

# THE TRUTH BEHIND REAL ESTATE'S LONGEST LEGS

*An Analysis on Gender Stereotypes in Selling Sunset*

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## Abstract

*Selling Sunset* is a Netflix reality television program that showcases The Oppenheim Group, a brokerage of beautiful female real estate agents who sell million-dollar homes in Los Angeles, their two male bosses also form part of the show. This show has an intensity of drama and interpersonal relationships which interfere on what is shown onscreen. Dating back to the 1950s, Simone de Beauvoir wrote her book, *The Second Sex*. In this piece, the author discusses the treatment of women throughout history, which then specifies on the facts and myths about men and women. Within these myths there are certain stereotypes that are portrayed by both men and women. Some of these said stereotypes can be identified in the show *Selling Sunset*. This study explores these stereotypes defined by Beauvoir, seen throughout the whole show, which are condensed in a sample of three scenes. This exploration is done by observing the gender performativity of The Oppenheim Group members and how they are framed within this context. The stereotypes being observed within these scenes are men seen as hard working, egotistical and more aggressive, while women are seen as more emotional, Others, gossipers and fake. Another important take is the male gaze, which helps understand the lens that is put on this show. The contrast between the gender representation onscreen is apparent in these scenes, despite in some instances the women have agency over their own actions and how they are framed, *Selling Sunset* still shows these stereotypes largely, therefore confirming that the defined stereotypes by Beauvoir are resilient to this day in this show.

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“I don't like being around people like that, those egotistic males, it turns me off.”

-Heather Young, *Selling Sunset*.

## Introduction

Truth. This can always be a subjective term, there are ample versions of the truth that need to be considered, that is why it is important to understand representation. When first investigating the presented case study, *Selling Sunset*, reviews of the show were one of the highlights of the research, when someone describes one of the cast members “the female version of Voldemort” it gives off an oddly specific portrayal of a person, which can be initially shocking.<sup>1</sup> Upon reading more of these reviews, people had very different perspectives on the show, some say that the women in the show are “kickass” while others describe them as “superficial, unevolved and ridiculous.”<sup>2</sup> After reading these reviews I asked myself, is this true? Which made me want to understand the portrayal of the women and men that are presented on this show. *Selling Sunset* is a reality television program which consists of a broker's office in Los Angeles, The Oppenheim Group, led by two brothers; besides them the only real estate agents in the show are women. In the show, The Oppenheim Group is advertised as an “all-female office” but in reality, there are other males that form part of it as well, but do not participate in the program.<sup>3</sup> These women sell impressive million-dollar homes, but the show focuses more on their personal relationships and lives. In the office, issues surface among the women, causing rifts in their relationships, multiple arguments and interventions in each other's personal lives. This show might be recognized as progressive by some of their reviewers, when they believe that they empower women, but it has gender stereotypical undertones that need to be explored.<sup>4</sup>

This research begins its introspection to gender stereotypes with second wave feminist Simone de Beauvoir. The author argues that women can be represented in different ways, the myths that are said about them are not necessarily true, but they are present in society.<sup>5</sup> This theory can attest for various representations that can be had about women in the 1950s, but what about female representations in 2021? Beauvoir's theory may be considered too old to analyse current gender stereotypes in media but, in reality, it is the complete opposite. By using Beauvoir's theory as the starting point of this analysis, it can be understood if stereotypes she defined over fifty years ago are still relevant to this day. To determine the way these stereotypes translate onto the screen; Judith Butler's theory of gender performativity will be taken into account. Butler argues that gender is something that is constantly performed and taught by society, the identities created by people are nurtured by their

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<sup>1</sup> See Appendix 1.

<sup>2</sup> Idem.

<sup>3</sup> "Our Team," The Oppenheim Group Real Estate, last modified 2021, <https://ogroup.com/our-team/>.

<sup>4</sup> See Appendix 1.

<sup>5</sup> Simone D. Beauvoir, *The Second Sex*, ed. H. M. Parshley (London: Lowe and Brydone, 1956), 159-272.

standards.<sup>6</sup> She develops onto Beauvoir's theory of “*one is not born a woman, but rather becomes one.*”<sup>7</sup> These two authors, in combination with others that build upon the same theories, will be able to support an analysis for the case study. The methodology that will be used to conduct the analysis is a textual analysis, to understand the environment of the cast members and their behaviour that is projected onto the screen.

The research question that will be used to carry this analysis out will be: ‘In the context of Simone de Beauvoir’s theory of myths about women and contemporary media stereotypes, how may the analysis of the gender performativity of the members of The Oppenheim Group on the reality television show *Selling Sunset* help to determine the resiliency of gender stereotypes?’ This research will also tackle the following sub-questions. How are females, in a sample of *Selling Sunset* episodes, represented and does this map onto Beauvoir’s expectations on female stereotypes? How are males, in a sample of *Selling Sunset* episodes, represented and does this map onto Beauvoir’s expectations on male stereotypes? How does a sample of *Selling Sunset* episodes show frame both genders? Are these framed in the same way or are there any differences? If so, what are they?

Overall this research will present the *Selling Sunset* cast members and analyse the stereotypes they portray onscreen through gender performativity. This performativity translates to gender stereotypes which affirms their resiliency since Simone de Beauvoir defined them.

## Chapter 1: Theoretical Framework

This section will discuss the literature dealing with gender and its representation in three main sections. The first section consists of understanding the representation of femininity. This section will start with Beauvoir. Since the study is trying to demonstrate the resiliency of the stereotypes, she defines in 1949, her text will be the starting point of the analysis. The following authors, including Mulvey, Walters, Gauntlett, and Butler, will further explain how femininity has developed throughout the years until reaching recent times. This section will also explore Dyer’s definition of stereotypes and the importance these have on society. As some of the mentioned authors narrow their study to female representations in television or film, this will allow for the understanding of the relevance these representations have in relation to *Selling Sunset*. The second section will develop the notion of masculinity. Since Beauvoir is still relevant in this section, the authors still create a link with her theories. Both MacKinnon and Neal discuss masculinity and its representation onscreen. Finally, the third section consists of the framing reality television provides for men and women. This framing can highlight and accentuate stereotypes, which are harmful because they play into unequal systems of power. Dubrofsky, Wood, Skeggs & Thumim and Hill lead this discussion while still drawing links to both the masculinity and femininity spectrums. The core concepts that will be employed to develop this discussion are gender

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<sup>6</sup> Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 2011), 91.

<sup>7</sup> Beauvoir, *Second Sex*, 301.

performativity, the gaze and stereotypes. The academic relevance this thesis will allow for the understanding of how the stereotypes Beauvoir developed are currently present in reality television. By analysing the authors' stances within the debate, the cast members' representation in *Selling Sunset* could be seen as counterrevolutionary, contrary to its supposed portrayal of strong independent women, which is what they call themselves in the show.

