

CONTROVERSIAL DISCUSSIONS**On Style****Gottfried M. Heuer¹ | Keith Tudor²**

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Abstract

This article is the result of a process and a dialogue between the two authors regarding matters of style, especially with regard to peer-reviewed publications in this and other journals which aspire to achieving and maintaining certain academic and publishing standards. The article comprises an initial submission from the first author; email correspondence between the authors which includes some feedback from an anonymous reviewer; a short piece on style by the first author; and a final dialogue between the two authors. The article encompasses discussions about the politics of style; the implications of the expectations and, indeed, requirements of both academia and publishing; and the position of journals such as *Psychotherapy and Politics International* in holding and promoting a position of diversity and pluralism in the face of neoliberal pressure to conform – or be damned.

1 | THE COUCH AND THE BARRICADE: “THE DIALECTICS OF LIBERATION” – GOTTFRIED M. HEUER**1.1 | Abstract**

This paper is a reflection on the basic assumption underlying the theme of the conference, *Analysis and Activism: Social and Political Contributions of Jungian Psychology* (organized by the IAAP, International Association for Analytical Psychology, Rome, December 4–7, 2015), considering the dialectic tensions between the different dimensions of activism metaphorically referred to in the title. Without abandoning an awareness of contrasting differences at their respectively opposing poles, the paper simultaneously argues for their *Aufhebung*, using the Hegelian term in its threefold meaning of elevation, preservation, and cancellation, to arrive at an understanding of their necessary union. In a trans-historical trajectory, i.e., ignoring the traditional concept of chronological uni-directionality, this paper considers the roots of the theoretical and practical-activist linking of analysis with radical politics, including a sacralising dimension.

1.2 | Introduction

“Love”, in the words of Hafiz, the 14th century Islamic poet, is “my subject” this morning, “and [...] tomorrow [...] as well ... Actually, I know of no better topic for us to discuss!” (2010, p. 351).

"The psychology of the unconscious is the philosophy of the revolution" (1913/2009a, p. 78) – in the anarchist psychoanalyst Otto Gross's (1877–1920) bold statement of 100 years ago, the personal is the political. For him, in a pre-formulation of "Make love, not war", the highest goal of every revolution is to *replace the will to power with the will to relating*. To reach this goal, he proposed to mutually relate as equals, which for him invokes the numinous (see Heuer, 2017, especially Chapters 3 and 4).

Inspired by Gross's work, I am offering a relational approach to healing in soul-to-soul-relating, *and*, like him, I risk a positive vision *without* turning a blind eye to the negative. I consider the dialectics between different kinds of activism: aware of their differences, I am arguing for their *Aufhebung*, Friedrich Hegel's (1770–1851) term meaning both cancellation and preservation. Avoiding polarization, I perceive unity in difference to promote healing.



Aiming at "healing wounded history" (Parker, 2001), I offer a *trans-historical* perspective which corresponds to psychoanalysis: I assume a dialectic between past, present, and future that includes an ethical-political responsibility (see Heuer, 2017, Chapter 1).

I follow this introduction by tracing some of the origins of my ideas: looking back, I sketch a possible roadmap for a continuing healing revolution, before I consider current dialectics of personal, clinical, and political relating, and a concluding summary.

1.3 | Origins (Past)

"Every epoch, in fact, not only dreams the one to follow but, in dreaming, precipitates its awakening" (Walter Benjamin, 1999, p. 13).

1843: French anarchist Pierre-Joseph Proudhon (1809–1965) coins the term "Mutualism" to conceive of a society on an egalitarian basis.

1902: Russian anarchist Pyotr Kropotkin (1842–1921) publishes *Mutual Aid: A Factor of Evolution*, counter-arguing Darwin's aggression-based evolutionary theory.

1905: Austrian psychoanalyst Gross, with German anarchists Erich Mühsam (1878–1934) and his partner Johannes Nohl (1882–1963), politicizes psychoanalysis by introducing the anarchist concept of mutuality, simultaneously expanding revolutionary politics to include a psychological dimension, and understanding the personal, the political, and the spiritual as “coordinated and mutually inclusive” (Mühsam, 2000, p. 10). They see psychoanalysis as preparatory work towards the revolution. For Mühsam – later murdered by the Nazis – “Freedom is a religious term” (1927, in Müller, 2015, p. 12; see Heuer, 2017, Chapter 4). Nohl became an analyst. Although appreciated by Freud (1856–1939) – Hermann Hesse (1877–1962) was one of Nohl's patients – Nohl remains completely unknown today, probably due to his sexual orientation (Heuer, 2006).

