

Abstract of Doctoral Dissertation

Bourdieu's Field Theory and Correspondence Analysis: Structural Analysis of Popular Music in Contemporary Japan

Doctoral Program in Applied Sociology

Graduate School of Sociology

Ritsumeikan University

ヒライシ タカシ

HIRAISHI Takashi

This dissertation is divided into two parts. Part one takes up the field theory of Pierre Bourdieu (1930–2002) both as a concept and as part of his method of the empirical study of fields, specifically focusing on the relations between his theory and multiple correspondence analysis (MCA). Part two exhibits applied research examining popular music in contemporary Japan, using MCA.

Bourdieu's idea of a field is a central sociological concept, which he originated in the 1960s and continued to develop for his entire life. For Bourdieu, modern societies are constructed of relations among *fields* (e.g. economy, politics, religion and culture), which are functionally differentiated and relatively autonomous. Preceding work has only treated this concept theoretically and has ignored the accompanying empirical method. To empirically analyse a field or social space, Bourdieu used the statistical technique of correspondence analysis (CA) beginning in 1976 and continuing to his final publication. This technique was invented in the 1960s by the French statistician Jean-Paul Benzécri. His disciples, the French Data Analysis school and Bourdieu established an alternative social statistical thought and challenged the predominant American standard techniques of multivariate analysis, such as regression analysis. This statistical method must form a fundamental part of discussions of Bourdieu's method of social research. Bourdieu thought that social science could develop a general theory of fields that would entail a common research method. To understand this method and apply it to particular fields, we must investigate details of Bourdieu's methods, such as his criteria for sampling the members of a particular field and how he constructed questionnaires to examine variables among those members. Previous work has not focused on these aspects.

In studies of popular music, the dominant school of cultural studies (CS) generally accepted only part of Bourdieu's conceptions, ignoring the empirical aspects of his field theory, especially the associated data analysis. Bourdieu's work to clarify the relationships between conceptions and data has no parallel in other approaches to the sociology of culture. Investigation of Bourdieu's field theory and empirical research methods can push up the rigidity of the inductive process currently pursued in the study of culture.

In chapter one of part one of this dissertation, three main Bourdieusian concepts are discussed: *habitus*, *capital* and *field*. These concepts are interdependent in the determination of Bourdieu's practical research method. It is shown that studying a field is equivalent to investigate the capital and habitus of the individuals who appear in the field.

In chapter two, we examine Bourdieu's use of CA and how he studied and collected data from fields. The results bring the relationship between the statistical approach of CA and Bourdieu's social thought of structural causality to light. Then, Bourdieu's criteria for sampling populations relates to the amount of capital (or power) the individuals possess in the field.

In chapter three, we explore the reflective aspects of field theory. In the rigid research and analysis of the field of cultures, we must reflect on our tools, methods, conceptions, classification of objects and research design, all of which constitute our own viewpoint. In this auto-analysis, we can apply field theory to ourselves as researchers. Field theory is designed for sociology or the study of cultures. It can be compared with other theoretical positions, such as interactionism, which Bernard Lahire employs to criticise Bourdieu. This comparison illuminates three characteristic points of field theory in relation to levels of observations: history of the genesis of the field, the structural history of the field between period A and period B, and the invariant structure between them.

Chapter four, the first of part two, begins the analysis of the field of popular music (PM) in Japan. In chapter four, to orient the perspective of the field research on PM, we investigate the theoretical space of perspectives on PM. In PM studies, two perspectives in particular were obstacles for empirical study of the field of PM. First, CS's definition of PM, which is the dominant one, is as an idealised, political expression, as indicated in the phrase 'resistance of the people'. Second, formalistic musicological definitions of PM exclude pre-formalistic aspects of PM, such as gender and age. These two idealistic viewpoints are analysed as products of a strategic approach to a struggle for academic capital in an academic field. However, the PM field is structured around struggles for media and commercial capital. This discussion indicates what PM capital is, in terms of the PM field.

In chapter five, we analyse the field of PM artists using MCA. Artists' samples are collected, from 2014 record sales data as tracked by Oricon, using the criterion of all artists ranked in a week's top 50 singles and top 50 albums rankings. This sample includes 1,304 groups or individuals. The properties examined are gender(s) of artist/group members, group size, debut year, record sales, music genre (as assessed by *iTMS*), TV appearances (on the show *Music Station*) and appearances in the music magazine *Rockin' on Japan*. MCA shows that a first axis explains gender differences, a second axis accounts for generation and third relates to sales volumes. It appears that music genre is structured by gender and age. Male artists generally appear in genres such as rock and hip-hop that are founded in

the youth subcultures of English-speaking countries following the end of the Second World War. Female artists are categorised as performing J-Pop and anime songs, which are instances of Japanese youth subcultures that developed following the end of the Second World War. Finally, it is found that the distribution of artists' gender and age have strong effects on the symbolic meanings of PM, which formalistic musicology ignores.