

CHAPTER ONE

THE WORK OF REPRESENTATION

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1 REPRESENTATION, MEANING AND LANGUAGE

In this chapter we will be concentrating on one of the key processes in the 'cultural circuit' (see Du Gay et al., 1997, and the Introduction to this volume) – the practices of *representation*. The aim of this chapter is to introduce you to this topic, and to explain what it is about and why we give it such importance in cultural studies.

The concept of representation has come to occupy a new and important place in the study of culture. Representation connects meaning and language to culture. But what exactly do people mean by it? What does representation have to do with culture and meaning? One common-sense usage of the term is as follows: 'Representation means using language to say something meaningful about, or to represent, the world meaningfully, to other people.' You may well ask, 'Is that all?' Well, yes and no. Representation *is* an essential part of the process by which meaning is produced and exchanged between members of a culture. It *does* involve the use of language, of signs and images which stand for or represent things. But this is a far from simple or straightforward process, as you will soon discover.

How does the concept of representation connect meaning and language to culture? In order to explore this connection further, we will look at a number of different theories about how language is used to represent the world. Here we will be drawing a distinction between three different accounts or theories: the *reflective*, the *intentional* and the *constructionist* approaches to representation. Does language simply reflect a meaning which already exists out there in the world of objects, people and events (*reflective*)? Does language express only what the speaker or writer or painter wants to say, his or her personally intended meaning (*intentional*)? Or is meaning constructed in and through language (*constructionist*)? You will learn more in a moment about these three approaches.

Most of the chapter will be spent exploring the *constructionist* approach, because it is this perspective which has had the most significant impact on cultural studies in recent years. This



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chapter chooses to examine two major variants or models of the constructionist approach – the *semiotic* approach, greatly influenced by the Swiss linguist, Ferdinand de Saussure, and the *discursive* approach, associated with the French philosopher and historian, Michel Foucault. Later chapters in this book will take up these two theories again, among others, so you will have an opportunity to consolidate your understanding of them, and to apply them to different areas of analysis. Other chapters will introduce theoretical paradigms which apply constructionist approaches in different ways to that of semiotics and Foucault. All, however, put in question the very nature of representation. We turn to this question first.

1.1 Making meaning, representing things

What does the word **representation** really mean, in this context? What does the process of representation involve? How does representation work?

To put it briefly, representation is the production of meaning through language. The *Shorter Oxford English Dictionary* suggests two relevant meanings for the word:

- 1 To represent something is to describe or depict it, to call it up in the mind by description or portrayal or imagination; to place a likeness of it before us in our mind or in the senses; as, for example, in the sentence, ‘This picture represents the murder of Abel by Cain.’
- 2 To represent also means to symbolize, stand for, to be a specimen of, or to substitute for; as in the sentence, ‘In Christianity, the cross represents the suffering and crucifixion of Christ.’

The figures in the painting *stand in the place of*, and at the same time, *stand for* the story of Cain and Abel. Likewise, the cross simply consists of two wooden planks nailed together; but in the context of Christian belief and teaching, it takes on, symbolizes or comes to stand for a wider set of meanings about the crucifixion of the Son of God, and this is a concept we can put into words and pictures.

ACTIVITY 1

Here is a simple exercise about representation. Look at any familiar object in the room. You will immediately recognize what it is. But how do you *know* what the object is? What does ‘recognize’ mean?

Now try to make yourself conscious of what you are doing – observe what is going on as you do it. You recognize what it is because your thought processes decode your visual perception of the object in terms of a concept of it which you have in your head. This must be so because, if you look away from the object, you can still *think* about it by conjuring it up, as we say, ‘in your mind’s eye’. Go on – try to follow the process as it happens: there is the object ... and there is the concept in your head which tells you what it is, what your visual image of it *means*.

