

Chapter 1 : How A Star Is Born Is (and Isn't) Based on a True Story - Lenox+Parker

Because of the large quantity of her publications and contractual issues, Professor Nussbaum has posted citations in Chicago Unbound, rather than full-text. The list of her publications is current through December 1, , and will be updated once a year.

Joan Rivers was a survivor of a sexist era: They talked about Mayor Bill de Blasio. Stern asked her opinion of Woody Allen, with whom Rivers had come up in the club scene, in the early sixties. What Woody does in his private life is his private life. You want to be a pedophile, be a pedophile. She wears yellow too much. Who I think is, again, terrific. How can she wear dresses above the knee? Dunham was a hypocrite for doing Vogue, she said, because it showed that she cared about being pretty. Try to look better! Why would Dunham want to marry Stern? From the nineteen-sixties on, Rivers had been the purveyor of a harsh Realpolitik, one based on her experience: If you got cut off from access to men and money—and from men as the route to money—you were dead in the water. For half a century, this dark comedy of scarce resources had been her forte: Rivers herself had fought hard for the token slot allotted to a female comic, yet she seemed thrown by a world in which that might no longer be necessary. Was that a joke or an insult? A message to Winslet or to other girls watching? In many ways, Joan Rivers was the first Real Housewife: When I first noticed Joan Rivers, she looked like the enemy. This was in the early eighties, at the height of her fame. I was eager for female role models, of whom there were only a handful, other than Gilda Radner and the mysterious Elaine May, no longer on the scene. Yet Rivers terrified me. Glamorous in her Oscar de la Renta dresses and her pouf of blond hair, she was the body cop who circled the flaws on every other powerful woman—she announced who was fat, who had no chin, who was hot but, because she was hot, was a slut or dim. She made it clear that if you rose to fame the world would use your body to cut you down. The fact that she was funny made her more scary, not less: But, if Rivers was chilling to me, I was a prig about her. The kitchen was painted pink, to be more flattering when they brought boys home. In the early fifties, when Rivers was a chubby freshman at Connecticut College, that mating ground for Wasps she later transferred to artsy Barnard, a blind date picked her up at her dorm. She stole routines; agents shunned her. Once, after a promising gig, her parents encouraged her to perform at their Westchester country club. She flopped so aggressively that the Molinskys sneaked out through the kitchen. For months, she was homeless; with the help of her Brooklyn boyfriend, she shackled up at midtown hotels, ducking the bill, fixing her face at Grand Central. Eventually, exhausted, she slunk back to her teen-age bedroom. During a stint at Second City, in Chicago, in , she introduced a character named Rita, a desperate, needy, aging single girl. Back in Greenwich Village, in dingy clubs like the Duplex, she experimented with this autobiographical material, raw stories of bad dates and shame about her body. She dished about birth control, her affair with a married man, and her gay friend, Mr. Girl, you have to wait for the phone to ring, right? And when you finally go on the date, the girl has to be well dressed, the face has to look nice, the hair has to be in shape. Do you know how that feels? But it is not Jack Benny. Benny may be a tightwad on stage and a philanthropist off. Not so with the new comedians. They write their own jokes and are expected to live them offstage as well as on. Obsessively groomed, the JAP has been crippled by her mother, who refuses to let her daughter call herself ugly. She vomited that news out, mockingly, yearningly, with a shrug or with a finger pointed at the audience. A woman I know used to sneak into the TV room, after her parents fell asleep, for the illicit thrill of seeing another woman call herself flat-chested. From the sixties to the eighties, Johnny Carson was, for aspiring comics, the model of a scarce resource: Yet, back in , Joan Rivers had slipped through the eye of that needle: The gig was a mercy booking: Two weeks after her appearance, Carson learned that Rivers had signed to do a competing show on Fox. She called to explain; he hung up. He never spoke to her again. At first, she worked her single-girl material: One of her early books was a pregnancy guide. Then, in , Rivers had a new breakthrough: Liz Taylor puts mayonnaise on aspirin! When she pierces her ears, gravy comes out. Rivers is explicit about her aim, which is not just to entertain but to educate: For both women, there was little use in trying to change, or even reason with, men: We did it to ourselves. I am raging out like King Lear—Queen Lear—screaming into the wind, screaming for all us women. Is this how we

