



## EXPLORING THE FUSION OF MAGIC AND REALISM IN HARRIS'S *CHOCOLAT*: A BEACON OF HOPE FOR LIBERATION

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### ABSTRACT

*With an emphasis on the novel's description of magical realism and social reformation, this research paper seeks to study Joanne Harris's *Chocolat* and its depiction of a society in which the residents strongly regard the so-called Christian orthodoxy. The researcher used a qualitative research method, such as literary analysis, to analyze the novel and explore its themes and motifs. For this, the novel is examined in detail, themes and motifs are identified, and the characters and their interactions are analyzed in detail. The researcher used quotes from the novel to support his claim. The female protagonist, Vianne, challenges this orthodoxy through her chocolate boutique in front of the church and initiates social reformation. The novel explores the negative portrayal of Vianne by the townspeople as a witch, outsider, and atheist, but she overcomes these issues by exposing the hypocrisy of the Christian orthodoxy and advocating for humanity, freedom, and social change through her chocolate shop. The author strikes a balance between magical and realist explanations in her writing. At the same time, the main character possesses a magical ability to intuit her customers' preferences and artfully win their affections. The novel encourages readers to accept the mystical elements of everyday life and scientific rationality. The findings and conclusion of this research is that Harris's *Chocolat* is a unique blend of magical realism and social reformation, challenging traditional Christian orthodoxy and advocating for a more humane, free, and accepting society.*

**KEYWORDS:** *Christian Orthodoxy, Chocolat, Magic Realism, Hypocrisy, Freedom, Social Reformation*

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## 1. INTRODUCTION

This research focuses on the novel *Chocolat* (1999) by Joanne Harris, which is a mystical and sensuous novel that blends fantasy and realism to uncover the mystery of life and the Church in rural France. Harris examines the emptiness of rigid Christian masculinity and social reform through the positive depiction of female characters who lure blind adherents of the Church with her chocolate boutique. Additionally, the author portrays the anger of male characters in chocolate shops who also blindly support Christianity. The novel demonstrates how a 'strange' individual can transform the internal mechanisms of a society that has maintained the status quo for centuries, despite the antagonistic behaviour of the townspeople, through its characters.

The protagonist, Vianne, succeeds in winning the hearts of her customers very skillfully, almost magically. Harris exposes the inner psyche of Vianne and Reynoud that reject Christian orthodoxy and those that blindly follow it, using strong metaphors like Church and *Chocolat* and creating dualistic characters like Vianne and Francis Reynoud. In *Chocolat*, by Harris, Vianne and Reynaud have a complex and evolving relationship. The protagonist of the book, Vianne, is described as a free-spirited and self-reliant lady who establishes a chocolate store in a traditional French village. Reynaud, the mayor of the town and a devoted Christian, disagrees with Vianne's liberal viewpoints and sees her as a danger to the moral standards of the neighborhood. Their relationships are tense and contentious because they represent different worldviews. However, as the narrative goes on, their connection develops in complexity as they get to know one another's viewpoints and intentions. The novel's fundamental topic, the development of their dynamic connection, emphasizes the transformational power of empathy and understanding.

The focus of this study is on the protagonist's ability to forge her magical identity and establish herself in the cultural extraterrestrial hub while having to navigate a stereotypically imposed historical maze.

This book's main goal is to explain humanity and freedom via Vianne, the protagonist.

Particularly with reference to women, *Chocolat* is recognized for its magical and realistic features. The wonderful depictions of the physical joys of chocolate in the novel might be misleading when viewed through the lens of the pagan versus Christian paradigm. It also tells the tale of how foreigners come to live in a tiny town. In a tiny society, the arrival of one person can change the balance of power. This book blends magic and realism, as it is a literary style or genre that blurs the line between reality and fantasy by fusing aspects of the ordinary or realistic with the extraordinary or fantastic. Franz Roh, a German art critic, coined the phrase in the 1920s to describe a movement in German art; however, it later came to be associated with the mid-20th century literary boom in Latin America, particularly with the works of authors like Gabriel Garca Márquez, Isabel Allende, and Jorge Luis Borges.