To jump start the debate, Beauvoir introduces the discussion of women as second to men. She examines the female and male relationships previous to her time, discussing how females have been represented as inferior to males throughout history. She argues that femininity is a construct which is taught from birth, and that if a woman disagrees with this construct, society retaliates by saying she is in the wrong.<sup>8</sup> Beauvoir discusses that women are not necessarily oppressed, but women that are free have accepted that men always have the power.<sup>9</sup> Her argument continues by stating women's dependency to men; this is when she defines women as the Other.<sup>10</sup> As the Other, Beauvoir believes that women are free to do what they want but it has to be within men's standards. The author states "*If the woman is not the Other, they are clearly defined as one.*"<sup>11</sup> Beauvoir goes on to discuss that society perceives women as an idol and a servant as well as a gossip while also having a sense of falsehood.<sup>12</sup> She argues how these statements are not necessarily true, but this is how society accentuates women to be, these stereotypes have carried on throughout the years. When discussing physical appearance, Beauvoir talks about female clothing. She states that instead of augmenting their mobility and comfort, they accentuate their curves.<sup>13</sup> This develops the idea of how women are expected to be seen for their bodies rather than their mind. These are the main stereotypes Beauvoir discusses for women, she argues for the importance of how these affect the perception of women.

These stereotypes are not necessarily accurate in real life, but society shapes them to be recognized this way. To define what is meant by stereotypes according to Beauvoir, Richard Dyer discusses the importance stereotypes have on the framing of society. He defines stereotype as "the representation and categorization of persons of the wider process by which any human society... make sense of society through generalities, patternings and typifications."<sup>14</sup> Dyer supports the idea Beauvoir has on stereotypes being imbedded in society and not being necessarily accurate. Dyer discusses the importance of how harmful stereotypes can be and how promptly someone can be judged. He states, "Nowhere is clearer than with stereotypes dealing with social categories that are invisible and/or fluid. Such categories are invisible, because you cannot tell from looking at a person that she or he belongs

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<sup>8</sup> Beauvoir, *Second Sex*, 206.

<sup>9</sup> Idem, 161.

<sup>10</sup> Idem, 159.

<sup>11</sup> Idem, 163.

<sup>12</sup> Idem.

<sup>13</sup> Idem, 176.

<sup>14</sup> Richard Dyer, "The Role of Stereotypes," in *Media Studies: A Reader*, ed. Paul Marris and Sue Thornham (New York: Edinburgh University Press, 1999), 1.

to the category in question.”<sup>15</sup> This definition and point of view highlight the importance of society-based stereotypes while making Beauvoir's perspective on stereotypes clearer.

Laura Mulvey enters the debate because of the importance the term “gaze” has in the study. This concept can be defined as depicting women through a masculine and heterosexual perspective presenting them as a sexual objects in media.<sup>16</sup> In agreement with Beauvoir, Mulvey believes that the female representation is built upon benefiting men in society.<sup>17</sup> She analyses female representation in society and builds upon the importance of how it can be translated onto the screen, expanding on the heterosexual male's domination over the screen and the underrepresentation and sexualization of women. This author adds to Beauvoir's perspective due to her theory being expanded onto media rather than just society. However, Mulvey was interviewed by Roberta Sassatelli 36 years after the release of her initial article. In this interview Mulvey states “I think, in retrospect from a more nuanced perspective, about the inescapability of the male gaze.”<sup>18</sup> She reflects on how the male gaze is not as black and white as she first developed and it is attached to the textual structure of cinema.<sup>19</sup> Furthermore, Suzanna Walters enters the debate supporting Beauvoir and Mulvey's theories within the television spectrum. Walters believes in a re-evaluation of the system of representation in television and film due to its highly masculine perspectives.<sup>20</sup> She analyses how female representation onscreen is clouded by the gaze; thus, women become Others because of the masculine representation that is shown onscreen.

David Gauntlett penetrates the debate discussing gender stereotypes and their representation on television, studying modern and past representations of women onscreen. While building upon the previous authors' perspective he argues that despite their current stereotypical representation, women are being represented in less stereotypical ways from how they previously were.<sup>21</sup> While the stereotypes are still present, Gauntlett argues that this is toned down. His work thus suggests that stereotypes identified by Beauvoir in the 1950s should no longer be apparent in modern representations. As a response, this thesis investigates how these stereotypes can still be present despite them being toned down.

It is necessary to explain how these stereotypes are first developed, therefore gender performativity is essential to discuss. Judith Butler develops a theory that performativity and gender go hand in hand. Butler defines gender as “*a stylized repetition of acts . . . which are internally discontinuous . . . [so that] the appearance of substance is precisely that, a constructed identity, a performative accomplishment which the mundane social audience, including the actors themselves,*

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<sup>15</sup> Dyer, “The Role of Stereotypes,” 5.

<sup>16</sup> Laura Mulvey, “Visual Pleasure and Narrative Cinema,” *Screen* 16, no. 3 (Fall 1975): 11.

<sup>17</sup> Mulvey, “Visual Pleasure,” 8-16.

<sup>18</sup> Roberta Sassatelli, “Interview with Laura Mulvey,” *Theory, Culture & Society* 28, no. 5 (2011): 128, doi:10.1177/0263276411398278.

<sup>19</sup> Sassatelli, “Interview with Laura Mulvey,” 130.

<sup>20</sup> Suzanna D. Walters, *Material Girls: Making Sense of Feminist Cultural Theory* (Oakland: University of California Press, 1995), 86.

<sup>21</sup> Gauntlett, *Media, Gender and Identity*, 64.

come to believe and to perform in the mode of belief.”<sup>22</sup> This is why her theory is called gender performativity, since one is not born as a gender but performs it.<sup>23</sup> This notion extends Beauvoir's theories because Butler builds upon women being the Other and femininity being performed within these boundaries. Butler quotes Beauvoir's famous excerpt from her book *The Second Sex* “One is not born a woman, but rather becomes one.”<sup>24</sup> She challenges Beauvoir's ideology as well by questioning if construction of gender can be narrowed down to a form of choice and says that one that becomes a woman is not necessarily female.<sup>25</sup> This argument is important to keep in mind due to the choices taken in the framing of the *Selling Sunset* cast members.

Apart from women, Beauvoir touches upon male stereotypes in contrast to women. She states that men see themselves as a “fallen god.”<sup>26</sup> This plays into the stereotype that men are egotistical. Beauvoir also argues how in contrast to women being exclusively defined through their relationship to men, men are seducers and cannot be tied down.<sup>27</sup> Moreover, Kenneth MacKinnon follows this debate by discussing male representation on television.<sup>28</sup> His theory connects to Beauvoir's ideology of men being shown as superior to women and male stereotypes, but MacKinnon adds on by saying that men are represented as aiming for success. Lastly, Steve Neale takes on the importance of male representation in cinema in agreement with MacKinnon. He adds to the debate by analysing how males can be represented narcissists which is based on Mulvey's point of view because of the ability of males being seen as the “Self.”<sup>29</sup> He comes to the conclusion that in the end masculinity is the main ideology that society abides by, which resonates with the other authors perspectives because it shows the man as Self while a woman is the Other. As a result, this thesis will explore the impact this has in reality television.

