

The Relationship Between Creativity and Depression: A Case Study of Feminist Writer Sylvia Plath and Her Poems

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Abstract : This research analyzes the relationship between creativity and depression, utilizing the feminist writer Sylvia Plath as a case study. Sadness and mental illness were linked to creativity and innovation in the 20th century. Writers such as Virginia Woolf, Anne Sexton, Charlotte Perkins Gilman, and Sylvia Plath illustrated this tendency; they produced distinctive and original works of art despite suffering from psychological pain coming from societal expectations. Plath's novel *The Bell Jar* and her confessional poems are especially painful examples of how she felt depressed and alone in modern culture. This research focuses on the background of Plath's writings in relation to women's mental health and explores how women's creativity, as experienced by Plath, has often been neglected. The study claims, through analysis, although biological reasons are important in many situations, societal injustices, constrictive gender norms, and cultural problems, such as hormone imbalances, worsen women's mental health problems. The study concludes by showing how Sylvia Plath used her pain to create artistic pieces that highlight the societal and psychological limitations that women suffer and represent their particular difficulties.

Keywords: creativity, depression, confessional poetry, and Sylvia Plath.

Résumé : Cette recherche analyse la relation entre créativité et dépression, en prenant pour étude de cas l'écrivaine féministe Sylvia Plath. Au XXe siècle, la tristesse et les troubles mentaux étaient associés à la créativité et à l'innovation. Des écrivaines comme Virginia Woolf, Anne Sexton, Charlotte Perkins Gilman et Sylvia Plath illustrent cette tendance ; elles ont produit des œuvres d'art originales et marquantes malgré la souffrance psychologique engendrée par les attentes de la société. Le roman de Plath, *La Cloche de verre*, et ses poèmes confessionnels témoignent avec une acuité particulière de son sentiment de dépression et de solitude au sein de la culture moderne. Cette recherche se concentre sur le contexte des écrits de Plath en lien avec la santé mentale des femmes et explore la manière dont la créativité féminine, telle que vécue par Plath, a souvent été négligée. L'étude affirme, par l'analyse, que si les facteurs biologiques jouent un rôle important dans de nombreuses situations, les injustices sociales, les normes de genre restrictives et les problèmes culturels, tels que les déséquilibres hormonaux, aggravent les problèmes de santé mentale des femmes. L'étude conclut en montrant comment Sylvia Plath a puisé dans sa souffrance pour créer des œuvres artistiques qui mettent en lumière les limitations sociétales et psychologiques subies par les femmes et reflètent leurs difficultés spécifiques.

Mots-clés : créativité, dépression, poésie confessionnelle, Sylvia Plath

Introduction

Recent research has demonstrated a strong link between mental health and artistic achievement. Artistic creativity, whether through writing, drawing, music, or any other form of expression, is an effective way to reduce stress, improve mood, and enhance overall mental well-being. Engaging in creative hobbies is also a highly successful approach to improving mental health. Through writing, music, and drawing, creativity provides a valuable space for processing experiences, expressing emotions, and lowering stress levels. Given the growing evidence of the therapeutic benefits of creativity, it is becoming an important topic in mental health discussions. According to Eysenck (1996) [1], creativity is the ability to generate original concepts, discoveries, inventions, or works of art that specialists consider to be of scientific, artistic, social, or technical importance. Baron (1969) [2] states that creativity is generally defined as the ability to produce unique, adaptable, and beneficial ideas and concepts. Caplan (1996) [3] described mental illness as a controversial topic that has various branches of psychiatry

and psychology. Mental illness can include bipolar disorder, schizophrenia, and a number of other conditions. Creativity can show up in many areas, including art, science, writing, and music.

