

# Craft Chaps

Hidden Labor & The Naked Body:

Work They Don't Prepare You For After Publication

by Joshua Nguyen



**HIDDEN LABOR & THE NAKED BODY:  
WORK THEY DON'T PREPARE YOU  
FOR AFTER PUBLICATION**

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In a workshop on love poems, at Fordham University, during a Kundiman retreat, Matthew Olzmann referred to a quote by Anne Carson (here, I am paraphrasing Olzmann as he is paraphrasing Carson):

“a love poem has three parts: the lover, the beloved, and that which comes between.”

And the “that which comes between” is a whole bunch of fucking emails.

## INTRODUCTION

During Q&As, interviews, or just talking with friends, I am often asked the question, “How has your life changed after publishing a book?” I often reply by saying, *I have a lot more emails to look through.*

I love being a writer, and I want writers to continue to love being writers. I don’t love when I see writers get super stressed or overwhelmed by the side effects that come with publication. I don’t want the practical issues of writing life to take away from the joy of writing—I want to minimize the “that which comes between” the writer and their writing practice.

I pride myself on being a practical, organized, and high-maintenance person. These traits, for better or worse, were passed down to me from my family. My mother loves to ask the dates I will be arriving to visit [and the exact time I will be arriving at the house]; my father has a secret thumb drive somewhere of his life in excel sheets; my brother has to manage two bars and an intramural flag football team; and my sister is the holy grail of organization [she will write you a 14-step detailed document on how to babysit her dog].

All this to say, when *Come Clean* [University of Wisconsin Press, 2021], my debut poetry collection, came out, I didn’t have a booking agent, literary agent, social media manager, or an accountant, but the organization training I have had my entire life [from working in a literary nonprofit, co-leading a competitive poetry group in undergrad, learning from Houston poets at a young age, and navigating white academic institutions] came through to help me tackle all these roles I had to take on, along with being a writer.

This craft chapbook is a reflection on these roles I have learned to occupy and how they have reshaped my thinking as I continue my writing career. The impetus to write these thoughts all came from two things:

1. The lessons I have learned being a type-A, high-maintenance organizer, a busy student, and a recent debut author from a wonderful university press.
2. My passion to help folks understand the mundane, practical, and frustrating obstacles that appear before, during, and after publishing a book.

There are writing prompts along the way that are a mixture between traditional poetry prompts and practical exercises to start thinking about the next step

after publication. Feel free to write in this book or on a separate sheet of paper. If you have no interest in publication, whether it be self-publishing or by press<sup>1</sup>, then I hope you grow an appreciation for all the hidden work that a writer takes on. If you are interested in publishing [at any level], then I hope this chapbook gives you some practical advice to help you with your journey [you got this!].

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<sup>1</sup> My opinions are from working with a university press and not the traditional Big 5—I assume, but probably not all the time, that working with the Big 5 means you will get some of these roles off your plate.



IF POETRY ACCEPTED MY SUBMISSION, THEN  
MAYBE I WOULDN'T FALL FOR THE \$300 SCAM  
OR, A BOT HAS NO NAME

*"No one will love you if you are a poor writer"*

—Mom

On Thursday, October 6<sup>th</sup>, I received a direct message on Instagram from an account named *iamelingofficial* that read:

"Hi! You write poetry?"

On first glance, I took this message as an innocent inquiry into my professional writing career [though, in hindsight, I should've raised my suspicion at this message since anyone who gives a quick sift through my social media would easily come to the conclusion that I am, in fact, a writer who can write poetry].

I responded:

"Yep!"

And I thought that was either the end of this interaction, or the start of something transactional. The following day, the latter was confirmed:

"I'd like you to write a poem for my son. For his upcoming birthday. Just a simple poem which will have his name mentioned lol. Willing to pay \$300."

Simple enough request. I appreciated the upfront transparency of \$300 [the first thing that grabbed my attention as this is equivalent to a big payment from POETRY Magazine], and with the pathos of saying that I would be writing this poem for their son, I was hooked. I responded with:

"I could do that! Any particular theme you would want in the poem?"

His response:

“I just want it to be a simple poem, I’m open to whichever works best. I’m sure you’ll do great.

My son’s name is Joe

Nickname: Tiger.

Age: 4

Fav color: Green

Fav hero: Flash

Best friend: his puppy [Dexter]

And i also want him to know i and his mom would always be there for him <3.”