bond? Still, other times I get it. Among women, the pugilistic brutality can be delicious, the fun of using these goddesses or Bachelorettes, or Housewives as shorthand: Look at the male comics who were her peers at the Duplex: Look at Johnny Carson, or at Jerry Lewis, who is still repelled by female comics. Everywhere but in late-night TV: Rivers came first—and if her view darkened, if she became an evangelist for the ideas that had hurt her the most, she also refused to give in, to disappear. I am not to be revived unless I can do an hour of stand-up. We can celebrate it without looking away. This is a man, after all, who, long after the mysterious disappearance of his first wife, Kathie, fled to Galveston, Texas, disguised himself as a mute woman, and then, while out on bail for the murder of a neighbor—whose corpse Durst dismembered with a bow saw—was arrested for shoplifting a chicken-salad sandwich at a Wegmans. At the time, Durst had thirty-eight thousand dollars in his car. For Jarecki, it paid off in spades. The series acts as an extension of the legal process and as a type of investigative journalism. The first two got their subjects out of prison; the second helped put the priest back in. These projects have an afterlife online, where amateur detectives reinvestigate both the crimes and the documentaries themselves. Koenig placed her anxieties center stage, even when this risked making her appear credulous or uncool. Yet, perhaps inevitably, the most watchable participants are the bad apples. This is particularly true of Durst. When he feels misunderstood, a Larry David-like querulousness creeps into his voice. He answers questions about whether he hit Kathie yes, he did—but, hey, it was the seventies with a candor that no sane or diplomatic individual would use. There is, of course, a queasy undercurrent to any show like this: Many of the best documentaries have this ugly edge, which may be why we cling to the idea that their creators or, at least, those not named Werner Herzog are as devoted to truth as to voyeurism. Their head cut off. Their arms cut off. Their legs cut off. The transition was unsettling enough to make me wonder whether those home movies, too, were a reconstruction. Against this Barnum-like theatricality, spontaneous gestures stand out. As soon as the filmmaker leaves the room, Durst, who is still wired for audio, lowers his head and mutters a sentence to himself. I did make mistakes. His lawyer tells him that his microphone is hot. Durst is fascinatingly unconcerned. Nobody tells the whole truth. The witness describes a bizarre rescue: Are strong as hell. Do you need help? Kimmy becomes her assistant. Plenty of ambitious series do dark material, but they match their insides to their outsides: At times, it resembles a Nickelodeon tween show—which is just how its heroine might imagine her own life.

Chapter 2 : Mia Birdsong: The story we tell about poverty isn't true | TED Talk

Nussbaum, Martha C., *"This story isn't true: Madness, Reason, and Recantation in the Phaedrus," The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy*, Cambridge: Cambridge University Press, , p.

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Chapter 3 : "This story isn't true!: Poetry, Goodness, and Understanding in Plato" by Martha Nussbaum

Maggie Hart's appearances on True Detective have been brief, but like a rip in the middle of a pastoral landscape, it's left an impression. Most episodes she plays the woman scorned, but with this.