According to the most recent Diagnostic and Statistical Manual of Mental Disorders (DSM-5) (2023) [4], mental illness is a pattern, syndrome, or behavior exhibited by an individual. Society has historically linked artistic brilliance with psychological suffering, viewing the "mad genius" as both inspiring and tragic. In the 20th century, this connection became particularly evident among women writers, whose creative expression encompassed not only their personal struggles but also the patriarchal system, social factors, and female hormones that restricted their freedom. Sylvia Plath is a prominent feminist writer in this genre whose work vividly illustrates the interplay between creative expression and psychological distress. Through her confessional poems and her autobiographical novel, *The Bell Jar*, Plath offered profound portrayals of the despair, isolation, and societal pressures imposed on women. As a result, the conversation about women's mental health became so closely linked to her legacy that psychologist Kaufman (2001) [5] came up with the term "Sylvia Plath effect" to describe how common mental illness is among female poets. This study also aimed to investigate the reasons for the higher prevalence of mental illness and depressive disorders among women compared to men, particularly in creative fields. It reveals how women's suffering has been glorified in the past, how social and cultural barriers have limited their potential, and how Sylvia Plath's writings both reflect and transcend these realities. The research calls for an extensive understanding of how gender inequality impacts women's psychological experiences and underscores the historical relationship between creativity and mental illness and depression.

Depression is a mood disorder characterized by a persistent feeling of sadness and loss of interest. The Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition (DSM-5), published by the American Psychiatric Association, classifies depressive disorders into five categories: major depressive disorder, premenstrual dysphoric disorder, persistent depressive disorder (dysthymia), disruptive mood disorder, and depression associated with another medical condition. It shows that Sylvia Plath suffered from one of these disorders in this study.

1. Biographical Context

Sylvia Plath (1932–1963) [6] remains one of the most influential literary figures of the twentieth century. A gifted, imaginative poet and novelist who tried to commit suicide at the age of thirty after suffering from severe depression her whole life. Many of her literary works, like her novel *The Bell Jar* and poetry collections *The Colossus* and *Ariel*, which are closely related to her psychological struggles, exhibit creativity. Sylvia Plath was born in Boston on October 27, 1932, to bright parents. Her mother was a language instructor, while her father was a professor and an immigrant from Germany. She wrote her first poetry at the age of eight, but the loss of her father in 1940 had a significant effect on her. Throughout her childhood, Plath wrote poetry and fiction, and in 1950, she published her first national piece. Sylvia made her first attempt at suicide following the loss of her father. At that moment, she came to terms with the fact that the only thing that could ease the ache of being apart from her father was death. In one of her works, Sylvia Plath talked about this tragic event in her life and described how it felt like something had been ripped out of her body. Her first suicide attempt involved cutting her legs to test her bravery in ending her life. The majority of her writings show how much she loves her father. She was a standout student at Wellesley High School and received a scholarship to Smith College. There, she wrote more, and due to her severe mental illness and depression, Sylvia made repeated attempts at suicide, which resulted in a six-month stint in a mental health facility. She returned to Smith College, graduated summa cum laude in 1955, and

was awarded a Cambridge University Fulbright Scholarship. She married Ted Hughes, a poet she met at a party, in 1956. The following year, they relocated to the United States, where Plath met Anne Sexton while studying under Robert Lowell and teaching English composition. She released "Colossus and Other Poems," her debut poetry collection, in 1960. Following her return to the United Kingdom, she miscarried in between giving birth to Frieda in 1960 and Nicholas in 1962. Following their separation in the summer of 1962 after learning of Hughes's extramarital affair, Plath relocated to Primrose Hill, London, with her kids in an attempt to start a new life.

