voice to the pain inside. Kristeva (1984) argues that language helps to protect the self from the death drive. This is tied to Freud's idea that consciousness itself is the product of the death drive. According to Kristeva (1987) there is meaning only in the despair of the depressive position, which is the foundation of symbolization. Kristeva is very aware that many sufferers of depression are also highly creative or intellectually insightful and therefore this needs to be taken into

account when these individuals enter therapy. It is as if a tap needs to be turned to allow the depressive thoughts to gain expression and through that expression flows meaning, understanding and acceptance. According to Kristeva (1989) it is this language, which allows the artist to take a hold over the lost object. The lost mother, lost when the child enters the symbolic life, cannot be imagined, yet it is always sought after, the catch-22 being that it will always leave the artist chasing something they can never catch up with, because it doesn't exist. However, Kristeva (1989) believes that there are reasons for optimism for the creative sufferers of melancholia in that artistic creativity provides a path out of the paralysis of grief brought about by the loss of the object through the door of the art of language in the therapeutic process.

Conclusion

There is a clear thread running through the theories of Freud, Klein and Kristeva when it comes to the exploration of the psychotherapeutic dynamic in the role of loss in creative expression, melancholia and depression.

Freud identified the lost object as a source of much of the pain suffered during melancholia and referred to the key role it played in the connection between the ego and external objects in a person's reaction to loss. The failure of the subject to acknowledge the loss was fundamental to Freud's thinking on melancholia. This refusal leads to ambivalence and self-hatred, which is tied to the death drive. The loss becomes buried in the unconscious, and results in the ego being consumed in an attempt to compensate for the loss. For Freud psychoanalysis was a safe space where unwanted thoughts, submerged deep in the unconscious, could be freed up and given their voice in the search for truth and meaning, something that is equally as relevant in the psychotherapeutic encounter today. He also put great emphasis on the importance of the imagination, and dreams, as ways that unconscious wishes surfaced naturally.

The importance of Klein lies in the connection she identified between the depressive position, the symbolic and the world of language, and therefore creativity. It is the loss of the object, which impacts directly on a person's ability to make the necessary connections with the external world. Klein explained that this was fundamental to creativity. It is how we create memory and it is memory that presents us with the challenge of creating something to replace what is lost. Like Freud, Klein identified the unsettling nature of the separation from the mother, resulting in the anxiety of being alone for girls and the fear of castration for boys. This is where the importance of the role of creative expression becomes paramount, especially in the

context of the psychotherapeutic encounter. It is here that the fusion of the sense of one's self that opens up the internal fantasy world, so that it can be given freedom of expression by creative instinct, thereby, helping to fill the empty space left by the lost object. The job of the therapist is to provide the person with the potential space (Winnicott, 1971), so that they can do the necessary work to join the dots of melancholia and depression with the loss they have experienced, by giving voice to their creative instincts.

Kristeva agrees with Freud and Klein regarding the role of loss in melancholia and depression, as well as the importance of the imagination's use of the symbolic to create a place of fantasy. Moreover, she argues that this place of fantasy, built on the foundations of memory, imagination and symbolic language, has the potential to fill the empty space referred to by Klein, but can also destroy it. This has serious implications for the pace and direction required in therapeutic intervention. The therapist must move at a pace that allows the client to remain in a safe place, one in which they can dip in and out of the depressive position, until they are more comfortable and able for more prolonged exposure. It is important to also acknowledge that the original connection with the lost object cannot be recreated, but that through the world of imagination and words, a memory of the object can be reconstituted in the conscious mind through imagination and later, language. Kristeva alludes to how creative expression enables a person to remain hopeful when they are experiencing depression, therefore promoting a return to memory and eventually subjective rebirth and recovery. This expression can be facilitated in the safety of the therapeutic environment where such an approach has the potential to be cathartic for the client.

This research brings to mind the work of Winnicott (1971) and this area of how creativity can be used as an outlet and a means of recovery in therapy, which requires further investigation. We are all creative in our own way, so the potential for catharsis is huge if the space is provided to allow such talents to reawaken. Another interesting angle of study would involve how the suppression of our natural creative instincts in our daily lives can lead to mental health issues, highlighting how the role of creativity and expression is key to wellbeing, and one which is largely ignored in contemporary society.

References

Butler, A. (1987). *Eternal Sunshine of the Spotless Mind*. Bloomsbury.

Freud, S. (1914). On Narcissism: An Introduction. *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XIV (1914-1916): On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works*. London: Vintage.

Freud, S. (1917). Mourning and Melancholia. *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XIV (1914-1916): On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works*. London: Vintage.

Freud, S. (1925 [1924]). An Autobiographical Study. *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XX (1925-1926): An Autobiographical Study, Inhibitions, Symptoms and Anxiety, Lay Analysis and Other Works*. London: Vintage.

Freud, S. (1959 [1908]). Creative Writers and Daydreaming. *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume IX*. London: Vintage.

Klein, M. (1928). *Early Stages of the Oedipus Conflict. Love, Guilt and Reparation and Other Works 1921-45*. New York: The Free Press.

Klein, M. (1929). *Infantile Anxiety Situations Reflected in a Work of Art and in the Creative Impulse. Love, Guilt and Reparation and Other Works 1921-45*. New York: The Free Press.

Klein, M. (1930). *The Importance of Symbol-Formation in the Development of the Ego. Love, Guilt and Reparation and Other Works 1921-45*. New York: The Free Press.

Klein, M. (1933). *The Early Development of the Conscience in the Child. Love, Guilt and Reparation and Other Works 1921-45*. New York: The Free Press.

Klein, M. (1937). *Love, Guilt and Reparation. Love, Guilt and Reparation and Other Works 1921-45*. New York: The Free Press.

Klein, M. (1955). *The Psycho-Analytic Play Technique: Its History and Significance. Envy and Gratitude and Other Works 1946-63*. London: Vintage (1975).

Kristeva, J. (1987). *Tales of Love*, trans. Leon Roudiez. New York: Columbia University Press.

Kristeva, J. (1989). *Black Sun: Depression and Melancholia*. Trans. Leon S. Roudiez. New York: Columbia University Press.

Kristeva, J. (1998). Dialogue with Julia Kristeva. *Parallax* 4, no. 3.

Kristeva, J. (1998). *The Severed Head: Capital Visions*. Trans. Judy Gladding. New York: Columbia University Press.

Kristeva, J. (2001). *Melanie Klein*, trans. Ross Guberman, *Female Genius: Life, Madness, Words*, vol. 2. New York: Columbia University Press.

Kristeva, J. (2001). Interview by Nina Zivancevic, Paris, March-April 2001, found on Verve Fine Art Gallery Facebook page, April 23, 2019.

Kristeva, J. (2002). *Revolt She Said*. Translated by Brian O'Keefe. New York: Semiotext(e).

Kristeva, J. (1984). *Revolution in Poetic Language*. Translated by Margaret Waller. New York: Columbia University Press.

Miller, E.P. (2014). *Head cases: Julia Kristeva on Philosophy and Art in Depressed Times*. New York: Columbia University Press.

Morrison, J. (1967). *The Doors*. Hollywood: Elektra Records.

Radden, J. (2002). *The Nature of Melancholy: From Aristotle to Kristeva*. Oxford University Press.

Springsteen, B (2017). *Born to Run*. London: Simon and Schuster Ltd.

Walsh, J. (2015). Report on an interview by Bono with The Sun. May 29, 2015, found on Irish Central.com, March 28, 2019.

Winnicott, D.W. (1971). *Playing and Reality*. London: Routledge.