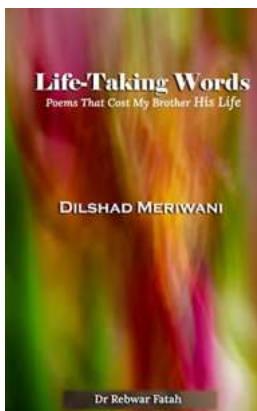


# Poems That Cost My Brother His Life: A Heartfelt Account

Everyone deals with pain and sorrow in their own way. Some indulge in music, some immerse themselves in reading, while others find solace in writing. For my brother, poetry was his lifeline, until it became the very reason for his untimely demise.

It all began innocently enough. David, my younger brother, was a gifted poet from a young age. He had a way with words that captivated readers and brought his emotions to life on paper. His poems were filled with raw honesty, intricate metaphors, and profound insights into the human condition.

As his talent grew, so did his popularity. David started gaining recognition within the literary community, with his work being published in renowned poetry magazines. He was invited to poetry readings and even participated in competitions. However, amidst the glitz and glamour, he started losing himself.



## Life-Taking Words: Poems That Cost My Brother His Life by Rebwar Fatah (Kindle Edition)

★★★★★ 5 out of 5

Language	: English
File size	: 1253 KB
Text-to-Speech	: Enabled
Screen Reader	: Supported
Enhanced typesetting	: Enabled
Word Wise	: Enabled
Print length	: 80 pages
Lending	: Enabled



The pressure to consistently produce quality poems took a toll on David's mental well-being. He became obsessed with perfectionism and constantly felt the need to surpass his previous works. The emotional labor it demanded began affecting his daily life, as he withdrew from social interactions and spent countless hours alone, agonizing over each line.

Slowly but surely, his poems started taking a dark turn. They became snapshots of his spiraling mental state, each stanza reflecting his inner turmoil. Disturbing imagery, haunting metaphors, and despair dripped from his verses. While some praised his ability to convey raw emotions, I saw this as a cry for help.

One poem, in particular, stood out from the rest. Titled "In the Abyss of My Mind," it was a harrowing portrayal of David's descent into madness. Its vivid descriptions of self-inflicted pain and despair sent chills down my spine. I confronted him about it, expressing my concern, but he brushed it off as mere artistry.

Little did we know that David's artistry had become his reality. His obsession with creating emotionally-charged poems had led him down a dangerous path. He was consumed by his own words, battling the demons his verses summoned. And tragically, he lost that battle.

One fateful night, as the moon hung low and the stars shone brightly, David's pen didn't cease its relentless scribbling. I awakened to the sound of a sob, rushing to his room only to find him lying lifeless on the floor. His heart had given up, but his pen lay clutched tightly in his hand.

In the aftermath of David's death, his poem "In the Abyss of My Mind" became eerily prophetic. We discovered that his poetic expressions were not cries for

help, but rather subtle hints of his deteriorating mental state. Lines like "I bleed words onto these pages" took on a chilling significance.

The poetic world was devastated by his passing. Fellow poets mourned the loss of a gifted soul, while critics debated whether the pressure of creativity had driven him to his demise. But for me, it was a painful reminder of the dangers of unleashing our inner demons on paper.

David's tragedy serves as a cautionary tale. We must prioritize our mental well-being above artistic achievement, as artistic expression should not come at the cost of our lives. The pursuit of perfection should never overshadow the importance of self-care.

Today, I share his story as a testament to his talent and a plea to others who may find themselves treading on a similar path. Let us remember David not as the poet who lost his life to his art, but as the poet who touched souls with his words. May his legacy serve as a reminder that, sometimes, poetry can be a double-edged sword.

So, let us cherish his poems and the emotions they evoke, but also be vigilant of the underlying struggles poets face. Let us create a community that supports each other's artistic endeavors while ensuring mental well-being remains a priority.

## **Life-Taking Words: Poems That Cost My Brother**

**His Life** by Rebwar Fatah (Kindle Edition)

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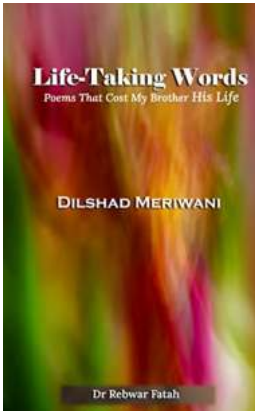
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Dilshad Meriwani was the eldest of nine siblings and was 10 years older than me.

On March 28, 2022, Dilshad Meriwani would have marked his 75th birthday, and I have no idea what he would have looked like. When I saw him last, he was 35 years old, and his words took his life away at 42. I was forced out of Iraq in my early 20s in 1982, not to see him ever again.