2. Confessional Poetry

Poetry has long been used as a rhythmic tool for emotional expression. Different literary periods have produced different poetic styles and traditions. Confessional poetry emerged as a revolutionary literary movement that focused on psychological depth, mental fragility, and personal experience. L. Rosenthal introduced the term "confessional poetry" in his critique of Robert Lowell's *Life Studies*, considered the seminal work of the genre [7]. Among the most famous confessional poets are John Berryman, Sylvia Plath, Allen Ginsberg, Robert Lowell, and Anne Sexton. Anne Sexton was born Anne Gray Harvery in Newton, Massachusetts, on November 9, 1928. She received the 1967 Pulitzer Prize in poetry for her collection, *Live or Die* (Houghton Mifflin, 1966). She taught at Boston University and at Colgate University and died on October 4, 1974, in Weston, Massachusetts. Sylvia Plath conveyed the pain of womanhood from the perspective of her experiences. A gifted poet, Plath used her confessional poetry to reflect her suffering and pain. She is considered one of the most influential voices in this field. Her confessional poetry often addresses her real-life experiences, particularly those related to mental illness, depression, femininity, and parental trauma, by expressing the inner struggles of women in a culture and society that ignores their feelings and emotions. According to Jahan (2015) [8], confessional poetry is a hybrid form that emerged from feminism and the psychological theories of Freud and Jung. It critically examines personal life events, often employing irony or humor. This type of poetry allows poets, especially women, to express their intimate feelings, making emotions a central theme, with unconventional content. This is how Sylvia expressed her feelings, emotions, and experiences through this type of poetry. In contrast, Romantic poets like Wordsworth, Shelley, and Coleridge transformed literature by using everyday objects and events in their poetry, sparking a widespread literary revolution. Conversely, confessional poetry reflected people and shifted perspectives.

3. Methodology

This research paper reviews the scientific literature on mental health, creativity, and gender issues, relying primarily on available data to draw conclusions. Data sources include journals, articles, and institutional and organizational websites. Researchers often employ this study approach when exploring a specific topic, particularly when the goal is to derive certain conclusions from prior studies. This study adopted a descriptive and qualitative analytical approach to achieve its objectives, relying on textual readings of Plath's works (her novels and poems) and linking works such as "The Bell Jar," "Mrs. Lazarus," and "Lamb in the Fog" to rigorous and documented academic evidence. The analysis focuses on identifying symbolic structures and narrative strategies that reflect the intersection of emotional stress and artistic production.

4. Results and Discussion

4.1 Gender and Mental Health in Women

Through personal and sensitive writing, confessional poetry has given female poets a platform to share their ideas and explore their identities. Glaser (2009) [9] claims that this type allows them to examine how women's gender identity and life experiences influence

how they perceive themselves. Nonetheless, women poets frequently struggle to balance self-imposed and cultural classifications of their identities. Women poets have explored ways to express their gender identity and personal experiences through this poetic form, thereby investigating the creation of self-identification. Male poets, who frequently aim to transcend their particular identities, have different objectives than confessional poets. Additionally, women are more likely than men to suffer from mental health conditions, including anxiety and depression, which are probably caused by social problems, gender discrimination, and cognitive biases. According to a study conducted in Nepal, the prevalence of mental health problems was higher among women than men, particularly regarding anxiety (21.9% vs. 11.3%) and depression (5.4% vs. 1.7%) [10]. Structural injustices, restrictive gender norms, and the emotional demands of work further exacerbate the psychological pressures on women. Their suffering has been ignored throughout history, especially in artistic circles. Social repression, stigma, and medical treatment were common consequences for female artists who challenged traditional norms. Therefore, the high rate of mental illness among female artists can be understood as evidence of gender-based social repression, as well as a personal challenge. Some female artists have committed suicide as a result of these factors. The study also highlighted the impact of societal culture and traditions on women's mental health, suggesting that cultural norms may contribute to the early onset of mental health problems in women and girls, taking Sylvia as an example [11].

4.2 Suicide and the Feminist Perspective

Émile Durkheim's theory of suicide (Maryia, 2024) [12], which holds that social conditions and community solidarity affect suicide rates, led the study to conduct a sociological analysis of Sylvia Plath's writings. Because Plath's themes reflect social disillusionment, alienation, and isolation: the study characterized her suicidal thoughts as self-centered. The research illustrated how Plath's personal experiences and societal transformations impacted her mental health challenges and depression, in alignment with Durkheim's theories of social instability. It is clear how social and personal demands merge because of Plath's poetry's emphasis on society structures and human experiences. Her poetry and prose reveal a deep grasp of the social conventions that limited women's lives in the middle of the 20th century, even beyond her personal struggle with depression. In her poems, Plath highlights gender-based restrictions on marriage, parental responsibilities, and expected careers. She illustrates through her artwork how these expectations made it more difficult for women to create independent creative identities and increased their psychological suffering

