

**UNRAVELLING JOE GOLDBERG'S CHARACTER IN
CAROLINE KEPNES'S *YOU***



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ABSTRACT

Hidayat, F. Y. (2021). *Unravelling Joe Goldberg's Character in Caroline Kepnes's You*, English Department, UIN Sunan Ampel Surabaya. Advisor: Dr. Abu Fanani, S.S., M.Pd

Keywords: psychopathy, conflict, personality, new criticism

This study aims to unveil the true identity of Joe Goldberg in the novel entitled *You* by Caroline Kepnes. From the beginning, Joe Goldberg was not described as a psychopath with serial killer instincts. This study focuses on two research problems: first, how is Joe Goldberg characterized in Caroline Kepnes's *You*. Second, how does the conflict between Joe Goldberg and Guinevere Beck happen in Caroline Kepnes's *You*.

This study uses qualitative methods to interpret and describe the data. To analyze Joe Goldberg's true personality, the researcher used new criticism theory. In addition, the researcher also focuses on the conflict between Joe Goldberg and Guinevere Beck, which caused the breakdown of the relationship between the two of them. Also, Guinevere Beck begins to know various secrets that Joe Goldberg has kept.

The results of this study show Joe Goldberg true personality as a psychopath. Joe Goldberg's psychopathic soul arises because he is obsessed with getting Guinevere Beck, so Joe Goldberg must do whatever it takes to get her. Some of the psychopathic traits that Joe Goldberg shows are such as stalking, stealing, and killing. Joe Goldberg did not hesitate to do such heinous things just for the sake of a Guinevere Beck. This study also shows a trigger that led to the conflict between Joe Goldberg and Guinevere Beck. It started when Guinevere Beck began to find her personal belongings had been stolen by Joe Goldberg, and Joe Goldberg found out that Guinevere Beck was having an affair with Dr. Nicky, the therapist that Guinevere Beck often met.

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ABSTRAK

Hidayat, F. Y. (2021). *Mengungkap Karakter Joe Goldberg dalam Novel You karya Caroline Kepnes*, Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Dr. Abu Fanani, S.S., M.Pd

Kata Kunci: psikopat, konflik, kepribadian, kritik baru

Penelitian ini bertujuan untuk mengungkap jati diri Joe Goldberg yang sebenarnya dalam novel berjudul *You* karya Caroline Kepnes. Sejak awal Joe Goldberg tidak digambarkan sebagai psikopat dengan naluri pembunuh berantai. Penelitian ini berfokus pada dua masalah penelitian: pertama, bagaimana karakter Joe Goldberg dalam *You* karya Caroline Kepnes. Kedua, bagaimana konflik antara Joe Goldberg dan Guinevere Beck terjadi di *You* karya Caroline Kepnes.

Penelitian ini menggunakan metode kualitatif untuk menafsirkan dan mendeskripsikan data. Untuk menganalisis kepribadian Joe Goldberg yang sebenarnya, peneliti menggunakan teori kritik baru. Selain itu, peneliti juga fokus pada konflik yang terjadi antara Joe Goldberg dan Guinevere Beck yang menyebabkan rusaknya hubungan keduanya dan juga Guinevere Beck mulai mengetahui berbagai rahasia yang selama ini disimpan oleh Joe Goldberg.

Hasil penelitian ini menunjukkan kepribadian Joe Goldberg yang sebenarnya sebagai seorang psikopat. Jiwa psikopat Joe Goldberg muncul karena obsesinya untuk mendapatkan Guinevere Beck sehingga Joe Goldberg harus melakukan apa saja untuk mendapatkannya. Beberapa sifat psikopat yang Joe Goldberg tunjukkan seperti: menguntit, mencuri dan membunuh. Joe Goldberg tidak ragu untuk melakukan hal-hal keji hanya demi Guinevere Beck. Penelitian ini juga menunjukkan pemicu yang menyebabkan konflik antara Joe Goldberg dan Guinevere Beck. Ini dimulai ketika Guinevere Beck mulai menemukan barang-barang pribadinya telah dicuri oleh Joe Goldberg dan Joe Goldberg mengetahui bahwa Guinevere Beck berselingkuh dengan Dr. Nicky terapis yang sering ditemui Guinevere Beck.

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Combination of quality of life that exists in a person or characteristics that make it different is the slight definition of character. A character usually represents its daily life in a story in a literary work. Bennett and Royle (2004, p.60) state Characters are the soul of literature. Since then, it has become the center of interest, enhancement, kindness and hatred, delight and judgment. Undoubtedly, literary characters are not ordinarily objecting that can be easily understood. Through some capacity, over-compassion, and antagonism, a character can be a suitable reference to be used as a reflection of oneself. In addition, Wellek and Warren (1942, p. 3) states that literature and literary study are different things. Both are different activities: one is visionary like art, and the other is like a species in science, which means that it needs to be studied to gain knowledge.

The term novel comes from the European language of romance, taken in the middle Ages as the romance. At the same time, it comes from the Italian novella, which is about a short prose story. Abrams (1981, p. 190) says a novel is an exposition of various kinds of writings with one goal even though there are multiple variants of existing attributes but still have similarities with one another, precisely the form of the words written in prose. Most novels are books, but that does not mean most books are novels. The novel is prose fiction with a narrative with a prolonged plot by characters, speech and operation.

A novel is more significant than a short story. The novel tells a story that is

expanded, structured, and more sophisticated without restraint. Then short stories. The novel element is elaborate rather than short stories such as plot, setting, character, and theme. The novel is included in prose because its form is narrative fiction or narrative text. The word novel itself is generally taken from the Italian term "novella," which means "new." This explains that the things in the novel are events or experiences in the real world with conditions the author has experienced.

Descriptions in a novel allow a reader to explore a novel and read more than a short story. Elements in a novel are stated in more detail on plot, setting, theme, moral values, and characters. According to Wellek and Warren (1942, p. 63), the essential part of a novel is the character whose depiction resembles humans in general in society. Marvelous things in a novel are found in the character's life story because every literature reader has the same goal to focus on character developments. Furthermore, interpretation in character defined by a reader has a depiction context.

Characters have symbolic rules. The characters are the persons impersonate in narrative work, portrayed by the reader enriched with precious moral, thoughtful and full of emotion from what the person says in a dialogue and then channeled into action. According to Roberts and Henry (1995, p. 55) in a standard fictional work, there is so much effort, either tiny or tidy, that it impacts when a character encounters problems. Brooks and Warren (1959, p.168) state that there is always abundance, uncertainty, difference, and crudeness inside a character. The reader must carefully identify the character to know a fictional character.

You is the first novel of the thriller series, released by an American writer,

Caroline Kepnes. Published to the public in 2014, *You* managed to attract the attention of many book authors and critics with familiar names such as Stephen King, Marie Claire, Jennifer Hillier, and many more. Even more horrendous is that in the year of its first release, *You* received an award as One of Suspense Magazine's BEST BOOKS of 2014 because many readers thought that the thriller element brought by *You* was considered very dark and had a creepy factor. The track record of the novel is still not over yet; in 2018, *You* received a serial adaptation by one of the largest digital-based streaming service providers in the world, Netflix.

Using the first-person point of view in the novel, *You* tells the story of a man called Joe Goldberg who is crazy about a woman known as Guinevere Beck. Joe Goldberg is highly obsessed with Guinevere Beck, a woman he just met at his bookstore. Joe Goldberg is willing to do anything to win the heart of Guinevere Beck. No matter how big the obstacles that Joe Goldberg encounters, killing Guinevere Beck's close friends is not difficult for Joe Goldberg, but Joe Goldberg thinks that he must get rid of Guinevere Beck's friends who are toxic and will potentially hurt Guinevere Beck in the future. Sadly, Joe Goldberg encountered a problem that he could not anticipate before; Guinevere Beck has issues controlling her emotion. It can say that Guinevere Beck is an unpredictable person.

This novel consists of many enthralling issues to analyze. Still, the researcher mainly focuses on analyzing the character and the conflict that happened between Joe Goldberg and Guinevere Beck in Caroline Kepnes's *You*. The researcher chooses Caroline Kepnes's because *You* provide Joe Goldberg as unique and

remarkable character. Even though he does not go to college, Joe Goldberg is a highly intelligent person. He gains his knowledge through reading countless books, thanks to Mr. Mooney because since childhood, he has forced Joe Goldberg to read all the books in the basement bookstore. Joe Goldberg's outer mask is an intelligent person, but he has the disgraceful characteristics of being a disgusting person deep down inside. Being a stalker, stealing other people's personal belongings, to murdering are many characteristics portrayed by Joe Goldberg in *You*. The only reason Joe Goldberg's character is developing is because of his first encounter with Guinevere Beck at the bookstore. The topic become more and more fascinating to analyze after Joe Goldberg and Guinevere Beck decided to be in a relationship. There will be no relationship if the two falling in love does not find any conflict in their love story. Thus, the researcher is also interested in analyzing the conflict between Joe Goldberg and Guinevere Beck.

Therefore, the researcher chooses Caroline Kepnes's novel entitled *You* because this novel is very amusing and chilling. The researcher decides new criticism theory because this study refers to Joe Goldberg's characteristics and also the conflict between Joe Goldberg and Guinevere Beck in the story. Because according to Tyson (2006, p. 136) stated that this approach depends on each formal element's in and out. Reading *You* makes the researcher feel that the characters in the novel represent people who exist and live in the surrounding environment. The overly obsessive love that the main character Joe Goldberg has tends to be distorted and excessive. The conflict that triggered Joe Goldberg to do

such things to Guinevere Beck made the story real and exaggerated for Joe Goldberg to become more overthinking in everything. The moral values and lessons learned from Joe Goldberg's journey in the novel *You* can be applied in life.

The researcher has found several research studies that discuss the same novel that the researcher uses in conducting this research. The researcher brought three previous studies, three of which use *You* as the primary data. The first is Nadha (2019). She analyzes obsessive love disorder, which is described by Joe Goldberg, the main character, by killing Guinevere Beck's close friend, who is believed to be very detrimental and disloyal to Guinevere Beck. The second study is from Rihi (2021). She analyzes Joe Goldberg's antisocial and narcissistic personality regardless of his actions that kill people around Guinevere Beck judging from his right to justice. Furthermore, the last one is Aslam (2020). He analyzes the psychotic traits in *You's* novel by using the theory of psychoanalysis and transference by Sigmund Freud to underline the protagonist's psychological condition. Despite the previous studies dealing with various issues, this research mainly focuses on revealing the psychopathic characteristics of Joe Goldberg and uncovering the conflict between Joe Goldberg and Guinevere Beck.