The two covers of this collection showcase various aspects of Meriwani's life and poetry, including some of the very words that caused the most inhumane theft of his life. It is rather ironic that the beautiful words Meriwani wrote bore fatal consequences to his life. He lived in a land where beauty and life were suppressed for darkness and death.

The book is in two parts. In the introduction, I tell the story of my life in which Meriwani is a vital part. In the second part, I have translated a sizable collection of Meriwani's poetry, considering the rich development of his approach and art.

Three stages mark Meriwani's poetic life. The first one starts in the 1960s and lasts until the first half of the 1970s. He mostly wrote lyrical love poems which were occasionally erotic in nature and free from the complexity of life, and which

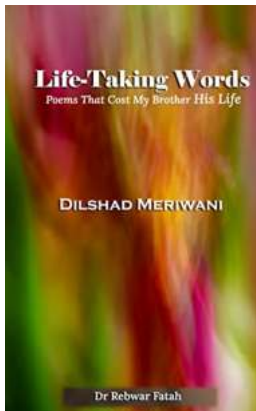
can be found in his first collection “Tears and Smiles”. However, in the first half of the 1970s, his style changed, his poetry still revolves around love, but in a different way. Although it is generally difficult to say that one specific collection is representative of a specific stage of Meriwani’s life, in the case of “Turn into the Light!” it is obvious. In it, love is often used as a vehicle to deliver a socio-political or cultural message.

Later in the second half of the 1970s, his style had changed as he dedicated more of his time to the socio-political issues. “Symphony of Viola”, written in 1977, is a good example of this, from which I have provided extracts in this collection. It is one long poem that addresses life in general, including human conditions, social gaps, oppression, etc. In this stage, Meriwani addresses death and frequently his own death for the first time, as he realises that his involvement in the socio-political cause would put him at serious risk. His collection “We are also familiar with Love” contains poems that belong to the first two stages. The love poetry in the two stages is different; pure love disappears into the mix with social as much as political issues, and it is written in a more abstract and surrealistic fashion.

The third stage, which is mostly socio-political, starts around the early 1980s, when he mostly gave up love poetry. The collection “Dream of Conflicting Dances” is written in the 1980s, the last decade of his life, including his last pieces.

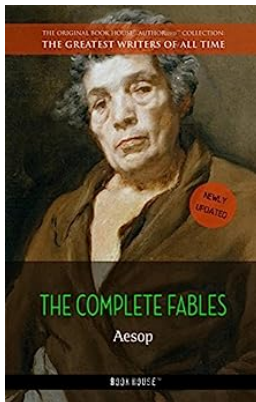
In the last two stages, Meriwani shows extreme courage in writing poetry as he openly promotes the Kurdish cause and is very critical of the Baath rule, writings that would not have been tolerated by the regime in Baghdad. The collection “Do not Alienate the Rainbow!” contains poems of these stages.

These stages are intertwined; nonetheless a change of themes can be observed. In addition, as he progressed, his poetry became more mature and richer; possessing many characteristics. I sense a surrealistic and an abstract hint in his more mature poetry. His early poetry is more impulsive, easy to comprehend. His later poetry needs to be read several times to be fully appreciated.



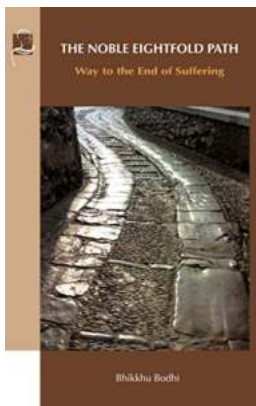
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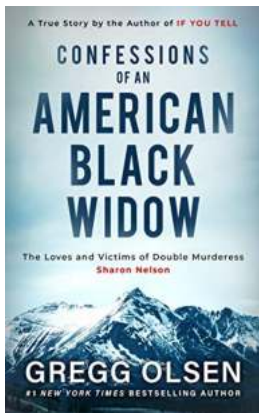
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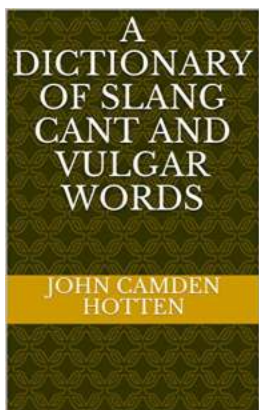
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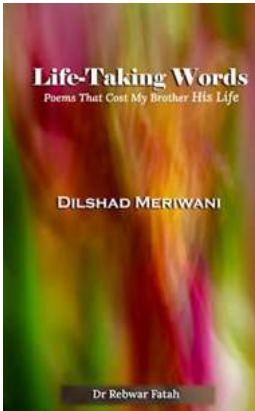
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