1. The discipline of phenomenology may be defined initially as the study of structures of experience, or consciousness. Literally, phenomenology is the study of “phenomena”: appearances of things, or things as they appear in our experience, or the ways we experience things, thus the meanings things have in our experience. The historical movement of phenomenology is the philosophical tradition launched in the first half of the 20th century by Edmund Husserl, Martin Heidegger, Maurice Merleau-Ponty, Jean-Paul Sartre, et al. In that movement, the discipline of phenomenology was prized as the proper foundation of all philosophy — as opposed, say, to ethics or metaphysics or epistemology. The methods and characterization of the discipline were widely debated by Husserl and his successors, and these debates continue to the present day (www.stanfordencyclopedia.net).

2. A society in which our major political and moral problems are expressed through the conduit of the human body. (Turner, BS, 1992)
3. Post-Industrial Society: "Late 20th century Society of Technically advanced nations based on the production and consumption of services and information instead of goods." The coming of Post-industrial society (1974) by the same author expands the definition of this society of technically advanced nations partially based on services and information.

4. Post-structuralism, a school of thought that emerged partly from within French structuralism in the 1960s, reacting against structuralist pretensions to scientific objectivity and comprehensiveness. The term covers the philosophical deconstruction practised by Jacques Derrida and his followers, along with the later works of the critic Roland Barthes, the psychoanalytic theories of Jacques Lacan and Julia Kristeva, the historical critiques of Michel Foucault, and the cultural-political writings of Jean-François Lyotard and Gilles Deleuze. These thinkers emphasized the instability of meanings and of intellectual categories (including that of the human ‘subject’), and sought to undermine any theoretical system that claimed to have universal validity—such claims being denounced as ‘totalitarian’. They
set out to dissolve the fixed binary oppositions of structuralist thought, including that between language and meta language-and thus between literature and criticism. Instead they favoured a non-hierarchical plurality or ‘free play’ of meanings, stressing the indeterminacy of texts. Although waning in French intellectual life by the end of the 1970s, post-structuralism's delayed influence upon literary and cultural theory in the English-speaking world has persisted (www.answers.com).

5. **Berger & Luckman (1966) - The social construction of reality.**
Sociological account of constructed meaning: "Every individual is born into an objective social structure within which he encounters the significant others who are in charge of his socialization. These significant others are imposed on him. Their definitions of his situation are posited for him as objective reality. He is thus born into not only an objective social structure but also an objective social world. The significant others who mediate this world to him modify it in the course of mediating it. They select aspects of it in accordance with their own location in the social structure, and also by virtue of their individual, biographically rooted idiosyncrasies" (p. 151).

6. **Epidermisisation Schema:** ATALAMATATTHATETHAKADUVE WELAMIRU TAYARY SEDAR DEEPAWALIKANA TAYAWATHISAWAwappefansu TAYAWAW
1. **Culture industry** is a term coined by critical theorists Theodor Adorno (1903–69) and Max Horkheimer (1895–1973), who argued in "The Culture Industry: Enlightenment as Mass Deception," that popular culture is akin to a factory producing standardized cultural goods - through film, radio and magazines – to manipulate the masses into passivity; the easy pleasures available through consumption of popular culture make people docile and content, no matter how difficult their economic circumstances. Adorno and Horkheimer saw this mass-produced culture as a danger to the more difficult high arts. Culture industries may cultivate false needs; that is, needs created and satisfied by capitalism. True needs, in contrast, are freedom, creativity, or genuine happiness. This was reference to an earlier demarcation in needs by Herbert Marcuse ref.www.wikipedia.org
2. Spectacle is not a collection of images, but a social relation between people mediated by images. In other words, the spectacle is like Gramsci’s “hegemony,” a New Left, Western Marxism way of discussing real subsumption: culture (as preparation for and reinforcement of patterns of consumption) must now be discussed, in primary relation to production, not just as reflection of production (Old Left economism). Everyday life. Relation with Lefebvre. Outline by John Protevi / Permission to reproduce granted for academic use protevi@lsu.edu/http://www.protevi.com/john/Postmodernity/PDF / Notes_on_Guy_Debord.pdf

