



Journal of

STEPS

for Humanities and Social Sciences

Volume 2 | Issue 1

Article 59

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Recommended Citation

Mubdir, Khitam Kamil and Haraj, Sahar Abdul Ameer (2023) "The novel of manners in Anne Tyler's Breathing Lessons," *Journal of STEPS for Humanities and Social Sciences*: Vol. 2 : Iss. 1 , Article 59.

Available at: <https://doi.org/10.55384/2790-4237.1287>

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The novel of manners in Anne Tyler's Breathing Lessons

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Received: 14/05/2022

Accepted:09/12/2022

Abstract

This paper deals with Anne Tyler (1941) one of the most prolific American writer. Tyler's *Breathing Lessons* is the eleventh novel, and the novel won a Pulitzer Prize in 1989. The novel is published in 1988. In this paper a study is undertaken to investigate the use of novel of manners in Anne Tyler's *Breathing Lessons*. The novel contains a high dramatic plot than any exciting plot found in any thriller movie. The significance of *Breathing Lessons* is that it depicts the life of Maggie and her husband, Ira, an American couple and who are middle aged. This family maintains their complex relationship and individual personalities during the twenty eight years of their marriage. The theme of American modern family dynamics is the central theme of the novel *Breathing Lessons*. Within the limits of this topic, Ann Tyler emphasizes that the identity of the individual and his initial sense of it is derived from his relationship with his family.

Key words: family, identity, and manners.

1.Introduction

In the eighteenth century and in the last decades of it, a new literary genre appeared, and women writers began writing novels, focusing on social details, daily life, and problems that pertain to the family. This type of novel was called novels of manners. The writer and a novelist of manners Anne Tyler is one of the most prominent American writers in the twentieth century Tyler has been classified by critics as a Southern writer. Tyler's interest and focus on the modern family and their relationships that are distinctive also the writer is distinguished

by her smart and high resolution writings about fathers and mothers, husbands, wives and children on the run has increased her interest in all topics related to family, identity and the home in her later writings is that this importance stems from the writer's interest and her passion for portraying accurate, honest people and scenes.

2. Manners in Breathing Lessons

The novel's main interest is with Maggie. After Jesse's divorce from Fiona and their separation, Maggie tries to establish a relationship with her granddaughter, Jesse's daughter, whom she has not seen in years. Maggie's plan includes reestablishing the relationship between Jesse and his wife Fiona, So Maggie can reach her granddaughter. This is the main and central motive that supports the action in the novel, and the novel continues on this narrative line of the relationship of Maggie and Ira. Maggie is a sentimental character and Ira who is realistic and stubborn. Lots of comedic squabbles that happen between Ira and Maggie during the novel.(Bail 1998, 135 -136)

Anne Tyler's novels are distinct from other novels that concerning social comedy and novels of manners, which uses to ask questions about whether reality is internal or external, or what are the features of life ? and what is the special nature of time ? Tyler's novels raise a very important question. Is human behavior free or estimated ? And her stories reveal how and the consequences of coexisting with this mystery in dramatic fashion.(Carson 2002, 301)

The critical approach of Anne Tyler, which is more widespread, to study how she portrays the American family. John Updike notices that Tyler is fascinated with families. Doris Betts asserts that chaos and family will be a metaphor for her throughout her life. While Ann Romines details Anne Tyler uses the home plot. Jessica Sitton is describing the signature element in the work of writer Anne Tyler, who says that this is evident in *The Accidental Tourist* which contains lovingly drawn and eccentric characters that contradict each other as well as contradict themselves. Because they are either jostling or sliding their way

through life in parallel with recent psychological and social research. Confirms that there is a wide focus in Anne Tyler's studies on depicting many of the super jobs or dysfunctions that she introduced in thirteen of her novels. As well as focus and attention on her disturbing images of fails and broken marriages, child abuse, fails relationships. Some critics say they complain that her novels do not represent the reality of the contemporary family. They do not depict sexual reality and violence and in another form and a positive image are patronized her literature as belonging to the comedy of manners. (Herrera, Elizabeth and Sheila et al 1997, 217)