In addition, the researcher also found numerous studies that are equivalent to the approach and theory used in this study. Risky (2017) and Hidayah (2017) both researchers apply new criticism as their theory only focuses on interpreting the characters in the novel.

1.2 Statement of the Problems

Based on the background that the researcher explained above, there are at least two main problems that will be discussed in this study:

1. How is Joe Goldberg characterized in Caroline Kepnes's *You*?
2. How does conflict between Joe Goldberg and Guinevere Beck happen in Caroline Kepnes's *You*?

1.3 Significance of the Study

This research was designed to analyze the characterization of the Joe Goldberg in *You* novel. The researcher hopes this study can be used to reference psychopathy and conflict. This research is expected to provide useful knowledge to readers, that someone will show the worst potential to get something desired. This research is also expected to be useful for other researchers conducting research using the novel *You*. The researcher hopes this research can be applied to society as a reference. It is not too easy to judge someone based on good appearance outside.

1.4 Scope and Limitation

This study is focused on the novel. Many topics can be analyzed in this novel. But the researcher only focuses on characterization of Joe Goldberg. The researcher tries to explore the characters in Caroline Kepnes's *You*. Then the researcher analyzed the conflict that occurred between Joe Goldberg and Guinevere Beck in the novel. Characterization and conflict are the most important things to analyze. To answer all the research questions.

1.5 Definition of Key Terms

The researcher will explain the terms that will often appear in this research later to make it easier for readers. The keywords that will be used in this study are as follows:

- Obsessive: An urge to take action to get something desired by using all means (Cambridge Dictionary).
- Affair: An act that violates the commitment of a married or dating person (Cambridge Dictionary).
- Psychopathy: A personality that causes a person to commit a heinous or criminal act by ignoring human values (Verstappen 2011, p. 2)
- Conflict: An incident when two people in a relationship face problems when experiencing a different opinion (Meyer 1990. p. 122)
- Scapegoat: Making someone the target of an outlet for the mistakes that have already happened (Cambridge Dictionary)

1.6 Research Method

This research uses descriptive qualitative methods as a method of this research. This study interprets and describes the data concerned with the situation. Mason stated that through qualitative research, the quality of the data could get the richness of results, depth, and accuracy of the context. The results of the data obtained are more complex than average (Mason, 2002, p. 11). Qualitative descriptive research method using qualitative data and then described descriptively. This type of research displays the data without any manipulation or other treatment. The researcher uses the descriptive qualitative method because

the data collection process in Caroline Kepnes's *You*, which later will be the object of this research, is in the form of a dialogue between the characters and the quotation.

1.6.1 Data source

In conducting research, the researcher uses two data sources. The primary data source is taken from Caroline Kepnes's book. The data collection is obtained from dialogue between characters and quotations in the novel. Then the secondary data is taken from several sources related to primary sources such as articles, journals, books, and e-books to strengthen the evidence and concreteness to support the analysis in this study. With secondary data, the researcher found it helpful and more straightforward to describe the findings that were found.

1.6.2 Data Collection

Data collection techniques are carried out in the following ways:

1. The researcher read the novel to understand the whole story entirely.
2. The researcher collected conversational dialogues and quotations related to the issue in the novel.
3. The researcher identified the possible factor that caused the conflict between Joe Goldberg and Guinevere Beck.
4. The researcher formulates the conclusion based on the data that the researcher found.

1.6.3 Data Analysis

Data analysis is also carried out to organize this research in the following ways:

1. The researcher divided the issue of analysis into two point to discuss. i.e., how Joe Goldberg is characterized, also how does conflict happen between Joe Goldberg and Guinevere Beck.
2. The researcher explained how Joe Goldberg characterized as cold-blooded killer during all of encounter with Guinevere Beck's friends.
3. The researcher identified the conflict that occurred between Joe Goldberg and Guinevere Beck.
4. In the final steps, the researcher concluded the characterization and the conflict.



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CHAPTER II

Review of Related Literature

2.1 Theoretical Framework

This chapter provides further explanation about theories used in the study. To characterize Joe Goldberg's characteristics, the researcher uses New Criticism to support in describing Joe Goldberg and interpret the conflict between Joe Goldberg and Guinevere Beck. The researcher also brings some previous studies to see the results of this research.

2.1.1 New Criticism

A literary criticism in America that surfaced from around 1920 to 1960 is called new criticism. John Crowe Ransom (1940) was first shown to the public in his book entitled "New Criticism." Then it was also supported by Richard through his book, *Principles of Literary Criticism* (1924) and *Practical Criticism* (1929)". The conclusion that can be drawn is that new criticism briefly controls ambiguous matters in work (Abrams 1981, p. 181). The new criticism considers various models of criticism oriented to aspects outside of literary work as heretical reasoning.

New criticism is not always as compact as many people think. Some experts believe that literary work includes the value of the work by adding art to complete a literary work. Analyzing the composition and organization of some literary work can show the core of the work of art according to the true meaning. There is a difference between intrinsic and extrinsic literary works. Suppose the element

tends to get an essential role in the literary work itself. In contrast, the extrinsic element has links to literary works outside of it, such as psychology, history, and sociology (Tyson 2006, p. 295). This statement explains that new criticism is related to what is in the text and cannot be related to what is outside the text, such as the bibliography and information related to the author's work.

New criticism provides a detailed explanation between thought and form; with a note, new criticism inquiries how the text is explained concisely. New criticism is beneficial in analyzing a literary work because the main focus in new criticism is the text itself without taking outside elements. New criticism believes that the relationship between structure and meaning cannot be separated for analysis in a literary work. New criticism's main focus is literary work, with the primary source being to interpret the evidence in the text itself. However, the primary definition in new criticism is a direct relationship with literary work without interference from external relations, which causes the belief in analyzing the text adequately. Bressler (2007, p. 64), backing in new criticism, focuses on the text without outside sources. Outside source means library research, biography of the author, setting time, and none information is needed more than the text itself. In inclusion, the researcher suggests the reader read the whole text to understand the meaning inside the text thoroughly. The secret meaning will reveal itself when the reader is comfortable skimming the entire text. The main concern is to blend in between the reader and the text to find satisfaction in reading other texts.

By reading the text, the reader will understand it by noting that it focuses on

the formal elements integrated into the text, such as characters, characterizations, moral values, plots, settings, point of view, symbols, motifs, and themes. New criticism carries out "close reading," a method to build equality in a literary work to produce a sequence of rhythms. New criticism clarifies understanding to read and observe the text to explore the true meaning. New criticism directly gives attention to close reading to cover the whole meaning inside the text.

Critics believe the central ideology in new criticism is an attempt to judge a literary work that does not have a life in it. The situation becomes like a boomerang that will return to the thrower if thrown. Literary works have two points of view which agree and disagree because there are various kinds of moral values that can be picked up in a literary work. Nevertheless, literary criticism develops over time with the same goal and point: to judge. Some prefer to consider the literary work, and some tend to talk about it without assuming or giving feedback on the shortcomings of a literary work. The concept of understanding idealism contains a value whose application context is absolute so that its function can be applied to the real world (Tyson 2006, p. 58). Therefore, literary criticism is an activity to understand the value that can later be passed on to others.

According to Wellek (1990, p. 105), in the theory of new criticism, an extrinsic approach includes historical and social factors in a literary work. A literary work is a creation of the author through life experiences or a tragedy that occurred in the neighborhood. It is not impossible if a literary work may include many factors in making it. Things related to one another are the author's

biography, psychology, and background. As if it is a double-edged sword, in the world of literature, if it is irrelevant, of course, there is intrinsic. Wellek (1990, p. 67) says that the intrinsic element in literary works aims to find aesthetic value in a literary work. In literary works, novels, for example, have a structure that consists of *events, stories, plots, characters and characterizations, themes, settings, point of view of storytelling, language, or style of language*.

After all, new criticism accomplishes maintaining focus between the formal elements inside the text and the relationship that triggers events in the text. However, studying literature still need to keep an eye on the theoretical framework. Always support with unmistakable evidence to strengthen the attention in the formal elements. It is hoped that the reader will respond to what has been understood inside the text to provide feedback to the entire text. New criticism is recognizable as the method to analyze short stories and poems because the text in its literary work is easy to interpret. While literary works like a novel which tend to have thicker pages require more aspects to be analyzed, such as imagery or other formal elements that cover all parts of literary works.

In literature, the existence of a conflict becomes an important point to bring up a climax in a literary work. Conflict is also crucial because what readers read can get different points of view when applied to the real world. New criticism is a science with an application used manually with theories and principles that are the background of an ideology, political science, religious events, and ongoing conflicts (Tyson 2006, p. 68). Conflict essentially starts from the mind—thoughts about oneself or in the context of being with other people or groups. In humans,

there is always a conflict when we have to make decisions or make confident choices. Personal conflicts are characterized by anxiety or discomfort when deciding, even if it is not related to other parties. Conflict can occur between individuals, groups, and groups in a broader context. The researcher focuses on aspects of the literature whose concept is in the theory of new criticism: character development and conflict occurs between Joe Goldberg and Guinevere Beck.

2.1.1.2 Character

Character is a trait that is always seen as a person's virtue and morals. The term character itself comes from Latin, meaning character, mental nature, personality, and character. Abrams stated that the behavior of every person who is represented in a literary work with a lifestyle and morals that is owned by way of explanation using dialogue is a concise definition of character (Tyson 2006, p.32). Characters also usually have several types, such as primary and minor characters. Major characters typically have an essential role in solving a problem or conflict. In contrast, Minor characters are usually provided to complement the major characters and help them.

Characters in a story are divided into three parts; this indicates if each has a vital role in a story. The first is a major character; a major character is a character who has a high association in a story and determines how the storyline will run. The second is a character who becomes a support for the main character or commonly known as a sidekick. Furthermore, the last is the characters who need more time in a story.

Character is one of the intrinsic elements in the novel that has a personality

development as the story progresses so that it makes a character seem alive and free. Without a character, a literary work cannot be formed because the reader can understand the various events. The course of a story has two possibilities to be good or bad. It is represented through the character's action, either through a speech or behavior. The reader can understand the author's intention and create the literary work with a character.

The portrayal of the character in the novel represents the human being in real life. Either in a bad or good way, it still catches the reader's attention to keep an eye on the character. It is imperative to create characters with depictions that match those in the real world because readers can compare and imagine if a character in a fictional story exists. The natural effects that can be obtained can make the reader attract the positive side of the character to be later applied in the real world.

