In Berger’s “From Ways of Seeing” and Tannen’s “Wears Jumpsuit. Sensible Shoes. Uses Husband’s Last Name,” both authors take on different perspectives of how women are treated in society. They try to convince their audiences that discrimination becomes hidden and dissolves into the cycle of socialization. Although Berger and Tannen convey how women are subordinates in society, their differences in tone and evidence created separate purposes to their specific audience. Berger’s impartial tone and comparisons of art paintings analyze gender roles to academia, while Tannen’s passion and real life experiences challenged and fought the status quo to general audiences.

Certainly, Berger and Tannen use different forms of evidence in their writings to enhance their arguments. In Berger’s “From Ways of Seeing”, he displays examples of medieval paintings to educate others in academia about his perspective on art. He noticed how women were being portrayed as objects and realized that it was common for the woman in the painting to be directly looking at the observer: “Often she looks away from him or she looks out of the picture towards the one who considers himself her true lover-the spectator-the owner” (Berger, 56). In this quote, Berger analyzes how the naked woman is positioned to be at the center of the piece, but when she turns towards the viewer, it makes her appear to be on display. He wants the readers to know how specific positions and style make women appear as subordinates. Berger is suggesting that art throughout history was almost always made to please men since they were the owners and the viewers of the artwork. Not only in renaissance paintings, but in advertising, television and other forms of media, women are still “seen” to satisfy
men by posing in similar ways as in paintings. This leads to his main argument which is that women are placed in a role where the assumption of the viewer is always a man. Truly, he hopes that his readers will formulate a new perspective of how women are viewed. Deborah Tannen, who wrote, “Wears Jumpsuit. Sensible Shoes. Uses Husband’s Last Name”, however, used her real life experience in a conference meeting to unmask women inequality. There were mostly men and only three women, but she realized that she was criticizing only the women’s styles: “I suddenly wondered why I was scrutinizing only the women. I scanned the eight men at the table. I knew why I wasn’t studying them. The men’s styles were unmarked” (Tannen, 8). Women styles are “marked” and never “unkmarked” like the men’s. Tannen is trying to show how women are always being judged for their styles which can form an opinion about their personality. Men do not have to worry about that since their styles are standard, or unmarked. Her experience supports her message throughout the whole article. It shows how women, including her, have to deal with being put down in society. She addresses how women can’t even get “dressed in the morning without inviting interpretations of her character” (Tannen, 33) because women are judged every second for every word, title, and outfit they choose. Women are always forced to make a choice which can, in the end, stop them from a major opportunity. Overall, Berger and Tannen illustrated their arguments through paintings and real life examples to expound their message.

Not only does the evidence support the authors’ message, but the tone is another crucial element. Berger has been analyzing paintings to show how women are seen in art, but his tone is impartial and informative to seem credible since he is an art
critic. He explained how “A naked body has to be seen as an object in order to become a nude. Nakedness reveals itself. Nudity is placed on display” (Berger, 54). When he is describing a painting, he says it in a very systematical way. There is a certain process or steps for a body to become “naked.” Berger uses definitions to inform the readers on his thought process. His objective tone makes the naked women in the paintings seem lifeless. Without a doubt, his tone further supports his message of how women have become dehumanized when their main role has been to be seen by men in order to please their fantasies. Deborah Tannen, however, uses her emotions to expose the inequalities women face everyday. The anecdotes drive her message, empowering her role as a feminist: “I felt sad to think that we women didn’t have the freedom to be unmarked...But if you’re a woman you can’t, because there is no unmarked woman” (Tannen, 34). Her emotions connect with the readers on a deeper level. Using phrases like “I felt sad” express how disappointed she was that women even in this day of age have to worry about their image with every decision they make within their lives. Tannen has become relatable to thousands of women who have been in her same position. Languages, actresses, and conferences were examples she faced which insinuated bigotry. Certainly, she is an activist who’s language has connected with women, but has also influenced the general public, including men. Truly, Berger and Tannen have different tones that help express their views towards their audience.

Finally, Berger and Tannen’s purpose was to connect to a specific audience. Berger’s purpose was to inform other art critics in academia on his perspective on how women are seen in art work. His colleagues and other art critics were men. This radical
perspective is a breakthrough to the art world and in society. He is trying to prove how women roles and images have not progressed: “The essential way of seeing women, the essential use to which their images are put, has not changed” (Berger, 64). Again, Berger emphasizes that along with the images, society has not changed its attitude towards women. The viewer’s assumptions of artwork and media are always how a woman can please them. Men within academia would probably not be willing to admit that art is there to please them as the spectators and as the experts. Berger shows great character by taking an unpopular opinion and a brave stand against inequality.

Tannen’s purpose, though, was to be an activist for women’s rights and to open the public’s eyes to discrimination. In the article, she identifies that she is marked as a “feminist” who creates powerful connotations to the readers. She hopes that she can connect with other women, while convincing men that they might have certain biases. Tannen mentions how sharing her experiences have led to titles like “male-bashing” for sharing her story: ”Then why do you think she is male-bashing?...Because she’s a woman and she’s saying things about men” (Tannen, 32). This is another example that proves her point on how women’s voices have been shut down by the public because they are sharing experiences that have turned against a man’s character. Simply talking about the differences between men and women “marked” her as a feminist. It shows how her observations prove that women’s voices and their character are immediately diminished. Tannen’s experience is a catalyst for conversations among men and women in the audience to reflect how these situations are very true in society. Both
authors have show their purpose to their specific and different audiences which have bolded their arguments.

All in all, Berger and Tannen’s different writing styles both supported their purpose which was to educate others about the biases women have faced in history and in modern day life. Their tones and pieces of evidence paved a path for their arguments. Even though their techniques were different, both authors were very effective to express their thoughts to their specific audiences. Certainly, the audiences were able to connect with their message. Today, women feel those judgements towards them and has made audiences realize that we need to make progress. Truly, these pieces beautifully discussed gender role issues and how there can never really be an “unmarked” woman unless we actively make a change.