Love and forgiveness are presented as redemptive characteristics in this book, despite accusations from some critics that it is anti-religious. Cooking, a free spirit, love, and acceptance of others are all aspects of Vianne that make her special. The sole instance of magic that is clearly discernible is when Vianne and Armande are able to see Pantoufle, the made-up bunny that Vianne's daughter kept as a pet. One element of the book that contributes to its magic realism is the way Harris purposefully chooses not to set it in a specific period or place, giving it a fairytale-like character and a universal topic.

In *Chocolat*, Harris explores themes that are present in her earlier works, such as the role of magic in contemporary life, the harm caused by prejudice, particularly religious intolerance towards those who deviate from established norms, and the dangers of uncritically accepting what is often mistaken as progress and success. These themes are integral to Harris' literary oeuvre. The novel chronicles the story of a woman who seeks to revitalize a struggling business through her confectionery skills, only to be met with opposition from the local church pastor,

who portrays her as a malevolent influence on the community. Despite this, she manages to demonstrate her benevolent intentions and bring happiness to the townspeople, while also protecting her friend Josephine from her abusive husband and finding love herself.

Talking about 'witches' in western society requires addressing the conflict between women and the Judo-Christian faith. It would appear that while discussing 'the famine condition,' women's views on religion should be taken into serious consideration. Religious doctrine and teachings continue to have an impact on history, politics, and culture today, in varying degrees of clarity. Addressing the varied consequences of religion on society is vital, but perhaps these underlying effects are more crucial.

The book utilizes the perspectives of both Vianne and Reynaud, the local priest. Each chapter features a shift in point of view, with Vianne being the primary narrator. This approach lends to a more captivating story than if it had solely been from Reynaud's perspective. Reynaud is depicted as a young, embittered, and austere priest who frequently advocates for penitence and fasting, which would have a negative impact on the prosperity of Vianne's Chocolaterie. He actively avoids Vianne, a vivacious, kind-hearted, and amusing woman who forms a close bond with the gypsies residing in the region.

This novel explores various themes that Harris frequently revisits in her work, including issues of identity, maternal relationships, the allure and terror of mundane objects, the outsider's place in society, and the dichotomy between faith and superstition. Moreover, the book highlights the delight of finding pleasure in small things within the literary world. Harris has also elucidated her approach to incorporating critiques of realistic viewpoints into her fictional narratives, proposing the possibility that such perspectives may be reflective of the antichrist and contemporary reality.

The female protagonists in Harris's stories are strong, competent women. They have an innate loyalty to the natural world and are unwaveringly aware of their

own innate abilities. These skills are demonstrated in a number of contexts throughout Harris's writing; her female characters are claimed to be talented in the culinary arts, horticulture, performing arts, and physical dexterity. But underneath these personality features, the protagonists also contain traits that distinguish them as 'magic ladies'. The abilities perfected by Harris' 'magic women' are also saturated with the social, historical, and psychological connotations of witchcraft, evil, and magic.

In fact, Harris provides her characters a stage from which to freely reveal their truths rather than initially examining their acts, convictions, and moral standards. For instance, Vianne has the opportunity to let the reader piece together the specifics of her mother's death on their own by progressively revealing them throughout the novel. Harris, on the other hand, likewise exhorts her reader to contest the tales that her characters tell; she refutes their exaggerated tales as fabrications created to reinforce the strange concept that is given to them. Harris keeps delving deeper into the realm of magical realism.

### **Objectives of the Study**

- To analyze and interpret Joanne Harris's novel, *Chocolat*, through the lens of magic realism and social reformation.
- To understand how the protagonist, Vianne, challenges the Christian orthodoxy through her chocolate boutique and initiates social reformation.
- To understand how the novel balances between magical and realist explanations and encourages readers to accept the mystical elements of everyday life and scientific rationality.

### **Review of Literature**

Joanne Harris's novel *Chocolat* has been widely recognized for its portrayal of the fusion of magic and realism. Through the character, Vianne, Harris challenges the traditional Christian orthodoxy and

advocates for social reformation. This literature review aims to explore the critical reception of the novel and the ways in which it has been analyzed and interpreted in relation to its themes and motifs.