Lastly, to review men and women in reality tv, their gender performativity and exploration onscreen should also be taken into account because it centres on this topic. Rachel Dubrofsky discusses the feminine portrayal on reality TV.<sup>30</sup> In accordance with Walters she believes that women's bodies are put on display and objectified in reality television, but she points out that this aids in emotional exploitation of the female cast members onscreen which translates to stereotypical portrayal of women. She adds to Beauvoir's perspective by saying that women are also seen as emotional. Dubrofsky argues that in reality television, the portrayal of female emotions is highly amplified to create a bigger impact and to attract viewers. In accordance with Dubrofsky, Hellen Wood, Beverly Skeggs and Nancy

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<sup>22</sup> Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 2011), 341.

<sup>23</sup> Butler, *Gender Trouble*, 90-120.

<sup>24</sup> *Idem*, 57.

<sup>25</sup> *Idem*, 73.

<sup>26</sup> *Idem*, 165.

<sup>27</sup> *Idem*, 163.

<sup>28</sup> Kenneth MacKinnon, "Masculinity on Television," in *Representing Men: Maleness and Masculinity in the Media* (Hodder Education, 2003), 67.

<sup>29</sup> Steve Neale, "Masculinity as Spectacle," *Screen* 24, no. 6 (1983): 9, doi:10.1093/screen/24.6.2.

<sup>30</sup> Rachel E. Dubrofsky, "Fallen Women in Reality TV," *Feminist Media Studies* 9, no. 3 (2009): 366, doi:10.1080/14680770903068324.

Thumim analyse how the melodramatic ways of reality television present women as highly stereotyped, which leads to the misrepresentation of the gender.<sup>31</sup> Supporting this theory creates a solid base of analysis to understand the representation of women onscreen. Finally, Annette Hill argues the importance of understanding the framing of people in reality television, how their gender performance affects how they are perceived because of the stereotypes that are perpetuated onscreen and their development throughout the program.<sup>32</sup> This author can impose the debate's gender performativity in terms of feminism and gender stereotypes creating a link to Butler's theory as well as supporting Wood et al. with their ideas on reality tv.

Furthermore, the relevance of *Selling Sunset* can be prominent in both social and academic aspects. The social relevance of this case lies within the importance of the representation of people onscreen. This representation can be distorted and harmful which can be regressive in society's eyes. Lizzie Tribone wrote an article expressing her concern for the in-office relations of the cast, analysing the "fake" power these women have over the men and the unprofessionalism the women have in the office.<sup>33</sup> This article shows that it is important to analyse the gender representation in *Selling Sunset* due to the relevance and concern this conversation brings society. By conducting this analysis, the exploration of how gender stereotypes are projected in reality television might allow for the understanding of how this portrayal can create a damaging representation of society's behaviour, while giving a false sense of societal progression in terms of female representation. This raises the question if society has really progressed in terms of gender representation or does it only seem so. On the academic relevance, this analysis might allow for a further understanding of the evolution of stereotypes, from 1956 to 2021 and analysing how these can still be relevant today. The gender performativity these cast members provide will allow for the understanding of how the stereotypes Beauvoir developed are present to this day in media outlets such as reality television. Since analysing the authors' perspectives this representation might be understood as regressive rather than what it tries to present, which is strong independent woman doing their job, it is important to present this research to the academic community.

## Chapter 2: Methodology

The case material being analysed is the reality television show *Selling Sunset*. Within the program, a selection of two episodes of the third season will be examined. This section will explain the procedure that was followed to identify the two episodes in which these stereotypes are present. From these two

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<sup>31</sup> Hellen Wood, Beverly Skeggs, and Nancy Thumim, "It's Just Sad": Affect, Judgement and Emotional Labour in 'Reality' Television Viewing," in *Feminism, Domesticity and Popular Culture*, ed. Stacy Gillis and Joanne Hollows (London: Routledge, 2008), 138.

<sup>32</sup> Annette Hill, "Performance and Authenticity," in *Reality TV: Audiences and Popular Factual Television* (London: Routledge, 2014), 59.

<sup>33</sup> Lizzie Tribone, "If 'Selling Sunset' Is One Big Happy Family, What's with the Sexism?," Bitch Media, last modified September 21, 2020, <https://www.bitchmedia.org/article/sexism-on-selling-sunset-netflix>.

episodes three scenes will be taken. The goal of the selection of these three scenes is to pinpoint specific moments in the show that portray the stereotypes in question, which are still shown throughout the rest of the show but are condensed in these specific moments. This selection will substantiate the reason behind choosing these single scenes because of their character portrayal, the editing and the subtext the scenes provide. By taking Dyer's definition and Beauvoir's theory on stereotypes, the investigation will specifically narrow its perspective into gender stereotypes. The key stereotypes analysed in the selected scenes will be seeing men as hard working, egotistical and more aggressive, and women as Others, gossipers and fake.<sup>34</sup> The recognition and analysis of stereotypes in these scenarios allows for the understanding of the gender performativity in the show. This highly stereotyped gendered performativity will aid in comprehending how Beauvoir's theory of myths about women can still be relevant to this day.

In the selection process, the primary step was to watch the three seasons of the show and analyse which one was the most stereotypically striking; the third one was chosen due to the cast members being more thoroughly developed and thus their behaviour had become more coherent in terms of the analysis. Since the goal of the study is to determine whether very old stereotypes already identified by Beauvoir in the '50s can be detected in the show, the number of stereotypes does not create a bias in the study; instead, it portrays the importance these have in terms of their resiliency. As a result, it makes sense to only study the episodes with strong stereotypical components behaviours which are also portrayed throughout the rest of the show. As the season was chosen, it was then reviewed one more time to find the episodes that had the most relevance in the discussion of the cast members and stereotypes. First, "The Biggest Agent in the Room" was chosen because it focuses on Jason Oppenheim, the boss, and his behaviour towards the women in the office, as well as the female behaviour which reflects upon the whole group's dynamic; as a result, the members of The Oppenheim Group project stereotypical behaviour that is relevant to the analysis. Two scenes from this episode were chosen to portray the different relationships and the stereotypes the co-workers convey within the show. Secondly, "Everybody Loves Mary" was chosen because it discusses three of the ladies in the office's attitude towards their other co-workers. To pinpoint each character's behaviours attitudes, the episodes were carefully studied and a specific scene from each one was taken for the analysis. The way these scenes will be helpful in analysing the cast members is to take apart the scene itself and analyse their interaction with the other cast members, and then analyse The Oppenheim Group and how the environment affects their behaviour. This gender representation can aid in the analysis of how they portray the previously mentioned gender stereotypes, which will then aid in understanding how relevant de Beauvoir's stereotypes are still relevant to this day.

