

YOU

Season 1



Six-Core Questions Analysis

1. What's the global genre?

External Genre: Thriller (Woman in Jeopardy, Serial Killer)
Love - Obsession

Internal Genre: Morality - Punishment

2. What are the obligatory scenes and conventions of the global genre?

Obligatory Scenes

Thriller

An Inciting Crime indicative of a master Villain. There must be victims.

When Guinevere Beck falls down on the subway tracks, Joe saves her. BUT he steals her phone which ultimately grants him access to her private life. This sets up Beck as his next victim.

Speech in Praise of the Villain: speech by a character, or a revelation, that praises the cunning/brilliance of the villain.

This happens in the last episode, when Beck praises Joe for doing all the things he did for her (even though this is a trick to cause him to lower his guard).

Every time we see Joe get away with his actions, this acts as a speech in praise of the villain, as it makes us realise his cunning and brilliance, which adds narrative drive for us because we see that Beck is in danger.

The Hero/Protagonist becomes the Victim. A scene reveals that the Villain makes his crimes personal to the Hero and the Hero becomes the primary Victim.

If Beck is the hero, she becomes the victim after she discovers Joe's stay of victim memorabilia.

The moment that someone sees Joe for who he is - he will pursue them to death. It's like a twisted fairy story. You know if you don't believe in fairies, they die? Well if you DO believe in monsters YOU will die.

The Hero at the Mercy of the Villain. The core event of the Thriller, the All is Lost Moment when the Hero unleashes his or her gift.

Beck is at Joe's mercy in the basement, but she uses her gift of writing to write a plausible story that could convince Joe to release her (and does), unfortunately it leads to her untimely death.

There is no real hero in this story. Joe thinks HE is the hero. There is no one in this Season that is a true hero. We have a collection of women who are standing up for the victims (Candice, Peaches, Becks, PI on behalf of Peaches). Their gift is their morality - but it's no match for the Monster. This story belongs to the villain, so the hero can never win.

False Ending (there must be two endings).

There are two false endings, the one where Beck escapes, locking Joe in the glass room, but she can't escape and he kills her. And the return of Candace.

Love

Lovers meet

Beck and Joe meet in the bookstore.

First Kiss or Intimate Connection

There is a connection after Joe saves Beck, and when Beck comes looking for him at the bookstore.

Confession of love

Joe confesses his love to her early on - when he says 'that will be us in 30 years'. He also confesses it to us all the time as he narrates his story.

Lovers break up

After Joe accuses her of having a relationship with her therapist, Beck says she needs a break from Joe.

Proof of love

Joe Kills Peach and Benji, who he thinks are bad influences on Beck. All the little things he does.

When Becks is in the cage, he tells her, I do all of this for you. She replies 'even this?', he says 'yes, even this'. Every crime he commits from the thriller perspective is proof of love for Joe.

Lovers reunite

Joe and Beck get back together after he breaks up with Karen. Although Joe kills her, he believes that even after death they have a connection, he continues to talk to her, telling her that she would be proud of how he's made her a bestselling author.

Morality:

A shock upsets the hibernating authentic self.

Joe is shocked that this woman in whom he believes so much and in whom he can see so much potential is not living up to her fullest self because of the people surrounding her who are holding her back or are even using her.

This is an interesting one. I think that for Joe, the shock to the hibernating authentic self is every time he falls for a woman. This pattern will repeat itself across the second season. He meets a woman, falls and thinks that he can be his real good self. That the past won't be repeated.

The Protagonist expresses inner darkness with an overt refusal of the Hero's Journey call to change.

After Benji's and Peach's death, Joe had put Beck's phone away to not stalk her anymore. He had wanted to trust her. He wanted to change, but he just could not change. He went to Beck's therapist to find out if they were having an affair.

Protagonist faces an All Is Lost Moment and either discovers their inner moral code or chooses the immoral path.

Joe realizes that Beck has found out about his secret - that he has killed her friends and collected her underwear. He decides to not tell her the truth which would be the right moral decision, instead, he locks her in the cage hoping she'll change how she looks at him.

Protagonist actively sacrifices self in service of an individual, a group, or humanity (positive) or consciously chooses to remain selfish (negative)

When Beck gets out of the cage, Joe feels betrayed. He does not consider or empathize with Beck to be able to understand the monster she sees in him. And he doesn't let her get away. He kills her. He chose himself over her - over the one person he claimed to have loved.

Protagonist faces literal or metaphorical death and either loses the battle but gains self-respect, meaning and peace; or wins the battle but loses those things.

Joe has killed Beck and he could get caught by the cops if he doesn't find someone else to blame. He uses Beck's script about her affair with Dr. Nick to put the blame for Beck's death on him.

But the past comes and haunts him by the reappearance of Candace. He could have avoided her wrath if he would have told Beck the truth and gone to jail.

Conventions

Thriller

MacGuffin: This is the Villain's Object of Desire, what he or she wants.

Joe wants Beck, he wants her to need him.

Investigative Red Herrings: seemingly revelatory false clues that mislead the Protagonist. Beck's emails with her father, the Captain; Joe's attempt to change and put away his stalking to trust Beck.