Joanne Harris's novel *Chocolat* has been noted for its exploration of magical realism and social reformation. Harris' modern reader is well aware of what makes a witch because they have grown up with fairy tales and folklore stories that depict witches as child murders, social outcasts, and sexual predators. In *Chocolat*, Harris draws direct allusions to the canon of childhood stories and makes it plain to the reader the importance and power of those stories to her female heroes. It is obvious that the morality and societal values portrayed in the 'Hansel and Gretel' story are directly impacting Father Reynaud's opinions of Vianne and her chocolaterie when he describes his young terror of that narrative thus:

When I was a child I used to listen in terror to the story of the gingerbread house, of the witch who tempted little children in and ate them. "Look at the shop, all wrapped in shining papers like a present waiting to be unwrapped and I wonder how many people, how many souls, she has already tempted beyond redemption.

By rejecting these widespread assumptions, Harris is making it obvious to current readers that she wishes to confront not only the tropes associated with the traditional literary image of a witch but also the traditional representations of women in general.

The way she portrays women, especially Vianne, demonstrates that these historically and socially constructed standards of motherhood are frequently attained by women themselves. Vianne is attempting to make up for the 'motherly failings' demonstrated by her own mother. About *Chocolat*, Shila North has the following views:

The many descriptions of chocolate alone will make your mouth water. Vianne and her daughter move to a little village where she decides to open a chocolate shop during Lent. This leads to a bitter contrast with the priest, who

sees her as an evil influence who's trying to lead his parishioners to temptation and sin.

The investigation of the binary oppositions of pleasure and denial is essential to Harris's story about food. Food is a symbol of passion, and eating it denotes the satisfaction of that emotion. Descriptions of many chocolate varieties and opulent foods are fuelled by undertones that analyze great longing and vigour. It is fascinating that Armande in *Chocolat* decides to celebrate her last birthday with food; this gives her chance to narrow valley in the company of her friends and family while indulging in rich, cheery, and overdone delicacies as a way to exhibit her unyielding desire for life.

This study provides a way through the complex critical terrain surrounding the terms as they relate to the arts—art, literature, and film. It traces their development from the 1920s to the present, paying particular attention to the transition from early 20th-century German art criticism to worldwide modern critique. The term 'magic realism' first introduced by German art critic Franz Roh in his book *Nach-Expressionismus (MagischerRealismus): problem der neuestert Europaischen Malerei*, published in 1925 to describe a school of painting, which is post expressionist artist in the mid-1920s (Suma, 2018). Later, Latin-American writer Alejo Carpentier classic 1949 essay that introduce the concept of *loreal maravillosoto* the America, who built on the idea of *magischerrealismus* and added elements of surrealism.

Since 1950s and 1960s, the concept of magical realism has increasingly been associated with Latin-American fiction. Then, the term used to refer to all narrative fiction that includes magical happenings in a realist matter of fact. They used to co-exist with the normal, plausible, everyday events on the same level as supernatural, extraordinary and even fantastic events, whose authenticity is never questioned (Gracia, 1995).

In other words, magic realism is not a fiction about magic or the supernatural. The history of magic(al) realism, or the related phrases magic realism, magical

realism, and magnificent realism, is a complicated saga spanning eight decades with three major turning points and many characters, according to Maggie Bowers' 2013 book *Magic(al) Realism*. Three time periods can be identified based on the topography of these eight decades of magic realism. The first era takes place in the 1920s in Germany, the second in the 1940s in Central America, and the third in Latin America starting in 1955. (7).

Painting done in a manner that deviates from everyday reality by combining genuine shapes was known as magical realism. It was a method for expressing and responding to reality as well as for visually illuminating its mysteries. However, during the 1960s and 1970s, the concept of magic realism had a significant rise. In the 1940s, magical realism served as a vehicle for the realistic American attitude while also establishing a distinct literary genre in Latin America.

Magical realism was utilized in surrealist and expressionistic art during the 1920s, not just in expressionistic. The surrealist movement focuses on a deeper intellectual and psychological reality by challenging the physical object and actual existence of things. The innovative studies of the human mind by Sigmund Freud and Carl Gustav Jung, or psychological examination of the human mind, had a significant impact on the surrealism. The surrealists' theories of the subconscious and unconscious mind, which are based on people's behaviors, ideas, and dreams, aid them in rendering the physical and intangible world authentically. Due to the fact that magic realism and surrealism existed at the same time, there is a lot of uncertainty around it.