1908: Carl Gustav Jung (1875–1961) and Gross's mutual analysis.

1911: Unacknowledged, the philosopher Martin Buber (1878–1965) appropriates Grossian relational concepts for his relational philosophy (see Heuer, 2017, Chapter 4): a line may subsequently be drawn from Gross via Buber to Emmanuel Levinas's (1906–1995) approaching the other as the holiest of holy.

1921: Barely a year after Gross's death, writer Anton Kuh (1890–1941) describes him as “a man known only to very few by name – apart from a handful of psychiatrists [...] who plucked his feathers to adorn their own posteriors” (1921, pp. 161–162).

1925: American psychoanalyst Trigant Burrow (1875–1950), co-founder of the *International Psychoanalytic Association*, experiments with mutual analysis, giving a detailed and moving account of how he and his student struggle with replacing power with relating (in Avillar, n.d.).

From the late 1920s onwards, Wilhelm Reich (1897–1957) links psychoanalysis with radical politics, resulting in his being erased from analytic history – like Gross, Nohl, and Burrow, a ban continuing today.

1935: Inspired by his mutual analysis with Gross, yet without any reference to him, Jung conceives of an identity of the innermost core of the individual psyche and the collective (1935, p. 44). He later formulates his diagram of mutual relating in equality, adding, “the bond established by the transference ... is vitally important not only for the individual but also for society, and indeed for the moral and spiritual progress of mankind” (p. 44). Like Gross, Jung sees love and power as opposites (1946, pp. 234–235).

1940: Philosopher Walter Benjamin (1892–1940) invokes “the Angel of History”:

His face is turned towards the past. [...] The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise, it has got caught in his wings [...] that the angel can no longer close. The storm irresistibly propels him into the future to which his back is turned. (1973, pp. 259–260)

Benjamin suggests the historian to be “a prophet turned backwards” (2010, p. 125).

1967: London: “The Dialectics of Liberation” conference convenes, exclusively male speakers include David Cooper (1931–1986), Ronald Laing (1927–1989), and Herbert Marcuse (1898–1979) (Cooper, 1968).

1973: Michel Foucault (1926–1984) conceives of a dialectical relationship between history and political activism (in Götz von Olenhusen, 2015).

From 1986 onwards, Andrew Samuels revitalizes Gross's and Reich's linking analysis and activism with his “politics of resacralization” (1988; 2015, p. 7).

1997: American philosopher Mikhail Epstein proposes, “Post-postmodernism witnesses the re-birth of utopia after its own death, after its subjection to postmodernism's severe scepticism, relativism and its anti-utopian consciousness” (1997).

2006: American philosopher-psychoanalyst Jonathan Lear publishes *Radical Hope. Ethics in The Face of Cultural Devastation* (2008), suggesting a Grossian replacing of power with relating, “wager[ing] a visceral trust that there is enough goodness in the world for things to turn out ... alright” (Eyes, 2009, February 28/March 2), *even if there is nothing rationally knowable on which to base such trust.*

Today, this development peaks with Birgit Heuer (2015) work on *sanatology*, her term for a clinical paradigm of health and healing. Her research shows that current analytic practice – as distinct from analytic theory – is informed by notions of ailment and suffering. Its implicit view of human beings and the world is highly pessimistic and closely resembles the outlook found in clients with early relational trauma. Heuer introduces the parameter of *relational sensibilities* as a tool to reflect on the therapist's implicit relational communications to the client. In addition, she offers *deep positivity*, an outlook that includes the critical faculties of postmodernism and yet moves beyond it. Based in a specific reading of quantum theory, deep positivity is able to argue love as a complex principle at the heart of reality. Healing unfolds when the dynamics of love become more compelling and attractive to us – and therefore have more energy – than those of power. From a neo-Grossian perspective, this is highly politically relevant.

1.4 | Practice (Present)

How can we *live* these concepts – personally, professionally, politically? Applying these guiding principles *intrapersonally*, I get less frequently caught in conflicts of various forms of emotional self-harm, to increasingly be creative and feel loved.