Now, tell me what it is. Say it aloud: ‘It’s a lamp’ – or a table or a book or the phone or whatever. The concept of the object has passed through your mental representation of it to me *via* the word for it which



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you have just used. The word stands for or represents the concept, and can be used to reference or designate either a 'real' object in the world or indeed even some imaginary object, like angels dancing on the head of a pin, which no one has ever actually seen.

This is how you give meaning to things through language. This is how you 'make sense of' the world of people, objects and events, and how you are able to express a complex thought about those things to other people, or communicate about them through language in ways which other people are able to understand.

Why do we have to go through this complex process to represent our thoughts? If you put down a glass you are holding and walk out of the room, you can still *think* about the glass, even though it is no longer physically there. Actually, you can't think with a glass. You can only think with *the concept of* the glass. As the linguists are fond of saying, 'Dogs bark. But the concept of "dog" cannot bark or bite.' You can't speak with the actual glass, either. You can only speak with the *word* for glass – GLASS – which is the linguistic sign which we use in English to refer to objects out of which you drink water. This is where *representation* comes in. Representation is the production of the meaning of the concepts in our minds through language. It is the link between concepts and language which enables us to *refer to* either the 'real' world of objects, people or events, or indeed to imaginary worlds of fictional objects, people and events.

So there are *two* processes, two **systems of representation**, involved. First, there is the 'system' by which all sorts of objects, people and events are correlated with a set of concepts or *mental representations* which we carry around in our heads. Without them, we could not interpret the world meaningfully at all. In the first place, then, meaning depends on the system of concepts and images formed in our thoughts which can stand for or 'represent' the world, enabling us to refer to things both inside and outside our heads.

Before we move on to look at the second 'system of representation', we should observe that what we have just said is a very simple version of a rather complex process. It is simple enough to see how we might form concepts for things we can perceive – people or material objects, like chairs, tables and desks. But we also form concepts of rather obscure and abstract things, which we can't in any simple way see, feel or touch. Think, for example, of our concepts of war, or death, or friendship or love. And, as we have remarked, we also form concepts about things we have never seen, and possibly can't or won't ever see, and about people and places we have plainly made up. We may have a clear concept of, say, angels, mermaids, God, the Devil, or of Heaven and Hell, or of Middlemarch (the fictional provincial town in George Eliot's novel), or Elizabeth (the heroine of Jane Austen's *Pride and Prejudice*).

We have called this a '*system of representation*'. That is because it consists not of individual concepts, but of different ways of organizing, clustering, arranging and classifying concepts, and of establishing complex relations between them. For example, we use the principles of similarity and difference to establish relationships between concepts or to distinguish them from one another. Thus, I have an idea that in some respects birds are like planes in the sky, based on the fact that they are similar because they both fly – but I also have an idea that in other respects they are different,



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because one is part of nature while the other is man-made. This mixing and matching of relations between concepts to form complex ideas and thoughts is possible because our concepts are arranged into different classifying systems. In this example, the first is based on a distinction between flying/not flying and the second is based on the distinction between natural/man-made. There are other principles of organization like this at work in all conceptual systems: for example, classifying according to sequence – which concept follows which – or causality – what causes what – and so on. The point here is that we are talking about not just a random collection of concepts, but concepts organized, arranged and classified into complex relations with one another. That is what our conceptual system actually is like. However, this does not undermine the basic point. Meaning depends on the relationship between things in the world – people, objects and events, real or fictional – and the conceptual system, which can operate as *mental representations* of them.

Now it could be the case that the conceptual map which I carry around in my head is totally different from yours, in which case you and I would interpret or make sense of the world in totally different ways. We would be incapable of sharing our thoughts or expressing ideas about the world to each other. In fact, each of us probably does understand and interpret the world in a unique and individual way. However, we are able to communicate because we share broadly the same conceptual maps and thus make sense of or interpret the world in roughly similar ways. That is indeed what it means when we say we ‘belong to the same culture’. Because we interpret the world in roughly similar ways, we are able to build up a shared culture of meanings and thus construct a social world which we inhabit together. That is why ‘culture’ is sometimes defined in terms of ‘shared meanings or shared conceptual maps’ (see **Du Gay et al.**, 1997).

