**Topic Sentence**

**Example**

**Analysis**

**Link to Thesis**

1. **Student Example A**

Anxiety-inducing pressures for Asian American perfection and its hand in isolating Asian Americans manifest within three side characters in the game: Sunny’s sister, Mari, and two neighbors Sunny tutors in a side quest. In the events leading to Sunny pushing Mari down the stairs, Mari and Sunny engaged in an argument, presumably about an upcoming recital the siblings were set to perform as post-death Mari in the form of a spirit apologizes, “Maybe I pushed you [Sunny] too hard. I'm sorry... I just wanted [the performance] to be perfect” (OMORI). Mari’s hard-handed approach towards the recital is characteristic of adhering to model minority myths: even for a beginner violin player like Sunny, Mari pushes perfection onto him, causing Sunny enough emotional disturbance for him to physically lash out. Here, the strive for perfection is an alliance with the model minority, not encouraged by Asian parents but instead by a sibling, showing the audience how these stereotypes are cyclical and unwavering through time. Another representation of characters enduring these mentally taxing pressures includes two children Sunny can tutor if the player chooses to go outside and accept their quest: Brent, the child of the school principal, and Joy, a young girl hailing from a Chinese household. Both endure the same issue: it is summer, and their parents are keeping them inside to study math and English, the two “just want[ing] one day to play at the park” with the other kids (OMORI). However, in doing so, the parents also prevent their children from experiencing summertime childhood joys and subject their children to stressful performance pressures within their studies, fitting right in line with Yi’s claim. In turn, this pressure not only isolates the children from their peers but also creates a separation between parent and child as their children feel unseen and unheard by their parents. Although not all characters can be presumed Asian, Mari and these children’s exemplifications of performance pressures were born out of OMOCAT’s imagination, revealing a quiet, yet incredibly internalized form of anxiousness and stress that grew from Asian American model minority myths.

1. **Student Example B**

"The question as to whether Rama possesses a colonial unconscious is complicated, however, since she voices her resistance to polygamy in Wolof, her native tongue which her father has forbidden her to speak. She resists linguistic assimilation into Western culture, fighting against the oppressive metropole from *without* rather than *within.* A major part of neocolonial domination is linguistic, that is, mediated by the language of the metropole and thus inhibiting true colonial liberation: “[T]he neocolonized people are not masters of the ideas that envelop them. …The intellectual is obliged to refrain from spontaneous thought; if he does think, he generally runs the risk of doing so in French or English — never in the language of a culture of his…” (Solanas and Getino 382). French is the language of conquest, so speaking it would only serve to implicitly uphold the colonizer and drain her own culture of its vitality. In refraining from using the discourse which has been used to transmit colonial ideology, Rama displays an intimate understanding of colonialism and comes to symbolize not only the cultural cognizance of Senegalese women, but the important role of women as leaders in the anti-colonial movement."

**C. Student Example C**

*That Smell*, in its infamously plain and frank telling of events, utilizes lackluster prose as a means of conveying the narrator’s listlessness after seemingly gaining freedom and independence when being granted house arrest. For instance, when the narrator meets his ex-lover in his doorway and resumes their physical relationship, he narrates, “I pulled her toward me and kissed her on her lips. She pulled her face away and said, “Talk to me. I didn’t want to talk. I stroked her face. It was hot and soft” (Ibrahim 29). Despite lustful scene, the man’s prose is bland in description: the short sentences, simple verbiage short of connotations, and blatant lack of detail indicates an absence of his sexual desire and emotional response to seeing his old lover. This specific line also showcases the man’s desire to avoid his thoughts as he avoids talking to his past lover and cuts his thoughts—his own narration—short, suggesting that he is repressing his emotions regarding seeing her again and resuming his average civilian life. In contrast to this lack of feeling, the narrator describes his movements when he realizes he may be late for the police check-in: “I jumped and rushed for the door and rushed into the street. The policeman would arrive at any moment. I reached my room, gasping for air” (28). Although the writing is still quite stoic, this is a small yet rare reveal of the narrator’s feelings as conveyed through his panicked body movements: as seen in his jump, rushes, and gasp, the specific word choices make the whole line stand out as the anxiety-filled description challenges the man’s typical unbothered nature. This outstanding glimpse of emotion also reveals the anxiety he feels from running late to meeting the policeman, in turn emphasizing the amount of power the policeman and the government have over the man’s psyche, therefore the man himself. In curating a nonchalant diction, the narrator explains his mindset well: he is drained of most emotions, and does not feel excitement, grief, or any feeling when reassimilating to society.

**D. Student Example D**

Opposed to pure prosaic writings, *Woman at Point Zero* shifts between candid and poetic scripts to convey Firdaus’s complex feelings regarding her sex work: a position that puts her independence into question. Although prostitution allows her to live a comfortable lifestyle independent of pimps infringing on her finances, Firdaus explains how she feels when having intercourse with her clients: “I used to keep my eyes tightly closed and only open them when the weight pressing down on me had lifted from my body” (El Saadawi 75). The upfront, succinct sentence describing her experiences contrasts many other passionate points of narration, suggesting that her work does not please her either physically or emotionally but also does not have the power to harm her in either way. This simplicity and frankness in addressing her experience in sex, in contrast to the traumatizing moments of sexual abuse and assault Firdaus had faced, reveals how Firdaus is no longer constrained by her body and of men but rather claims them in a pragmatic way. However, when a client calls her “not respectable”, Firdaus describes her fixation in metaphor: “In this storm I could no longer tell which was the rushing sounds of the sea, and which was the blowing sound of the wind, for everything had become just a series of blows [..] ringing out one phrase with every blow: ‘not respectable’, “not respectable’” (El Saadawi 77, 78). The depressing yet beautifully imagined metaphor for Firdaus’s contemplation over the client’s words strongly encapsulates both the emotional wounds and complexity she felt from hearing this phrase by creating points of comparison to terrifying things like a sea storm and creating such a long-winded. This poignant metaphor exploring her deeply moved emotions also expresses how Firdaus still finds herself wanting approval from men as she becomes so perplexed by a single male client’s opinion of her, therefore showing the power that men still hold over her own self-worth. In turn, these parts of the narrative from which the quotes derive from provide two different suggestions to Firdaus’s emotional independence: one that grants her unapologetic agency to her body and another which hinders her self-esteem.