The word 'magic' itself alludes to the idea that humans are capable of influencing the natural world through esoteric, mystical, or paranormal ways. Magical beliefs are seen to be in opposition to religious and scientific beliefs. Regarding magic, the *Encyclopedia Britannica* states:

Magic essentially refers to a ritual performance or activity apart from other religious phenomena and superstition that is thought to lead to the

influencing of human or natural events by an external and impersonal mystical force beyond the ordinary human sphere and realism views on cultural and historical evolution. (298)

All magic is superstition, according to the dominant religious and particularly scientific belief systems in the Western world. Among other things, magical realism has been described as a literary movement, trend, or form. In her primary book on the subject, Amaryll Chanady states that she views magical realism as "a literary mode rather than a specific, historically identifiable genre" (16). A literary style is more broadly defined than, say, a genre, which conforms more rigidly to form and traditions. I'll also use the term "literary mode" for this study to refer to the idea. The appearance of the supernatural or anything that goes against our preconceived notion of reality is a necessary component.

Tindal (2007) contends that food plays a significant role in Harris's writing, acting as a vehicle to highlight important ideological issues while also offering readers an escape and idealized experience. As seen through the eyes of *Chocolat*, food takes on a dual character as a means of enjoyment and fulfillment as well as being entwined with religious iconography that supports Catholic doctrine. According to Tindal, food has a special place in the Catholic Church's eucharistic celebrations because it represents the body of Christ and shows a person's adherence to congruent theological principles when it is consumed.

Vaishnavi and Suganya (2021) explore the relationship between food and emotions in the novel *Chocolat* by Joanne Harris, highlighting how food fills the emptiness of the soul and helps the characters overcome their trauma. The authors emphasize that food is associated with emotions and expressions are evident whenever food is mentioned in the novel. Additionally, Joanne Harris's emphasis on a balanced way of life is also discussed, and the authors argue that the usage of food in the novel promotes the idea that balance should exist in both an individual's behaviour and way of life.

As the afro-mentioned reviewers have analyzed Joanne Harris' novel *Chocolat* from a variety of angles, the focus of this study is on how the text's magical and realistic parts interact. This study is a thorough textual analysis designed to show the value of this theoretical framework.

## 2. METHODOLOGY

The research methodology for exploring the fusion of magic and realism in Harris's *Chocolat* and its role as a beacon of hope for liberation involves a combination of qualitative and literary analysis methods.

Zamora & Farsi (1995) defines "Magical realism refers to literature in which elements of the marvelous, mythical, or dreamlike are injected into an otherwise realistic story without breaking the narrative flow". It refers to a mode of writing that can be characterized as an amalgamation of realism and fantasy.

### Sources of Data

The primary source of data for this research would be the novel *Chocolat* by Joanne Harris. Other potential sources of data could include interviews with readers or scholars familiar with the novel, and relevant secondary sources such as critical essays, reviews, and interviews with the author.

### Methods of Data Collection

1. Close reading: A close reading of the novel was made to identify and analyze the magical elements, characters, themes, and plot developments relevant to the research questions.
2. Content analysis: The novel was analyzed using a content analysis approach to identify and categorize key themes and elements relevant to the research questions.

### Data Analysis

1. Thematic analysis: Thematic analysis was made to identify key themes that emerge from the data, such as the role of magic as a

liberating force, the intersection of magic and realism, and the ways in which the novel challenges traditional gender roles.

2. Discourse analysis: Discourse analysis was conducted to explore the ways in which the fusion of magic and realism in *Chocolat* reflects broader cultural and historical tensions.
3. Content analysis: Content analysis was carried out to identify and categorize key elements in the novel, such as magical elements, characters, and plot developments, to help answer the research questions.