Characters certainly have a dark and good side that must be removed to bring up a climax in a literary work. It is crucial to establish a habit that the character often does in studying literature. Only by approaching the character's habits can the reader judge if the character is lazy, full of ambition, hatred, loveable, visionary, a leader at heart, and winner or loser.

According to Roberts and Jacobs (1995, p. 63), a character may be described as a rhetorical human being in life. Through many kinds of activities such as speech, exposition, narration, and reaction, the author depicted some characters worth taking care of by the reader. However, the reader may find some characters who dislike, hate, or are full of hatred.

According to Abrams (1981, p. 75), a character in a literary work reflects a character in the real world, tends to be more complex to explain, and often surprises anyone at the end of the story. The formation of a character can include anything, but emotion often triggers the shape of a character. Emotions are very identical and strongly related to feelings. Many people whose character often changes following the path of emotions do not know where they are headed.

After studying characters, the thing that can be learned is finding out the types of characters often encountered in real life. Characters with a high obsession can be explored through this research since it focuses on the main character, Joe Goldberg, who is obsessed with getting a Guinevere Beck.

2.1.1.3 Characterization

An attempt of a character to display the actual color of themselves is the definition of characterization. An author usually describes its surface's characterization to show the character's nature and attitude to the reader, or it can also be considered the personal quality of existence. The writer usually uses a picture to show the character's mindset through an action to deal with an event (Abrams 1981, p. 33). The characterization itself is divided into two, namely direct and indirect. Direct usually explained in detail by the author, such as how the character speaks, physical characteristics, and character. While indirect, through interaction between these characters with other characters.

Characterization is needed to describe a character through the introduction method in the story so that it looks alive and exists in the real world. There are at least three aspects to recognizing a character. The first is the implied message

inserted by the author into the character. The author will explain the original side of the character through a direct approach in the course of the story. It is usually revealed when entering an introduction, or it can be slow to follow the pace in the story. Usually, in using this method, the works are told from the author's point of view. The second is the appearance of the character itself. Unlike the first method, this method relies more on the character himself to describe his characterization to the reader to understand the actions or speech made during the story. Moreover, the last is a description of a character imposed directly to reciprocal acts between the characters, whether through a conflict or something else.

Kennedy and Gioia (2001, p. 81) explain that characterization is a way for an author to define character development in a literary work. In this case, the quality of the character is covered, which is intended to attract massive attraction in the storyline, so the reader quickly understands it. As the story progresses, the description of a character is more prominent when entering the middle of the story. The signs of characterization of the character begin to be seen clearly.

Characterization is an attempt by the author to show the characters in the literary work to read and understand the character's personality (Kennedy and Gioia 2001, p. 15). In each character, of course, has its characterization. The author usually gives characterization through views found in real life but to open the reader's eyes if humans with such characterizations are actual (Kennedy and Gioia, p. 75).

Characterization is the primary key in doing literary work. The reason is that readers are allowed to explore the personalities that exist in character through

their respective perspectives so that readers can better understand the plot that will occur. Understanding a character can also help imply a moral message embedded by the author. Like an artist who expresses ideas through pictures, the author sounds thoughts by characterizing characters with different personalities in a literary work.

The importance of characterization in literary works is like the heart of it. The author tries to please the readers by making fictional characters look like the people around in literary works.

2.1.1.4 Conflict

Conflict is a social phenomenon that will be present in human life. That is, conflict can occur anytime and anywhere regardless of time and place. In a conflict that occurs, some can be resolved fairly and honestly, and some have no end. Conflict can lead to violence and intervention from third parties who want to take advantage of the conflict between two groups amid conflict. According to Luken (2003, p. 99) a conflict is a struggle for survival against power, occurs when the antagonist exerts a force against the protagonist.

According to Muller and William (2002, p. 44) a conflict divides into two types. These conflicts are called external conflicts and internal conflicts. External conflicts deal with character, society, and nature. At the same time, the internal conflict has to deal with oneself related to the thoughts and desires out of sync that occur in the character's mind.

Conflict occurs when there are clashes between two opposing parties. According to Potter (1967, p. 26), the term conflict is familiar because conflict

results from the opposition of both parties. Without opposition, the conflict will be violent, unspoken, and restrained. The worst thing can happen when the conflict enters the character's mind; this leads to a different outcome than the depicted contrast of violence without meeting the desired outcome. However, the researcher only focuses on the external conflict between Joe Goldberg and Guinevere Beck.

2.2 Psychopathy

Psychopathy has long been categorized as a personality disorder that affects behavior at a lower level. However, the diagnosis of construct psychopathy affects the social personality that interferes with life in the surrounding environment (Buzzina 2012, p. 134).

According to Buzzina (2012, p. 135), the concept of psychopathy emerged in the late 19th century in Germany. It was used as a synonym for destructive and immoral behaviour. From an understanding of the psychiatric literature, this has become evident that the concept of psychopathy was known years ago. However, its mention uses different names to synonyms.

Psychopaths affect the spectrum of humankind regardless of everything related to culture, race, economic level, to personality types. It is the same with someone left-handed; people will not recognize if someone is left-handed until it is done by writing or catching a ball. A psychopath will be recognized if one notices something that conscience cannot recognize (Verstappen 2011, p. 11)

The strong reason that underlies psychopathy is defined as a personality disorder, not a psychiatric illness, is a disease perpetually present from a young

age and continues with age. Unlike the disease, in general, that can be cured with drugs. According to Verstappen (2011, p. 9) Psychopaths are inherently devoid of empathy. So it is difficult to say if a psychopath is human or exists. It is difficult to understand the mindset of a psychopath. When a psychopath realizes that the mindset is very different from humans, a psychopath is forced by circumstances to blend in with society, not to cause suspicion.

2.3 The Indication of Psychopathy

It is very important to know if someone in society has personality traits close to that of a psychopath. The following are indications of psychopathy according to Verstappen:

2.3.1 Compulsive Lying

A psychopath feels lying is one thing to do without shame or remorse. Some people will feel sweaty or awkward when telling lies. However, psychopaths will casually tell lies without any pressure or awkwardness. The lying ability of a psychopath cannot be underestimated, and even a psychiatrist is difficult to know (Verstappen 2011, p. 12).

2.3.2 Manipulative

Psychopaths are masters of manipulation and are very good at using the other person's emotions to be used as a weapon to ward off any conversation. One of the things that make psychopaths so good at manipulation is making people feel confused and unable to think clearly. It aims to affect the personality of the victims both physically and mentally (Verstappen 2011, p. 13).

2.3.3 Superficiality

A psychopath tends to lack passion about everything related to the outside. It is rare for a psychopath to have the same knowledge as someone with higher education. As a result, many psychopaths have shallow thoughts and can be trusted if this attempts to suppress false emotions raised in society (Verstappen 2011, p. 11).

2.3.4 Irresponsibility

Irresponsible and always throwing problems at others is a habit that a psychopath does. The logic of a psychopath is always to assume that other people are the right place to throw the problem at hand (Verstappen 2011, p. 8).

2.4 Previous Studies

In this part, the researcher will discuss previous studies with similarities, whether the subject or theory. This part aims to find the difference between this study and previous studies.

The first one is Nadha (2019). The researcher focuses on Joe Goldberg's obsessive love disorder when he fell in love with Guinevere Beck in her research. By applying psychological theory, this research focuses on Joe Goldberg's very creepy personality due to his excessive behavior with stalking, extreme jealousy, and murder. The protagonist has a dark past where this traumatizes him, causing him to become a psychopath.

The Second is Aslam (2020). He analyzes the psychotic traits in *You's* novel by using the theory of psychoanalysis and transference by Sigmund Freud to underline the protagonist's psychological condition.

Then Rihi (2021) this study uses a psychological approach to reveal Joe Goldberg's antisocial and narcissistic personality disorder. This study concludes that at least nine criteria indicate that Joe Goldberg has a narcissistic disorder. That is a very high sense of admiration, love wrapped in excessive fantasies, a feeling of high authority, the envy of others, and a heightened sense of arrogance when people see him with a downward gaze.

Unlike Nadha (2019), Aslam (2020), and Rihi (2021) which in their research use Caroline Kepness's *You* novel as the subject, Hidayah (2017) and Risky (2017) do not use *You* as the subject but the theory used is the same as this study which is using new criticism as the theory.

The researcher uses Caroline Kepness's *You* as the data source by explaining the five previous studies above. However, in this research, the researcher decided to examine the psychopathic characteristic in Joe Goldberg and describe the conflict that occurred between Joe Goldberg and Guinevere Beck.

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CHAPTER III

ANALYSIS

In this chapter, the researcher tries to unveil the dark side of Joe Goldberg, the main character in the story. The first section of this chapter starts with the portrayal of Joe Goldberg's character. Joe Goldberg's character from the start looks like an ordinary, innocent character. Surprisingly, this clear thing holds many mysteries known as the instincts of a sociopath who, in the end, must show his nasty side to get something he wants, which is love from Guinevere Beck. And then the second section is the researcher discusses the conflict between Joe Goldberg and Guinevere Beck, which will later become a climax in the story.

3.1 The portrayal of Joe Goldberg's character

3.1.1 Joe Goldberg's Character as Obsessive Person

According to Phillipson (1991, p.11), obsession is a human effort to get something desired. A person in a high-level obsession phase tends to ignore common sense and emphasize a dangerous act to get what the person is aiming for. An obsession can also increase a human's adrenaline to its maximum limit by ignoring the risks that will be accepted.

People in the obsession phase tend to imagine the person with a very wild imagination and dream that it can happen in the future one day. The illusion that Joe Goldberg made to his mind on Guinevere Beck was like the most fantastic dream that he could only imagine with the hope that what he was imagining could

be realized.

I want to be here, fully, watching you bite your unpainted nails and turn your head to the left, no, bite that pink, widen those eyes, to the right, no, reject biographies, self-help (thank God), and slow down when you make it to fiction.

You (2014, p. 1)

The quotation above describes Joe Goldberg describing Guinevere Beck with his dirty mind. Joe Goldberg, who had just met Guinevere Beck, seems to feel Guinevere Beck was an angel sent down by God to earth and given the task of being Joe Goldberg's life partner. Joe Goldberg saw Guinevere Beck in detail, from top to bottom. Joe Goldberg could not take his eyes off of Guinevere Beck. Everything about Guinevere Beck is perfect according to Joe Goldberg "You are classic and compact, my own little Natalie Portman circa the end of the movie *Closer*, when she is fresh-faced and done with the bad British guys and going home to America." (1). Joe Goldberg falls in love at first sight with Guinevere Beck, and he begins to imagine his love through his brain. That can be defined as an obsession.