On the other hand, the analysis methodology used for the case study will be a textual analysis. A textual analysis can be defined as making "an educated guess at some of the most likely

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<sup>34</sup> Beauvoir, *Second Sex*, 613.

interpretations that might be made of that text.”<sup>35</sup> This analysis allows for the text to be interpreted within the boundaries of the context of the show while specifically understanding the different aspects that it is composed of. It will be applied to analyse how, individually, the cast members are responsive to the environment they are put in and how their gender performance and attitude portray gender stereotypes. When discussing popular texts, John Fiske states “[reading texts] requires us to analyse texts to expose their contradictions, their meanings that escape control, their producerly invitations; to ask what it is within them that has attracted popular approval.”<sup>36</sup> Thus, according to Fiske a textual analysis allows for understanding texts and interpreting what surrounds them; the superficial text is taken and deeply analysed to understand its subtext. The specific text in this case will be the scenes taken from the episodes of *Selling Sunset*. First, this analysis will be applied to each of the episodes, while singling out the specific scenes the cast members are in, the whole environment of those scenes will be analysed to understand the way they are framed. Following, the gender performativity of the stereotypes of men seen as hard working, egotistical and aggressive, and women as emotional, Others, gossipers and fake, mentioned by Beauvoir.<sup>37</sup> The cast members in question will be analysed and observed to understand if these stereotypes are present in the show. Finally, the two analyses between both genders will be compared to understand the differences and similarities within the cast members and to determine if these stereotypes remain. The limitations of a textual analysis are that some of the information gathered might not be useful in the context of the analysis, therefore specificity is necessary when gathering information. This method will not be able to produce an analysis on the impact these stereotypes have on the viewer, or how it is perceived by them. After this analysis a quantitative gathering method should be used to determine *Selling Sunset's* impact.

### Chapter 3: Analysis

This section will focus on analysing the three scenes that were selected to comprehend the resiliency of stereotypes in *Selling Sunset*. Since there are two scenes taken from the episode “The Biggest Agent in the Room,” to differentiate them they were given two different names, first, “The Listing” (27:53-32:58) which is an interaction which mostly involves Davina, one of the real estate agents, and the boss Jason; in this scene the two have an argument on whether Davina should keep her most expensive listing, the rest of the team give their input on the subject as well. Secondly, “Grooming Choices” (16:51-17:44), which tackles the subject of shaving within the females in the office while the men are present as well; this conversation takes place during office hours. The third scene will take the episode's name which is “Everybody Loves Mary” (00:11-2:33), this scene shows three of the female co-workers, Maya,

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<sup>35</sup> Alan McKee, *Textual Analysis: A Beginner's Guide* (Thousand Oaks: SAGE, 2003), 5.

<sup>36</sup> John Fiske, "Popular Texts," in *Understanding Popular Culture* (London: Routledge, 2010), 85.

<sup>37</sup> Beauvoir, *Second Sex*, 163.

Heather and Christine, having a conversation during lunch. This discussion travels from gossiping about Mary, another one of their other co-workers, to the male dominated real estate industry the work in. The main stereotypes being observed are men seen as hard working, egotistical and more aggressive, while women are seen as more emotional, Others, gossipers and fake. These representations will be explored to confirm or deny if the stereotypes are placed in *Selling Sunset*.

### Female Representation in *Selling Sunset*

To begin, in her piece *The Second Sex*, Beauvoir states that some of the myths women are represented as are gossipers and fake.<sup>38</sup> This can first be seen in “Everybody loves Mary.” This scene begins when the discussion about Mary’s new car arises. The women discuss that this is because Mary has been closing multiple deals lately due to Jason constantly giving her multiple listings. The agents believe that Jason has favouritism towards Mary because the two were in a relationship years before; they mention that if the other girls would have dated him, they would get more listings as well.<sup>39</sup> The same topic arises in the beginning of “The Listing,” Davina, Christine and Maya discuss that Mary’s success is linked to Jason’s favouritism. These conversations align with Beauvoir’s ideology of women’s myths. These women are framed to be gossipers, they talk about Mary behind her back, they disregard her constant hard work because she dated a person in a position of power. Beauvoir develops onto the concept of women being the opposite of men “...*she is everything that he is not...*”<sup>40</sup> Since women are represented as gossip centred in these scenes, men become the opposite to them. Christine, Maya, Davina and Heather have no actual proof that Jason has favouritism towards Mary, because they were on a relationship, it is just speculation that they discuss behind her back; the framing of these women in this situation make them seen as gossipers. The other aspect that Beauvoir tackles is women’s falsehood. She argues that among the women’s myths falsehood is one of them.<sup>41</sup> In both the mentioned scenes the women are talking behind Mary’s back but don’t address her about it, therefore they can be perceived as fake. Since this is a reality television program, drama and emotions can be highlighted to be heightened, therefore the representation of The Oppenheim Group members can lack accuracy from reality. This is due to the editing, the conscious selection of those specific moments by the production team are put together to frame the female cast members a certain way, in this case as fake.

Transitioning into the topic of emotions and adding onto Beauvoir’s theory of myths, Dubrofsky says that women are represented as overly emotional and melodramatic in reality television.<sup>42</sup> Both “The Listing” and “Everybody Loves Mary” show emotional responses from the

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<sup>38</sup> Beauvoir, *Second Sex*, 163.

<sup>39</sup> Adam Divello, "Everybody Loves Mary," *Selling Sunset*, Directed by Adam Divello. Netflix, August 7, 2020.

<sup>40</sup> Beauvoir, *Second Sex*, 163.

<sup>41</sup> Idem.

<sup>42</sup> Dubrofsky, "Fallen Women in Reality TV," 366.

women involved in the conversation. In the latter mentioned, while the three women are having a conversation about Mary, Christine starts imitating Jason in a mocking voice while stacking the plates around the table. These plates are a metaphor for the listings given to Mary by Jason, she then follows by screaming "Give us something!"<sup>43</sup> Her exaggeration in language and hand gesture suggest that she is highly bothered by this issue, expressing it onto the camera. As the scene progresses, Maya explains that she might move to Florida and will ask Jason if he can open another Oppenheim group office there, she is promptly interrupted by Christine while she screams "Why don't you just be your own fucking broker?"<sup>44</sup> The music sharpens, and Christine asks the group if they would ever consider leaving the brokerage. The women all stare at each other as the scene ends in high tension. The expression in these women's faces translates as concern, asking themselves a question of this sort can create a negative impact on their career. Hill discusses the importance of how people are framed in reality television, this framing can cause a highly stereotyped misrepresentation.<sup>45</sup> The way these women reacted to that question causes them to be seen as emotional and insecure. On "The Listing" Davina and Jason are having a conversation about her keeping a 75-million-dollar listing, Jason is on defence about keeping the listing while Davina wants to keep selling it. In the middle of the conversation Christine starts defending Davina on why she should keep the listing, she gets interrupted by Jason and quickly snaps at him and screams "Shut the fuck up while I'm talking!"<sup>46</sup> Christine is clearly emotional about this situation and it is reflected on the way the shot portrays her. As they keep discussing, Davina raises her voice as well and tells Jason that her reputation is on the line, her voice starts breaking as she explains that she is putting her face out there while Jason tells her that she should not do it. Dubrofsky explains that these highly emotional moments are exploited in reality television and can misrepresent the cast members. This can be observed in this instance, the women speaking have a highly emotional reaction while the men are not emotionally invested, therefore this presents the women as emotional which can create the idea of a loss of credibility when in an argument. Moreover, towards the end of this scene Davina storms out of the building. This accentuates on how the interaction with Jason highly affected her. Wood et al. emphasise that reality television creates highly melodramatic scenarios which might end up misrepresenting the perception of genders.<sup>47</sup> In this specific scenario the woman, Davina, is discussing an issue of high concern in the office and explaining it to Jason, but he disregards what she says and puts her down. This may be interpreted as her being highly emotional and irrational which feeds into the stereotype that women are emotional while men are rational.