## 3. DISCUSSION

This research examines the work by Joanne Harris's major subject of fantasy and realism, concentrating on the rural protagonist who must deal with a variety of internal and external forces. Harris investigates the concepts of humanity, freedom, and societal reformation via the figure of Vianne, who runs a chocolate store in front of a church. The book combines natural and magical themes as well as urban and rural traits, emphasizing the tension between the townspeople's fantasies and realities. Harris skillfully combines these components to distinguish herself as a magical realist. This research makes the case that as all fictional works is the results of imagination and creativity; they all contain elements of magical realism, whether intentionally or unintentionally.

In *Chocolat*, the mysterious Vianne personifies spiritual development by fusing imagination and reality and frequently employing magic realism. A small-town priest who views Vianne and her daughter as a wicked influence objects to their migration there and their opening of a chocolate business during Lent. Despite the novel's glib depiction of Catholicism, it has intriguing issues and is well-written. Through her chocolate business, Vianne establishes a loyal client base and swiftly develops customer service skills, which enable her to

achieve both financial success and personal pleasure.

With the aid of the environment, the comparison of chocolate and the church, the description of food, the character who participates in the community's temptation in front of the church, and dream imagination, Joanne Harris employs the magic and realism techniques in her novel *Chocolat*. It teaches important life lessons by aiming to bring societal transformation and human life back into balance. The protagonist, Vianne, Reynaud, is at the centre of the narrative, both in his dreams and in real life. The novel also has a magical component to it. The reader begins to suspect that Vianne may not be totally human when they see that she always leaves a town when the wind shifts, has an intuitive knowledge of how others are feeling, and reads tarot cards frequently. Although there does not seem to be anything supernatural about Vianne, we cannot help but wonder throughout the novel if she is a witch or some other creature with a unique power. She is just an extremely intelligent woman who has chosen a very unique path in life. As a result, the main character Vianne is in a position where she can successfully merge magic and reality.

Despite having certain magical talents, Vianne does not adhere to her mother's beliefs. The divergent worldviews of Vianne and her mother might be interpreted as a reflection of the interaction between magical realism and fantasy. In a fantasy world, practically everything is conceivable, but in a magical realism world, the proverbial other foot must always be on the ground. Therefore, it is intriguing to consider why Harris chose to maintain her fiction rooted in reality, especially when viewing her writings from a feminist viewpoint. When Vianne talks about the relatively common activity of cooking in *Chocolat*, something similar may be observed: Vianne transforms her mother's more unusual practices into something more commonplace while yet maintaining that both are magical in their own unique ways.

Vianne Rocher and her daughter Anouk, two wanderers who have spent their lives roaming from place to place, arrive in Lansquenet-sous-Tannes, a

small French village. They enjoy the festival and decide to stay, so Vianne rents a house and opens a chocolate shop just in front of the church. This decision does not go down well with the village priest, Father Reynaud, who thinks that opening such a shop at Lent, a time of fasting, is an insult, and a menace, to religion. He also does not approve of Vianne because of her refusal to attend church or confession, and convinces some of his parishioners to stay away from the 'evil' chocolate shop. Despite this, the shop attracts a few customers from the very start. Not only has Vianne a knack for figuring out what each client's favourite type of chocolate is, but she is also a good listener who makes everyone feel welcome (Barale, 2000).

She has, in a Foucauldian sense, assimilated what people are expected to be under social pressure, leading her to start seeing herself. For example, Vianne tells her daughter, "If we are to stay, we must be as much like them as possible" (49). They must initially conceal and deny who they truly are on the outside until it becomes so ingrained that even they start to forget who they truly are underneath the surface. This is necessary for them to function in society. Thus, the central protagonist is aware of their position as an outsider. She fights against it and tries to blend in with the neighborhood and society. In *Chocolat*, Vianne is aware of the negative effects of being an outsider and has taught her daughter the same thing:

I taught her all of this long ago; the hypocrisy of the Church, the witch-hunts, the persecution of travelers and people of other faiths. She understands. But the knowledge does not transpose well to everyday life, to the reality of loneliness to the loss of a friend. It's not fair. Her voice was still rebellious, the hostility subdued but not entirely. (59)

Furthermore, the influence of the Church is a powerful representation of society's homogenizing effects in the novel. Unsurprisingly, Vianne and the local Church delegate end themselves in an unofficial power struggle. The female population in the hamlet is therefore fearful and dispersed throughout the

book, and Vianne, a strong lady and an outsider, must work hard to alter things. The narrative centres a mother and daughter and serves as the foundation for Vianne's efforts to establish a female community in the chocolate industry. She is therefore unwelcome in each of their groups.