Joe Goldberg is first described as an obsession and psychopath when he stalks Guinevere Beck through the internet. Using Guinevere Beck's complete name from her credit card, she gave it to Joe Goldberg to pay for the book she bought from Joe Goldberg's bookstore. Joe Goldberg quickly gets Guinevere Beck's social media. Joe Goldberg starts to find out who Guinevere Beck is and where she lives. Though Guinevere Beck's Twitter account. Using many kinds of disguises, Joe Goldberg visits Guinevere Beck's house by contacting the gas company to report a gas leak in Guinevere Beck's home so that he could sneak in

and pretend to the gas man become Guinevere Beck's boyfriend. He looks at Guinevere Beck's laptop, starts exploring it, and immediately gets much personal information about Guinevere Beck. It does not stop there. Joe Goldberg also accesses Guinevere Beck's Facebook account through her laptop. Try to dig everything from it and find out Guinevere Beck's past. Joe Goldberg learns many things when he accesses Guinevere Beck's laptop—starting from his father, who died of alcohol, and Guinevere Beck is dating two people who have nicknames, Charlie and Benji.

His obsession attitude can be seen clearly through how he is breaking into Guinevere Beck's house. His personality towards his intention to Guinevere Beck is making Joe Goldberg crazy so that he cannot control his own emotions:

He leaves, and the first thing I do is take your computer and sit on your couch and smell your green pillow, and drink water out of your Brown mug. I washed it because his ashes lingered (you don't know how to wash a dish).

You (2014, p. 27)

The quotation above explains how obsessed Joe Goldberg is with Guinevere Beck. Even Joe Goldberg, who had only known Guinevere Beck for a few days, could get as much information as he had known Guinevere Beck for years. Joe Goldberg is doing everything while inside Guinevere Beck's apartment. He could easily find anything about Guinevere Beck, his angel. Because Joe Goldberg is hugely obsessed with Guinevere Beck, all the things that belong to Guinevere Beck make Joe Goldberg more obsessed.

How much Joe Goldberg's ambition to get into Guinevere Beck's life is also seen when he decides to come to Greenpoint, where Guinevere Beck is hanging

out with her friends. "but I'm doing this for you, Guinevere Beck. Just like I hurt my back for you when I fell out of your window so you wouldn't see me when I was trying to see you, trying to know you." (30). Joe Goldberg realized that if he wanted to get close to Guinevere Beck, then he had to start observing her friends first:

I never go to Greenpoint, where people chase whiskey with pickle juice, but I'm doing this for you, Guinevere Beck. Just like I hurt my back for you when I fell out of your window so you wouldn't see me when I was trying to see you, trying to know you. And I hate that you could see me here now and think that I'm some dick who overestimates the cultural value of Vice and drinks whatever fucking Vice tells me to drink.

You (2014, p. 30)

Joe Goldberg's obsession with getting to know Guinevere Beck more does not stop when he sneaks into Guinevere Beck's house. The madness of Joe Goldberg's obsession creeps into Guinevere Beck's realm of friendship. Joe Goldberg's purpose in coming to Greenpoint is to be able to know Guinevere Beck's figure from the point of view of her friends although it will not affect Joe Goldberg's love for Guinevere Beck, at least this according to Joe Goldberg, can facilitate his efforts to build a plan for a relationship with Guinevere Beck.

If someone is entering a phase of severe obsession, one of the signs is stalking. Stalking is an activity to follow someone from behind without knowing their whereabouts. Stalking knows no place and time. Joe Goldberg, feeling nervous, decided to stalk Guinevere Beck to Greenpoint Avenue subway station. Joe Goldberg follows Guinevere Beck and sees everything about Guinevere Beck, who was drunk at the time—hoping to get a moment of being alone together and establish a communication like people who happen to meet in the same place.

Joe Goldberg's stalking behavior is explained clearly through the following quotation:

You're too close to the tracks, Guinevere Beck, and you're lucky I'm here because if you fell or if some sicko had followed you down, some derelict rapist, you wouldn't be able to do anything. You're too drunk. Your laces in your little sneakers are too long, too loose, and the attacker would press you down on the floor or against that pole, and he'd tear those already torn tights off and slash those cotton panties from Victoria's Secret and cover your pink mouth with his oily hand, and there'd be nothing you could do, and your life would never be the same.

You (2014, p.36)

Joe Goldberg's efforts to approach Guinevere Beck were. In addition to luck on Joe Goldberg's side, he has Guinevere Beck's cellphone due to a fall on the last subway. Joe Goldberg asked if this was one of the golden steps. Like a predator who approaches his prey, Joe Goldberg is also gifted with a stalking skill so that he is not easily noticed by the people he is observing. "And the bullshit thing is, if someone saw the three of us, well, most people would think I'm the weird one just because I followed you here. And that's the problem with this world, with women." *You* (2014, p.36).

You don't treat me like I'm your guy; you go to drinks with people from school and call me after the drinks, and you don't act like there's anything weird about the fact that you didn't invite me to go along. I'm your phone bitch, and I don't like it. You don't want to know about my day. You always ask me in the polite obligatory way

You (2014, p. 165)

From the quotation above, Joe Goldberg feels fixated on Guinevere Beck's decision because the feelings between the two of them are unrelated. Joe Goldberg feels frustrated because he seems only to be used as an outlet for Guinevere Beck's problems rather than opening a relationship. Joe Goldberg is furious when

Guinevere Beck tweets about Joe Goldberg trying to ask Guinevere Beck out on a date just for Peach to find out. Although at that time Joe Goldberg was in Guinevere Beck's apartment, the two of them did not have time to have sex,

3.1.2 Joe Goldberg's Character as a Psychopath

A psychopath is a mental symptom that everyone can own. Sometimes the trigger for the emergence of a psychopathic person is pressure to protect someone he cares about from an impending threat. Psychopaths tend to look anti-social and avoid friendship with outsiders because they can maintain a profile that they are not psychopaths.

One of the characteristics that possess Joe Goldberg is a psychopath. The only reason Joe Goldberg's psychopathic soul appears is that he is trying to keep Guinevere Beck away from the threats of his friends around him that Joe Goldberg feels must be removed. Benji and Peach, the two names, have entered Joe Goldberg's psychopathic radar, but Joe Goldberg is still waiting for the right time to launch a direct strike.

By establishing himself, Joe Goldberg believes that Benji is the first person to get rid of to smooth his relationship with Guinevere Beck. Benji is the one who is currently dating Guinevere Beck and Joe Goldberg with his sociopath instinct thinks that Benji is a toxic person who only uses Guinevere Beck to satisfy his monastic desires. In the future, Benji can hurt or disappoint Guinevere Beck, so Joe Goldberg thinks now is the right time to get rid of Benji from Guinevere Beck's life.

Punching him is gratuitous. But then, he did use the

word excellent a dozen times in twenty fucking minutes. He's out cold and on the ground, and I walk into the main floor and lift his feet. Here he goes, down the stairs. He doesn't wake up while I drag him into the cage, and I lock him in there and smile. *Excellent.*

You (2014, p. 62)

The quotation above shows how Joe Goldberg meets with his prey is Benji meets Joe Goldberg, who pretends to be Nathan Herzog, the investor who wants to put shares in Benji's home soda. Benji came to a predetermined place, at the cafe near Mooney's bookstore. When he got there, Joe Goldberg then put various kinds of drugs such as Xanax into a glass filled with water which after a few minutes was drunk by Benji until he lay down and was unconscious. Like any other person with psychopathic behavior, Joe Goldberg then pulled Benji's legs and put him in a cage where the cage was specifically for Mr. Mooney's limited edition books.

I stub my fucking toe on one of my typewriters, and there's blood, but I won't see this as an omen. The typewriter—Hector, an '82 Smith-Corona I found in an alley off Bushwick—was in the way, but I'm nervous, and maybe a little bloodshed's good for the nerves

You (2014, p. 77)

Based on the quotation above, Joe Goldberg looks relaxed when he sees the blood flowing from his toe. One of the characteristics inherent in a psychopath is not so afraid when he sees blood flowing. From here, Joe Goldberg began to show his psychopathic side indirectly only with flowing blood. Joe Goldberg looks calm but a little nervous because the blood was afraid that Guinevere Beck would find out later because Joe Goldberg was in a position to go on a date with Guinevere Beck and Joe Goldberg, did not want Guinevere Beck to see that terrible thing.

Joe Goldberg's portrayal of a psychopath is nothing new, and it is a

surprising fact that Guinevere Beck is not the first woman; he is the stalk. Joe Goldberg made stalking his ability when Joe Goldberg dated Candace. At that time, Candace's brother became an obstacle that did not allow Joe Goldberg to have a relationship with Candace. Joe Goldberg mentions that Benji's position in the cage is the same as Candace's brother, who was also in the cage. "He looks at me. He is puzzled. Candace's brother was also puzzled" (64).

Curtis will be here in ten minutes because he's supposed to get here at six. He's never been on time because he's part of Generation Benji, all busy with his fake life in his fucking gadgets tinderokcupidinstagramtwitterfacebookvinebullshitnarcissismincorporatedonlinepetitionsfantasyfuckingfootball. I'd love to fire him. Still, he respects me, so I let him stay even though he asked me to hold a Stephen King book for him and listens to Eminem through unnecessarily giant headphones and takes like a year to read a single fucking book.

You (2014, p. 81)

The quotation above is a little information if Benji is not the first person ever to be in the cage. Joe Goldberg kindly treated Candace's Brother, aka Curtis, when he started meddling in Joe Goldberg and Candace's relationship. When Joe Goldberg declares himself to be a maniac who does not hesitate to eliminate anyone who gets in his way, there are several points. He wrote like a river flowing downstream without stopping and without a second thought.

It's been seven hours and fifteen days since you took your love away. That is one of the greatest first lines of a poem of all time for a number of reasons, primarily because of the reversal of hours and days. A non-poetic person would cite days and hours.

You (2014, p. 58)

From the quotation above, Joe Goldberg copies prince behavior, who seems to be waiting for the princess to come begging him. Like a psychopath who wants to be patient, Joe Goldberg is willing to wait his turn to sleep with Guinevere

Beck in just a few days until Guinevere Beck falls into Joe Goldberg's grasp entirely. Joe Goldberg wants to feel connected to people he admires to know his feeling is worth paying.