Dec 19, Jim Robles rated it it was amazing I enjoyed this one. Professor Nussbaum has an amazing grasp of a phenomenally wide range of aspects of the central challenges of our lives. The eudaimon life does require the resources that come to those with good fortune. At the same time planning and control, driven by rationality, are also required. If you are not experiencing eudaimonia it could be that one or both factor I enjoyed this one. If you are not experiencing eudaimonia it could be that one or both factors are missing. Too much luck can blind one to what a significant factor it is. There is clear recognition of the extent to which our ontology effects our epistemology - ". There have been times in my life when, after totally hosing up, I have realized that I had three choices: I had been and been and try to be better. Appreciating the ancients does require that retrodiction p. Professor Nussbaum does very well in addressing this p. It would be better if I was less desultory: The nineteenth book I have finished this year. A major theme in Fragility, as I have suggested, was the role of the emotions in informing us about matters of ethical significance. For the Stoics, by contrast, the bare possession of the capacity for moral choice gives us all a boundless and and equal dignity. By now, it is no longer true that Kantianism and Utilitarianism are the two dominant ethical approaches. Most introduction to the subject would not mention the "virtue ethics approach" as a third major paradigm. But surely Cicero is correct when he observes that the person who does not active wrong cannot take credit for justice, if what he has done is to sit by idle when he could be helping human being who have been assaulted or harmed. Job is right to renounce his attempt to accuse God of wrongdoing, and to accept the inscrutable mysteriousness of His actions. As Philoctetes knew, pity means action: If you leave out the action, you are an ignoble coward, perhaps also a hypocrite and a liar. If you help, you have done something fine. This book will be an examination of the aspiration to rational self-sufficiency in Greek ethical thought. For our bodily and sensuous nature, our passions, our sexuality, all server as powerful links to the world of risk and mutability. He argues, first, that only a very few people are in a position to engage in serious ethical reflection and choice; the others should simple be told what to do. Tragedy also, however shows something more deeply disturbing: If we think of the omen as pointing towards the war crimes of the Greeks, we are reminded of the way in which circumstances of war can alter and erode the normal conventions of human behavior towards other humans, rendering them, in their indifference to the slain, either bestial or like killers of beasts. It suggests that the richer our scheme of values, the harder it will prove to effect harmony within it. What happens to an individual in their day to day affairs, as with the lot or part of fortune. The need of human beings for philosophy is, for him, deeply connected with their exposure to luck; the elimination of this exposure is a primary task of the philosophical art as he conceives it. What they lack are laws, civic education, the institution of punishment. Eudoxus of Cnidus www. In short, I claim that Socrates offers us, in the guise of empirical description, a radical proposal for the transformation of our lives. For it shows us an apparently insoluble tension between our intuitive attachment to a plurality of values and our ambition to be in control of our planning through a deliberative techne. He lacked both dedication and humility; and these features of his character were displayed as defects that left him ill-prepared for the activity of self-scrutiny. By themselves, without a grasp of the general form, particulars cannot be objects of insight. The Republic argues that the best life for a human being is the life of the philosopher, a life devoted to learning and the contemplation of truth. But the central example of pure of genuine enjoying is the intellectual activity of the philosopher. We should never lose sight of the importance of mathematical reasoning and contemplation for Plato as central case of these pursuits. WE can see how the belief that there is a stable truth there to be known in nature, apart from the changing circumstances of human life, would lend force to a Platonic account of activity-value. We can see, too, how a belief in eternal, non-context-dependent paradigmatic objects wold tend to support his belief that contemplative activity is maximally stable, unvarying, and context-independent. In the Phaedo we see, similarly, that Socrates is confident that everything that is him will survive, unscathed, the death of the body

C-E and its desires. It is a long and difficult matter to learn to detach ourselves from our human needs and interests, or to get to a point at which we can do so at will. This sounds very much like "Nirvana.

Chapter 4 : NPR Choice page

STEINBERG'S DEFENSE ATTORNEY, Ira D. London, asks the key witness: "Isn't it true, Ms. Nussbaum, that you are falsifying reality?" He tells the story of running to get a cab for Nussbaum.

This period also saw her marriage to Alan Nussbaum married in , divorced in , her conversion to Judaism , and the birth of her daughter Rachel. Her book *The Fragility of Goodness*, on ancient Greek ethics and Greek tragedy, made her a well-known figure throughout the humanities. On this basis she has proposed analyses of grief, compassion, and love, [10] and, in a later book, of disgust and shame. She testified in the Colorado bench trial for *Romer v. Evans* , arguing against the claim that the history of philosophy provides the state with a "compelling interest" in favor of a law denying gays and lesbians the right to seek passage of local non-discrimination laws. The debate continued with a reply by one of her sternest critics, Robert P. She suggests that one can "trace this line to an old Marxist contempt for bourgeois ethics, but it is loathsome whatever its provenance". In she was elected a Corresponding Fellow of the British Academy. *Luck and Ethics in Greek Tragedy and Philosophy*[edit] *The Fragility of Goodness* [26] confronts the ethical dilemma that individuals strongly committed to justice are nevertheless vulnerable to external factors that may deeply compromise or even negate their human flourishing. Discussing literary as well as philosophical texts, Nussbaum seeks to determine the extent to which reason may enable self-sufficiency. She eventually rejects the Platonic notion that human goodness can fully protect against peril, siding with the tragic playwrights and Aristotle in treating the acknowledgment of vulnerability as a key to realizing the human good. *Fragility* made Nussbaum famous throughout the humanities. It garnered wide praise in academic reviews, [27] [28] and even drew acclaim in the popular media. Nussbaum champions multiculturalism in the context of ethical universalism , defends scholarly inquiry into race, gender, and human sexuality , and further develops the role of literature as narrative imagination into ethical questions. At the same time, Nussbaum also censured certain scholarly trends. She excoriated deconstructionist Jacques Derrida saying "on truth [he is] simply not worth studying for someone who has been studying Quine and Putnam and Davidson ". The *New York Times* praised *Cultivating Humanity* as "a passionate, closely argued defense of multiculturalism" and hailed it as "a formidable, perhaps definitive defense of diversity on American campuses". *Sex and Social Justice*[edit] *Sex and Social Justice* sets out to demonstrate that sex and sexuality are morally irrelevant distinctions that have been artificially enforced as sources of social hierarchy ; thus, feminism and social justice have common concerns. Rebutting anti-universalist objections, Nussbaum proposes functional freedoms, or central human capabilities, as a rubric of social justice. Nussbaum notes that liberalism emphasizes respect for others as individuals, and further argues that Jagger has elided the distinction between individualism and self-sufficiency. Emphasizing that female genital mutilation is carried out by brute force, its irreversibility, its non-consensual nature, and its links to customs of male domination , Nussbaum urges feminists to confront female genital mutilation as an issue of injustice. Nussbaum defines the idea of treating as an object with seven qualities: Her characterization of pornography as a tool of objectification puts Nussbaum at odds with sex-positive feminism. At the same time, Nussbaum argues in support of the legalization of prostitution , a position she reiterated in a essay following the Spitzer scandal , writing: Nussbaum argues that individuals tend to repudiate their bodily imperfection or animality through the projection of fears about contamination. This cognitive response is in itself irrational, because we cannot transcend the animality of our bodies. Noting how projective disgust has wrongly justified group subordination mainly of women, Jews , and homosexuals , Nussbaum ultimately discards disgust as a reliable basis of judgment. Turning to shame, Nussbaum argues that shame takes too broad a target, attempting to inculcate humiliation on a scope that is too intrusive and limiting on human freedom. Nussbaum sides with John Stuart Mill in narrowing legal concern to acts that cause a distinct and assignable harm. In an interview with *Reason* magazine, Nussbaum elaborated: They are also inherently connected with restrictions on liberty in areas of non-harmful conduct. For both of these reasons, I believe, anyone who cherishes the key democratic values of equality and liberty should be deeply suspicious of the appeal to those emotions in the context of law and public policy. He rebukes her for