In the book, Vianne is essentially free to walk around and run anywhere she wants, but it turns out that this is not the type of freedom they actually require. The real objective would be to accept oneself for who one is, and possibly to influence the neighborhood to do the same. In the novel, Vianne and Anouk's past has been a constant source of travelling. By taking a position towards the conclusion, Vianne thinks they will finally be able to establish roots in the neighborhood.

Vianne wants to make changes in her life, not just for herself but also for her child. She agrees that she does not want her child to have a childhood similar to her own. She and Anouk have stayed in the same country for the previous five years in an effort to lessen the disruption brought on by their move and potentially establish themselves more permanently. The masculine characters in Harris' works also fit into this sectarian category. In Harris's writing, men tend to appear less frequently than women, but when they do, they frequently represent extreme manifestations of magical or religious belief. Father Reynaud represents the severe presence of religious self-control as a devoted follower of Catholic Church dogma and as he who converts anyone who chooses to violate such rules. Father Reynaud is introduced in *Chocolat* as Vianne's enemy, and the book's conclusion, in which he gives in to his sensual desires for pleasure, satisfaction, and chocolate, demonstrates Harris' preference for the moral dilemma of her magical characters over that of her religious ones.

Reynaud's thoughts and experiences are described in *Chocolat* in a chapter that is written from his point of view. This allows readers to understand his perspectives on Vianne, the peasants, and various religions. He describes how he finds her shop's brightness disconcerting. Reynaud objects to her

giggling and gestures, saying that they are "accustomed to a greater restraint" (25). Although he claims to be an unkind man, he does mention at the chapter's end that losing all contact with other people is akin to going to hell. He claims that he wants to develop his communication skills and, maybe more crucially, his ability to hope.

Yet in the next chapter, Reynaud asserts that he has changed his mind and now sees Vianne as a foe. In the beginning of Lent, she opened a chocolate shop, and she now gets to hear his parishioners in the confessional recount their broken fasting promises. He becomes aware of the appeal of stronger regulations and laws: "The strict, structured society of the Old Testament appeals to me. We understood our situation at that time. Despite our adoration for God, we feared Him more (34).

It occasionally happens in a place like Lansquenet that one person—a teacher, a café owner, or a priest—becomes the focal point of the community. This one individual is the essential hub of the machinery that spins lives, causing wheels to whirl, hammers to strike, and needles to point the hour, just like the critical pin of a clock mechanism. Reynaud's role and responsibilities are known to Vianne. It is not yet obvious if she plans to assume the role of the community's 'lynchpin' but it is evident that a significant portion of her trips have been devoted to finding other towns in a similar state and restarting the "clock" in them. This implies that, as opposed to the church, who is seeking evil, she is the one pursuing the forces of good.

Vianne was not raised in a highly Christian environment. In fact, she has come to distrust everyone connected to organized religion because a priest attempted to separate her from her mother. Her religious education included a variety of tales and doctrines. This is in keeping with the New Age movement, which encourages people to mix their particular set of beliefs from many sources. Without a doubt, Vianne's mother concurred with this:

And I her daughter, listening wide-eyed to her charming apocrypha, with tales of Mithras and



Baldur the Beautiful and Osiris and Quetzalcoatl all interwoven with stories of flying chocolates and flying carpets and the Triple Goddess and Aladdin's crystal cave of wonders and the cave from which Jesus rose after three days, amen abracadabra, amen. (114)

In this belief system, Christianity and its myths are demoted from their position of hegemonic dominance and reduced to one of many different mythical belief systems. However, Vianne does believe in herself as a magician, that bad magic and the unexplained exist, and that she tends to approach these tales with a certain amount of skepticism, indicating that she no longer believes in them. In her reality, Harris seems to distinguish between actual knowledge and other mystical traits. Harris makes use of irony to illustrate how fundamentally similar to other old tales Christian myths are. Harris makes use of an everyday object to simultaneously remind the reader of another thing.