This evil part of Joe Goldberg only shows to someone whose life is going to be ended in Joe Goldberg's hand. After putting Benji into the cage, Joe Goldberg, with his serial killer instinct, took and used Benji's cellphone so he could use his Twitter account to tell the world if Benji was doing well. The impact of Benji's disappearance was due to his drug addict reappearing. "I decided to use Benji's phone to construct a narrative. I know, it's a fucking brilliant plan. Because you follow him on Twitter, you will now bear witness to his descent into drugs and idiocy." *You* (2014 p. 65)

He lifts his head and backs away as if he's gonna pass out—yeah, right—and he wipes his eyes and crosses his arms and spits out, "None of 'em."

"That's your answer?"

He grabs at his shaggy blond hair that's darker every day—sweat.

"Wait."

"Either that's your answer, or it's not."

"They all tasted like shit. Okay? They all tasted like the bottom of the barrel ninety-nine-cent store chemically enhanced club fucking soda. You're setting me up to fail. This is wrong. This is injustice."

"Is that your answer?"

"Yes."

"Sorry, Benji," I say, and his lower lip shakes. "But you're wrong. They're all Home Soda."

You (2014, p. 91)

The quotation above describes how Joe Goldberg makes Benji play a game as his ticket out of the cage. Someone who possesses psychopathic behavior

prefers to give his victim a game first before killing him. Joe Goldberg put three types of soda in front of Benji, who then told him to drink all three. Joe Goldberg brought three types of soda because Benji is a business owner in the home soda business. Joe Goldberg told Benji to drink all three, then Benji had to guess correctly which type of soda Benji was administering. At first, Benji insists and refuses Joe Goldberg and says that Joe Goldberg is a maniac who is not a murderer. "This is a test. Each cup contains club soda," I explain. "And you're gonna take a sip from each cup, and then you're going to tell me which cup has Home Soda. We're going to see if you recognize your own product." *You* (2014, p. 87).

"Joe Goldberg, wait. Don't do this." He falls to his knees. "I mean it. I have money."

He really is an idiot and can't read a situation, and I almost feel sorry for him, and I motion for him to stand, and he stands. Good dog.

You (2014, p. 86)

From the quotation above, Benji tries to bribe Joe Goldberg with money because he feels he cannot stand the torture carried out by Joe Goldberg. Benji wants to live, but he wants to pay Joe Goldberg with money to get out of the cage in exchange. However, that is not what Joe Goldberg wants. Joe Goldberg wants Benji to be a good person and think about his mistakes while in a cage. Moreover, Benji further convinces Joe Goldberg that Benji does not deserve to live and an idiot like Benji does deserve to die.

The test is ended, and Joe Goldberg decides not to get Benji out of the cage because, in Joe Goldberg's observation, Benji is a big liar. If Benji continues to be

near Guinevere Beck, Benji's negative behavior can inevitably be transmitted to Guinevere Beck. Joe Goldberg calls this quality control, and from now on, he will filter and sort out who deserves and should be eliminated in Guinevere Beck's life.

He sits down and crosses his legs, and I can't help but feel bad for the kid. The world failed him and didn't prepare him for adulthood. Now he's jammed up with a tear-stained shirt and a bellyful of club soda and cow milk. His blond hair and his vocabulary have finally let him down. He speaks. "So, what now?"

But he does not deserve an answer. He failed his test. I shut off the lights and walk up the stairs, and he rants about needing light, and it's obvious he's hooked on King, and you're firing e-mails at this dude, and all I want is a Coke in a can and a text from you. I turn around and give him his fucking light. He's gonna read a whole book for once in his life.

You (2014, p.92)

Through the following quotation above, Joe Goldberg leaves Benji and builds a plan to kill Benji for good. Still, for the time being, he chooses to leave Benji to read a book once in his life just like any other psychopath does, constantly forcing someone to do something that he does not like before killing it.

Afterward, Joe Goldberg gives Benji something to drink. It did not take long, Benji's peanut allergy started to react, and Benji fell and held his neck because it was difficult to breathe.

This much is true: Benji wasn't lying; he is, was, allergic to peanuts. He died educated. He died with new confidence and new pride, and who says life has to take eighty years to be lived? He learned you know? How many people get to go out feeling like they're just hitting their stride? Most people die old, full of pain and regret. Or young and full of drugs and self-indulgence—or sheer bad luck.

You (2014, p. 131-132)

The quotation above shows how Joe Goldberg describes Benji's death as a privilege where Benji dies educated about Guinevere Beck, and despite dying

young, he is not miserable. Benji does not deserve to be a Benji. According to Joe Goldberg's statement, he is an idiot with much wealth and usually only disappoints those around him. Death was necessary for someone like Benji, according to Joe Goldberg.

Joe Goldberg, who has finished his business with Benji, now chooses to start studying the life of a Peach Salinger. Peach is one of Joe Goldberg's targets like Benji, who is assumed to be someone who can control Guinevere Beck and just wants to be pampered with the same privileges as Benji, which is full of wealth.

Joe Goldberg believes the next person he should get rid of is Peach Salinger. The person who looks unhappy with Joe Goldberg's presence in Guinevere Beck's life and Joe Goldberg thinks that Peach will become one of the major obstacles he will encounter if he is not removed now. Joe Goldberg is willing to spend one day stalking Peach wherever he goes, and Joe Goldberg concludes that Guinevere Beck allows herself to be manipulated and even made into a doll that can be treated like anything by rich people like Peach. Joe Goldberg explained this in his mind “you will always choose the Peaches and Benjis of the world over me because you're loyal to the gentry” (151).

It's not as dramatic as you're making it out to be. I didn't break in, and I didn't move her chaise. I used a service key I found at the party. And I didn't steal anything. I'm more like Santa Claus because I brought an acrylic jacket for that Bellow, so the bitch should say thank you

You (2014, p. 155)

From the quotation above, one psychopathic character that Joe Goldberg has is entering Peach's apartment without a trace. However, Peach, who is good at

manipulating Guinevere Beck, seems to make things that should not happen with what he did with Joe Goldberg. Peach acts like a panicked person who then contacts Guinevere Beck if a stalker enters her house, and Peach is afraid that that person will do something terrible to her. Joe Goldberg is furious and thinks that Peach should be thanking Joe Goldberg because her house security is not as strict as she thought.

The music is still going, and I'm breathing so heavily and shaking, and I want to make the music stop, but fingerprints are dangerous. But now that her defenses are gone, I understand her music. It's a security system. She was preparing for a moment like this. And while it's annoying, shoving your music on other people, there is something intelligent and bold about it too. It's a shame that Peach's parents are such motherfuckers because there was potential for her to be a good person, an innovator. I let her music play on as a tribute, the irony, of course, being that the music did *not* save her life. But hey, she tried.

You (2014, p. 158)

The quotation above shows Joe Goldberg's glory to take down Peach with only one stone. Joe Goldberg has so many ways to show his psychopathic behavior. His treatment of Peach is very different from Benji, who must be put in a cage first. Joe Goldberg blatantly dared to attack Peach from behind with a rock jogging briskly in the morning. Joe Goldberg directly launched his action by hitting Peach Salinger with a large stone in the back of her head. Peach fell to the ground, blood flowing all over Peach's body lying on the ground. Joe Goldberg wanted to turn off the song Peach was listening to, but he thought it would be better if Peach died like that to make it look irony and chilling. Then Joe Goldberg also threw away the stone he used to kill Peach so that the stone was not used as evidence where Joe Goldberg's fingerprint was attached. Joe Goldberg also ran as

fast as possible even though his lungs were no longer strong enough to run.

Sadly, Joe Goldberg's high self-confidence resulted in such a big failure. Peach, whom he failed to kill, survived a rock that Joe Goldberg directly to her head, and then someone took her to the hospital to be treated immediately. Joe Goldberg does not want to leave work. He has not finished with his psychopathic attitude. Joe Goldberg then went to the Peach residence located in Rhode Island.

Not wanting to rush for results that did not disappoint like before, Joe Goldberg chose to wait until tomorrow, where Peach did her usual morning run as usual. Joe Goldberg, who already knew Peach's running route, was waiting and hiding while evaluating the surroundings and the object he used to kill Peach. Looking at the scenery around, Joe Goldberg crossed his mind about his ex-girlfriend Candace, whom he also killed. "Candace would love it here. The last time I saw the sunrise on a beach, I was with her. This is no time to be thinking of Candace, but how can I not? We saw the sunrise on Brighton Beach, and as it got brighter, she tried harder and harder to break up with me. I asked her to walk down to the water with me. She did. She was cruel in that way; a nicer girl would have said no, and left me to cry on my own, but she wanted to see me at my worst, so she stuck around." *You* (2014, p. 237-238).

Joe Goldberg started to see Peach running over. Like a professional assassin, Joe Goldberg said, "I can hear her more clearly, her breathing, her feet pounding, and the Elton John blasting from her phone." (238). Joe Goldberg started to approach Peach and tugged at Peach's ponytail before he screamed for help. Joe Goldberg threw Peach to the ground and fell to the ground. Peach also

struggles to get away from Joe Goldberg, then peach realizes that the person who is trying to kill him is Joe Goldberg according to the statement, "She squirms her head to the side, and her eyes are more beautiful than I realized and she recognizes me, and she spits, "You." (238).

I do not keep off rocks anymore, and I carry Peach Salinger onto the jetty. The rocks are smooth and dry, and I am steady. Peach is heavy because of the rocks in her pockets, because of the weight of her misery. I count to three, and then I drop her into the ocean. The waves welcome her the way the water at Brighton Beach embraced Candace.

You (2014, p. 240)

The quotation above explains in detail the death of Peach, which Joe Goldberg successfully carried out. "I hit her head with the rock, and she is quiet, at last. I flip her over, and I'm shaking. She is gone, at peace," (239). According to Joe Goldberg's plan, this time is to make sure Peach is dead and throw the stone he used to kill Peach into the beach so that the DNA traces of his hand are not recognized.

3.2 Conflict between Joe Goldberg and Guinevere Beck

In this section, the researcher discusses the conflict between Joe Goldberg and Guinevere Beck. Joe Goldberg, who then gets his chance to have a relationship with Guinevere Beck, gets an obstacle in his relationship when Joe Goldberg and Guinevere Beck must be met with an unavoidable conflict. According to Meyer (1990), conflict may trigger a relationship that has been long established and can be destroyed in an instant. The relationship between two people in love is lacking if there is no conflict. Here Joe Goldberg encounters his first conflict with Guinevere Beck while running his relationship.