Relating *inter-personally*, I experience Levinas's approach of a sacralised respect of the other as resulting in greater intimacy and deeper fulfilment. Dialectics with politics were already invoked in a German 1920s song, "Communism can happen in marriage, too", echoed recently by Ehrenreich's (2013, July 20), "Marriage is socialism among two people".

Professionally, I experience mutual openness as preparing the ground for healing: when the atoms of our cells are dancing as we are communicating in the consulting room, the universe dances with us. And, in anarchist Emma Goldman's (1869–1940) words, "If I can't dance, you can keep your revolution" (in Heuer, 2010, p. 125). Thus clinical work becomes an activist process in which inner and outer, personal and collective/political merge.

Occupying our Inner and Outer Worlds, at a recent London conference similar in theme to the one at which I presented this paper, anger is suggested as a helpful motivating force. "Doesn't the path need to reflect the goal? If we act from anger, where else can that lead to but more of it, against both self and other?" I remember a demonstration years ago, the whole atmosphere bursting with rage, shouting and dissonant noises. All that did to me was wanting to get away as quickly as possible ... and I only remember the hate-filled air, *nothing* of the specific cause.

When love is mentioned as a better motivation, someone says angrily, "But that's what I mean! I *am* motivated by love! But I won't have my *anger* taken away!" – Love expressed as anger? Like George Orwell's (1903–1950) "newspeak" where peace is war – expression of a perverted, culture where anger is celebrated as love? A mid-1970s London graffiti stated, "Fighting for peace is like fucking for virginity!" (As I wrote this, the British Prime Minister "tells MPs air strikes against so-called Islamic State aim to 'keep the British people safe'". <http://www.bbc.co.uk/news/uk> Acc. 2 Dec. 2015). Immediately, love gets misunderstood as intending to turn a blind eye to the darker aspects of reality. Why does, "We've *gotta* be realistic!" *invariably* refer to the negative?

Gross warned,

None of the revolutions in history have succeeded ... They have fizzled out without effect, each a forerunner of a new bourgeoisie ... because the revolutionary of yesterday carried within himself the [old] authoritarian [structure]. (1913/2009a, p. 80; translation modified)

One aspect of this seems to be an immediate readiness for anger and violence. Just as the West's retaliatory posturing *vis-a-vis* IS is part of a dialectic of terror: for *both* sides, violence seems a way out of impotent depression. Yet, according to Mahatma Ghandi (1869–1948), "An eye for an eye only ends up making the whole world blind" (n.d.).

What if outward-directed angry violence also pollutes internally? Depressed negativity gets projected, creating a fear industry caught in the vicious circle of an ever increasing fatal dialectics with an addictive craving for

higher dosages of misery, suffering and catastrophe. In sum, as *The Guardian* recently put it, “An insatiable appetite for evil” (Dugdale, 2011, p. 1). Sadly, much of allegedly transformational politics is equally polluted: a recent eco-psychological anthology opens with Orwell’s “The actual outlook is very dark, and any serious thought should start out from that fact” (Rust & Totton, 2012, p. xv). The Talmud maintains, “We don’t see the world as it is – we see the world as we are”.

Eckhart Tolle comments,

Your unhappiness is polluting not only your inner being and those around you but also the collective human psyche of which you are an inseparable part. The pollution of the planet is only an outward reflection of an inner psychic pollution (1999, p. 65).

This echoes Wilhelm Reich’s later work when he allegedly went completely mad whilst actually becoming the first eco-psychologist as well as eco-psychotherapist (see Heuer, 2014, pp. 142–143).

Donald Winnicott (1896–1971) describes how we survive trauma by splitting off overwhelming feelings. However, the repressed returns and haunts as terrors of *future* catastrophes (1989, pp. 87–95): emotions too much to cope with in the past demanding to be dealt with. Passing them on does not heal.

At the conference discussion, a harrowing incident is reported of injury suffered from police brutality. I feel moved – and torn: can *literally* risking life and limb – martyr-like – truly help any cause? There appears to be an aspect to this, where the magnitude of the sacrifice – crippled for life! – silences any doubts.

However, there is violence in passive resistance, too: a recent event of London’s AZ Theatre, supporting work with traumatized Gaza-children, included readings from prison-letters by a Palestinian on a hunger strike, prepared to take his activism to its fatal end (see www.aztheatre.org.uk; info@aztheatre.org.uk). What message does he not just give to me, but to his wife, his children?