Breathing Lessons is a masterpiece of comic books. Much comedy is found in the various inner monologues, descriptions, and events of the novel. One of the important examples of the comedy of the novel, in which the writer obtains the unlimited comic effects. One example occurs at the beginning of the novel and the opening incident. The day begins when Maggie picks up the car from the auto shop and makes a live accident when it hits a truck while she's driving. It seems that the writer Tyler is filming a caricature of herself. Maggie gets to an extraordinary place in the car, and then Maggie notices her husband's reaction to the situation as he inspects the car and is happy. (Bail 1998, 143)

Mary F. Robertson explains that author Anne Tyler's novels interact with relationships between families and with internal conflict. An important element in writer Ann Tyler's literature is family communication, whether it is present or lacking. Updike proposes that destiny is central to Ann Tyler's novels and that the issue of desertion or reunification it is repeated in Anne Tyler's families. Also those who flee have memories and their pasts with them, and those who remain are negative. (Kondapally 2011, 159 *Women Journey*)

Some critics have talked about Anne Tyler and praised her masculine personality. They have greatly exaggerated the experiences of parenting, which is impressive. The supervision observed in Anne Tyler's criticism is a clear issue in literary criticism in general, and it is a study of parents who present mainly positive

examples even if they are severe. The complexity about fatherhood three parents may come to mind by Ian Bedlow in *Saint Maybe* 1991, Jeremy Pauling in *A Celestial Navigation* in 1974 and Macon Leary in *The Accidental Tourist* 1985. This means the meaning of parenthood has become positively meaningful in the novels of writer Anne Tyler. Artist Jeremy has been given a humanistic image and character in observing his experience with parenthood where he become very involved with Mary Tell. When it becomes clear that there is an opportunity for Jeremy to become a real father, but he finds himself lacking the ability to rescue them from existence, and at the end art triumphs over life while Jeremy returns crying to his life of isolation. (Herrera , Elizabeth and Sheila et al 1997, 218)

The main character in the novel *Breathing Lessons* is the character of Maggie, who revolves around the events of the novel . Maggie gets into a car accident, in which the opening scene of the novel opens where Maggie is distracted as she imagines the voice of her daughter-in-law on the radio on a radio show. During the novel, one learn about Maggie's character, who is scattered, as well as the gentle mockery of her husband, Ira . Maggie and Ira begin the journey from Baltimore to the town of Deer Lick to attend Serena's husband funeral. During the trip, Maggie plans to visit Fiona, her daughter-in-law, on the way back. Maggie is hoping to get the approval of Fiona to let her daughter Leroy go with Maggie and Ira to Baltimore for a visit. Maggie's plans become very complicated and unpredictable. The plot revolves around a lot of events, such as when Serena sees Maggie making love with Ira in bedroom during the close of Max's funeral, Serena's husband. Serena kicks them out because of their inappropriate behavior. Events escalate when Maggie plans to bring back Fiona and her daughter Leroy with them to make a reconciliation between Jesse and his wife Fiona. All of Maggie's plans backfires unexpectedly. Jesse and his wife Fiona exchange words, and Ira and Maggie fight, and then Fiona leaves the house without saying goodbye. (Bail 1998, 136)

The writer has shown an exciting and wonderful picture of the type of relationship between parents and their children who are in adulthood. The writer works on empathizing with her fictional characters, in addition to her ability to portray children and develop them into adults. As they can be seen in the eyes of a father or mother, and at odds with the perspective of a traditional character. Anne Tyler's fiction suggests many good and useful hypotheses regarding the function of subjective beings, particularly in later life. One of the most important of these hypotheses for Tyler is the question about the way the family group is formed and the perceptions that are exchanged between children and their parents. How family members escape from each other and how they retreat from each other without liberating themselves from the introductions that cause diseases or how parents deal with the symbolic or real loss of their children. (Schneiderman 1996, 67)