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<sup>43</sup> "Everybody Loves Mary."

<sup>44</sup> Idem.

<sup>45</sup> Hill, "Performance and Authenticity," 59.

<sup>46</sup> Adam Divello, "The Biggest Agent in the Room," *Selling Sunset*, Directed by Adam Divello. Netflix, August 7, 2020.

<sup>47</sup> Wood, Skeggs, and Thumim, "It's Just Sad," 138.

Furthermore, Beauvoir imposes the myth of women being constantly seen as attractive, which highly comes into play in *Selling Sunset*. Throughout the whole show, and these specific scenes, these women are shown as physically appealing. The women presented constantly wear tight and revealing clothing to the office environment, to show their listings and in general social events. An example of this representation can be observed in “Grooming Choices” where both Amanza and Mary are wearing sleeveless, low cut blouses.<sup>48</sup>

Additionally, all the women constantly wear makeup and are well put together. In contrast to men, Beauvoir discusses how women are actively presented in “costumes and styles” that accentuate their curves and feminine figure.<sup>49</sup> Beauvoir



Figure 1: Mary and Amanza Sitting in the Office

states that women become “*paralysed due to the inconvenient clothing.*”<sup>50</sup> This is displayed on the *Selling Sunset* screen, with the outfits the real estate agents constantly wear, in addition to always wearing heels in most scenes despite not being shown in these specific samples. In contrast of the female clothing, the two male bosses mostly display comfortable clothing such as sneakers and jeans. Beauvoir furthers her argument by stating “*Makeup and jewellery also further the petrification of the face and body.*”<sup>51</sup> This is done to accentuate female beauty as well; men wish women to be carnal and ornament their beauty.<sup>52</sup> Beauvoir's argument resonates with what is shown in the scenes being analysed; the same example in “Grooming choices” may be used. Amanza is wearing a thick long chain and a bracelet, while Mary has a thick necklace, watch, bracelet and big hoop earrings.<sup>53</sup> Furthermore in this same episode these women discuss their physical appearance in great extent. The scene opens with Christine, Amanza and Heather talking about shaving their legs, Christine claims she has not shaved in a week, Amanza asks her if she has had laser hair removal, to what Christine responds that she has blonde leg hair and is not as visible; Heather says she can never shave her knees, because it is hard for her. The conversation quickly merges into the women shaving their pubic area. In the midst of the conversation heather says her pubic hair grows in “perfect” rather than bushy.<sup>54</sup> As the conversation keeps going Heather addresses Jason and tells him “[a bush] it’s sexy, trust me. It’s hot, you get like a new vagina”

<sup>48</sup> “The Biggest Agent in the Room.”

<sup>49</sup> Beauvoir, *Second Sex*, 176.

<sup>50</sup> *Idem.*

<sup>51</sup> *Idem.*

<sup>52</sup> *Idem.*

<sup>53</sup> “The Biggest Agent in the Room.”

<sup>54</sup> *Idem.*

to what Amanza responds "I would love to get a new vagina."<sup>55</sup> This discussion addresses the women's physical appearance in terms of their pubic area, the way Heather has to reassure her co-workers how she grooms her pubic hair, and she believes it looks sexy, plays into the stereotype that women always look attractive. Heather growing a bush, and thinking it is sexy, can also go against the norm that women always have to remove their body hair.<sup>56</sup> This shows how she has agency over what she wants to do with her pubic hair regardless of societal norms. Amanza's comment refers to the fact that she had children and her vagina does not look like it did before childbirth. This comment also plays into that stereotype because it refers to her vagina not being up to the "beauty standard" which means that it may not be considered attractive. This behaviour and depiction of these women expressing these thoughts play into the gender misrepresentation Hill develops; their gender performance allows for these stereotypes to be built upon them while being displayed onscreen.

The subjection of the real-estate agents to the male gaze, defined by Mulvey, interlinks to the stereotype of women constantly being physically attractive. The agents constantly wear makeup, eye-catching jewellery and body-accentuating clothing, thus, they become sexualized creating a stereotyped representation of them onscreen. By choosing to portray these women in a visually sexual way, *Selling Sunset* may have a strong male gaze despite the show being about women who are empowered by their jobs. The scene "Grooming Choices" has instances in which the gaze becomes increasingly apparent. Since the topic of shaving is on the table, Heather says that she is "trying the undercarriage right now" referring to her pubic grooming choices.<sup>57</sup> As soon as she says this, the shot rapidly switches to Brett, the second boss, on his desk looking at her confused. The agents laugh about it and say that they love it, Christine agrees with Heather and says that she grows a bush too and she "mixes it up."<sup>58</sup> Heather

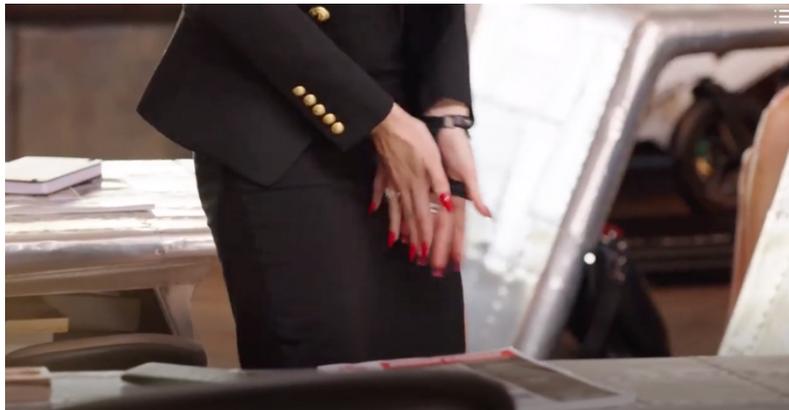


Figure 2: Christine Signalling her Pubic Area

later agrees, she says that it looks sexy and she likes to switch it up as well. This interaction depicts their shaving choices to a great extent, which portrays how their vaginas look. This creates an inequality between the males and females onscreen because while the women are talking about their vaginas, the men are shown working, thus showing male gaze in the scene. As the conversation keeps going Amanza refers to Christine's vagina and says that it probably has cornrows and bedazzles.<sup>59</sup> The

<sup>55</sup> "The Biggest Agent in the Room."

<sup>56</sup> Anneke Smelik, "A close shave: The taboo on female body hair," *Critical Studies in Fashion & Beauty* 6, no. 2 (2015): 234, doi:10.1386/csfb.6.2.233\_1.

<sup>57</sup> "The Biggest Agent in the Room."

<sup>58</sup> Idem.

<sup>59</sup> Idem.

shot switches to Christine where she is standing up, but it only focuses on from the mid-section of her torso to her mid thighs.<sup>60</sup> She is signalling her pubic area with her hands and says, "It's hanging down with jewels and shit."<sup>61</sup> The way Christine's pubic area is zoomed into, is a prime example of how the women are being sexualized in the show, therefore, as Mulvey argues, female representation onscreen is clouded by the gaze.<sup>62</sup> The conversation still describes the women's vaginas in high detail which creates a specific image for them, feeding the stereotypes that the show depicts. Nevertheless, the fact that Christine points this out herself, also shows agency and power over her body.