3. The concept most fundamental to hyperreality is the simulation and the simulacrum. The simulation is characterized by a blending of ‘reality’ and representation, where there is no clear indication of where the former stops and the latter begins. The simulacrum is often defined as a copy with no original, or as Gilles Deleuze (1990) describes it, "the simulacrum is an image without resemblance" (p. 257). Jean Baudrillard (1994) maps the transformation from representation to simulacrum in four ‘successive phases of the image’ in which the last is that "it has no relation to any reality whatsoever: it is its own pure simulacrum" (SS p.6). (see mimesis, representation) Deleuze, Baudrillard, and several other theorists trace the proliferation and succession of simulacra to the rise of hyperreality and the advent of a
world that is either partially, or entirely simulated. Frederic Jameson (1990) contends that one of the conditions of late capitalism is the mass reproduction of simulacra, creating a "world with an unreality and a free floating absence of "the referent"" (p. 17). Although theorists highlight different historical developments to explain hyperreality, common themes include the explosion of new media technologies, the loss of the materiality of objects, the increase in information production, the rise of capitalism and consumerism, and the reliance upon god and/or ‘the center’ in Western thought. Essentially, certain historical contingencies allow for the wide scale reproduction of simulacra so that the simulations of reality replace the real, producing a giant simulacrum completely disconnected from an earlier reality; this simulacrum is hyperreality (Nicholas Oberly Winter 2003).

4. The term 'Virtual Reality' (VR) was initially coined by Jaron Lanier, founder of VPL Research (1989). Other related terms include 'Artificial Reality' (Myron Krueger, 1970s), 'Cyberspace' (William Gibson, 1984), and, more recently, 'Virtual Worlds' and 'Virtual Environments' (1990s). Today, 'Virtual Reality' is used in a variety of ways and often in a confusing and misleading manner. Originally, the term referred to 'Immersive Virtual Reality.' In immersive VR, the user becomes fully immersed in an artificial, three-dimensional world that
is completely generated by a computer. by K.-P. Beier www-vrl.umich.edu/intro/

1. **&**- &; & & & &
   
   a. Pursuit of or devotion to pleasure, especially to the pleasures of the senses.

   b. *Philosophy* The ethical doctrine holding that only what is pleasant or has pleasant consequences is intrinsically good.

   c. *Psychology* The doctrine holding that behavior is motivated by the desire for pleasure and the avoidance of pain.

2. In psychology, erotic attachment to an inanimate object or a nongenital body part whose real or fantasized presence is necessary for sexual gratification. The object is most commonly some other body part or an article of clothing. From the time of its identification by Sigmund Freud in 1927, fetishism was thought to occur almost exclusively among men, but in the late 20th century that notion was challenged by several new studies Britannica Concise Encyclopedia: fetishism
COMMODITY FETISHISM An idea added into the second edition of Marx's *Capital*. In general, the analysis of the commodity is held to reveal the microscopic anatomy of bourgeois society, and also to show that capitalist wealth is always bound to appear as commodities. However, according to Marx, the mystical or fetishistic characters of these commodities does not lie in their use-value but in the fact that they are labour products, such that definite social relations between men assume the fantastic and alienated form of a relationship between things. Here fetishism is taken to be involved whenever human relationships come to be seen as properties of inanimate objects. Following Feuerbach, his mentor until 1845, Marx sees the true analogy in religion. In religion in general and idolatry in particular, what are no more than productions of the human brain appear as independent beings with a life of their own. Just as gods are inseparable from their human creators, so fetishism is inseparable from the production of commodities. This concept is now often taken to show the permanence of Marx's early concern with human alienation and with the estrangement of labour. — John Halliday
1. Sexism -  ശേഷിമാര്‍ (Sexism)-  ശേഷി ശേഷി (ശേഷിമാര്‍വഴി മലയാളി) എന്ന് ആണ് ശേഷി (Sexism) എന്ന് ആണ് ആണ് ശേഷി ശേഷി (Sexism).  മലയാളി, മലയാളി നിഃഗം.  മലയാളി നിഃഗം മലയാളി സാമൂഹ്യഘടനകൾ മലയാളി മലയാളി മലയാളി.