I grew up without a father – he died when I was but a toddler. But before, a teacher in Nazi Germany, he was denounced by a neighbour for remarks regarded as undermining the power of the German military. Interrogated by various Gestapo officers, he finally found himself vis-à-vis a former pupil of his who just sent him home – for the time being: he doubted that he could continue to protect my father after the final victory he assumed imminent. I feel proud, relieved that my father was not “one of *them*” – but also angry, knowing that people were murdered for lesser offences, that whole families were put into concentration camps: was he unaware of this risk? Did that former pupil save my life before I was even conceived?

Concerning political activists’ intentional risk-taking: like patients engaging in high-risk “leisure”(?!)-activities, might they compulsively recreate earlier traumatic situations? Like soldiers dying anywhere on any side, I feel for them – but what made them volunteer in the first instance if not a culture which continues to celebrate anger and violence?

In the TV series *Who Do You Think You Are?* comedian and chat-show host Alan Carr discovered that one of his ancestors was a deserter in the Great War: Realizing that, without this, he might well never have been born, Carr, punching the air, exclaimed, “He was a lover, not a fighter!” (Taylor, 2014).

1.5 | | Conclusion (Future)

My paper has highlighted two core concepts of Otto Gross: the identity of the personal and the political, and the replacement of the will to power with the will to relating as the highest revolutionary goal. I have considered analysis and radical politics as two forms of activism in the dialectics of inner and outer, thinking and doing, each dependent on the other. Invoking a sacralising dimension to liberate from the traumas of the past, and catastrophizing worries regarding the future, these dialectics implicitly require self-love: the means reflecting the goal. Without losing post-modernism’s critical capacities, transformative efforts are doomed to fail if they remain stuck in the pessimism of its *via negativa*. I have argued for a post-postmodern perspective based on *Radical Hope*: not a simplistic-sentimental

optimism, but a hope which can be found after all negativities have been faced, to prepare our hearts for “the beauty of a future beyond what we can imagine” (Williamson, 2013, p. 151).

In a neo-Grossian way, I have positioned mutual relationality in a trans-temporal place where it intersects with past, present, and future. Superseding their traditional chronological *uni-directionality*, and perceiving instead a *multi-directional dialectics* between them, I have developed a perspective which I call trans-historical. Metaphysically, I understand this multi-dimensional network of interrelating concepts permeated by the sacralised ethics of – *love*.

In gratitude for what our host-country has offered us, I end with St. Francis of Assisi (1182–1226) proclaiming 800 years ago, “Light is the cure, all else is placebo, labour and foreign to the soul. I will console any creature before me that is not laughing or full of passion for their art of life; for laughing and passion – beauty and joy – is our heart’s truth” (as cited in Ladinsky, 2002, p. 45).

2 | E-MAIL CORRESPONDENCE – KEITH TUDOR AND GOTTFRIED M. HEUER

2.1 | Sunday, 14 August 2016

Dear Gottfried,

I hope this finds you well.

I now have the two reviewers' comments. The first liked the theme but thought it required quite a lot of work to convert it from a workshop presentation into a publishable article. The second was more positive:

I found the topic and abstract immediately engaging. The article was well structured and the form cleverly matched to the theme. I think the article could be strengthened by fleshing out the primary argument which seemed to be mostly supported by a plethora of quotes. It would be good to hear more of the author's voice in a revision. The conclusion is stronger in this regard but his/her voice is thin in the main body of the text. I felt the abstract promised more than the text delivered in terms of reflections on the dialectics between analysis and politics. [re] Style: The middle section, subtitled “Present” read more like a paper prepared for an oral presentation than a journal. The list of references in the first section (“Past”) seemed appropriate as a review of past influences, however the notes could be elaborated. I would suggest a more narrative or scholarly style overall. The personal anecdotes work well to create a light and lively paper. A bit more weight to the argument would be welcome.

I find myself agreeing with both. I think it's an interesting piece, but that it needs work, along the lines suggested, to make it into a journal article – which I know you can do, so I do encourage you to do so. Do let me know whether you are willing to do this – and in around four weeks. Would 16th September be possible?

Regards, Keith

2.2 | Tuesday, September 13

Dear Keith,

Thanks for your message. I'll respond in two ways, firstly, in brief academic style, secondly, for the sake of the feelings of friendship and mutual resonance which I experienced with you that late afternoon/evening by the Thames, somewhat differently and a bit more thoughtfully.