Finally, the *Selling Sunset* agents can be seen as the Other in multiple occasions; this strongly connects with the male gaze clouding that is presented onscreen. Their representation in contrast to their male counterparts through the scenes, as well as the show, makes the agents the Other. Beauvoir argues that women are free to do what they want within men's standards.<sup>63</sup> This statement can be applied to "The Listing." In this scene, Jason and Davina have an argument which is based on her 75-million-dollar listing, as they discuss he pushes her to drop the listing because he does not believe that it is worth her time. Davina disagrees because she thinks that there is a possibility for selling the house. The argument gets heated and Jason dismisses everything Davina says because it is not within his standards. Davina becomes the Other as she has to work within Jason's standards, despite him not considering her point of view. Nonetheless, Jason is still Davina's boss so his input can come as a professional perspective rather than a personal one. Another instance that the women are seen as the Other is in "Everybody Loves Mary." As the women discuss the way the real-estate industry in Los Angeles works, they discuss that they feel uncomfortable with the egotistical males that dominate it. The women are subjected to work within the standards that the men in the industry set, therefore "turning them off," as Heather states.<sup>64</sup> Despite being the main focus of the show, the women are still represented as the minority, therefore making Heather, Christine and Maya the Others. Lastly, there is another explicit example of these agents being the Other in "Grooming Choices." As Heather discusses her decision to grow a "bush" with her pubic hair she says "I haven't scared Tarek [her boyfriend] yet. It's probably gonna come soon."<sup>65</sup> The fact that she expresses concern for what her boyfriend might think of her personal shaving preferences hints that the program puts him in a position of power while she is subject to his opinion, therefore he may influence the decision of keeping her "bush." Walters believes that female representation onscreen is clouded by the gaze which forcefully makes women the Other.<sup>66</sup> This would entail that because of the previously mentioned stereotypes and perspective the agents become the Other in *Selling Sunset*.

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<sup>60</sup> "The Biggest Agent in the Room."

<sup>61</sup> Idem.

<sup>62</sup> Mulvey, "Visual Pleasure," 11.

<sup>63</sup> Beauvoir, *Second Sex*, 159.

<sup>64</sup> "The Biggest Agent in the Room."

<sup>65</sup> Idem.

<sup>66</sup> Walters, *Material Girls*, 86.

### Male Representation in *Selling Sunset*

In contrast to females, the men in the television show in question are represented as near opposites to them. Two of the stereotypes identified by Beauvoir are that men are aggressive and egotistical; this can be observed by Jason in “The Listing.” This is initially mentioned by Maya when she is speaking to Davina, Christine and Heather, she believes there is an egotistical element to Jason not wanting to let Davina have her 75-million-dollar listing because the biggest listing Jason has is 45-million-dollars. Despite Jason not having said anything about the listing by then, the ladies already believe that it is



Figure 3: Jason Rolling his Eyes at Davina

because of an egotistical issue, which puts a stereotype lens on what Jason argues in the future. Jason then approaches the girls and they casually mention the listing, he responds with “I don’t know why I’m so fucking annoyed.”<sup>67</sup> Davina then approaches him and asks to discuss the listing, he rolls his eyes and says, “Oh my god.”<sup>68</sup> Without Davina having said anything, Jason presents himself guarded and aggressive towards the situation. As the conversation develops, and the group joins in to hear what they are discussing, Jason states “let me say something as the most successful and experienced agent here—” he is quickly cut off by a clip of Maya in the confessional, saying that Jason will not keep the listing because of an ego issue, he does not want anyone to have a bigger listing than him.<sup>69</sup> This interaction confirms Maya’s initial suspicions of Jason being egotistical, which then places Jason within that stereotype. This claim is supported by Neale’s argument of men being represented as narcissistic in television. As the argument continues, Jason interrupts everyone, stands up, says that they are cancelling the listing and leaves the conversation; this causes Davina to abruptly leave the apartment. As he is told that she just left, Jason asks “was I too hard on her?” to which Maya responds with a “yes.”<sup>70</sup> This interaction puts Jason within an aggressive stereotype perspective. Despite his aggression not crossing the physical line, his attitude towards the topic is aggressive as well as his language in some instances. Another example of men seen as egotistical is shown in “Everybody loves Mary.” While the agents are having the conversation about the real-estate world, they mention that the men in the real estate business are egotistical in the work environment, causing problems and making them feel uncomfortable. This

<sup>67</sup> “The Biggest Agent in the Room.”

<sup>68</sup> Idem.

<sup>69</sup> Idem.

<sup>70</sup> Idem.

exchange sets the tone for these stereotypes being presented onscreen when discussing men that work in real estate.

Furthermore, Neale adds onto Beauvoir's theory on myths by saying that men are seen as hardworking in television, which correlates with *Selling Sunset's* representation of males. In "Grooming Choices" the camera switches multiple times to Jason and Brett, they nod in disapproval of what the women are discussing in the office and keep working. In "The Listing" while the conversation between Davina and Jason is happening, a clip of Jason in confessional says that there is too much energy being spent on Davina's listing, he does not have patience for it and there is no justification for the conversations since there has not been enough interest on it. Further on in the conversation, Davina claims that there has not been enough time for this listing to be sold, where Jason responds with the actions they have taken to promote the listing. This shows Jason as a hardworking man that has the facts to support what he believes in regarding the listing, while Davina is more emotionally invested. In both scenarios the men are presented as highly focused on the work, while the women are not as invested in it.

### Male vs. Female Representation in *Selling Sunset*

To conclude this section, a comparison between the representation of both genders will be done to understand the gender performativity of the cast members, which translate onto onscreen stereotypes. To begin, women are represented as gossipers while men are seen as hardworking. The clear contrast found is in "Grooming Choices" where the women are shown in the office talking about their shaving preferences while the men are shown working on their computers. The women are not paying attention to their job while at the office, and the men are not giving their conversation a second thought. Another stereotypical divide is women being seen as the Other. *Selling Sunset* frames the show as a male-dominated environment in which the women are overpowered by the men; this can eventually present men as superior to women. Beauvoir states that women are defined as the Other even when they are not.<sup>71</sup> In this reality show, the agents are defined as successful women that sell million-dollar homes, but the subtext seen in these scenes translate differently; the women do what they want but it is within the boundaries men set in the show. This is clearly linked to women as emotional as well. Despite being represented as emotional, the women in the show still succeed at selling the listings and do their job properly. Since men is Self and women is Other, when discussing women as emotional, men are put in the category of being rational. In the three scenes presented this contrast can be perceived. "The Listing" shows Jason discussing Davina's listing and he tells her that she needs to respect herself and her time and walk away from the listing.<sup>72</sup> While Jason is showing himself as rational, Davina still tries to convince him, with personal arguments rather than facts, to keep her listing despite him thinking it is

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<sup>71</sup> Beauvoir, *Second Sex*, 163.