"contempt for the opinions of ordinary people" and ultimately accuses Nussbaum herself of "hiding from humanity". Nussbaum has recently drawn on and extended her work on disgust to produce a new analysis of the legal issues regarding sexual orientation and same-sex conduct. Her book *From Disgust to Humanity: Sexual Orientation and Constitutional Law* Martha Nussbaum analyzes the role that disgust plays in law and public debate in the United States. Nussbaum posits that the fundamental motivations of those advocating legal restrictions against gay and lesbian Americans is a "politics of disgust". These legal restrictions include blocking sexual orientation being protected under anti-discrimination laws See: Evans , sodomy laws against consenting adults See: Texas , constitutional bans against same-sex marriage See: California Proposition 8 , over-strict regulation of gay bathhouses, and bans on sex in public parks and public restrooms. To Devlin, the mere fact some people or act may produce popular emotional reactions of disgust provides an appropriate guide for legislating. Nussbaum goes on to explicitly oppose the concept of a disgust-based morality as an appropriate guide for legislating. Nussbaum notes that popular disgust has been used throughout history as a justification for persecution. Drawing upon her earlier work on the relationship between disgust and shame, Nussbaum notes that at various times, racism , antisemitism , and sexism , have all been driven by popular revulsion. Nussbaum argues the harm principle, which supports the legal ideas of consent , the age of majority , and privacy , protects citizens while the "politics of disgust" is merely an unreliable emotional reaction with no inherent wisdom. Furthermore, Nussbaum argues this "politics of disgust" has denied and continues to deny citizens humanity and equality before the law on no rational grounds and causes palpable social harms to the groups affected. *From Disgust to Humanity* earned acclaim in the United States, [57] [58] [59] [60] and prompted interviews in the New York Times and other magazines.

Chapter 5 : The Fragility of Goodness : Martha C. Nussbaum :

Nussbaum, M. () " 'This Story isn't true: madness, reason, and recantation in the Phaedrus ", in: The Fragility of Goodness: Luck and ethics in Greek Tragedy and Philosophy, pp.

Chapter 6 : Martha Nussbaum - Wikipedia

The idea that emotion isn't simply the opposite of reason and therefore an obstacle to clear thought"as philosophers have traditionally claimed"has been central to Nussbaum's work.

Chapter 7 : True story! Crypto isn't about SEC or approvals : Cryptocurrency

The Fragility of Goodness has proven to be important reading for philosophers and classicists, and its non-technical style makes it accessible to any educated person interested in the difficult problems it tackles.

Chapter 8 : The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy by Martha C. Nu

A professor of philosophy and classics at Brown, Nussbaum discusses what it takes to lead a moral life (sometimes it's mostly luck), and what we can learn from the ancient Greeks about virtue and.