Here's the first:

Thank you and the anonymous reviewers for taking time to assess my contribution, which I withdraw under the circumstances.

Best wishes,

Gottfried

The second:

Thank you for your feedback. I find it deplorable that a journal dedicated to political alternatives/change – at least this is how I have understood *PPI*'s purpose thus far – should narrow its scope and want to conform to an unfortunately increasingly dominating standardization of an “academic style” at the cost of stifling a plurality of creative styles and voices. I perceive this as an initially class-derived power-tool used to exclude those perceived as unwashed, resulting in meaningless and sterile blandness. This relates to the very subject of my text, where I argue for inter-relating as equals in mutual dialectics. I attach some *Notes on [my] Style* from my book on Gross (Heuer, 2017; just published by an academic publisher). I'd like to add Albert Camus' “to write is already to choose”: last year, the Nobel-prize for literature went to Svetlana Alexievich for works that hardly contain any words by the author herself: they are collages of the voices of others – just as the main works of the German author Walter Kempowski, whom I refer to in my *Notes*. You may well argue, ‘Well, but that was/is fiction, not *non-fiction*!’ – However, already some 40 years ago, at the tail-end of the students' rebellion in Germany, reading German at the University of Hamburg, I submitted an end-of-year-paper on the origins of fascist language which consisted 100% of a collage of quotations from different authors. I received a pass – and subsequently published my paper in the anarchist journal *Revolte* (Heuer, 1974). What if the invocation of and/or insistence on an “academic style” is flogging a dead horse, an attempt to revive something that may just have belonged to postmodernity, but is out of place in our present era of the post-postmodern? What if thus the criticism of “not enough of his own words” were as obsolete as the criticizing a Picasso-drawing, with “Any child could do that!”, or denying photography the status of an art-form because, “it ever only reproduces what's been there anyway”? It would be great if we could agree to recognize the “academic style” as a relic from an orthodox past that deserves to be relegated to the midden of history. You might then consider publishing my “Dialectics of Liberation” together with yours and the readers' comments, including this our exchange about it and my “Notes on Style”. That might be a welcome departure from the academic conformity of the past – a revolution in style appropriate to *PPI*. Should you decide to do that, I am, of course, happy to adjust my *Notes on Style* for the present purpose as well as provide a list of references.

“Yours for the revolution” (as Jack London used to sign his letters),
Gottfried

3 | A NOTE ON STYLE – GOTTFRIED M. HEUER

The ideas explored above are reflected in my style of writing: form and content mirror each other. Considering the wealth of multiple interrelations in a perceived multiverse, this feels like sailing on the edge of chaos: innumerable thoughts and feelings interacting with unlimited realities whilst being an integral part of it. From a psychoanalytic perspective, my style is grounded in the dynamic associative flow of thoughts/ideas and images in the activities of the psyche. Freud derived from this his “fundamental” or “basic rule” of psychoanalysis after discovering that these often seemingly meaningless elements not only are meaningful, but actually create meaning. Philosophically, this corresponds to Benjamin, who “was rather proud of his writing strategy, the creation of a text composed ‘almost entirely of quotations ... the craziest mosaic technique imaginable’ [1994, p. 256]” (Eiland & Jennings, 2014, p. 217). Artistically, this collagist style relates to that invented during the Great War by Hannah Höch (1889–1978) and Raoul Hausmann (1886–1971), members of the Berlin Dadaists. Gross was closely involved with: initially disparate elements are juxtaposed and create meaning through their interrelating, a process on which essentially every word and text, each film depends. Following the Dadaists, the Surrealists developed the concepts of *objet trouvé* and readymade. Susan Sontag, who suggested that Benjamin's “style of thinking and writing [...] might better be called freeze-frame baroque” (1983, p. 129), concluded her *On Photography* (1977) with an “Anthology of Quotations, [in] (Homage to W[alter] B[enjamin])” (pp. 181–207). Benjamin's technique also influenced Walter Kempowski (1929–2007), one of the most important German writers of the post-war era, in his monumental, multi-volume historical work *Echolot* (1999), the German term for an echo depth sounder.

