

Abstract:

The considerable increase in the number of theater halls in the last decade has resulted in fundamental changes in the process of production and consumption of theater in Tehran. The present research examines the causes and meanings of these changes using the theoretical concepts of Bourdieu's sociology and by considering the importance of university field in the formation of cultural capital and establishing the legitimate taste. The interaction between the habitus and capital of the audience of private theater field and agents of university field and the struggles and strategies of each party in theater fields are analyzed so that the way for the analysis and classification of their actions and choices is paved. Thus, using the methodological framework of Pierre Bourdieu and the causal and interpretative analysis of the experimental data collected through qualitative (semi-structured interview and observation) and quantitative (mixed questionnaire) methods in theater and university fields, the differences in cultivated tastes of professors, students and theater audience and the areas for their application in legitimate theater field have been studied. It is finally concluded that the effect of cultural capital in the struggles of theater field has gradually decreased and economic capital and the presence of large audiences play a greater role in the logic of production and consumption of the field of legitimate theater. In other words, these new entrant audiences have turned into the field of power in theater field, and it is their taste that imposes its perception and classification system on theater field.

Keywords: Theater Spectators, Legitimate Taste, University Field, Field Theory, Pierre Bourdieu