Anne Tyler portrays ordinary middle class people and their issues in their community and family. In *Breathing Lessons*, Tyler portrays family problems. The characters move away from their families and cut off their relationship with them in order to achieve their identity. This is the reason for reducing blood cohesion relations, which is an important and essential element in postmodernism and this is very clear in this novel. In the life of Jesse and Fiona when they separate from each other and that family compatibility and bonding decrease. When Fiona leaves her husband Jesse, leaves him with her daughter Leroy and when Leroy is only a year old . This situation is sad and pathetic because Leroy could not recognize her father Jesse because he has not seen her for many years. (Vasanthi and Hemamalini 2021, 140 -141)

The writer divides the novel *Breathing Lessons* into three parts, the first part includes Maggie and Ira's journey to Serena's husband's funeral. The second part includes Ira and Maggie's meeting with Mr. Otis. The third part includes an encounter with Serena and Leroy. The first part reveals many memories of the past. When Maggie and Serena reminisce about high school Maggie concludes

that life is circular a person can search for a new relationship, but he may find himself in the same situation. It is impossible to change what, but not who. The events of the novel develop and repeated some of events are repeated at the beginning of the chapters of the novel. Maggie buys her granddaughter Leroy a cat Ira mentions that she dose not buy the cat, to get close to her granddaughter, but Leroy is allergic to cats. the cat appears again in the novel from Leroy's perspective. (Bail 1998, 138)

Readers of Anne Tyler get to know themselves directly through their entry into the writer's literary world . Judith Caesar, who points out that Anne Tyler has always been a character, an unusual voice in American writing. Her choice of sympathetic characters, and a powerful sense of place in Baltimore. From the author's valuable post for Americans. Critics have long agreed that Anne Tyler deals with American family life and the chaos that results from it. Tyler, as Brooke Allen points out, insists on celebrating the chaos in families' lives . Despite all this, the characters of Anne Tyler escape from the local scenes, many are in fact not in their homes, but in their homes. The writer in her novels makes it clear that if her characters are not resigned to the reality they are facing, then they are patient and tolerant. (Lindhe 2013, 79)

The character of Maggie and Ira are the main characters in *Breathing Lessons* and their characters are presented as polar opposites. The character of Ira can remain constant as it is because he is under the control of his wife Maggie and vice versa. Ira's style of existence is different and is the opposite of his wife Maggie's. When Maggie tells her husband about her dreams at night, it causes distress and instability for her husband, Ira. Also, Maggie has a feature that she can know what's going on in Ira's head and what he thinks about. Maggie's character likes to interfere in the lives of her children. Usually, writer Ann Tyler doesn't agree to interfere, and although the reader knows she has a soft spot for Maggie's character. Maggie eventually gets her score when Fiona leaves her and goes. (Bail 1998, 139)

Many critics believe that Southern women writers are responsible for maintaining the family unity. Susan Gilbert, when she talks about the novels of Anne Tyler and many female novelists in particular, and her talk about literature in general, emphasizes the view that women writers endure the responsibility also. Writer and critic Doris Betts emphasizes in *Southern Women* book's introduction, that women writers portrayal of male characters is improving faster than male novelists today. (Durham 1998, 143 -144)

The character of Daisy and Jesse, children of Ira and Maggie, reflects the polarity of her parents. Daisy's character is looking for organization and perfection like Ira, while Jesse's character is similar to his mother's in that he is a dreamy young man. Ira portrays children as mirrors to him. Ira sees his daughter Daisy as a character who loves responsibility and is able to take it. Ira is afraid that she would lose her youth prematurely. Daisy resembled her father a lot in her personality. Jesse, for his father, is a failed young man. Ira resents Jesse because he does not give up his dreams in order to support his family. Jesse is the eldest son who leaves school when he is twenty years old. He hasn't settled on a stable job, but Jesse's dreams to become a famous star with his rock band. Maggie is always siding with her son Jesse and Maggie realizes that her son Jesse has a short period of interest. The character of Fiona is similar to her husband Jesse. Their personalities are very sensitive and that's why they always clash. Despite Jesse being his mother's close child but very similar to his father. (Bail 1998, 141)