Conflict is normal and avoidable because it is part of a relationship.

Disagreement is inevitable when people face a matter for each other. The loss of trust and the waning of a relationship means that the conflict will be resolved incorrectly.

3.2.1 Guinevere Beck finds her personal belongings taken by Joe Goldberg

Belongingness is one of the individual assets that everyone has. Guinevere Beck is shocked when she finds out that Joe Goldberg has invaded her privacy. Her expression showed disappointment and anger because Joe Goldberg had been secretly stealing her personal belongings from cellphones to a pair of Guinevere Beck's underwear.

The tapestry that covers the hole is on the floor. And you look at me with new eyes when you see me. You are holding a pair of your panties. You quiver with fear like I am a horror movie, like I am a Rottweiler or a rejection letter, and I am none of those things, and I take a step toward you. “Guinevere Beck,” I try.

“No,” you say. “No.”

You (2014, p. 306)

The quotation above explains Guinevere Beck, who manages to find all the secrets that Joe Goldberg hides behind his wall inside the apartment. Like a statue, Joe Goldberg described Guinevere Beck's condition when he was shocked to death while holding a box containing her personal belongings.

“This is a *used tampon*.”

“It’s in plastic.”

“Don’t you fucking move,” you order.

You (2014, p. 307)

From the quotation above, Guinevere Beck describes her personal

belongings that Joe Goldberg has stolen. Guinevere Beck is sickened of Joe Goldberg because of what kind of man still keeps someone else's tampon. Guinevere Beck believes that Joe Goldberg is a disgusting man who uses an outer mask to look like a good man who can manipulate everyone.

Guinevere Beck then changed the subject of the conversation by asking about another item she found in the box:

“Well, what about this?” you vent. “This is *my yearbook*, Joe Goldberg.”

“And it’s perfectly fine.”

“It’s *mine*, you sicko. You didn’t go to Nantucket High School. This is *my book* from *my life* and *my friends* and *my home*.”

You (2014, p. 308)

The quotation indicates if the items belong to Guinevere Beck. Guinevere Beck insists that Joe Goldberg does not go to Nantucket High School even though the box contains a yearbook, but it belongs to Guinevere Beck. Joe Goldberg plans to save it and take care of it, but Guinevere Beck first finds it, and Guinevere Beck takes it back. She does not know what was in Joe Goldberg's mind at that time, like a thief; Joe Goldberg even stole something precious and historical for Guinevere Beck's life, and Joe Goldberg did not think about it. Joe Goldberg wants to satisfy his psychopathic desire to keep various personal belongings of Guinevere Beck even though he knows that Guinevere Beck will look for him.

“Would you please shut the fuck up already? Do you hear me calling you names? How do you think I feel when I walk in here and find you on my wall? Do you think that feels good? Do you think I like to be spied on?”

“You have a box of my shit,” you sneer. "I'm leaving."

"Nobody's making any decisions right now," I say. "And let's be honest, Guinevere Beck. I could just as easily say I'm done with you for snooping around in my stuff."

"I—I can't believe this," you stammer. "You're crazy. You're crazy." And here you go again, with the chattering teeth, and you're pulling at your hair. "I can't believe this is happening to me." Don't you get tired of your dramatics?

"Calm down, Guinevere Beck," I pleaded. "Why don't you sit down on the sofa?"

Your cheeks get red, and you get up on your tippy-toes, and you call me names—*psycholoonnutjobfreakassholesickocreep*—and it's fine. I know you don't mean it.

"Oh, I mean it, Joe Goldberg." You gawk, and you brandish my Figawi hat. "I don't even want to know where this comes from."

"It's a long story."

"I'm sure," you say. "Fucking sicko."

You (2014, p. 308-309)

The quotation above is a heated conversation between Joe Goldberg and Guinevere Beck. Joe Goldberg and Guinevere Beck are both shocked and angry at what they find between each other, but both of them have reasons to be mad. Like an erupting volcano, the emotions between Joe Goldberg and Guinevere Beck are unstoppable. The two of them threw arguments at each other until they did not hesitate to say harsh words. Joe Goldberg tried to calm Guinevere Beck down, but Guinevere Beck could not hear a comment from a psychopath like Joe Goldberg.

You will settle down, and I will get through this, and I pretend you are a lion at the zoo. I am the zookeeper, and I guard the door, and I pray that I don't have to use my fist on you, but if I do, you will recover, probably. For now, my job as the zookeeper is to stand by and wait.

You (2014, p. 310)

From the quotation above, Joe Goldberg describes his current position as a

zookeeper trying to calm a raging beast. Guinevere Beck is so angry with Joe Goldberg that she is forced to attack Joe Goldberg to protect herself. Guinevere Beck then recalls if Joe Goldberg once mentioned a cage under the basement of his bookstore that was used to store Mr. Mooney's rare books and compared herself to a wild animal in the cage "I guess I hear cage and I think animal" (133). Joe Goldberg, who had sobered up, chose to let Guinevere Beck throw whatever was in front of her on the condition that Guinevere Beck would be quiet and calm until he listened to Joe Goldberg's explanation.

You are panting. "What's wrong with you?"

"I love you."

"This isn't love. This is sick."

"This is our *everythingship*," I say—our word.

"You need help," you say. You are deaf. "You're a sicko."

I would like to be a bigger person, but you call me names, and then I think about your crimes.

This is all bad."

You (2014, p. 312)

Based on the quotation above, Joe Goldberg tries to recall memories during the relationship between Joe Goldberg and

Guinevere Beck using the word *everythingship*. Hoping that

Guinevere Beck would calm down and stop screaming in Joe

Goldberg's face, it all seemed in vain. Guinevere Beck then thought

of reporting Joe Goldberg to the police and advised Joe Goldberg

to be in jail because of his psychopathic behavior "You should be

locked up, Joe Goldberg. Okay? Do you understand that?" (312).

Guinevere Beck thinks Joe Goldberg has a mental breakdown and is crazy as she stated, "Joe Goldberg, let me call the doctors. Please, let me help you." (312). Joe Goldberg thinks; otherwise, Guinevere Beck is the one who should call the doctor because Guinevere Beck's lying skills are beyond expectations for a psychopath like Joe Goldberg. Guinevere Beck keeps calling Joe Goldberg weird because his love delusions do not match his expectations. Guinevere Beck admits that Joe Goldberg does not deserve her love even though the two are complementary.

Guinevere Beck is fed up with everything Joe Goldberg has been hiding all this time. She believes that all this time, Guinevere Beck had no privacy when Joe Goldberg knew Guinevere Beck because of Joe Goldberg's behavior of stealing Guinevere Beck's belongings and always stalking her from behind. Guinevere Beck made it clear that she called Joe Goldberg a psychopath and a stalker "Fucking sicko." (308). However, Joe Goldberg, who feels innocent and also says that Guinevere Beck is also guilty, says that Guinevere Beck is also guilty of having dared to randomize his apartment by looking for his stash, as he points out. "YOU'RE the one who snooped in my wall yet you're reacting like I'm the only one in this apartment with problems." (307). Joe Goldberg and Guinevere Beck tossed each other's faults and adamantly refused to admit that they were both equally at fault.

When Guinevere Beck still insisted on surviving through Joe Goldberg's strong guard, Joe Goldberg then cast his violent actions on Guinevere Beck, who at that time did not want to be silent. Joe Goldberg bashes Guinevere Beck's head

against the wall until a thunderous sound is heard. As a result of these actions, Guinevere Beck was then unconscious. Despite being in that position, Joe Goldberg still refuses to feel guilty and still blames Guinevere Beck for resorting to violence against him. Joe Goldberg believes, “You are going to be so sorry too when you calm down and realize what you made me do” (378).

3.2.2 Joe Goldberg finds out that Guinevere Beck is having an affair

An affair is an act that breaks the trust of someone who is trusted by betraying from behind. According to Johnson (2005), an Affair is the act of one partner who is in a relationship. Still, one of them violates the agreement outside the commitment of the rules of a relationship.

In this context, Joe Goldberg believes that Guinevere Beck has recently had an affair with Dr. Nicky, the psychiatrist. Because since meeting Nicky, Guinevere Beck seems to be trying to avoid and reject the existence of Joe Goldberg, who at that time was Guinevere Beck's girlfriend. Guinevere Beck began to show all kinds of oddities, but Joe Goldberg chose to find out if Guinevere Beck was having an affair.

I'm not mad at you for falling for him. I don't blame you. The more I listen to the tapes, the more I see Nicky for what he is: a very talented, very sick manipulator.

You (2014, p. 320)

The quotation above indicates Joe Goldberg shows traits if he can transfer all his trust to someone, and in an instant, he can blame that person if Joe Goldberg's trust is wasted. For example, Joe Goldberg mumbled to himself about Guinevere Beck's affair with Dr. Nicky. Joe Goldberg assumes that Nicky can

manipulate all his patients to fall in love with him and vice versa. Joe Goldberg blamed all the actions that Joe Goldberg had done on Guinevere Beck on Nicky because it was thanks to Nicky that made Guinevere Beck act as if she was avoiding Joe Goldberg and trying to end the relationship that had been running smoothly so far.

To solve the riddle about Guinevere Beck's character that Joe Goldberg felt was not harmonious after knowing if Guinevere Beck started visiting Nicky, Joe Goldberg decided to go to Guinevere Beck's apartment, which at that time was empty because Guinevere Beck was locked in a bookstore cage by Joe Goldberg. The first thing that caught Joe Goldberg's attention was a MacBook air sitting on Guinevere Beck's bed through the quote, "You don't have a MacBook Air, and I don't like the MacBook Air" (316).

I'm an imaginative guy, and I picture a lot of scenarios, but what I find in the MacBook Air blows my mind: a screensaver shot of you and *Dr. Nicky* taking one of those motherfucking pictures they call a *selfie*. You're both naked in my bed, the one I brought back on the ferry, the *bed* I built for you, for us. He's in our fucking bed, and I go into the kitchen and take the gin out of the freezer and pour it into the sink over all the dirty dishes. Fuck you, computer. Fuck you, Nicky.

You (2014, p. 317-318)

The quotation above describes how surprised Joe Goldberg was when he opened the MacBook. With the evidence he got, Joe Goldberg finally found out that Guinevere Beck had an affair with Dr. Nicky. Joe Goldberg's suspicion, who at that time knew that Guinevere Beck was emailing with Dr. Nicky, Joe Goldberg's finally understood the situation if Guinevere Beck used a different email specifically to communicate with Nicky because she suspected that Joe

Goldberg had been reading her emails all this time.