<sup>72</sup> "The Biggest Agent in the Room."

not worth her time and effort. Moreover, in “Everybody loves Mary,” Christine quotes Jason by saying “I’m so hard on you because I know how capable you actually are, I understand also that you're extremely alpha, so you and I have a hard time communicating.”<sup>73</sup> Christine recognized that Jason is rational when saying that he understands that their personalities do not match, because of her strong sense of self, and he stays out of her way. This shows that women are under the stereotype of emotional while men are seen as the opposite.

The behaviour these cast members portray can be analysed from Butler's argument. As Butler believes that gender is a performance on its own, these agents are performing the role of women within the stereotypes laid out by Beauvoir, as well as the two bosses. The cast members choose to portray themselves as these over-stereotypical versions of themselves. The editing in the program plays a big part of this as well, by choosing these selected scenes and editing them in a specific way the actor's gender performativity can relay those stereotypes onto the screen, an example of the editing portraying these stereotypes is Maya and Jason's confessionals in “The Listing.” Overall, these three scenes can attest that there is a difference in the gender performativity of the cast members shown on screen, which translates onto the stereotypes that are originally defined by Beauvoir because of their behaviour and the editing that comes with their actions.

## Conclusion

Through a textual analysis of three scenes of the reality television show *Selling Sunset*, this research tried to analyse how gender was performed by The Oppenheim Group and how this performance is related to the gender stereotypes set by Beauvoir with her theory of myths about women. This research's aim was to understand if these stereotypes are still present in contemporary media by using *Selling Sunset* as a case study. The selected episodes that show the stereotype representation, are a condensed sample of what the show portrays at large. When analysing the discussion among the authors, three parts were established, which consist of analysing the representation of femininity, masculinity onscreen and framing of both genders in reality television. These authors mostly agree with each other with the exception of one. They believe that stereotypes between both males and females are present and have been developed throughout the years, which could then be observed in the samples of *Selling Sunset*. In relation to Gauntlett, in some instances these women take agency over their own body counteracting to the stereotypes that are being formed through the screen. The gaze and the Other are two terms that become important in this analysis. The women subjected to the gaze is initially discussed by Mulvey which is then developed by other authors as well. The initial myths that are developed by Beauvoir are of men seen as egotistical and more aggressive, while women are seen as Others, gossipers and fake. Onto these stereotypes Dubrofsky adds that women are seen as emotional as well and

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<sup>73</sup> “Everybody Loves Mary.”

MacKinnon believes that they are represented as hardworking as well. These stereotypes were the base of what will be considered in the analysis; in the scenes developed in *Selling Sunset* these stereotypes were prominent. The gender performativity of these cast members is key, their behaviour amplifies the stereotypes, creating a big contrast between both the genders and how they are shown onscreen. The gaze plays a big part of the recognition of the stereotypes in the agents through the decision of selecting specific instances where they are represented in this way. The women are sexualized through the conversations they have and the clothes they wear which creates a male gaze perspective on this show, making the women the Other. As the real-estate agents are shown as emotional, their male counterparts are shown as rational, in an argument they discuss the facts while the women bring feelings into the conversation. In what was sampled of the show, while the men are working the women are discussing other aspects of their personal life, which makes the men as hard workers in contrast to the women. The women are shown in scenarios in which they are speaking behind someone's back, which confirms the gossip stereotype first presented. Finally men as egotistical is presented with the attitude the bosses have towards the agents. Despite these stereotypes being present in the show, it is arguable that these are not as apparent and prominent as they used to be in the fifties, nevertheless they are still present. Overall, it is still important to recognize that this is a reality show, therefore the specific selection of these dramatic moments is shown to put "interesting" content onscreen rather than an accurate representation of reality; this can deteriorate the representation of the show's cast members onscreen.

The academic relevance of this topic was initially proposed as understanding how these stereotypes might be present in newer forms of media, such as reality television. While this is still true this research might add that these stereotypes are not highly visible on a superficial level, but they are imbedded in the show. The social relevance still lies within the importance of recognition that these stereotypes are in current media indulged by society, but the research offers an interesting point of view with the discussion of women in a position of power being represented in a stereotypical way. Since this research only analysed three scenes with a textual analysis, its aim only stands within the context of those boundaries and stereotypes created. The limitations of this research are ones of the inability to understand the impact these create; further research could consist of an audience analysis to depict if these stereotypes cause any effects on the viewer as well as a full character analysis to understand the full essence of some of the cast members rather than a sample of their behaviour. In conclusion, it is evident that stereotypes are part of *Selling Sunset*, whether they are towards male or female cast members. These stereotypes have diminished from Beauvoir's original theory on myths but in *Selling Sunset* the subtext presented on screen still highlights them, therefore being resilient in contemporary media.

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## Appendix 1: Selling Sunset Reviews.



**Kathryn Barnett**  
3 months ago



Great cast. Jason & Bret have done a great job. Chrishell is my favorite. Christine, Davine & Heather needs to grow up and quit causing unnecessary drama. Mind your our business and put a sock in it. You're not in high school. You're beautiful successful women that have the chance to be amazing role models for girls and women all over. I love the fact that the women conduct themselves as professional business women. Empower women to believe in themselves and follow their dreams. Suggestion..talk a little more business to inspire others. Please get Christine some new clothes. She looks so much better when she dresses with class instead of like a ...

Was this review helpful to you?

Helpful



### **Terrible! I LOVE IT**

[propel77](#) 26 March 2019

I'm instantly addicted. All of the bad reviews are true. The women are terrible and the Oppenheimer brothers are pigs. They're all superficial, unevolved and ridiculous, and I can't stop watching.

289 out of 303 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)



### **I hate myself.....**

[fionamarie\\_hay](#) 5 April 2019

These are some of the worst kinds of people in the worst kind of trashy 'hills' style show where every one is a total b\*tch, everything is completely staged and you want to bash your head against the screen to make it stop.

And I hate myself for how much I enjoyed watching it. It really is awful, but I watched it all in like 2 days.

Makes me wish I was living in LA and selling real estate to rich idiots. If only I weren't ugly.

97 out of 102 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

★ 1/10

### **Not about real estate**

[brains\\_omac](#) 31 March 2019

Unprofessional to the point I had to turn it off. Not a real estate program. The so called professionals make fun of their multi-millionaire clients. The point I stopped the show was when one of the Real estate agents took a personal phonecall from their partner while trying to make a sale.

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35 out of 44 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

★ 1/10

### **So, if you're a woman, you have to be a supermodel and a b\*\*\*h to sell real estate?**

[kellybethga](#) 26 March 2019

I got mad within 2 minutes of turning this on. So, guys, you can be bald, short, and only semi attractive to sell real estate, but if you're a woman, you must be a SUPERMODEL? And the women were instantly set up to be catty toward one another. I mean, reality shows are meant us make us feel better about our mundane, but not HORRIBLE lives, but this show doesn't make me feel better about anything. Just gross. Before, even, the inevitable spoiled rich people buying multimillion-dollar real estate whom I'm assuming will show up after I turn off this garbage.