Anne Tyler creates characters who are able to learn to communicate with those outside their families, even with those who are complete strangers. The heroes of Ann Tyler find that they must know and learn to adapt to change and decline and experience. Experiences that help them grow and rid themselves of everything that threatens by dying, shrinking, or trying to banish them from life. Her characters learn to enjoy new experiences and slip into a difficult, complex, and ever changing environment. Tyler gives reassurances, and this does not mean that life for them will be successful, prosperous, calm and unchanging, or even be

middle class. They are able to embrace the slippery slate and the very change they fear. Its heroes see that they find self-respect, adventure, love, thrive and win, but not where society has suggested they to be. (Adams 2019, 12)

The events in the novel appear from different points of view and at many different points in the narrative. The characters repeat the same mistakes they make. The flashback reveals to the reader that Ira is the reason for Jesse's break up from his wife Fiona. When Ira tells Fiona that Jesse know another woman and Ira feels remorse, because he interferes between Jesse and his wife Fiona. Also at the end of the novel, Ira interferes between Jesse and Fiona and misses the opportunity to reconcile them. When he tells her that Jesse knows another woman and lives with her.(Bail 1998, 138)

Anne Tyler uses the indirect narration method in the novel *Breathing Lessons* and the writer does not use the sequential presentation of events the iterations in the novel are not presented in sequence. Tyler divides the novel *Breathing Lessons* into three parts. The way to use the language with a sarcastic and funny tone, which is characterized by comedy, is the way of novels of manners. Comedy of manners concerned with people, their lives and their deportation humor feature that the novel provides by showing the characters' sexual scenes. Anne Tyler uses comedy of manners in the entire *Breathing Lessons* novel when the author presents the shameful scenes that results from substandard behavior. One of these events the scene of Maggie's chaining with her husband Ira to Serena's bedroom and their lovemaking. When they were at the funeral of Max Serena's husband. This position is considered wrong and inappropriate because no person can do this behavior on a mourning occasion. Another embarrassing situation when Serena shows her wedding video. Serena invites her friends to remember the events of her wedding when she asks them to dance and sing and also Serena's wedding look and the way she chooses her clothes while she wears a light red transparent dress. (Vasanthi and Hemamalini 2021, 142)

The topic of families is the important topic for the writer Anne Tyler the way they interact and what they do that arouses the writer's curiosity. In *Breathing Lessons*, the title of the novel explains the exercises that the pregnant woman performs for the purpose of preparing for childbirth. The novel includes various events among its pages filled with chance, joy and irrationality. Many pleasures that are not take into account many tragic memories with the novel, *Breathing Lessons* Tyler reaches a new stage of maturity. (Rich 1988, 20)

Ann Tyler captured this note from the novel *Breathing Lessons*:

"I mean you're given all these lessons for the unimportant things piano-playing, typing... how to balance equations, which Lord knows you will never have to do in normal life. But how about parenthood? Or marriage, either, come to think of it. Before you can drive a car you need a state-approved course of instruction, but driving a car is nothing, nothing compared to living day in and day out with a husband."(qtd. in Leeds , Gerard and Terrence et al 2008, 4)

In *Breathing Lessons*, Tyler portrays the characters' isolation and loneliness. Ira's character is seen as being lonely and who does not like to socialize even with himself and is far from public and personal topics and issues as well as his family. Ira's brothers and father are presented as solitude characters who rely on Ira for outreach to the community. Although Maggie and her husband Ira live in the same house, they always have different opinions. And also the character of Mr. Otis, whom Maggie and Ira meet on the road, is a reclusive character who lives alone and isolated due to his failed married life. (Vasanthi and Hemamalini 2021, 141)