Repeatedly crosses her legs and wears a flimsy shirt without a bra.
Attention seeking. Directly asks about transference, severe narcissistic disorder

You (2014, p, 316)

The quotation above is that Joe Goldberg initially guessed if Guinevere Beck had a mental issue or worse, an emotional issue. The notes reinforce Nicky's made when Guinevere Beck came to see Nicky for a therapy session. Nicky confirms that Guinevere Beck is just as messed up as Joe Goldberg is going through the same therapy sessions they did with Nicky. Nicky marked Guinevere Beck as “Possible borderline, predatory, masochistic tendencies” (317). Guinevere Beck admitted that she had had an intimate relationship with the therapist since college through an audio recording that Nicky made. Even Nicky could not resist Guinevere Beck's sexual charm until he had to leave Guinevere Beck in recent years.

When I felt like you were pulling away, you *were*, in fact, pulling away. You've been reduced to a secret e-mail where it's all about Nicky. All those times you apologized to me for being late/tired/overwhelmed with work/busy/in-class/full, you were either sleeping with Nicky, talking about sleeping with Nicky, or writing to Nicky.

You (2014, p. 318)

The quotation above explains that Joe Goldberg does not feel guilty even though he has broken into Guinevere Beck's apartment and stolen her personal belongings. Joe Goldberg was angry that Guinevere Beck had made the same mistake as him. Joe Goldberg is devastated when he learns that Guinevere Beck creates a new e-mail specifically to contact Nicky. Joe Goldberg remembers the time when Guinevere Beck did not reply to messages and calls from Joe

Goldberg, and now Joe Goldberg understands that Guinevere Beck's free time has been used to be with Nicky.

I'll admit it, Guinevere Beck. That hurts. But I can't put all the blame on you. I'm the one who fucked up and let you down. I knew something was wrong. I have instincts, and I ignored them, and now you're locked in a cage because of me. I had the opportunity to take the mouse out of your house, and I didn't. No wonder you couldn't stop screaming at me. You have every right to be mad at me for failing to protect you from this lecherous,

You (2014, p. 318)

From the quotation above, Joe Goldberg expresses his disappointment in himself for having doubted his instincts to believe that Guinevere Beck was having an affair with Nicky. Because at that time, Joe Goldberg was not ready to accept that he had to separate from Guinevere Beck. However, Joe Goldberg also feels guilty for failing to completely protect Guinevere Beck from a predator like Nicky, who only takes advantage of his patients.

Joe Goldberg rushes to the bookstore to find Guinevere Beck, who is in a cage and tries to confront her if she is having an affair with Nicky. The same thing with Benji, who was given a test while in the cage by Joe Goldberg, Guinevere Beck was treated the same way. This time Guinevere Beck also felt the insanity test that Joe Goldberg carried out on Benji.

“Soon,” I say, and I return to my station and pick up my legal pad.
“True or false? You are having an affair with Nick Angevine.”

You groan and kick, but you stab the air with the YES card. Yes!

“Correct,” I say, and I make a checkmark next to the question.

“Joe Goldberg,” you say, and you're on your feet again, then falling to your knees, as an orphan. You beg you supplicate. “Please don't lose it over Dr. Nicky. It was a mistake, okay? I was crazy, and it was over. I mean, we slept together once, Joe Goldberg. It was nothing. One stupid night.”

You (2014, p. 321)

The quotation above would be Guinevere Beck's confession if she had an affair with Dr. Nicky. She did this because she felt at that moment that she needed to rely on someone other than Joe Goldberg to relieve her grief over Peach's death. Guinevere Beck openly stated that she was broken and Joe Goldberg always saw the best in her “I am a shit, Joe Goldberg. Textbook damaged goods. And you always look at me like I'm so amazing and I don't know. I don't know why you do that because I'm not. And I was gonna get your book back, I was.” (323).

3.2.3 Joe Goldberg ended up killing Guinevere Beck

Every couple faced with a conflict has many ways to end the argument. Joe Goldberg and Guinevere Beck chose not to end their relationship on good terms. Lose-lose is the path they take, even though it is very unhealthy and guarantees a destructive relationship. To complete this protracted conflict, Joe Goldberg reluctantly decided to end Guinevere Beck's life because Joe Goldberg felt that Guinevere Beck could no longer be compromised and did not want to bury the hatchet with Joe Goldberg.

We've got big decisions to make, Guinevere Beck. Will you move in with me? Will I move in with you? Will we stay in New York? Granted, I have this great job, but I think you'd do well in California—you don't know enough to be around New York writers—and now that we have each other, we can roam.

You (2014, 336)

Based on the quotation above shows Joe Goldberg still has no intention of killing Guinevere Beck's life, but Joe Goldberg tries to convince Guinevere Beck that he is ready to move and follow wherever Guinevere Beck goes if she wants to

compromise with Joe Goldberg. Joe Goldberg is willing to roam around the world as long as it is with Guinevere Beck by saying, "They look good together, Guinevere Beck. This is right." (336).

You sigh. You tell me that you don't want to be a writer. You want to go to Los Angeles and be an actress. "And maybe if I don't get any jobs, well, maybe I'll write something for myself, you know?"

You (2014, p. 338)

The quotation above is a rejection made by Guinevere Beck when given a choice by Joe Goldberg. Guinevere Beck continues to refuse to live with Joe Goldberg after finding out how rotten Joe Goldberg is, whom he knows all along is a good person, but behind that kindness lies a hidden dark side. All togetherness has disappeared, and trust has begun to fade. Separation was inevitable between Joe Goldberg and Guinevere Beck.

"I will walk out of this store and never look back. I swear to God, Joe Goldberg."

"Guinevere Beck, stop."

But you don't stop. "Joe Goldberg, listen to me. I swear to you. I will disappear, and it will be like I don't even exist anymore. Let me go, and I promise that you will never, ever see me again. I swear. Joe Goldberg?"

You (2014, p. 339)

The quotation above is Guinevere Beck's statement to get Joe Goldberg's permission to get out of the cage alive and well. Guinevere Beck even promised Joe Goldberg that she would not report Joe Goldberg to the police for all the evil actions that Joe Goldberg did, such as killing Peach and Benji. Guinevere Beck says that she will not interfere with Joe Goldberg's life again and will disappear from Joe Goldberg's presence if Joe Goldberg is willing to let her out of the cage,

but that is not what Joe Goldberg wants. Joe Goldberg wants Guinevere Beck to want to live a life with Joe Goldberg on a record forgetting all the bad things Joe Goldberg did and mingling again like nothing wrong ever happened to them.

When it comes to dangerous positions, a person tends to try to trick their enemy in any way so that the enemy weakens their guard and ends up falling for the trick of their victim. Guinevere Beck tries to do this trick to get away from Joe Goldberg. Guinevere Beck, who knows Joe Goldberg's weakness, is that Joe Goldberg cannot hold back his sexuality when Guinevere Beck tempts him to have sex. By using the ice cream given by Joe Goldberg, Guinevere Beck tries to seduce Joe Goldberg to open the cage using only ice cream and a few tricks to awaken Joe Goldberg's desire.

I don't consciously decide to trust you. My body takes over, and I can't unlock the cage fast enough. You rub your hands over your body, and you wait. I jam the key into the lock, and I miss your touch, and I enter your space, you. You do not run away; you run at me, lust.

You (2014, p. 333)

From the quotation above, Joe Goldberg began to melt from the temptation made to him. Joe Goldberg did not realize that Guinevere Beck did a trap to open the cage happily. However, Guinevere Beck's efforts were almost successful because Joe Goldberg was happy to open the cage, but unfortunately, it never happened.

And it's over. You begin to yelp and spring at me, and I don't like you right now. You make me do terrible things like hold you down and clap my hand over your mouth. You make me twist your arms and bear down on you, and this is our bed. You kick.

“You scream, and it's over.”

You just kick.

“Guinevere Beck, stop fighting me.”

You (2014, p. 313)

Based on the quotation above, Joe Goldberg has started to lose his mind and is not opposed to violence against Guinevere Beck. Joe Goldberg realized that Guinevere Beck could not be compromised, and he was forced to force Guinevere Beck to calm down by using his physique. Joe Goldberg had tried everything, but it still was not strong enough to convince Guinevere Beck that the two of them would be able to get through this together.

Guinevere Beck then tries to trick Joe Goldberg into agreeing to talk kindly, but it is all just a tiny attempt by Guinevere Beck to escape by using her charms to melt Joe Goldberg. Joe Goldberg believed that it was just Guinevere Beck's wits trying to lie with his instinct. Guinevere Beck is getting more and more desperate to get away from Joe Goldberg. The more she tried to run away, Joe Goldberg seemed to be in front of her and ready to block any movement of Guinevere Beck.

Joe Goldberg went to the bathroom, leaving Guinevere Beck, who was sleeping in the cage at the time. Joe Goldberg deliberately left the cage unlocked because he believed that Guinevere Beck would not escape. Nevertheless, it turns out that Guinevere Beck at that time was only pretending to sleep in front of Joe Goldberg just to be able to find an escape from Joe Goldberg. Joe Goldberg heard Guinevere Beck running towards the exit and screaming for help even though she knew the room was soundproof. Joe Goldberg snuck up behind Guinevere Beck and pulled her straight into the corner of the room.

In this part, Guinevere Beck makes her last attempt to escape from Joe

Goldberg. She kicked, screamed, and even bites Joe Goldberg's arm. Joe Goldberg, disgusted by Guinevere Beck's behavior, then slams her head against the wall to make Guinevere Beck faint in the hope that when Guinevere Beck wakes up, she will feel guilty and plead not to repeat her mistake to Joe Goldberg again.

The correct answer: You should beg for my forgiveness, admit that you freaked out when you woke up alone. You thought I had abandoned you, the way your father abandoned you, the way all the men in your life abandon you. And then I promise to stay with you forever, and you caress my hands, and I forgive you and let you guide my hands to your center, your magnet. I killed for you. I deserve you. I wish I could see your face, and you haven't answered so I rephrase the question, "What happens now, Guinevere Beck?"

You (2014, p. 338)

The quotation above explains what Guinevere Beck should beg forgiveness for everything she did to Joe Goldberg. Joe Goldberg just wanted to hear an apology from Guinevere Beck because Guinevere Beck thought he would be left alone and be dumped by Joe Goldberg. However, what Joe Goldberg hears is that Guinevere Beck wants to disappear and promises Joe Goldberg that she will go away from his life.