4.3 Plath and the Social Context of Mental Illness

This study highlights the persistent gender gaps in mental health and creativity, including risk factors, mental disease prevalence, and symptoms [13]. Men are more likely to suffer from external illnesses such as drug abuse or antisocial conduct, whereas women are more likely to suffer from internal diseases like anxiety or depression [14]. The findings of this study align with those of Eaton, Keyes, et al. It also highlighted the suicides or attempted suicides of Sylvia Plath and other creative feminist writers who faced mental health challenges related to anxiety, depression, and various societal influences. Up to the birth of her brother Warren, Sylvia Plath's parents and grandparents provided her with constant love, care, and support. However, Sylvia experienced personal problems following the birth of her brother Warren, which she perceived as a trauma that made her feel unwanted and undeserving. Sylvia's divided system broke down into aggressive fragments as a result of this trauma, and her struggle with Warren continued. As Sylvia grew older, her struggle persisted and came to represent the greater conflict she had with men throughout her life in an effort to be recognized as a qualified and successful woman [15].

4.4 The Impact of Societal Expectations on Creative Women

A psychosocial model that states that a traumatic life event combined with vulnerability factors, negative close relationships, and low self-esteem strongly predicts depression in women with children and that the risk increases if there is a prior history of depressive illness or early childhood loss or deprivation is consistent with Sylvia Plath's case history. According to Bifulco et al. (1998) [16], the prevalence of depressive disorders in epidemiological research can vary depending on the degree of adverse life experiences among individuals, even while they have increased genetic markers for depression. Narcissists constantly look for a substitute when a loved one passes away, as Sylvia Plath did when her father passed away. Plath experienced frustration throughout her life when she was unable to meet her expectations. From an early age, Plath was an extremely gifted student who consistently received top grades in every subject, making her a very ambitious person with a track record of achievement. Because of this, the thought of being rejected was too much for her. Sylvia made her first attempt at suicide. Sylvia was turned down for admission to Harvard University's creative writing department, so I decided to pursue other opportunities. Cultural norms promote the early beginning of mental health problems in women and girls, claim Abdel Karim and Mahmoud (2022) [11]. Plath was born in 1932 in a remote part of the United States noted for its strict cultural norms in the middle of the twentieth century. Following World War II, women were under tremendous pressure to uphold particular habits and looks, to maintain their sexual "purity" for marriage, and to ignore their needs and goals to achieve the perfect home life that men had been promised. Throughout her life, Plath also experienced mental illness, with her depression being especially severe. Plath continues to impact discussions about the connection between mental illness and creativity. Her work shows that rather than being researched as a separate condition, women's psychological suffering needs to be understood within a larger cultural context that has historically disregarded women's voices. Plath described her trauma as well as the common experiences of women who, by turning their pain into artistic representation, escape repressive social institutions. There are striking similarities between the lives of Sylvia Plath and Anne Sexton. Both poets were raised in New England and wrote poetry that reflected their experiences in the late 20th century. Tragically, both ultimately took their lives. Pivotal events in the lives of Plath and Sexton contributed to their decisions to end their lives. Plath lost her father when she was eight years old, suffered from depression for much of her life, and was left by her husband, Ted Hughes, in 1962 for another woman. The following year, Plath committed suicide by gassing herself with a gas stove. Similarly, Anne Sexton suffered from depression and recurring nervous breakdowns. Her first breakdown occurred in 1954, a year after the birth of her first child, leading to her hospitalization in a psychiatric facility. She suffered another breakdown in 1955 after the birth of her second daughter and attempted suicide that same year. Is the ultimate goal of poets to end their lives? We observe in the poems of both Sylvia Plath and Anne Sexton how they expressed the roots of the suffering that led to their deaths, such as psychological trauma or gender inequalities resulting from the authority of a patriarchal society. The poets' aim was to finish the agony and begin anew with each passing decade, attempting to break free from the burdens of the past. Perhaps considering suicide as a viable option stems from their belief in free will (Mohammed, 2015, p. 32). 20

4.5 The Legacy of Plath's Work

Plath was a talented and determined young woman who put in endless effort to create literature and poetry that would arouse people's emotions, ease their fears, and make them happy. She achieved success beyond all expectations. She was a woman and mother with a mental disease that caused her much suffering and resulted in multiple attempts at suicide. She is still an inspiration to many women and created important

poems in a confessional style that revealed her deepest emotions. Her poetry is still relevant today. In this way, confessional poetry is therapeutic and offers female writers the ability to question society's standards that define their psychological experiences, question forced identities, and express their reality. According to Darla (2022) [18], Plath's poetry exposed realities regarding how social conventions impact women.