Kempowski employed this term metaphorically to describe his experience of recording, registering, and collecting a multitude of different voices from the past. However, one author preceding both Benjamin and Kempowski in this respect, was Herman Melville (1819–1891) who began his *Moby Dick* with some ten pages of a collage of what he calls “Extracts” (1950, pp. Xxii ff.). I have taken my cue directly from him to introduce my own exploration of history, historians, and their comments on the mystery of the past to set the scene for my present contribution to approach this unfathomable other, and to move historiography towards the future. Aware of the dialectics between self and other as the central concern of Otto Gross, in my own relating to those two ultimately unknowable “others” that are the focus of this book (Heuer, 2017) – time, perceived trans-historically as past/present/future, and, of course, Gross himself – I use the afore-mentioned chorus of many voices to approach both respectively in an amplificatory, circumambulatory manner to arrive at an inclusive and pluralistic perspective. My style is thus informed by and based on contributions to psychoanalysis and politics which Gross initiated, creating an elliptical arc of thought which trans-historically reaches into the past in order to point to the future.

Listening to those many voices, and giving them opportunity and space to speak, manifests in my delight in quotations which I use frequently: for me, they are the souvenirs, the fruits of moments of suddenly discovering the hitherto unknown – and yet immediately familiar – aspects of myself in an other. They are more than a meeting of minds: hearts and souls are involved, too, in these instances where I find myself in the other. For me, these “moments of meeting” (Boston Change Process Study Group, 2010) also have a numinous aspect, as the writer Arthur Koestler (1905–1983) – in the early 1930s a member of the same communist cell as Wilhelm Reich – implied by claiming “his own ‘library angel’, his term for all those otherwise inexplicable moments in a researcher’s life when a book or a passage appears, as if out of nowhere, to provide the next insight” (Kripal, 2007, p. 15). Considering the acts of writing and reading as a dialectic dialogue between author and reader, psychoanalyst/philosopher Pierre Bayard saw the purpose for the author not only in “the possibility of self-discovery”, but to “place [the reader] at the heart of the creative process [... and] to be present at the birth of the creative subject” (2007, p. 180).

For Gross, such “inaugural moment[s]” (Bayard, 2007, p. 180) which invoke the numinous are those which constitute “relationship as third, as religion” (Gross, 2009b). Benjamin calls these “Messianic” – like the fingertips of God and Adam *just* about to touch in Michelangelo’s fresco,

The best moments in reading are when you come across something – a thought, a feeling, a way of looking at things – which you had thought special and particular to you. Now you have it, set down by someone else, a person you have never met, someone who is long dead. And it is as if a hand has come out and taken yours. (Bennett, 2004, p. 56)

Thus quotations are portals through which the sacred has entered, touchstones that ignite a spark which then gathers a creative momentum of its own. In quoting the words of an other, I am sharing such “moments of meeting”, passing on the spark like a torch which has enlightened my heart and soul – *and* honouring the co-creating other in these interrelations. This latter aspect also links with another issue: integrity. Engaging with Gross, whose work and contributions to psychoanalytic theory and clinical practice have been both suppressed and stolen from without proper acknowledgement – as Kuh observed – it would seem particularly inappropriate not to acknowledge the fruits of other researchers and scholars. Aware that, “historians ... work in a time when readers know that another narrative always lies in wait” (Tóibín, 2013), each quotation constitutes a fragment of such an alternative.

4 | DIALOGUE – KEITH TUDOR AND GOTTFRIED HEUER

4.1 | Wednesday, 30 November 2016

Dear Gottfried,

It was good to talk to you yesterday; I'm glad we're having this dialogue/discussion/debate.

I think our initial disagreement revolves around the extent to which “standardization” as you put it: stifles “the plurality of creative styles and voices” (p. 7). I don't think having a house style for any publication, which includes such details as whether you have single or double spacing between sentences, and single or double inverted commas around quotations, stifles creativity. Certainly my motivation for introducing more consistency in the journal, i.e., a consistent layout for articles, and the adoption of the *Publication Manual of the American Psychological Association* (6th ed.) (American Psychological Association, 2009) for both the text and references, was and still is more about the overall aesthetic look of the journal rather than any desire to suffocate individual expression. I should say that my experience of editing over some 35 years is that most authors don't pay attention to such details and tend to leave both editing and aesthetics to the editor and the production team. I have also found that even when I or others go through the text with a fine tooth comb and note and explain the changes, most authors tend not to care or to learn from the experience of being edited as it appears to make little difference to subsequent submissions – a process and result which is both irritating and depressing!