2. Marx argues that reification is an inherent and necessary characteristic of economic value as it manifests itself in market trade, i.e. the inversion in thought between object and subject, or between means and ends, reflects a real practice where attributes (properties, characteristics, features, powers) which exist only by virtue of a social relationship between people are treated as if they are the inherent, natural characteristics of things, or vice versa, attributes of inanimate things are treated as if they are attributes of human subjects (www.answers.com).

3. The mode of desire is a set of social relations by which sexual desire is produced, regulated and distributed under a system of kinship, patriarchy and households. These relations of desire determine the eligibility of persons for procreative roles and legitimate sexual unions for the production of persons. The mode of production of desire consequently has social, political and ideological dimensions; for example, sexual ideology interpellates persons as sexual objects with
appropriate relations for the consumption of sexuality-(Turner, B., 1996: 40).

1. **Cultural field**—Bourdieu’s metaphor for representing sites of cultural practice. A cultural field can be defined as a series of institutions, rules, rituals, conventions, categories, designations Understanding Bourdieu and appointments which constitutes an objective hierarchy, and which produce and authorise certain discourses and activities. But a field is also constituted by, or out of, the conflict which is involved when groups or individuals attempt to determine what constitutes capital within that field and how that capital is to be distributed. (Jen Webb, Tony Schirato and Geoff Danaher, 2002)

2. **Habitus**—A concept that expresses, on the one hand, the way in which individuals ‘become themselves’—develop attitudes and dispositions—and, on the other hand, the ways in which those individuals engage in practices. An artistic habitus, for example, Understanding Bourdieu disposes the individual artist to certain activities and perspectives that express the culturally and historically constituted values of the artistic field. (Jen Webb, Tony Schirato and Geoff Danaher, 2002)
Cultural capital can exist in three forms: in the embodied state, i.e., in the form of long-lasting dispositions of the mind and body; in the objectified state, in the form of cultural goods (pictures, books, dictionaries, instruments, machines, etc.), which are the trace or realization of theories or critiques of these theories, problematics, etc.; and in the institutionalized state, a form of objectification which must be set apart because, as will be seen in the case of educational qualifications, it confers entirely original properties.
on the cultural capital which it is presumed to guarantee. (Bourdieu, 1986).

6. **Symbolic violence**—The violence which is exercised upon individuals in a symbolic, rather than a physical way. It may take the form of people being denied resources, treated as inferior or being limited in terms of realistic aspirations. Gender relations, for example, have tended to be constituted out of symbolic violence which has denied women the rights and opportunities available to men. (Jen Webb, Tony Schirato and Geoff Danaher, 2002).

7. **Agency** - The idea that individuals are equipped with the ability to understand and control their own actions, regardless of the circumstances of their lives: usually termed ‘intentionality’ and ‘individuality’. We exercise agency, for example, when we indicate our intention to vote one way or another, or make choices about what to eat from a restaurant menu. For Bourdieu, the possibilities of agency must be understood and contextualised in terms of their relation to the objective structures of a culture. (Jen Webb, Tony Schirato and Geoff Danaher, 2002)

8. **Misrecognition** - The form of forgetting that social agents are caught up in and produced by. When we feel comfortable within our roles within the social world, they seem to us like second nature and we
forget how we have actually been produced as particular kinds of people (Jen Webb, Tony Schirato and Geoff Danaher, 2002).

1. These global developments suggest a new concept for the biopolitics of the twenty-first century, namely the development of the somatic society. Many new terms have been coined recently to express the character of modern societies: postindustrial, postfordist, postmodern, or semiotic society. The earlier ideas of the leisure society, the consumer society, or the postindustrial society expressed a certain optimism or confidence about the future. These concepts have been replaced by a more nervous paradigm of disorganization, especially in the neo-Marxist view of disorganized capitalism or the postmodern vision of the hyper-real society. There is a new awareness of risk in social relations, especially in sexual relationships where the gamble on health is part of a pornographic thrill in the chance encounter. (Turner, BS, 1992).