Plath's confessional poems, especially "Lady Lazarus" (1962), which depicts suicide as an ongoing act and highlights the tension between personal suffering and public illusion, demonstrate the seriousness of mental illness. Some authors believe that women are more likely to participate in cognitive distortions, such as mental illnesses or catastrophizing, which can cause anxiety and depression in women [19, 20, 21]. I agree with other authors, including Scotland and Stewart (2001) [22], [23], [13], [19], [20]. and [21] Hormonal factors are crucial, especially in women, because they can affect and change the human psyche and frequently result in suicide attempts or completed suicides, particularly among women. Plath used first-person narrative to turn self-destruction into art. Numerous research studies looked at the connection between adult mood disorders and creative aptitude [24].

Lady Lazarus

*I have done it again.
One year in every ten
I manage it—*

*A sort of walking miracle, my skin
Bright as a Nazi lampshade,
My right foot*

*A paperweight,
My face a featureless, fine
Jew's linen.*

*Peel off the napkin
O my enemy.
Am I terrifying? —*

*The nose, the eye pits, and the full set of teeth?
The sour breath
Will vanish in a day.*

*Soon, soon the flesh
The grave cave ate will be
At home on me*

*And I am a smiling woman.
I am only thirty.
And like the cat, I have nine times to die.*

*This is Number Three.
What a trash
To annihilate each decade.*

*What a million filaments.
The peanut-crunching crowd*

Shoves in to see

*Them unwrap me hand and foot
The big strip tease.
Gentlemen, ladies,*

*These are my hands
My knees.
I may be skin and bones,*

*Nevertheless, I am the same, identical woman.
The first time it happened, I was ten.
It was an accident.*

*The second time I meant
To last it out and not come back at all.
I rocked shut*

*As a seashell.
They had to call and call
And pick the worms off me like sticky pearls.*

*Dying
Is an art, like everything else?
I do it exceptionally well.*

*I do it so it feels like hell.
I do it so it feels real.
I guess you could say I've a call.*

*It's easy enough to do it in a cell.
It's easy enough to do it and stay put.
It's the theatrical*

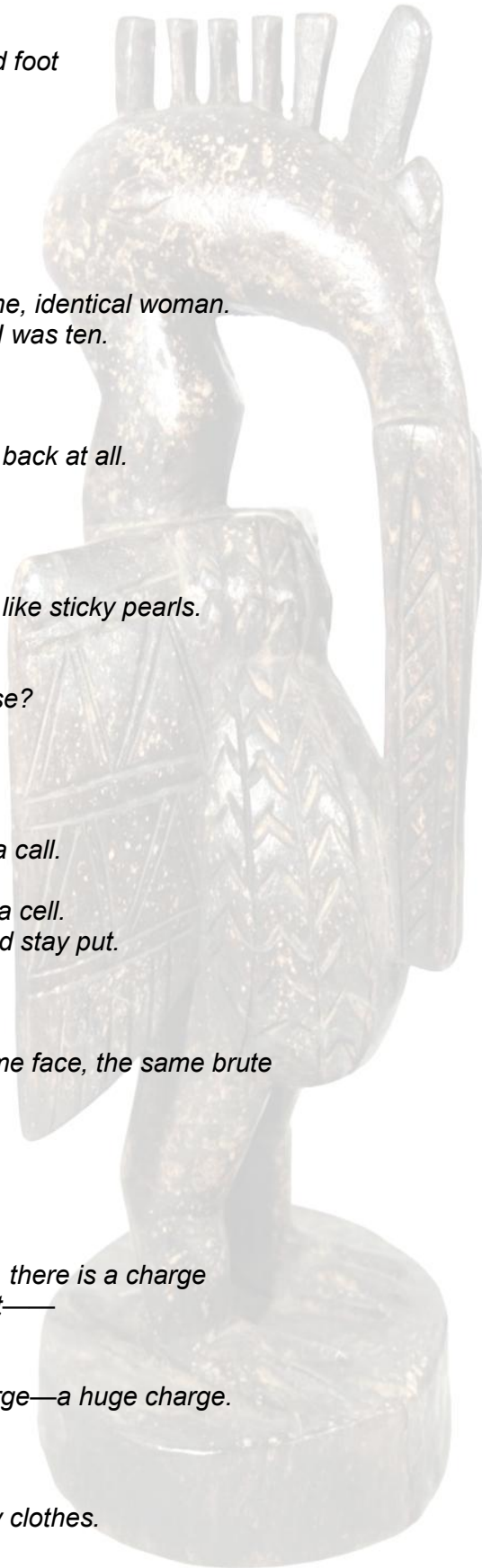
*Comeback in broad day
To the same place, the same face, the same brute
Amused shout:*