There were more messages between me *iamelingofficial* where I asked him about how payment would work [he would write me a virtual check], what his email was [*iamelingofficial@gmail.com*], and if I could have his full name to make sure he wasn’t a scammer [met with radio silence]. I began to realize that this might be a scam and decided to make a post on Instagram to my “close friends” list to see what other people have done to make sure they weren’t being scammed.

A lot of my friends told me to get all the money [or at least a down payment] for the service before I sent anything. My friend Zachary Caballero, a writer and lawyer from Houston, told me to send them a simple contract for them to fill out. Zachary even offered to write me up one by the end of the week that would state that, “if Person A fails to pay, I [my lawyer] will SUE YOU AND MAKE YOUR LIFE HELL.” Appreciate the energy, Zach!

Then I received a response from my friend, Helene Achanzar, that stated that a friend of hers got a similar request in their inbox from someone with a different username but same language, asking for a poem for their son [this poor son, will he ever get poems?].

I proceeded to confront *iamelingofficial*, but when I clicked our message thread, all of his messages were deleted [sans the first screenshot I took and transcribed above] and he had deleted his Instagram profile. I felt like a fool.

I posted about this scam on Twitter to make sure that other people were aware of it, and a lot of writer-friends commented and said that the same person messaged them—they mainly ignored it or knew it was a scam immediately. Even though people said that I did a service by alerting people of this incident, I felt even more foolish. Was I too trustworthy of strangers? Am I naive to the dangers of social media scams? Can I not tell the difference between a real person or a bot?

No, it's because I don't have any money.

It's because I have been living off of an English department stipend for the last 6 years [where the first three years, my stipend was below the poverty line of Mississippi]. I only got to travel to writing conferences with travel funds from my department, and I had to pick up a line-cook job in order to pay for other expenses beyond rent and food [like car payments, car insurance, and submission fees].

It's because Flannery O'Connor received a \$750 prize/advance for her first novel-in-progress, *WISE BLOOD*, in February 1946. In March of 2020, I won the Felix Pollak Prize in Poetry for my manuscript, *Come Clean*, and received a \$1000 prize. A \$250 jump after 77 years.

Which is to say, in a world where we romanticize the poor poet, I love to receive money whenever I can. I also love to save money whenever I can.

As a writer who recently went on a book tour, I found that my father was right all along: save your receipts. Here are some tips that I use to maximize my savings:

- 1) Keep a tabbed way of organizing your receipts. Label them "artists receipts" and "artists checks." If you receive non-taxed checks for readings, workshops, etc., make sure you don't spend it all at once because you'll have to pay some back in taxes. My rule of thumb, to be safe, is to save 40% of a check I receive in my bank account so I have enough money to pay back in taxes.
- 2) If you go on a tour, keep an excel sheet of expenses and always ask for receipts so you can input the cost on this excel sheet. For example, here is how much I spent while on tour in December 2021:

Name	Date	Meals	PARKING/Transpc TRAVEL	Other
WALMART	12/02			13.26
DOCUMART	12/02			62.47
BROAD STREET CAFE	12/03	32.37		
USPS	12/03			53.74
SEAFOOD SALLY'S	12/05	58.63		
MCDONALDS	12/05	9.81		
MONKEY MONKEY	12/06	11.45		
MONKEY MONKEY	12/06	10.9		
CVS	12/06			38.71
MARATHON PETROL - GAS	12/06		25.01	
WALMART	12/07			86.43
AIRBNB - NEW ORLEANS	12/07		568.97	
MOJO COFFEE	12/08	8.99		
REGIONAL TRANSIT - NEW ORLEANS	12/08		7.5	
MOJO COFFEE	12/09	13.67		
MOJO COFFEE	12/10	8.99		
MOJO COFFEE	12/11	27.76		
CIRCLE K GAS - GONZALES, LA	12/13		25.02	
RED ROOF INN - SAN ANTONIO	12/17		108.59	
LA CARRETA	12/21	50.03		
DISCOUNT TIRE HOUSTON	12/20			215.58
<b>TOTAL:</b>		<b>232.6</b>	<b>7.5</b>	<b>727.59</b>
				<b>254.61</b>

I add up how much money I spend on meals, parking, travel, and other expenses. Eventually, when I do my taxes, I can report the amount of money I spent during my book tour period as write-offs.