Breathing Lessons, confirms that marriage is not a condition to be positive at all times, and this is the important essence of the novel. one notice in the novel the relationship of Maggie and Ira, who do not always agree in opinion and differ in their decisions. This thing has caused them instability and comfort in their married life and their many quarrels due to their multiple circumstances. Also Jesse's life with Fiona, they marry and separate, and Fiona leaves with her

daughter, Leroy, because Jesse does not bear responsibility and his bad treatment of marital relations. Maggie couldn't solve her son Jesse's problems, although she is worried and concerned about her son's life and always tried to advise Jesse and warn him about his negligent behavior with his wife Fiona. (Vasanthi and Hemamalini 2021, 141-142)

In *Breathing Lessons* 1988, Ira's wife Maggie makes sure that there is nothing in life like change that is real. An individual can change spouses, but the situation cannot change. Maggie is very comfortable with the determinists that we can get what we want, but we just don't want what we want. This means that we are free to choose among our desires, but these desires are the ones that are of the second degree. The desires of the first degree are programmed with forces outside the scope of Will because it is external forces Maggie then ends her thinking about the ability to change, which seems severe and inevitable.(Carson 2002, 305)

In *Breathing Lessons* by Tyler, focuses on a day in the life of Ira and Maggie. Maggie travels with Ira from Baltimore to attend the funeral of an old friend of theirs and also visit their estranged daughter-in-law, who lives with her seven years old daughter. Through all the events, comic twists, and adventures, Maggie wonders about her family and herself, and the coincidences and changes that have forced her down this path. Like all Tyler novels, these works illustrate the intricate difference of being a member of a family. The writer also touches on amazing randomness and sometimes even comes up with comedic ways. (Carroll 1998, 87)

The narrative structure of *Breathing Lessons* reproduces the image of the duo when the reportage divides the retrospective of day between Ira and Maggie. So that they are together as in Max and Serena's marriage which took place twenty nine years ago and then they each take a house and then they stay together. In fact, this narrative arrangement means that no one can measure marriage from the inside or even from the outside. Maggie is shocked by Fiona's perception of her

and Ira being incompatible, on the contrary they think that these differences, which are declared as a point of convergence between them :

"Just stop, both of you," she said. "I'm tired to death of it. I'm tired of Jesse Moran and I'm tired of the two of you, repeating your same dumb arguments and niggling and bickering, Ira forever so righteous and Maggie so willing to be wrong." "Why... Fiona?" Maggie said. Her feelings were hurt. Maybe it was silly of her, but she had always secretly believed that outsiders regarded her marriage with envy. "We're not bickering; we're just discussing," she said. "We're compiling our two views of things." (qtd. in Voelker 1989, 174)

In this novel Tyler, the theme of the novel about marriage being historical one, and the novel *Breathing Lessons* is clearly identified in the culture more than many of the novels of Anne Tyler. Because it records and depicts the grief of a generation that came of age and at the end of the fifties. Where agreed to rules and lived according to them, then he notices that his children live in a world where these rules have been stopped. (Voelker 1989, 174)

The classmates, as well as Maggie, are shocked by Serena's frankness and freedom in front of them, but they are all upset. Maggie can't imagine being happy after her menopause. Maggie gets tired of thinking and can't argue. Maggie thinks everything is going to go away her daughter leaves for college and they talk about the nursing home about laying off many workers . All these things tired her, as well as discussing it with Serena tired her. In *Breathing Lessons*, Maggie looks at her body and her face as if she is seeing her for the first time in the mirror and she feels anxious about what she sees. Maggie suffers from many symptoms that indicate her menopause is approaching. She usually feels hot, tired a lot, and suffers from wandering, her clothes no longer fit. Maggie is worried about the clothes she will wear later. Maggie struggles with commitment and spends her day on a diet, but she can't resist her craving for fried chicken and chips. (Carroll 1998, 90 -91)

In *Breathing Lessons*, Tyler makes clear that as Maggie says, the past is not entirely the past. She explains that no one is far from memory, even the character

of Ira was not immune from memory. Ira would keep his eyes on his granddaughter Leroy and remember how they were related. Maggie finishes her breathing lessons by going to bed because they will have a long car ride and she needs to be happy before going on the trip. Tyler asserts that the connections we value are more important than memory. Tyler's novels lack an end because complacency with memory is only a step with life. Ann Tyler always tries to remind readers that with all the pain that memories causes, everyone should pull themselves together and get on with life.(Salwak 1994, 85)