*'A miracle!'
That knocks me out.
There is a charge*

*For the eyeing of my scars, there is a charge
For the hearing of my heart——
It really goes.*

*Additionally, there is a charge—a huge charge.
For a touch or a word
Or a bit of blood*

*Or a piece of my hair or my clothes.
So, so, Herr Doktor.
So, Herr Enemy.*



*I am your opus,
I am your valuable,
The pure gold baby*

*That melts to a shriek.
I turn and burn.
Do not think I underestimate your great concern.*

*Ash, ash —
You poke and stir.
Flesh, bone, there is nothing there——*

*A cake of soap,
A wedding ring,
A gold filling.*

*Herr God, Herr Lucifer
Beware
Beware.*

*Out of the ash
I rise with my red hair
And I eat men like air.*

"Dying is an art, like everything else. / I do it exceptionally well." While the destructive imagery highlights the horror of patriarchal and medical control over the female body, the poem portrays grief as a kind of creative mastery. This work presents creativity in Plath's poetry.

*As a seashell.
They had to call and call
And pick the worms off me like sticky pearls.*

This displayed Sylvia's way of performing suicide. According to Sayeed and Syed (2022) [25], suicide is unquestionably an extreme act that transcends limits and destroys existence. Plath wrote, "Dying is an art," and she was a master at it, putting an end to her suffering. Sylvia Plath portrays the recovery from a suicide attempt as a public spectacle and death as an artistic medium. The dramatic detail with which she recalls her prior attempts highlights the misery and actual truth of the situation, emphasizing her natural desire to end her life. At the end of the poem, Plath demonstrates her tenacity by rising from the ashes in a voice that is enraged, agitated, and almost feral, signifying her change and resolution.

The narrator's struggle with depression, suicidal thoughts, and mental illness in the poem "Lady Lazarus" reveals Plath's courage in the face of psychological suffering. By presenting different stages of her struggle with death and resurrection, the three-part structure offers insights into identity and life amidst grief. The text explores how society perceives pain by presenting the narrator's experiences as a performance for the public. Plath draws attention to the conflict between uniqueness and the public's acceptance of loss by associating creative expression with personal suffering. Ultimately, "Mrs. Lazarus" offers a profound reflection on life, death, and identity during a period of mental turmoil, thanks to Plath's evocative language and exploration of her inner struggles. It reveals how Sylvia battled addiction and ultimately survived a suicide attempt. These suicidal thoughts

and other experiences were not isolated incidents but rather the product of Sylvia's suffering, her mental illness, her hospitalizations for treatment, and the social circumstances that led her to contemplate suicide. This poetry depicts the struggle between grief and creativity, and I believe that depression and suffering were the driving force behind the emergence of Plath's artists.

Sheep in Fog

The hills step off into whiteness.

People or stars

Regard me sadly; I disappoint them.

The train leaves a line of breath.

O, slow

Horse the colour of rust,

Hooves, dolorous bells—

All morning the

Morning has been blackening,

A flower left out.

My bones hold a stillness, the far

Fields melt my heart.