- 3) If you are in a position to do so, you can apply for a credit card around the time you buy your travel for your tour. I received the Chase Preferred Card [I promise I am not being paid to plug this credit card—though I wouldn't mind] where I got 100,000 points back if I spend a certain amount of money in the first three months of opening the card. Because I knew that I would be spending money on flights, bus passes, and other tour expenses, I knew I could spend the amount needed and then get points back for future travels [with Chase, I will redeem the points for cheaper travel deals in the future]. Also, on this particular credit card, I get extra points back for eating at restaurants, which is something I knew I would do on the book tour.

Word of caution: never just pay the minimum amount off of your credit card per billing cycle. That is how they rack up high interest rates on you. If this is your first credit card, I recommend treating it like a debit card and only spend what you can afford to pay back immediately.



- 1) *Make a list of everything you use when you write. From the chair you're sitting on, the pen you love, the snacks you eat, etc.*
- 2) *Draw a long rectangle, vertically, down a piece of paper. Label the top, "the receipt of my existence." Write a poem in which you attempt to quantify the intangible.*
- 3) *Write a prose poem in which you win the lottery, but you must defeat three different curses first before enjoying the money.*
- 4) *Write a burning haibun<sup>2</sup> in which society collapses, the economy is void, and all that is left is you, your body, and your words.*

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<sup>2</sup> A burning haibun is a form invented by torrin a. greathouse. It is a prose poem that goes through two rounds of erasure to become a haiku, paying homage to the Japanese haibun form. Look up "Burning Haibun" by torrin a. greathouse, for an example.

## BODY, BIO, BODY!

There are hundreds, or thousands, of versions of myself throughout the world. These clones of me are of my own creation. Each duplicate, depending on the multiverse, depends on the rules presented to me: professional bio, short bio, a bio that highlights your upbringing, a bio for an Asian American event, a bio for the back of your book, and/or a bio to introduce your bio.

It takes a lot of time to search through your emails for the right bio. And then it takes time to update your bio with your most recent accomplishments. You should be keeping a document with a running list of your bios, with different versions of various lengths. Keep editing it as you go. The bios may change as your own identity evolves and becomes more fluid.



- 1) Write a professional bio [include accolades, some publications, notable accomplishments].*
- 2) Write a shorter professional bio [100 words].*
- 3) Write a super short professional bio [50 words].*
- 4) Write an unprofessional bio [include hobbies, insecurities, and strange facts].*
- 5) Combine lines from your professional bio with your unprofessional bio.*
- 6) Write a bio for the self you were 5 years ago, and then 10 years ago.*
- 7) Write a letter in which the writer of the older bio writes a letter to the writer of the most current bio.*
- 8) Have the writer of the most current bio respond to this letter.*

## THE NAKED BODY & SOCIAL MEDIA

“Why are you naked in your book?” Viet Thanh Nguyen once asked me during *Accented*, an interview series where he interviews Vietnamese and Vietnamese American guests while drinking cocktails.

The nakedness that he is referring to is the three polaroids that scholar, photographer [and partner], Elisa Fuhrken, captured of an almost-naked Asian American body [my body] performing quotidian tasks, like cleaning the toilet and sweeping the floor. Similar to Natasha Trethewey’s use of the aperture, these photos attempt to frame the subject’s desire to organize and declutter. Furthermore, the photos are polaroids, which offer a frame within a white border surrounding a yellow body.

In conversations after readings, no one really talks about them with me. It’s understandable: my friends and family don’t normally see me in my underwear. Strangers tend to gloss over them, too. Perhaps they think they’re too explicit, or too gimmicky. Strangely, but not surprisingly, older [usually white] folk come up to me, instead, to discuss the Vietnam War.

I have a few poems that reference the war, but I was not part of the Vietnam War. I am only part of the Vietnamese diaspora due to the Vietnam War. “My parents fled during the War; that’s how I’m here talking with you right now,” I often say.

I’ve said many versions of this answer:

“My mother went to NYC then Port Arthur, where a lot of Vietnamese continued their shrimping skills. My mother met my father in high school. That’s how I am here with you.”

“I was not in the war. My parents escaped the war.”

“I’m sorry for your loss. My father lost<sup>3</sup> some people as well. Thank you for your service.”

