

Abacha dares readers to become their best selves

Call to action. The poet exhorts readers to dare themselves in a unique manner.

BY PHILIP MATOGO

These days, writers and poets are always selling their books. To them, anytime is a good time to plug a book, a show or a poem which presents their abilities in the kindest light.

In today's attention economy, being a relentless and inveterate marketer is supposed to distinguish one from the herd. That would be the case if the herd was not doing the same thing, marketing (in some cases) at vigils too! This publicity gusto is often unnerving. Allied to the fact that you cannot shed a tear or share a genuine emotion around artists without it being critiqued like a treatise presented for peer review.

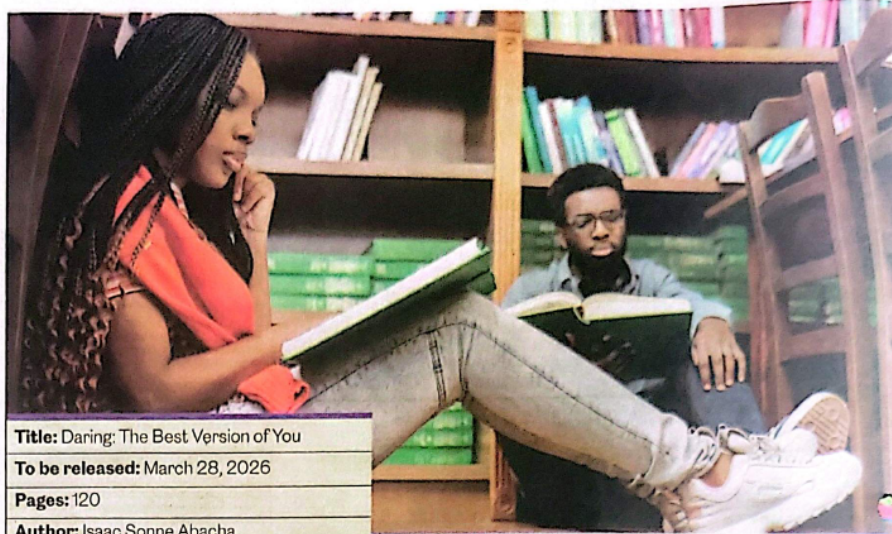
Artists often critique genuine emotions as if they are a performance because, within artistic and sociological theory, the expression of emotion in public or social contexts is often indistinguishable from a constructed, performative act. This perspective holds that even sincere emotions are shaped by cultural, social, and personal contexts, meaning they are "performed" for an audience (even if that audience is just the self).

The no-holds-barred marketing and tendency to view life as art contribute to the pejorative view that the creative crowd is full of artsy-fartsy types. This alienates artists from society in ways that are sure to blunt interest in the former's creations. For as a pose or plug, the public concludes that the artist is involved in direct marketing to induce readers or would-be readers to buy their works, inducing the opposite effect. This is why poets are increasingly turning to indirect marketing for books. Such focuses on building brand awareness, author authority, and reader trust over time rather than pushing for an immediate sale. Instead of a "buy my book" approach, this strategy uses value-driven content to attract a loyal audience that eventually converts into customers.

Isaac Sonne Abacha, a poet, has used indirect marketing to sell his soon-to-be-released book, *Daring: The best version of you*. Right from the collection's subtitle, the reader feels involved and part of the book. The poet hereby asks the reader to be something of a co-author by tasking themselves to write poems, too. His story is simple. His friends saw that he had a poetic sense and thought it would make even more sense if he put his sensibilities to paper by writing this well-written poetry collection.

After accepting the challenge, he decided to pay it forward to you, the reader, by daring you to be the best version of yourself. The work is full of direct appeals to readers to challenge themselves. In the poem, *Reason with me*, Abacha writes directly to the reader, as he does in so many other poems here:

"...Describing your current predicament,
You have fallen behind your fore-written schedule,
The promise you made hasn't come through,



Title: *Daring: The Best Version of You*

To be released: March 28, 2026

Pages: 120

Author: Isaac Sonne Abacha

*Your time is now due,
Though the counts will continue.
What is the hold?...*

The speaker uses simple and unevocative language to represent the pioneering spirit. His appeals arrive at your senses with logic tinged with emotion, the emotion conjured with simplified sophistication in order to appeal to a wider yet discerning readership.

Although free verse, this poem and Abacha's poetry in general has the simple verbiage commonly associated with a Haiku (3 lines, 5-7-5 syllables), Limerick (5 lines, AABBA rhyme), or Cinquain (5 lines, 2-4-6-8-2 syllables). Other simple poetic forms include acrostic (spelling words with first letters), and couplets (two-line rhyming stanzas). In other poems in this collection, he employs couplets but here he uses internal rhyme (look at the last sentence), such rhyme occurs when words within the same line of poetry or a single sentence rhyme with each other.

In poetry, internal rhyme, or middle rhyme, is rhyme that also occurs between internal phrases across multiple lines. By contrast, rhyme between line endings is known as end rhyme. Internal rhyme schemes can be denoted with spaces or commas between lines, mind. Beyond the technical aspects of this poem, the notion of "Daring" is found in the speaker asking the reader to "break the mold", right from the word procrastination.

By taking on his eponymous challenge, even at the risk of setbacks, the reader is exhorted to better themselves in the most daring manner. His words help gird our lions, if you like, against failure not as an end but

as a means to being daring making the poem memorable. According to great lovers such as Giacomo Casanova, such undaunted determination is essential to romance and happiness too. In the poem *Possession*, we see this:

*"My HAPPINESS isn't much of a talker,
But I thank God he is a stalker.
He gets me every time I talk to her.
She is the orchestra of all schemes,
Just like with Eve..."*

The legacy of Eve, the biblical "mother of all living," is a complex duality of sin and redemption. Traditionally viewed as the catalyst for original sin, her actions in Eden are often cited as the cause of humanity's fall. However, she also represents the first hope for redemption, as her lineage ultimately leads to the Messiah, Jesus Christ.

The speaker in this poem concedes that his love interest compels him to do her bidding, with the steadfastness of a stalker. But therein lies redemption. Being compelled, or experiencing "merciful compulsion" can indeed be a blessing when it steers an individual toward beneficial outcomes, spiritual growth, or protection that they would not have chosen for themselves.

This concept suggests that divine intervention or challenging, unavoidable circumstances can act as a "slap of compassion" that corrects mistakes and guides one back to a path of sincerity and higher purpose. So why not take the author rather compelling dare?

Right from the collection's subtitle, the reader feels involved and part of the book.



TIP

Expression.

Right from the collection's subtitle, the reader feels involved and part of the book. The poet hereby asks the reader to be something of a co-author by tasking themselves to write poems, too.

His story is simple. His friends saw that he had a poetic sense and thought it would make even more sense if he put his sensibilities to paper by writing this well-written poetry collection.

Resilience story