

EPISODE 16: THE APPLE PSYCHOLOGICAL GAME

C: Okay, I'm going to tell you a little story.

A: okay

C: Once upon a time, there was a couple who lived on **the outskirts** of a very nice town, and the husband was a very successful businessman. You've got to pay attention to this story, okay? Because it's actually a murder story.

A: Do I already look like I'm not paying attention for some reason? I'm looking you directly in the eye.

C: Pay attention. Pay attention.

A: Okay

C: it's a murder, but it's not murder mystery, because I'm actually going to tell you who murdered the person who got murdered. Okay? So, we got a couple living on the outskirts of town. Husband is very successful businessman, very, very rich, and they live in a beautiful **mansion**. His wife, she has everything she could ever desire in this mansion: swimming pool, clothes, gym in the house. Everything she ever wanted is there. Okay?

A: Okay, this already sounds sexist. Why is she so concerned about material possessions?

C: for the sake of this story, she is.

A: Okay

C: Now, she, of course, this one little problem is that he is a bit of a **workaholic**. He's never there, and he doesn't show her enough attention. And at some stage, she starts to have an affair with the gardener. Okay, pay attention. Now, the gardener lives across... it's in the same kind of little outskirts of the town, but across a river. He's got a little **cabin**, a little cabin just across the river. And they're having an affair. One night she feels guilty about this, and she really doesn't want it to continue. But the husband is constantly away, and one evening he comes home from work, and he says, "look, I have to actually go back into town tonight and stay over, I've got a meeting first thing in the morning", etcetera. She knows that if he goes there, okay, she's going to go and spend the night with her lover. So, she pleads with him, "please, please take me with you. We can have dinner tonight in a nice restaurant in town, spend the night together, go out". And of course, he just simply says, "no, look, you're going to be bored. I can't really guarantee I can go out for dinner. You stay here. You've got everything you want at home here, it's lovely". And he goes off to the city, and of course, she goes over to spend the evening with her lover. **Dawn**, the next morning, she rises early, and she wants to get back as soon as possible, get back to her lovely mansion, just in case he arrives a bit earlier than expected and she doesn't want to be caught out, etcetera. Okay? so she's going back



over, lovely morning, birds are singing, and she gets to the little bridge, and at the end of the bridge, and the end of the bridge there's kind of a shadowy character who has a t-shirt that says: I am an **assassin**. And he's holding a very large knife with blood on it. Now she's thinking, I'm not quite sure I really want to walk past this guy. So, she goes down to the edge of the river where there's a boatman, and the boatman is a bit like a taxi, he says, you know, "I'll take you across the river if you want, but it's going to cost you. You know, it's actually going to cost you double because at this time of the day, it's outside my working hours, so double the price". Pay attention to the whole story. And she said, "Actually, I don't have any cash. I don't have any money. I can't pay you. I'll pay you later, you know me, you know where I live". And the boatman said, "Do I look like a charity? If you ain't got the cash, you're not getting on the boat, Sorry". She says, but, "yeah, up in the bridge there, there's this assassin, and yeah, I've heard all about this assassin before. I know these stories. But no, if you got the money, I'll take you. If you don't, no way". So, she's getting a bit desperate now, and she goes back to the lover's cabin, and she explains the situation. She says, "look, can you lend me some money or get crossing the boat or help me?" He says, "no, you've got yourself into this situation. You are using me all the time, okay? And now if you want me to help you, just promise me that you're going to leave your husband". "I can't do that". So, in desperation, she realizes her lover is not going to help her, the boatman's not going to take her over, and she runs across the bridge, and here is the murder. The assassin kills her. Like I said, it's not a murder mystery. There's no the assassin was actually her husband dressed up or so no, very clear here. The assassin, stranger to her, kills her, stabs her to death. Now, this woman has died. There are five characters in this story, okay? The husband, successful businessman, the wife having an affair, the lover, the boatman who wouldn't take her on the boat unless she had the money, and the assassin, who quite clearly, in many ways was showing himself to be an assassin. I mean, it wasn't unexpected what happened. Five characters, all five of these characters are responsible in some way for the demise for the death of this woman, okay? Who is most responsible to least responsible? 1 2 3 4 5.

A: In a legal way or in a moral way?

C: Moral.

A: Moral.

C: Now, here's the point. I'm going to intervene a bit as a teacher here. Here's the point where I get the students to use conditionals. If she hadn't gone to the lover's house, she wouldn't have died.

A: Sure.

C: If her husband had taken her to the city, she would have survived, sure, okay. But at the same time, aside from the, you know, the little kind of fun of practicing the grammar, there's actually the kind of fun of the moral issue here.

A: Sure.



C: So, what's your **knee jerk reaction**?

A: Well, my knee jerk reaction, me being me, is that the main fault is actually none of those characters individually. But it is society for creating in her this kind of passive role where she wants to live in a house with great things and everything else instead of society and her family and everybody raising her to be a woman who fends for herself and creates her own destiny rather than being the object of those around her.

C: So, who's number one?

A: Society.

C: that's not an option.

A: Well, then I'm not playing, and this is why I'm a teacher and not a student. Okay. Who's number one? I mean...

C: I'm going to let you in a little secret here. Okay. And this is the fun part as well. There's no right answer. We can argue a lot about I think it is the woman because ultimately, it's her responsibility not to have the affair. Other people can argue it's the lover who should have he was involved in the relationship, and he should have helped her. Right.

A: But I mean, it's also the assassin who kills her. And, I mean, he's the one who is from a legal **standpoint**, he's the one who's going to jail.

