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## RESEARCH OVERVIEW PRESENTATION

What do the five senses reveal in the works of certain migrant writers in Québec?

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*Que révèle la sensorialité chez certains écrivains migrants au Québec ?*

Perhaps one of the most widely recognized passages in Marcel Proust's imposing body of work, the *madeleine* has become a symbol of the power of sensory perceptions on one's memory. Although there is indeed much evidence in the field of cognitive science supporting the impact of auditory, tactile, olfactory, gustatory and visual stimuli on memory, and many examples other than the *Madeleine de Proust* that could demonstrate this process in literary studies, we have observed a lack of scholarly interest regarding the role of the five senses in narrative forms. We are therefore motivated by the challenge of deciphering the role of sensory perceptions in literary studies, in particular for the analysis of novels written by migrant writers in Québec as this genre is truly characterized by notions of memory, identity, hybridity and movement. We believe that these recurrent themes create a fertile research field for understanding the impact of the senses on memory. Thus, our current research examines the ways in which explicit occurrences of smell, taste, sight, sound and touch are used in four novels: *L'Odeur du café* (Dany Laferrière, 1991), *La Mémoire de l'eau* (Ying Chen, 1992), *Le Pavillon des miroirs* (Sergio Kokis, 1995) and *Ru* (Kim Thuy, 2009). Today's presentation aims at providing an overview of our research hypotheses and objectives, as well as discussing the ways in which we can establish comparative dialogues between each of these densely textured narratives.

### CORPUS:

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