They threaten

To let me through to a heaven

Starless and fatherless, a dark water.

In another poem, Sylvia expresses her feeling of depression. In her poem "Sheep in the Fog" (1962), Sylvia expresses her profound sense of disillusionment, sadness, and insignificance. The poem foretells the annihilation of the self in death, portraying it as a liberation from failure and despair. Plath's personality was characterized by some features: there was an ongoing struggle between her successful and lively public persona and her writings, which expressed a profound sense of loneliness; by portraying feelings of alienation and loneliness, her writings exposed a deeper emptiness. Her psychological instability caused her to experience contradicting emotions, which she referred to as "recovery." It had a detrimental effect on her relationships and resulted in abrupt withdrawals and intense emotional swings. For example, jealousy and rage at what she saw to be adultery swiftly supplanted her love for her spouse. Infidelity is considered one of the essential reasons for causing depression in women. Even though she was usually in control, she occasionally participated in self-destructive activities, such as risky skiing and intentional self-harm, showing a willingness to embrace her mortality. Plath wrote this poem before her death in 1962. It was included posthumously in the anthology *Ariel*, published in 1965. The poem conveys feelings of loneliness and despair and a sense of isolation from the outside world. The reduction of the surroundings due to the fog causes confusion and doubt. Images of the train and the horse give her a sense of movement and time passing, even though she feels shut off from this progress. The poem's ending suggests that the only thing that can alleviate oblivion is death, which represents a solitary paradise, free from hope and disappointment. It illustrates the poet's despair, melancholy, and disillusionment with life, all of which contributed to her death.

Dolorous bells and hooves

It's been getting darker in the morning.

Dolorous bells and hooves

It's been getting darker in the morning.

Plath described her suffering as "melancholy," suggesting the approach of her death. The horse's hooves identify the ringing of bells, symbolizing her demise. Morning symbolizes the melancholy of her thoughts and is a metaphor for her final years. Despite her fame as a poet and her work as a married teacher and mother of two, she used her descent into despair to illustrate the bleakness of her fate. Furthermore, Plath's poem "Sheep in the Mist" illuminates her inner life. The gloomy, cold, and foggy atmosphere reflects the feelings of isolation and alienation she experienced as she neared death. In her professional poems, Plath produced an emotional tone deeply rooted in her inner self, employing symbols such as trains, sheep, and clear skies. Plath's tragic suicide was a consequence of her emotional fragility and despair. This study expands our understanding of influential future figures who overcame personal and contextual obstacles to achieve greatness. Alexander (1999) [26], Kirk (2009) [27], and Plath (2000) [6] argue that it highlights Sylvia Plath's concern about the tension between women's intellectual, emotional, and physical aspirations and societal norms. This poem also shows how Plath portrayed her grief and her detachment from reality and perspective.

Conclusion

Suicide is a harsh and devastating act, showing a sign of a shift in life and a solution to issues in it. Sylvia Plath ended her suffering by writing the poem "Dying Is an Art," a feat she accomplished with exceptional artistic skill. It is worth noting that Sylvia and many other creative women committed suicide due to hormonal factors, which affect and change the human psyche and frequently result in suicide. Anne Sexton, also through her daring and confessional poems, demonstrated her striking ability to confront her society's social and religious issues and challenges with immense courage and without shame. Sexton decides to take charge of her fate by portraying death as her choice because everyone experiences passing on at some point in their lives. (Neimneh, 2015, p. 141). 22 Creative women used their artistic talents to express the psychological suffering that ultimately drove them to take their lives. Suicide is more common among introverted creatives; creative poets have a significantly higher suicide rate than writers of other literary genres. A list of the 100 most renowned poets who committed suicide has been compiled, although some of the names on the list remain controversial. This tendency is also attributed to the allure or inherent qualities of poetry. Many creative women poets who committed suicide suffered from depression at some point in their lives, which may make confessional poetry a particularly appealing alternative therapy for those suffering from severe depression. It is clear that introverted creatives are isolated and detached from society, and as a result, they suffer from social isolation and struggle to adapt, which may lead to despair and suicidal thoughts.

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