However, a shared conceptual map is not enough. We must also be able to represent or exchange meanings and concepts, and we can only do that when we also have access to a shared language. Language is therefore the second system of representation involved in the overall process of constructing meaning. Our shared conceptual map must be translated into a common language, so that we can correlate our concepts and ideas with certain written words, spoken sounds or visual images. The general term we use for words, sounds or images which carry meaning is *signs*. These signs stand for or represent the concepts and the conceptual relations between them which we carry around in our heads and together they make up the meaning-systems of our culture.

Signs are organized into languages and it is the existence of common languages which enable us to translate our thoughts (concepts) into words, sounds or images, and then to use these, operating as a language, to express meanings and communicate thoughts to other people. Remember that the term ‘language’ is being used here in a very broad and inclusive way. The writing system or the spoken system of a particular language are both obviously ‘languages’. But so are visual images, whether produced by hand, mechanically, electronically, digitally or some other means, when they are used to express meaning. And so are other things which aren’t ‘linguistic’ in any ordinary sense: the ‘language’ of facial expressions or of gesture, for example, or the ‘language’ of fashion, of clothes, or of traffic lights. Even music is a ‘language’, with complex relations between different sounds and chords, though it is a very special case since it can’t easily be used





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to reference actual things or objects in the world (a point further elaborated in **Du Gay**, ed., 1997, and **Mackay**, ed., 1997). Any sound, word, image or object which functions as a sign, and is organized with other signs into a system which is capable of carrying and expressing meaning is, from this point of view, 'a language'. It is in this sense that the model of meaning which I have been analysing here is often described as a 'linguistic' one; and that all the theories of meaning which follow this basic model are described as belonging to 'the linguistic turn' in the social sciences and cultural studies.

At the heart of the meaning process in culture, then, are two related 'systems of representation'. The first enables us to give meaning to the world by constructing a set of correspondences or a chain of equivalences between things – people, objects, events, abstract ideas, etc. – and our system of concepts, our conceptual maps. The second depends on constructing a set of correspondences between our conceptual map and a set of signs, arranged or organized into various languages which stand for or represent those concepts. The relation between 'things', concepts and signs lies at the heart of the production of meaning in language. The process which links these three elements together is what we call 'representation'.

1.2 Language and representation

Just as people who belong to the same culture must share a broadly similar conceptual map, so they must also share the same way of interpreting the signs of a language, for only in this way can meanings be effectively exchanged between people. But how do we know which concept stands for which thing? Or which word effectively represents which concept? How do I know which sounds or images will carry, through language, the meaning of my concepts and what I want to say with them to you? This may seem relatively simple in the case of visual signs, because the drawing, painting, camera or TV image of a sheep bears a resemblance to the animal with a woolly coat grazing in a field to which I want to refer. Even so, we need to remind ourselves that a drawn or painted or digital version of a sheep is not exactly like a 'real' sheep. For one thing, most images are in two dimensions whereas the 'real' sheep exists in three dimensions.

Visual signs and images, even when they bear a close resemblance to the things to which they refer, are still signs: they carry meaning and thus have to be interpreted. In order to interpret them, we must have access to the two systems of representation discussed earlier: to a conceptual map which correlates the sheep in the field with the concept of a 'sheep'; and a language system which in visual language, bears some resemblance to the real thing or 'looks like it' in some way. This argument is clearest if we think of a cartoon drawing or an abstract painting of a 'sheep', where we need a very sophisticated conceptual and shared linguistic system to be certain that we are all 'reading' the sign in the same way. Even then we may find ourselves wondering whether it really is a picture of a sheep at all. As the relationship between the sign and its referent becomes less clear-cut, the meaning begins to slip and slide away from us into uncertainty. Meaning is no longer transparently passing from one person to another ...