Joe is setting up the red herrings - hiding bodies, suicide note, the ultimate ending where Beck's book is a red herring.

Making it Personal: The Villain takes the Hero's fight as a personal affront and wants to not only beat the Hero but make it painful for the hero as well.

Joe makes it personal when he kills Beck, coming to terms one and for all that she will never see him as anything but a monster.

Clock: there is a limited time for the Hero to act; failing to act burns precious time.

There are a number of clocks, every time Joe hides someone in the basement there is always the danger that someone will find out and that someone is looking for them, in the case of both Benji and Beck. Also, when Peach's family hires a private investigator, that starts a clock as well.

Love:

Triangle / Rivals

Joe, Beck, Peach, Benji, Dr. Nick

Helpers and Harmers

Harmers: Peach, Benji

Helpers: other book store clerk/ Mooney

Gender Divide

Joe is the protective kind of guy while he sees Beck to be the one that needs protecting to be able to be the person he sees in her.

External Need

Joe is looking for a partner because he wants and needs love.

Opposing Forces

Forces can be in the couple's control or beyond the couple's control. Joe tries to control everything which just leads to disaster. So he can't change the people around Beck and how they treat her. This is beyond his control but he takes over by deciding to kill them and get them out of the way.

Forces in the couple's control are, for example, their honesty. You can always decide to be true to each other.

Secrets

Beck is keeping her affair with Dr. Nick a secret.

And Joe obviously does not tell her that he murdered Benji or attacked and later killed Peach.

Joe doesn't tell her the truth about Candice

Peach didn't tell Beck that she's in love with her.

Rituals

One episode, they show how they get up and have breakfast each morning, and then Beck starts to write.

His ritual is to stalk her and be aware of everything she does and says. He watches her outside her window, he watches her messages.

Moral Weight

Yes. How far would you go to protect the ones you love.

Love is an opportunity for redemption. In Killing Eve and in the Witcher love offered the characters to show us their inner self. Joe seems normal until he finds love. It reveals the monster within, it shows us his inability to redeem himself.

Morality

The despicable protagonist begins at his/her worst

Joe is obsessed with Beck and he stalks her and even kills his rival.

Spiritual mentor/sidekick

Joe's spiritual mentor continues to be the ex-soviet prison guard, Mr Mooney

Seemingly impossible external conflict.

How can he prove his love for Beck while all these other external forces harm his relationship with her?

Ghosts from the protagonist's past torment him/her

Candace.

Aid from unexpected sources

Beck writes about her therapist being obsessed with her which gives Joe a way out of his dilemma of keeping Beck locked up in a cage.

3. Point of View

YOU is one of those few TV series that is told by using the first-person narrative with access to the thoughts of the main protagonist. They also create the narrative drive of dramatic irony by including a couple of scenes that are without him present - although we can never be too sure if he's not watching.

+++ one slip into Beck's first person POV +++

4. What are the objects of desire?

Joe Goldberg: WANTS and NEEDS love. He does want love at an extreme level because otherwise, he would not be so overprotective of the love he has found for this one person.

He needs excitement.

5. What is the controlling idea/theme?

When a protagonist with ambition and sophistication who does anything for the one he loves, takes advantage of opportunities and betrays his moral compass, he victimizes innocent people and receives due consequences by losing the one person he wanted to protect.

6. What are the beginning hook, middle build and ending payoff?

Beginning Hook:

Inciting Incident: Joe meets and starts to stalk Beck (thriller) Joe meets and falls for Beck (Love)

Turning Point Progressive Complication: He lures and attacks Benji (thriller), she has a boyfriend and doesn't reciprocate his feelings (Love)

Crisis: Will Joe kill Benji or let him go and risk being discovered for who he really is? (thriller)

Will Joe convince Beck that he is the one for her? (Love)

Climax: He kills Benji (thriller), Becks finally falls for him (Love)

Resolution: Joe has to hide Benji's body (thriller). Joe fails to please Becks in bed, is worried that he might lose her (Love)

Middle Build:

Inciting Incident: Joe hears about her plans to meet the Old Captain and follows her

Turning Point Progressive Complication: Peaches confronts him in her house(thriller),

Peaches becomes Joe's love rival by her attempted seduction (Love)

Crisis: Does he attack Peaches and hide his crimes or try to placate her and risk her wrath?

(thriller), Will he sacrifice himself again to keep Becks safe from her friends? (Love)

Climax: He kills Peaches, and fakes her suicide

Resolution: He gets away with the murder (thriller), He decides to let Becks go after realising that she's better off without him

Ending Payoff:

Inciting Incident: He sees Beck in his neighbour whilst with Karen (thriller/ love)

Turning Point Progressive Complication: Becks knows the truth, escapes, and locks him in the room. (thriller)

Crisis (IG): Does he forgive her for locking him in or must he kill again to save himself? (thriller)

Climax: He kills her (offscreen) (thriller)

Resolution: Joe misses Beck but knows she'd be proud that she's now a famous author.

Candice confronts him in the final scene. (thriller)