Yet, the 'church not chocolate' campaign is highly valued in Harris' examination of religious belief in *Chocolat*. Food is a major motif in Harris's work. Food takes on a dual character as seen through *Chocolat's* eyes: it is both a source of pleasure and satisfaction and is also shrouded with religious symbolism that is utilized to further Catholic doctrine. At the Catholic Church's celebration of the Eucharist, food represents Christ's body and shows a person's fidelity to the related theological principles. By placing Vianne's chocolate festival within Easter festivities, which are generally planned to renew religious faith and promote the ideals of sacrifice, constraint, and control, Harris accentuates this symbolic contradiction. People frequently view food as a sign of sensory pleasure or as an expression of desire. Easter Sunday marks the end of the community's 40-day fast and the religious celebrations in Lansquenet.

Vianne is an archetype, not just a character. She embodies a primal feminine nature that Harris associates with being pagan, worldly, and sensually affirming of life. Her male counterpart is a stereotype

as well. The parish priest is Reynaud, whose name means 'fox' in French. He embodies a certain kind of masculinity that Harris associates with Christianity's patriarchal, ethereal, and life-denying mindset.

Nathanson's objection has some merit because Raynauld is a man known as 'The Black Man,' Vianne's adversary, and Raynauld is a man. In addition to Reynaud, Monsieur Muscat, a local café owner and Josephine's abusive husband, is also introduced in the story. Yet, Nathanson makes no mention of the fact that *Chocolat* also features 'decent' male characters, such as Roux and Guillaume. Roux serves as the narrative's primary love interest for the most part. He does not have a significant impact on the story, but he does symbolize Vianne's 'ideal man' in certain aspects, which is possibly why he stays in the background since Vianne does not want a committed relationship with a man.

According to Western culture's prevailing presumption, the majority of people do not believe that magic can actually change the natural world and lead it to behave in a particular manner. Today, magic is seen as both one of these things and a creation of the mind. Without realizing it, Athena was highlighting the much expanded cosmos that each of us has but has yet to recognize. The author refers to her as a lady from the twenty-second century who, as a result, is forthright about living in the twenty-first century. That was her main worry. Due to this, the novels discuss free love, which mostly entails the ideas that we often connect with love, such as desire, possession, reconciliation, and betrayal. Free love is like a river that overflows its banks. The most crucial aspect of social and terrestrial existence is reconciliation. In his study paper, Adhikary (2020) asserts that the intersection of trauma, memory, and fact characterizes postcolonial political challenges.

In the novel *Chocolat*, the seemingly incompatible concepts of reality and enchantment are simply harmonized. Both are essential to communicate Marquez's individual point of view. The reality presented in Marquez's book is not simply one observer's point of view; rather, it is a compilation of experiences from several people from various

backgrounds. In magic realism, he portrays a world in which magic, superstition, religion, and history all coexist.

#### 4. CONCLUSION

In this research, the female heroine successfully negotiates the various challenges life throws at her. She has several challenges as an antichrist and a foreigner. Where she lives, She is known as a witch and a female atheist?

She experiences social transformation, though, and is successful in the area. Using a magical instrument, the book investigates other puzzles relating to Vianne's regular worlds. Given that Vianne's mother has always been an outsider, she could be more conscious of her paranormal talents. She decides to limit her potential and her skills as well. The book's major themes – which are crucial from a feminist perspective – include women's underestimate of their potential, suppression of their true selves, and attempts to conform to social conventions. In order to portray these concepts clearly and captivatingly, magical realism is used. Harris undoubtedly drew influence for her writing from a wide range of literary subgenres. She heavily draws inspiration from narrative akin to a carnival, the conventional aesthetics and worldviews propagated by ambient fairy tales, and magic realism for most of her own work. Traditional magic-inspired genres mix in Harris' work with more modern themes, such as an emphasis on food and worries about the status and future of single moms and women in a world dominated by men. Harris' greatest accomplishment, however, is employing magic realism to explain even the most fundamental everyday actions, like eating and caring for children.

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