I’ve answered the same questions about this subject many, many times. Oftentimes, I wonder if someone who writes a poem about bumblebees gets asked about their history and knowledge of bumblebees. It’s an attempt at empathy. Or a way for white people to talk about themselves. Either way, there is a post-reading performance that I enact, both because of my need to have people like me, and because of capitalism. I want people to buy my book.

Part of the process of getting your book noticed by people is doing Q&As, interviews, and panels. Panels are my favorite because the burden to hold all the answers isn’t all on you, and you can bounce ideas off each other and be enamored by what your peers say. Q&As can be fun if the vibe of the room is right. I feel that interviews hold the most pressure.

There are two typical interviews:

- 1) The auditory style with the interviewee verbally asking you questions in-person over the phone, or over a video call. Ideally, they will give you the questions beforehand so you can formulate some answers. They will send you a copy of their interview for you to look over and edit anything.
- 2) The written interview. Here, the interviewee will send you a list of questions, and, on your own time, you answer these questions and send them back by the deadline.

Similar to the document of multiple bios, I would recommend keeping a list of all your interview questions and answers in a running document. I would not just copy and paste the same answers to these questions. Instead, I would use your past answers as reflection points for your current answers.

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<sup>3</sup> Recently, my mentor was looking over a mock syllabus for an Asian American Survey Course and commented on my first unit, which included Japanese American and Vietnamese American writers reflecting on post-WWII and post-Vietnam War. My mentor asked me, “Why do you begin with war?” which is to say, what if we begin Asian American literature from outside war? My family lost some people, but is this my story to share? Am I just perpetuating the Asian American aesthetics of war?



The way you answer a question today is different from yesterday. You are in a different temporal space with different clothes, different moods, with different references and influences ruminating in your head.



- 1) Which writers influenced your writing style ten years ago?*
- 2) Which writers influence your writing style today?*
- 3) If you put all your influential writers in a tag-team wrestling match, which two would be the final writers left standing?*
- 4) Write a contrapuntal cento in which you use lines and/or interview excerpts from the two writers left standing in your imaginary literary wrestling match.*
- 5) Which writers influence your writing style? Why?*
- 6) Can you tell me the secrets you would share with the writers that influence you?*
- 7) Hi! I would like to do an interview with you for a piece I am doing for [insert journal name here], could I ask you a few questions? First off, which writers influence your writing style on a rainy day? What about a muggy day? What about on a day you write in an apple orchard?*
- 8) Follow up question: Can you answer that again using pop culture references?*
- 9) Follow up follow up question: What influences you the most? The temporal or the pastoral?*

## COLD CALLS, COLD EMAILS, HOT POSTS

Originating from door-to-door salespeople going around trying to sell vibrating hip bands or anti-aging mustard, the term “cold call,” or “cold calling,” is an idiom that rests upon our understanding of thermodynamics.

In a given system, there is you [the writer], and there is the agent or bookseller or [insert favorite writer that you want a blurb or letter of recommendation from]. Thermodynamics is all about transferring heat and increasing entropy [basically causing some havoc!], and in this example, you are transferring heat byways of an email you send, or the hot breath you will enact by talking to the person you need something from. You are causing chaos because, before your cold call, you and this person probably had no real interaction with each other. Everything was calm and at equilibrium.

If you get to know me, you will know that I am very self-deprecating. I have low self-confidence, and I don't want to bring attention to myself. But as a writer who publishes their writing and wants their writing to be read by a broad audience, I am forced to put myself out there to try and gain a readership, or followers, or mentors to schmooze me up in letters so I can get a job [I am in forever debt and gratitude to the 3-4 main mentors; I realize they have probably been in my shoes before, therefore, we are all in this cycle of the rec-letter continuum].

And if you don't have a booking manager and/or event manager, you will also have to ask for bookstores and booksellers to order your book for their shelves and to have events at their stores.

When I was emailing folks to set up readings, independent bookstores were so gracious in their responses, even if their responses were rejections. They have an ear to the literary communities that they center, so they are fountains of resources.

You also need to have your calendar with you at all times because coordinating dates can get confusing, especially if you are trying to make an optimal road trip or flight plan to and from certain cities.



