**Method of Translation**

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**Notation**

In many cases, content and style are perceived separately. We often mistake that good art is admired because of the content it has. However, art is something, not only about something(Sontag, 2009, p.21). In other words, art is something in the world, not a method of evaluating the world. That is the reason why, art should be something to feel and appreciate in itself, not to interpret and analyze. The interpretation of an artwork, which is done while separating style and content, prevents it from being in itself.

Sometimes, art gives us lessons or moral pleasure. However, the pleasure we feel is not from specific content about morality, but from intellectual pleasure while perceiving them. This emphasizes the importance of the style. Style is the artist’s own communication method to arrange the form of art and his/her will. Feeling pleasure from the artwork is the same as reacting to the condition of its style. This means, to appreciate an artwork means to experience style.

Just as Cocteau mentioned, style is the soul(Sontag , 2009, p.17) and how the art is being. That is to say, style and contents can’t be separated. Style is art.

**Negativities**

It is neither one nor two but in many cases. It is about neither face and mask nor taste and package but content and style. It is perceived neither individually nor privately but separately. It is neither rarely nor seldomly but often. It is misunderstood as neither joke nor trick but good art. It is neither about background nor structure but art itself. It is neither text nor critic but something in the world. It is neither interpret nor analyze but appreciate.

It is neither every day nor every week but sometimes. It is neither mathematic nor science but art. It is neither anger nor irritation but moral pleasure. It is neither from specific content nor experience but intellectual pleasure. It is neither deceiving nor conceiving but perceiving. It is neither trivial nor urgent but importance. It is neither ornament nor festoon but the artist’s communication method. It is neither obsession nor threat but artist’s will. It is neither ignoring nor retorting but responding. It is neither quantity nor history but condition of style. It is neither statistics nor probability but artwork. It is neither searching nor disassembling but experiencing style.

It is neither Whitman nor Robbe-Grillet but Cocteau. It is neither substance nor intelligence but the soul. It is neither separated nor isolated but intertwined. It is neither content nor morality but style. It is neither mathematic nor science but art.

**Casual**

I met him at a small exhibition hall. He was standing in front of the sculpture.

“Hey, how did you find this work?”

“I’m not sure. Actually, I was searching on the internet how people investigated this work.”

“It’s an artwork. You should just feel and enjoy the art itself.” I advised him.

“But you know, it’s not easy to understand artworks without descriptions. They always talk about something.” He answered on a sour face.

“No, that’s not true. Art is something, not about something.

While you are trying to interpret the art, you would lose the chance to admire them.”

“Well… yeah.”

“From now on, just try to enjoy the art itself. Even if you feel like you’re enjoying apparent style and form, it means you’re already appreciating the art.”

A few seconds after our conversation, he left the hall with a confused look.

Every three paragraphs follow one of the 99 forms shown in the book Exercises in style (Queneau and Wright, 1998). On the Notation, the summarized paragraph of the original text On Style (Sontag, 2009, pp.15-36), clearly shows Susan’s perspective towards the style and contents. When the text was shifted into the negativities, it shows the contention strongly. It seems more determined and on the one hand, makes the reader more trustworthy since it mentions the argument after all the negatives are made, citing items contrary to the argument. However, when the notation is translated into casual conversation, it makes people focus on the emotions and situation of the two rather than on the main idea of the conversation by giving a situation.

**References**

Sontag, S. (2009). *Against interpretation and other essays*. London Penguin Books, pp.15–36.

Queneau, R. and Wright, B. (1998). *Exercises in style*. Richmond Queneau: Alma Classics.