I agree that academic style has, by definition, been the domain of academia and of the privileged but, whilst the intricacies of grammar may be associated with class and privileged education (and/or obsessive editors!), I don't think that the ruling class own the grammar of any language. There are many examples of ordinary people who have contributed to language and to literature – William Shakespeare being a prime example; and of working class heroes who could write properly and spell correctly. Academic style has changed enormously in my lifetime; for the most part, students are no longer taught to write in the abstract, using the passive voice; and in our own field of psychotherapy, it is more common than not to write personally and to use personal pronouns (“I” or “we”). Phenomenology has contributed to the acceptance and study of subjectivity; and it is possible to write a doctorate using heuristic methodology and method (as I myself did – see Tudor, 2010).

I was and am curious that what appeared to have provoked your wrath and this dialogue was the feedback on your original article from the anonymous peer reviewers. I thought – and still think – that their comments were valid and that there is a difference between the style of a presentation and the style of an article. I was thinking about this today as I was putting together this article and editing your piece for consistency: for spacing between sentences and paragraphs, indented paragraphs, and quotations, etc. I don't think this activity renders your text meaningless or bland, rather, I suggest, easier to read. To write may be to choose, but to punctuate incorrectly, or to ignore the aesthetics of the text and the page, is to ignore choice and abdicate responsibility for active engagement in the detail of the dialectics that I know you want and advocate. I acknowledge that I am challenged by your reference to Svetlana Alexievich, as I would not regard that as literature so much as art, and indeed is interesting that you use the word “collage” to describe her work. The fact that you published your collage in an *anarchist* journal seems to me entirely consistent with your point – and mine!

I am interested in your reference to “academic style”, when I am defending and indeed extolling “house style”. The house is of course very different from the academy. Whilst I have some sympathy for your critique of academic style (narrow, conformist, stifling, exclusive, obsolete, etc.), I suggest that *house* style indicates the style, aesthetics, atmosphere, and structure of a house or home, and, one might argue, of a “holding environment” (Winnicott, 1960, p. 591), within which creativity can flourish. As you know, *Psychotherapy and Politics International* has, since its inception, had a section “Notes from the Front Line”, a place for “material of a non academic, practical and immediate nature, representing ongoing psychopolitical process – including manifestos, course handouts, leaflets, petitions, round-robins and ephemera of all kinds”. Since becoming editor of this journal, I have encouraged contributors to write in different styles (informal, academic, epistolary), to include poetry; I accept submissions written in British, American and other versions of English – so, ‘though it grieves me, I do not change American colleagues’ “z”s to “s”s! – and I have introduced pictures of contributors. In other contexts, I have insisted that bell hooks, the critical educator and author, appears in the references as “hooks, b.” as she writes it, and is not translated into “Hooks, B.”

Yours, indeed, for the revolution,

Keith

4.2 | November 13, 2016

Dear Keith,

Thank you so very much for our telephone discussion, most inspiring, and, of course, I greatly appreciate the restoration of peace between us as friends!

In an almost uncanny synchronicity – well, they always do have their spooky side! – the very morning after our discussion I continued to read in Stuart Jeffries's (2016) highly recommendable and critical *Grand Hotel Abyss. The Private Lives of the Frankfurt School*. London, and found:

In the 1920s indeed, how Benjamin wrote was his most political act. He came to prefer "inconspicuous forms" over the "pretentious, universal gesture of the book" [and to] revolutionise writing, undermine bourgeois norms and embody modernism's shock of the new ... "From first to last", his biographers [Eiland & Jennings] write ... "Benjamin took chances in the subjects he addressed and on the form and style of his writing". The best example of this is One-Way Street ... the book is a jump-cut assemblage, a montage akin to what Dziga Vertov was doing in the Soviet cinema, what Weimar Dadaist artist Hannah Hoch [sic] was doing with her scissors, or what the French surrealists Benjamin admired were doing with paper scraps, portions of painted canvas, newspapers, tickets, stubs, cigarette butts, and buttons (namely creating deranging montages of found objects). His writing seemed decadent, strange, alarming to Nazis and Soviet ideologues alike ...

[W]hat Benjamin Started in 1920s Germany – a style of writing that borrowed its ... technique from avant-garde cinema, photography and art – would prove to be one of the most enduring literary forms for later European intellectuals (pp. 104–105).