- 1) *Imagine you have a book coming out. Give it a title [it can be an actual book you're working on or a fake one].*
- 2) *Make a list of dream bookstores you would like to read at. [This can also be written in an excel sheet with the column headings: name of bookstore, city, any names to note at bookstore, email, phone number]:*

Name of Bookstore

City

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- 3) *Star the ones you have a personal connection with / have a person you can easily contact.*
- 4) *Write a template inquiry letter that you would send to bookstores [save it in your Google Drive]. For example:*

Hello [insert bookstore name here]!

My name is [insert your name] and I am the recent author of [insert book title here]

...

I am reaching out to see if I could read at [insert bookstore name] for my book tour. I am available for these dates: [insert date range here].

...

I look forward to your response, and have a great day!

[insert name]

[insert bio]

[attached headshot]

[attached list of book blurbs]

- 5) *Find your most recent headshot, or ask your best friend to take you out to a field or the nearest brick building and have them take one for you.*
- 6) *Write an ekphrastic poem in which you detail the context surrounding the headshot [where was it, how was the weather, what did you do before the photo and after, how did you feel taking the picture].*

As mentioned previously, Natasha Trethewey writes the aperture, and also writes beyond the aperture. Through her use of ekphrasis, the argument that a photo is objective runs false. There is a power dynamic at play between the photographer and the subject of its lens.

- 7) *Find a photo of yourself that you really hate. Write a palinode<sup>4</sup> in which you learn to love that photo.*
- 8) *Think about a time you were disappointed with yourself or embarrassed. Write a palinode in which a photographer captures a moment of growth from said disappointed/embarrassed self until now.*

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<sup>4</sup> A palinode is a poem in which the speaker retracts a previous sentiment they made. For example: in a poem I write, I state that I hate apples. In another poem, I state that actually, I love apples

In the previous chapter, I referenced the fact that my poetry book contained three polaroids, one at each section break, that captured an Asian American body performing quotidian acts. Inspired by the album rollout of *Because The Internet* by Childish Gambino, I wanted the book promotion for *Come Clean* to mimic the same embodiment as Gambino. In the leadup to the album being released, Gambino uploaded a short film called “Clapping For The Wrong Reasons”; he performed secret pop-up concerts; he included a portion during his concerts where people answered questions on their phone; he uploaded a screenplay on his website that you were supposed to read while listening to the album. Along with listening to the album, he wanted the promotional rollout, and aura around the album, to be part of the experience as well.

In the lead-up to the release of my book, I used polaroids taken by Elisa Fuhrken [some that were used in the book and some that were not] to draft out stages of my social media campaign<sup>5</sup>. Here is what the plan looked like:

JULY 5TH, 2021: 1. [image of book cover] 2. [flier with ways to pre-order book + qr code]

Caption: Cover reveal + pre-order link / give thanks to book cover design and the press / reference pre-order link in bio

JULY 21ST, 2021: 1. [polaroid of me sitting naked behind a drying rack] 2. [image with blurb by Franny Choi] 3. [same flier with pre-order links + qr code]

Caption: Thanks to Choi / reference the act of showing book blurbs by Susan Nguyen

AUGUST 2ND, 2021: 1. [polaroid of me kneeling over bathtub] 2. [image with blurb by Carmen Giménez Smith] 3. [same flier with pre-order links + qr code]

Caption: Thanks to Smith / small paragraph on intention behind photo-series

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<sup>5</sup> You can see my social media plan by looking up @joshuanguyen03 on IG or Twitter. You'll have to scroll down to fall of 2021 though.

AUGUST 18TH, 2021: 1. [polaroid of me sweeping half-naked] 2. [image with blurb by Aimee Nezhukumatathil] 3. [same flier with pre-order links + qr code]

Caption: Thanks to Nezhukumatathil / more context around the polaroid photo-series

SEPTEMBER 1ST, 2021: 1. [polaroid of me ironing a white v-neck while half naked] 2. [a list of ways for people to support the book] 3. [same flier with pre-order links + qr code]

Caption: One month left until the release of the book / talk about the importance of the different small ways of supporting the book.

SEPTEMBER 20TH, 2021: 1. [polaroid of me laying, half-naked, across a dryer, with my head halfway in the washing machine] 2. [message of book delay due to supply chain issues] 3. [same flier with pre-order links + qr code]

Caption: A book update to explain supply chain issues and why the release of the book will be pushed back a month / show gratitude to the support of booksellers and friends so far.

OCTOBER 20TH, 2021: 1. [polaroid of me staring into the void of a washing machine] 2. [same flier with pre-order links + qr code]

Caption: The announcement of a new publication date—November 30th.