C: But at the same time, yeah, true. He kills I mean, there's no record there. Right. But at the same time, many people have played this game in many classes, and we often end up arguing that perhaps the assassin is the least responsible because he clearly indicates what his intentions are. He's straight up. She knows what's going to happen if she plays the game and kind of runs across the bridge. So, I don't know if he's that responsive.

A: We don't know enough about him. We don't know enough about him to know why is he an assassin? Was he born that way? Is this a psychological thing? Was he raised in an abusive household? In that case, then, I don't think it's his fault.

C: This is you going back to your society.

A: Well, we're all products of society. I'm a lefty. That's it.

C: Now I'll let you in. The secret that I said before, a little secret, is this was actually used in the 90s.

A: sure.

C: With human resources in the job interview process.



A: Sure. You can definitely tell a lot about a person's psychological makeup by who they choose. I bet you could tell how they vote.

C: But do you know which company it was? Apple.

A: Makes sense. Sure. Makes sense.

C: people who were who were with the other jobs in the 90s, especially. This is what they were given as part of the interview process. This story...

A: sure, I've elaborated a little bit, embellished it,

C: but this story basically and you had to choose the five looks.

A: I think it says a lot about your capacity for empathy the way you answer. I would bet you could predict the way people vote. At least in American elections, you could absolutely decide if someone's a Democrat or a Republican.

C: Well, in a moment, I'm going to reveal what each character means, because that's what it is. But first of all, I'm going to press you, all right?

A: So, I need to go... see... o kay, so first is the woman, second no, first is the lover. Second is...

C: explain yourself there.

A: I mean, he should have just let her stay. Who cares? I'm sorry? I mean, he's the one who got into a relationship with this rich lady. Like, he couldn't have expected it to work out any way other than it works out in every movie, book, play, and real-life situation.

C: Okay, so you're saying that if he had let her stay or help her out,

A: he was being selfish. By not letting her stay, he was putting his emotions in a relationship that he willingly got into. He wasn't blackmailed into that relationship.

C: I get you right. It's his choice.

A: To think that it's not his fault for getting to that relationship is saying that all men are so weak to the feminine wiles that they have no control over their own destiny, and that's, once again, saying that it would be her fault. I think he's number one. He could have let her stay

C: more than the boatman?

A: Yeah, well, the boatman he's just a capitalist, you know, he's the one out to make a buck.

C: Okay,



A: which yeah, the boatman could have taken her also, but we don't know about the boatman. We don't know enough about the boatman to know that, you know, maybe he's been taken advantage of before. Maybe people come to him lying about the reason that they need urgently to get across the river in the past.

C: Okay,

A: we know we know specifically that the lover is in this because, okay, he was in love with this woman, but he was having a good time, etcetera. He could have just let her stay in... So he's number one. I don't know number two, the woman. Number three, I don't know the boatman. Number three, the assassin. Number four, the boatman. Number five, the husband.

C: Okay. Interesting.

A: Yes.

C: And again, before I reveal

A: what a horrible person I am

C: Yes, what I will say is, having done this in many classes, like I said, it's good fun in that sense.

A: I'm doing this next week.

C: Exactly. You get a lot of arguments. You do get to practice conditionals, modals and things like that, but what I find is generally the people go for the assassin as number one. Number one. Yeah. Now, they admit quite quickly, oh, no, we're not trying to guess who did it. We recognize he did it, but we still think he morally is the most responsible.

A: I mean I'm a liberal suburban kid. It's society. I'm a heterosexual white male who grew up in an upper middle class. I've had every opportunity in life, really. So like, it's my job to think that it's society's fault when people aren't given the proper opportunities to make their own choices.

C: And the very few people choose the husbands.

A: Yeah.

C: Often he's fifth. They say he is the least responsible.

A: Makes sense.

C: But again, I feel, you know, he is kinda...



A: he was ignoring his wife. But I think that here it depends a lot on the way you tell the story that you made it sound like she really needs these material possessions. So perhaps he's feeling obligated to be so dedicated to his job that he needs to get all these things to keep his wife happy. That's the way maybe he sees it.

C: Right, well, here's the big reveal.

A: Okay,

C: drum roll, please. At this point, I also teach the expression "do not shoot the messenger". I don't know why as well, because in some ways, some of them make sense, some don't. The assassin. If he comes first, the assassin would mean that what you're most interested in life, and this is what the company are looking for, and see what really motivates you, what gets you going. The assassin is money. Money is what is driving you.

A: Okay.

C: I don't know why again, but this is just what's meant to be. Anyway, the wife is often high up there as well. That means what you're most interested in is social life, as in socializing, having a good time, enjoying yourself. The boatman means that what drives you the most: work, actually. Maybe not the financial rewards of work, but this idea of work, workaholic, et cetera. The husband himself, again, I don't know why, but family, maybe children, maybe partners, but family is what is number one in your life.

A: All right

C: And you went for the lover.

A: Yes.

C: And that was romance and passion.

A: All right, so I'm a romantic, passionate man, or I'm the opposite.

C: No, it just shows that this works, yeah.

A: Okay

Vocabulary bank

outskirts= this refers to the outer area of a city or town, typically less densely populated and less developed than the central parts.

mansion= is a large, impressive house that is often associated with wealth and luxury.

workaholic= this is a person who is addicted to work and feels compelled to work excessively, often at the expense of other aspects of their life such as family, friends, and hobbies.

cabin= is a small, simple house or shelter, often located in a rural or remote area.



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dawn= is the time of day when the sun starts to rise and the sky begins to lighten, usually just before sunrise.

assassin= is a person who is hired or trained to kill someone, usually for political or financial gain.

knee jerk reaction= this is an automatic or instinctive response to a situation or stimulus, often made without careful thought or consideration.

standpoint= this refers to a person's particular position or perspective on a particular issue, often shaped by their beliefs, experiences, and background.



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