I look at you. You don't look at me. Your body is just parts now. You can't help me because you left me because you wanted to be gone, forever. Your crimes are many and you stole my Love Story and I pick up your Da Vinci Code.

You (2014, p. 376)

From the previous quotation, Joe Goldberg seems annoyed with Guinevere Beck because he has been tricked and willingly opens the cage just so that Guinevere Beck can escape. Joe Goldberg is confused by his love story, which is not the same as the book he often reads, which is *Da Vinci Code*. Joe Goldberg

should get a happy ending with Guinevere Beck, just like in any book that always Joe Goldberg has read, but it is all just a psychopathic dream. Joe Goldberg dreams that he can live happily with Guinevere Beck even though Guinevere Beck knows all of Joe Goldberg's dark secrets.

Joe Goldberg had resigned himself to Guinevere Beck, and he was ready to kill Guinevere Beck because he thought maybe this was the right thing to do with all the answers Guinevere Beck gave during Joe Goldberg's test. Joe Goldberg then strangled Guinevere Beck with all his strength until Guinevere Beck finally stopped breathing.

You don't respond. You are as flawed as all the books in the store; you have ended and left me, and you are gone, forever. You will never leave me in the dark ever again, and I will never wait for a response from you ever again. Your light is out for good now, and I take you in my arms.

You (2014, p. 341)

From the quotation above, Joe Goldberg looks familiar with seeing the victims he has killed. Joe Goldberg compares Guinevere Beck's death to when Joe Goldberg has finished a book. The feeling of emptiness and the fear of starting a new activity was the silence that Joe Goldberg felt at one time. Even though books do not have a life, Joe Goldberg feels Guinevere Beck has the same elements as a book which can lure Joe Goldberg into something dangerous: "the problem with books is that they end. They seduce you. They spread their legs to you and pull you inside" (342).

I squeeze your neck, and I thank you for kicking me in the dick, and I try to blink your saliva out of my eyelashes. I thank you for proving beyond a reasonable doubt that you are evil. You do not want love or life, and we never had a chance, and you are commonplace and raw, gasping and gurgling. *Solipsistic* with your

fudgy inconsiderate fingerprints ruining my books, my heart,
my *life*.

You (2014, p. 341)

As stated in the quotation above, Joe Goldberg ended Guinevere Beck's life by strangling her neck until Guinevere Beck stopped breathing. Joe Goldberg, who immediately entered his psychopathic mode, instead of regretting it, thanked Guinevere Beck because all this time Joe Goldberg had been wrong to approach Guinevere Beck. The figure of Guinevere Beck, who has been continuously admired and respected by Joe Goldberg, immediately had a bad image. Joe Goldberg said that Guinevere Beck did not deserve to continue her life if she continued to be the wrong person for everyone. Guinevere Beck does not deserve to be loved by anyone, and that is why Joe Goldberg does not hesitate to kill Guinevere Beck.

You are no better than a doll now, and you do not react as the pages in your mouth take the blood that rises from your gullet. And all at once, I *miss* you, and you *missed* me, and I call to you, and I seize your tiny shoulders.

You (2014, p. 341)

As explained in the quotation above, a few minutes after successfully killing Guinevere Beck, Joe Goldberg felt sad and regretful. Joe Goldberg now misses Guinevere Beck, who has gone to another world. Joe Goldberg felt a different sensation when he had killed Guinevere Beck as if. However, everything has already happened. Now Joe Goldberg can only lament his sadness through Guinevere Beck's cold body, which is in Joe Goldberg's grasp with blood flowing down his hands.

I want to throw myself in front of *engine engine number nine*. How could I have done this? I never made you pancakes. What the fuck

is wrong with me? I can't breathe, and you are *my sweet lord*,
Guinevere Beck, *different, hot*. You are. Were.

I cry.

You (2014, p. 342)

It explained how regret Joe Goldberg experienced after killing Guinevere Beck. Now he feels lonely because of the many things he has planned with Guinevere Beck, but these plans are now just wishful thinking which could not possibly happen because Guinevere Beck is already living in a different world with Joe Goldberg. "Life is not a Dan Brown book; you are dead, and you are not coming back. But life is better than a Dan Brown book because, at long last, I have something to look forward to, a wedding" (419).

3.2.4 Joe Goldberg make Dr. Nicky the scapegoat for Guinevere Beck's murder

Joe Goldberg exposes his high intelligence when planning to make Nicky the scapegoat for Guinevere Beck's murderer. Joe Goldberg thought of his ploy to bury Guinevere Beck's body near Dr.'s house. Joe Goldberg is ready to expose to the media if Guinevere Beck has had an affair with Nicky through Joe Goldberg's evidence. Joe Goldberg has audio evidence between Guinevere Beck and Nicky during a therapy session about Nicky and Guinevere Beck's relationship. The audio contains Nicky, who is very angry and disappointed with Guinevere Beck because Guinevere Beck refuses to have a severe relationship with Nicky even though Nicky is ready to leave his wife and children to have a more serious relationship with Guinevere Beck. Guinevere Beck rejected all of these things and changed her mind right after she decided to become a stepmother to Nicky's

biological child in the future.

With his brilliant idea, Joe Goldberg knows it for sure that law enforcement will issue for killing Guinevere Beck because of the evidence that Joe Goldberg has been collected. He is assuming that Nicky killed Guinevere Beck savagely after getting rejection by Guinevere Beck. When Joe Goldberg chose the spot to bury Guinevere Beck, He said it in himself “I know that Nicky is not stupid. He wouldn't bury you on his property. But he would drive into the nearby woods off Forrest Lake Drive, as I do now an hour after sunset” (346).

It was a long, lonely drive upstate, more than four hours outside of the city. It was tough going in the Buick, with you in the trunk with your green pillow, silent as Little Compton in the winter. I drove past Nicky's Pizza, and I kept going, and I found this diner.

You (2014, p. 343)

The Quotation above explains that Joe Goldberg takes Guinevere Beck's body to a predetermined place near Nicky's house from the quotation above. Joe Goldberg carried Guinevere Beck's cold, lifeless body around in his car for the last time. Joe Goldberg explained that the journey was quite challenging because he had to take a long time to reach Nicky's house.

I lift your body out of the trunk and unravel the area rug that encapsulates you. You are still beautiful, and I rest my head on your chest and tell you about Chet and Rose. I will probably die alone, under an insignificant moon, and you won't be there to mourn.

You (2014, p. 344)

The quotation above shows how Joe Goldberg got Guinevere Beck out of the trunk. Joe Goldberg imagined that if he died later, there would be no one sad because Joe Goldberg had realized all the sins he had committed so far. Joe Goldberg believes that one day Joe Goldberg will meet Guinevere Beck in the

grave when Joe Goldberg is dead. However, right now was not the perfect time for Joe Goldberg to join Guinevere Beck in the afterlife. Joe Goldberg had to bury Guinevere Beck before anyone saw him.

I cover you with dirt and rocks and branches and leaves, and you are so much more than a body. The walk back to my car is a short one. The drive away from Chet and Rose and your body is a long one in the dark of night. I don't know that I'll ever make it home, and even when I do make it into my apartment, I remain unsure of whether or not I will ever have a true home. I will never have you. You are buried by Forrest Lake, near Chet and Rose, *somewhere I have never traveled, gladly beyond any experience.*

You (2014, p. 346)

Based on the quotation above. Joe Goldberg manages to bury Guinevere Beck near Nicky's house. Joe Goldberg said goodbye one last time, and he was grateful to have met Guinevere Beck because Guinevere Beck gave so many valuable experiences to Joe Goldberg's life. Joe Goldberg considers Guinevere Beck to be his home and says that it is with a heavy heart that Joe Goldberg has to leave the house for his good. Even though Joe Goldberg cannot be with Guinevere Beck in the end, Joe Goldberg still walks forward and learns from all the things that happened with Guinevere Beck so that Joe Goldberg does not fall into the trap again the same hole a second time.

CHAPTER IV

CONCLUSION

At least two critical points can be taken from this study. The first thing is that Joe Goldberg's true personality shows a wolf in sheep's clothing who superbly deceives his prey with extraordinary charm. Joe Goldberg is the owner of the bookstore previously owned by Mr. Mooney then Joe Goldberg was trusted to take care of the bookstore because Mr. Mooney is old and frail. Joe Goldberg is blessed with high knowledge because he often reads books even though he is not in college, but his knowledge is different from people in college. At the beginning of the story, Joe Goldberg portrays a person who is very obsessive about getting his love by stalking Guinevere Beck to reveal all of Guinevere Beck's personal information, which will later be used to approach Guinevere Beck. As the story goes by, Joe Goldberg's character development increasingly displays a sinister figure from within him. Joe Goldberg seems to be a judge who arbitrarily decides good and bad things around Guinevere Beck until he finally kills one of Guinevere Beck's friends, who are considered parasites in Guinevere Beck's life.

The second is that conflict occurs between Joe Goldberg and Guinevere Beck. Triggered by Guinevere Beck's finding, her private stuff has been stolen by Joe Goldberg this whole time. Joe Goldberg, who also did not want to lose, then also blamed Guinevere Beck because she had an affair with Dr. Nicky had been behind Joe Goldberg all along. The conflict between them continued, and they blamed each other—Joe Goldberg, who was starting to lose his mind. Beat Guinevere Beck until she passed out and took her to the cage in the bookstore.

While in the cage, Joe Goldberg continued to express his sincere love for Guinevere Beck by confessing that he had killed Benji and Peach's lives because Joe Goldberg thought that they were just black stains that should be cleaned from Guinevere Beck's life. Guinevere Beck is fed up with Joe Goldberg's insanity and then intends to report Joe Goldberg to the authorities, but it cannot be done when Joe Goldberg chooses to kill Guinevere Beck, who cannot be compromised and refuses to forget everything that has happened. Joe Goldberg's madness does not just stop there. Joe Goldberg has a plan to eliminate the traces if he was the one who killed Guinevere Beck. Joe Goldberg decides to make Nicky his scapegoat for Guinevere Beck's murderer. Joe Goldberg buried Guinevere Beck near Nicky's house, and then Joe Goldberg reported to the authorities that Guinevere Beck had been missing for days. The audio that Joe Goldberg finds contains a conversation between Guinevere Beck and Nicky then the officers search Nicky's house to find the mystery of Guinevere Beck's disappearance.

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S U R A B A Y A

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