OCTOBER 26TH, 2021: 1. [picture of me, smiling, holding my copy of my book next to my face] 2. [videos of me unboxing my book]

Caption: To show off the first copy of Come Clean to come in the mail

NOVEMBER 15TH, 2021: 1. [tour flier with dates, locations, and any guest readers]

Caption: To announce the book tour and information to get to the readings.

NOVEMBER 29TH, 2021: I. [flier for an IG Live launch reading with I.S. Jones]

Caption: To announce the launch reading for the book, one day before the official release date.

My process for preparing these social media posts was to have Elisa Fuhrken take a bunch of pictures of me, half-naked, doing quotidian acts during a week in the summer a month prior to my July 5th post. I also created the fliers for the pre-order link and QR code, the tour date flier, and the flier for the launch reading.

I then planned out which weeks I would make a post and which pictures or fliers I would use for each post. I went in order of: showing the book cover, announcing each blurb one at a time, a one-month-to-go post, a book update to explain a delay [hopefully, that doesn't happen to you], the announcement of a new release date, an unboxing video, the tour flier, and then the flier for the launch reading.

When deciding when to post, the key is to be consistent. I decided to post on Tuesdays between the 11 AM - 1 PM CST window. I gave myself a 30-minute delay before also posting on Twitter. When posting on Twitter, you have to be aware that you will have to shorten your IG posts to fit Twitter's character limit. On Twitter, you can also post up to 4 photos that appear at the same time, so you can be more creative in what you show on Twitter [I tend to post more unpolished pictures on Twitter]. Also, always give credit where credit is due. Tag your photographer, tag the people who gave you inspiration for a post, etc.

You can spend a whole day pre-drafting these posts ahead of time on Twitter and Instagram [you can always go back to each post and edit them]. Or you can draft each post the week before they go up. It is up to you. Don't forget to add alt-text to your posts when drafting them.

Be consistent in the aesthetics of your fliers. If you use light blue and yellow, then you should use those colors for most of your social media campaign.

If you use TikTok to market yourself, make sure to add captions and edit out the natural pauses in your speech.

During your social media campaign, try to only stick with posts that relate to your campaign: this will create a consistent aesthetic on your wall. If you do decide to post personal posts in between social media campaign posts, do not post them close to your social media posts—this will split the views/like count between the posts. If you want to post a personal post, I suggest doing it 3 days after the last social media posts [if I post a campaign post on Monday, I'd post a personal post on Thursday].

Always use the 'insert link' function on your Instagram stories; this will give people direct access to your pre-order link, published poems, and information about specific readings.



- 1) Imagine you are thinking of a social media campaign for your book. What would the throughline of these posts be? What would be in each image? What would you want to write in the captions?*
- 2) How many times would you want to post leading up to the release of your book? [Choose which day of the week, and which time you would post].*
- 3) Write different versions of your campaign posts based on the social media platform you use.*
- 4) Create a Linktree. Create links to your website, any events you have coming up, and to 2-3 individual online journal publications. Share it with a loved one.*



Now exit out of all your tabs.

Take a breath.

Remember that marketing yourself is a job.

Sometimes it doesn't feel like a labor of love, just labor.

Look away from your screen.

Look at the tops of trees.

Try to notice the laser of a cardinal.

Drink water.

Refresh.

## PRIVILEGE POSTSCRIPT

I understand that the views expressed in this chapbook are influenced, biased, and affected by the many facets of my identity. I am Vietnamese American, and I am a cis male Vietnamese American. I am able-bodied. My pansexuality and demisexuality, unless asked about, can go unspoken for. I am lucky to have gotten into a fully-funded MFA program [though the pre-1800 requirements were wild], and that I have obtained excellent skills of code-switching. Ariana Brown, in her poem, “Volver Volver,” states that “the work is never done,” and this can apply to writing and to being an aware, empathetic, and kind human being. Change is fluid, and you can’t be resistant to new ways of being kind. To be an ally is constant work. Take your stumbles as a learning moment for yourself and become better.

All this to say, I hope that one section, or even one line, of this chapbook helps you on your writing journey. I especially hope that something from this chapbook helps you help others who are going through similar struggles and stresses. Gatekeeping knowledge is one thing, but try not to gatekeep kindness.

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