The marriage of Maggie and Ira evolved into two different people who learned how to live as partners, but Fiona and Jesse's marriage turned out to be almost impossible and to a dead end, Fiona escaped and separated. Maggie, who believed that marriage is a change in people's life, and Ira's journey continues with Maggie. Maggie tries to reconcile between Jesse and Fiona by bringing Fiona to Baltimore and putting them under one roof to resolve the disputes. She tries to bring Jesse back home, but in vain, Maggie can't do anything, and Maggie believes that when mistakes are corrected, everything will change.(Stephens 1990, 9)

Tyler makes a real breakthrough in *Breathing Lessons*. Where the writer created a mother who is interested in documenting and strengthening the bonds between her family members , despite the power she has . The novel won many awards, but it is also not well received by some critics, who considered Maggie's character to be a funny character who tries to modify the behavior of her failed son. The son who is raised by his mother in a very lenient manner, which led to his lack of sense of responsibility and his inability to take responsibility for his marriage and his home. Daisy, Maggie's daughter, goes to university, and the reader of the novel *Breathing Lessons* knows nothing of Maggie's relationship with her daughter Daisy and her feelings toward her. Ira, due to his own limitations, is unable to give his son the necessary love and advice. Ira's dream is to become a doctor, but due to his father's illness and Ira's support and

responsibility of his family. Ira could not achieve his dream and as a result give up his aspirations. (Schneiderman 1996, 77)

Alice Petry explains that because of the dignity and wisdom of Tyler's black characters, her novels filled with disappointments, disintegration, and sudden death are ultimately honorable books for life. Barbara A. Bennett emphasizes the humorous side of Anne Tyler. She explained that Tyler's use of humor makes ordinary people and their regular times enjoyable. (Gale 2001, 22-23)

For Tyler, the family acts in both negative and positive ways as a force over the individual. In the novel *Breathing Lessons*, each character has his own style of interpreting the concept of family. This style coincides with the characters' understanding of their identity. Ira's character feels controlled by his family. Ira feels that the hands of his sisters have led him down a path that drowns the victims in an attempt to save them. Ira's view of his family continues that he is a deceived person in his dreams, and from these dreams that the family is fun, loving, loud. But Ira's view of his family reflects that his family is a trap. As for his job as a photographer, Ira sees the image as immutable, unalterable, and unmatched with his ideal perceived image. The interference of Maggie's character in the life of her daughter-in-law Fiona is illustrated as trying to keep her family together. (Gale 2001, 14)

In *Breathing Lessons*, the funeral appears as a reunion of friends. Friends have been separated for many years, and this novel is considered hilarious, and the reunion between friends is unexpected when Serena's husband dies. Tyler puts her comic touch on the details of everyday life and the conversations. everyone has changed but for the better, says JoAnn Dermott. The subconscious counterpart of rejecting old age means obsessing over it and the word obsession in the novel *Breathing Lessons* carries a great force. Maggie, who is forty eight years old, does not feel better, and it is not because of the changes that are taking place in her body and appearance. Tyler explains about Maggie when she pinch her skin and then release it. She notices that her skin remains folded for some

moments after that it's the changes in Maggie's life that are causing her discomfort. (Salwak 1994,102)

One of the important topics in the novel *Breathing Lessons* is the topic of marriage. Every character in the novel has an opinion about marriage. Maggie's opinion that she met her soul mate and that's why she got married. As for Serena, she thinks it's time to get married, and that's why she got married. Jesse's opinion about marriage, he says that it is a bad habit, the same as dancing and old songs. The novel *Breathing Lessons* refers to pattern repetitions of marriage and marriage rituals resembling sentimental passwords and jokes. The same gestures of condolence as well as support. The title of the novel indicates a metaphorical meaning according to Ira and Maggie . *Breathing lessons* Taking and giving gases means life. In a similar sense, life for marriage is full of taking as well as giving. Maggie and her husband, Ira, are able to unravel the many classes they have been living through for the past twenty eight years in one day of the novel. Maggie and Ira live their lives differently, constantly arguing and remembering their wondrous pleasures and petty enmities. When Maggie and Ira talk out loud, it doesn't mean they're quarreling, but rather collecting points of view on things. The meaning of marriage is about sharing a sense of everyday life with another person. (Gale 2001 ,14 -15)