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21 out of 26 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

★ 10/10

### **It will fulfill the reality TV void you didn't know you had.**

[weink](#) 24 March 2020

This show is AMAZING. The drama is almost as ridiculous as the prices of the homes these women are showing. I didn't know what to expect when I randomly put this show on one evening, but it fulfilled all of my reality tv hopes and dreams. If you're looking for a show to watch with drama, glamor, and minimal thinking required, this is the one for you.

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13 out of 15 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)



**Liza W**  
4 months ago



The million dollar homes on Beverly Hills, the Valley and Sunset Plaza, the negotiation process and the fashion of the kickass women of the Oppenheim group are what glue me in. All (I mean ALL) the drama is unnecessary. It's unfortunate these agents waste so much time on pointless/immature nonsense. These women are strong, fearless and courageous. I want to see them lift each other up, not bring each other down.

I loved watching Mary assess a home at a listing appointment and laid out the reasons for her listing price, Brett mentoring Maya at one of his consulting projects, and Jason explaining what to look for in a home with Amanza. This should be the focus of the show; real estate expertise and real estate.

Focus on the buying/selling process of real estate, the construction/development process, maybe film several episodes showcasing Brett consulting on a project. No more drama, please.



### **Vapid and the worst representation of humanity**

[pinklady1950](#) 25 May 2020

Also, we can all agree that Christine is the real life, female version of Voldemort, right? K, cool.

Gave this show 2 stars for the great houses they showcase.

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10 out of 11 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

## Annex 1: Selling Sunset Scene Rundown and Stereotypes Presented

\*Numbers from smaller to higher to organize the order of the sequence.

Scenes Stereotypes	SCENE 1: “The listing” (27:53-32:58)	SCENE 2: “Everybody Loves Mary” (00:11-2:33)	SCENE 3: “Grooming Choices” (16:51-17:44)
<b>Men as Hardworking</b>	<p>- Jason in confessional: “I feel like we’re spending a lot of energy on Davina’s 75-million-dollar-listing. I don’t have much more patience for it. We have not had enough activity to justify all the conversation.” (4)</p> <p>- Davina tries to convince Jason that the listing should be kept on the market because it has not been enough time. Jason interrupts her, saying the listing will never sell, they are taking it off the market and that they have spent too much time on it. Davina goes on by saying that no one knows about it but Jason raises his voice saying that they have had magazine articles advertising it. He says he disagrees with what she is saying and that nobody wants to see it because it is overpriced (5)</p>		<p>-camera switches to Jason and he called out heather’s name while nodding at her disappointed. (8)</p> <p>-The scene ends by the camera switching to Jason while he says “oh my god” (10)</p>
<b>Men Egotistical and aggressive</b>	<p>-Maya discusses the how there is an egotistical element to Jason not wanting to let Davina have her 75-million-dollar listing because the biggest listing Jason has is 45-million-dollars. (2)</p>	<p>- The three discuss that all men in the real estate business are egotistical and that is a big problem, they feel uncomfortable. (5)</p>	

	<p>-Jason enters the room and they casually mention Davina’s listing, he gets really angry and says “I don’t know why I’m so fucking annoyed?” (3)</p> <p>-Jason says he is the most successful and experience agent in the office. (9)</p> <p>-Jason interrupts everyone, stands up and says they are cancelling the listing and how it was getting on his nerves. (10)</p> <p>-Jason acting clueless asks: “Was I too hard on her” and Maya responds with a yes. (12)</p>		
<p><b>Women as Emotional vs Men as rational</b></p>	<p>-Jason says “I think there's 0.0% chance of selling this house and you need to know when to walk away, you need to know when to stand up for yourself respect your own time and say with all due respect find another agent.” (6)</p> <p>-Christine enters the conversation defending Davina, is interrupted by Jason and screams at him “Shut the fuck up while I’m talking” (7)</p> <p>-As they keep discussing the listing, Davina raises her voice saying “I’m a broker too, it’s my reputation” as her voice breaks she says that she is putting her face out there, while Jason</p>	<p>-Christine, in a mocking voice imitating Jason, starts stacking plates, which are a metaphor for the listings Jason gives Mary and screams “give us something” (2)</p> <p>-Christine says: “Jason tells me the reason I’m so hard on you is because I know how capable you actually are, I understand also that you're extremely alpha so you and I have a hard time communicating.” (4)</p> <p>-As Maya explains that she might go to Florida and ask Jason if he can open an Oppenheim group there, Christine interrupts her and screams “Why don’t you just be your own fucking broker” (6)</p>	<p>-Christine says “Jason is literally gonna –“ and gets cut off by heather. The shot goes to Jason again nodding his head in disapproval. (6)</p>

	<p>responds that she shouldn't. (8)</p> <p>-Davina storms out of the building. (11)</p>	<p>-Christine asks the other girls if they would ever consider leaving the brokerage, they all stare at each other and the scene ends. (7)</p>	
<p><b>Women as gossipers and fake</b></p>	<p>-Maya, Davina and Christine discussing that Mary gets more listings because of Jason's favouritism (1)</p>	<p>-Christine, Maya and Heather start discussing how Mary got a new car after closing her last listing. They continue by saying that Jason gives her listings all the time and it is favouritism. (1)</p> <p>-The women discuss how they rarely get listings from Jason and comment that if they had dated Jason (like Mary did) they would've gotten more listings (3)</p>	
<p><b>Men as superior to women (women as Other)</b></p> <p><b>She is man's prey editing</b></p>	<p>-The episode in general. Jason overpowers Davina and will not let her have the listing</p>	<p>- The three discuss that all men in the real estate business are egotistical and that is a big problem, they feel uncomfortable. (5) Both egotistical and superior</p>	<p>-heather says that she hasn't scared her boyfriend yet (with her bush) and it is probably going to come soon, other girls laugh (3)</p>
<p><b>Women as physically attractive</b></p>			<p>-the scene opens with Christine, Amanza and Heather talking about shaving their legs, Christine has not shaved in a week, Amanza asks is she had laser and Christine responds that she has blonde hair and doesn't care. Heather says she can never shave her knees, because it is hard. (1)</p> <p>-Heather starts explaining that her bush grows in perfect and it is not bushy. (5)</p>

			<p>-heather responds to Jason saying “its sexy, trust me. Its hot you get like a new vagina” and Amanza responds saying she would love to get a new vagina. (9)</p>
<p><b>Women subjected to the gaze</b></p>			<p>-Heather quickly changes the topic by saying “I’m trying the under carriage right now” referring to her pubic grooming choices, she says that she likes to grow a bush sometimes. The shot quickly witches to Brett looking at her being confused (2)</p> <p>-Girls start laughing and say that they love it, Christine says, “I do too, I mix it up” The shot switches from the girls to the men in the office laughing while on their computers. (3)</p> <p>-Amanza refers to Christine’s vagina and says that it probably has cornrows and bedazzles. The shot switches to Christine where she is standing up, but it only focuses on from the mid-section of her torso to her mid thighs. She is signalling her pubic area with her hands and says, “It’s hanging down with jewels and shit” The shot switches to Jason nodding his head in a disapproving way. (4)</p> <p>-Heather says that her bush looks really sexy and she likes to switch it up. (7)</p>