Maggie's quest to discover her identity when she begins to ask who is Maggie? The answer is that Maggie is Ira's wife and also she must ask about her husband, who is Ira? Until Maggie reaches the question that causes her unexpressed pain, until the novel reaches its end, what does their life mean? That life filled with frustration towards their children. With all these memories, Ira's courtship with his wife Maggie marks the writing of writer Ann Tyler. Ira's love for his wife Maggie is beyond doubt at this point in her life, and with all that love, Maggie still needs safety and reassurance. (Salwak 1994, 163)

Many of those who wrote about Ann Tyler in articles and books have praised the writer's ability to show readers new images of the ordinary. The writer is trying

to tell and teach readers things about themselves. As Wallace Stegner points out about the novel *Breathing Lessons* and its characters when reviewing the novel "First they surprise us, then we recognize them, then we acknowledge how much they tell us about ourselves." Many of those who are fascinated by Tyler's writing are often cited for Tyler's Quaker background. Those who wrote about the writer Anne Tyler based their positive assessments. Assuming that the writer Ann Tyler writes comedy about morals or comic books characterized by kindness. Those who place the writer within the comic side do not see the writer dwelling on the dark side of life nor do they see the writer's tendency to optimism as a flaw. (Salwak 1994, 193)

In the novel of manners, the characters struggle to uphold the norms of society as well as appearances. The plot of the novel of manners revolves around sexual relations or some other kind of scandal. Comedy of manners uses humor to teach the reader a lesson. One of the greatest artists who wrote about the novel of manners, the French playwright Molière uses his writings to ridicule the morals of society. One of the most important topics he wrote about was regarding the religious hypocrisy that characterized the seventeenth century. The book *The Importance of Being Earnest* by Oscar Wilde is considered one of the most important English books of 1899 and is considered one of the most important tests of hypocrisy in British society. In *Breathing Lessons* , Tyler uses humor throughout her novel. Much of the comedy in the novel develops when many situations that are characterized by bad morals occur. (Gale 2001 , 18)

In *Breathing Lessons*, Tyler writes a global story and moves away from the South Central. Maggie's character is not extreme, but she is a brave wife. Maggie's problems are similar to those of women in the United States. Maggie could have lived anywhere problems of confusion about roles, autonomy and dependency. Is the mother's role is more important compared to the wife's ? The role of Maggie represents the confusion of women in general and not only the role of southern women, as described by Romines, that the *Breathing lessons* participate in the

plot of the house and it an explanation and clarification about the value of domestic life and its rituals that are devoted to the danger of not attracting the reader. (Salwak 1994, 163)

3.Conclusion

In this novel, manners appears clear, as Tyler adds a comedy of manners to the novel not only for laughter, but also to make fun of the characters' behavior. Tyler presents her characters in a clever and subtle way and shows how her characters struggle to stay together despite their perceived incompatibility. Comedy of manners is similar to any other kind of comedy because its goal is to deliver a lesson to the reader by presenting situations and events. The reader sees this clearly when Ira and Maggie go to Serena's room and have sex during the funeral ceremonies. This behavior is considered bad and inappropriate and it is wrong for people to do such behavior during the funeral. When Serena notices this situation, she kicked Ira and Maggie out of her house. In this novel, Tyler explains the characters' resistance to stay together and maintaining relationships despite their differences and different ideas, and how Maggie tried to preserve the relationship of her son and his wife, despite her failure to bring them together, she resists until the end. Ira and Maggie, despite the difference between them in ideas and tendencies, but they succeed in staying together until the end. Tyler tries to present many social situations and behavior for individuals and problems related to the family in order to make readers understand their mistake.

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