This seems to be a nice confirmation of a lot of what I have been trying to express earlier.

To respond to your message from earlier today – our e-mails must've passed each other crossing cyberspace – did they nod to each other, I wonder?: You've extended our subject – *great!* Originally, I was responding to the criticism of both my style of quoting others and, linked to that, any seemingly disconnected leaps from one thought to the next. Now you're including the issue of "house style", which I do indeed find dreadful, and in complete disregard of the reader, i.e., utterly *un-user-friendly* – please don't take this personally: the constant interruption with brackets containing the quoted author's name and bibliographical details interrupts the flow of reading. I have heard people say, after one glance at such an academic text, "I'm sorry, I can't read this". There is, of course, a much more elegant and user-friendly solution available: small reference-numbers and the reference itself at the bottom of the page (rather than at the back of the text, which would involve yet further interruption!) which would give the reader a choice whether s/he wants to interrupt the flow of reading and look at the reference or not.

Of course I agree that spelling and grammar should be correct, if space be allowed for individual idiosyncrasies – like my own use of dashes, which I have had cursed with "Your use of dashes is *crazy!* You use them instead of commas!", which, of course, is incorrect.

Two final points: I see myself as being inspired by Benjamin, without being stuck with him. It does seem that one of his reasons for his style of quoting others was indeed an aspiration towards a kind of objectivity, an attempt to retreat and to thus move towards excluding himself, his subjectivity from the text. By contrast, I see myself as standing him on his head in the sense that I understand his – as well as my own – individual choices as an expression of my very own unique subjectivity, thus making the words of another my very own – just as a painter uses pre-existing colours to express by her/his unique way of mixing and combining them their unique individuality.

Last, but not least: as I explain in my book (Heuer, 2017), in linking myself in this way with Benjamin – and, of course, others – I see myself as looking back to the future: this is my historical method which I call trans-historical due to its other than usual perspective on time. It closely resembles the therapeutic/analytical perspective, where we may need to look at the past, triggered by a problem that has arisen in the present, in order to achieve a better future,

and in that “heal wounded history” (Parker, 2001), be that individual and/or collective. The historian Edmund Jacobitti (2000) speaks of *History as Contemporary Politics*.

With warmest wishes,
yours gratefully,
Gottfried

4.3 | Friday, 2 December 2016

Dear Gottfried,

Thanks for your e-mail.

Regarding the issue of style, I disagree, in that I think the relationship between citations and references is predominantly a matter of aesthetics. Personally I generally don't like footnotes or endnotes, and don't see brackets in the text as an interruption so much as an anchor. At the same time, when choosing the edition of Shakespeare I wanted to collect, I chose one – the new Cambridge edition (<http://www.cambridge.org/features/ncs/>), which has extensive footnotes to and on each page of the text. So I don't agree that one convention is any more elegant or user-friendly than another; rather, I suggest, style and convention is in the eye of the beholder/reader.

Taking up some points you make in your contribution on style, you refer to “the dynamic associative flow” and make a point that “meaningless elements ... create meaning”, but what is the meaning of “– ,”, that is, an em-dash followed by a space and then a comma?! I could equally argue that your (crazy) punctuation interrupts my reading of text (for an accessible guide to which, see Tudor, 2014). As I read down your e-mail in the context of this article and the joint References, I saw that they were not in the journal's APA house style. As an experienced author and a relatively regular contributor to *PPI*, I was curious about this. Do you not know the APA style? Do you disregard it? Do you think someone else should put your text into the house style? As I read down the References, I began to correct them, and then began to feel resentful, and so decided to leave it to the editorial assistant, who is paid less than either you or I – which raises an interesting point as to the cost of style. Whilst I appreciate your points about and attention to word and text, and, I know from our contact, to image (art) and frame (film), you seem less concerned about grammar and punctuation, both of which I view as part of the structure and environment of the text, the page, and the article.

I favour dialectics, both methodologically and politically, but I wonder about the reality and extent of the “dialectic[al] dialogue between author and reader”. I think the task of the author is to have empathy for the reader – and, indeed, for the editor! I am less sure, however, that this is a dialectical relationship, and it is certainly not a dialogue in any usual sense of the word. For the author the reader is a third, analytical or otherwise (the text being the second), and, for the reader, the author is a third.

That's it for now.

Regards, Keith

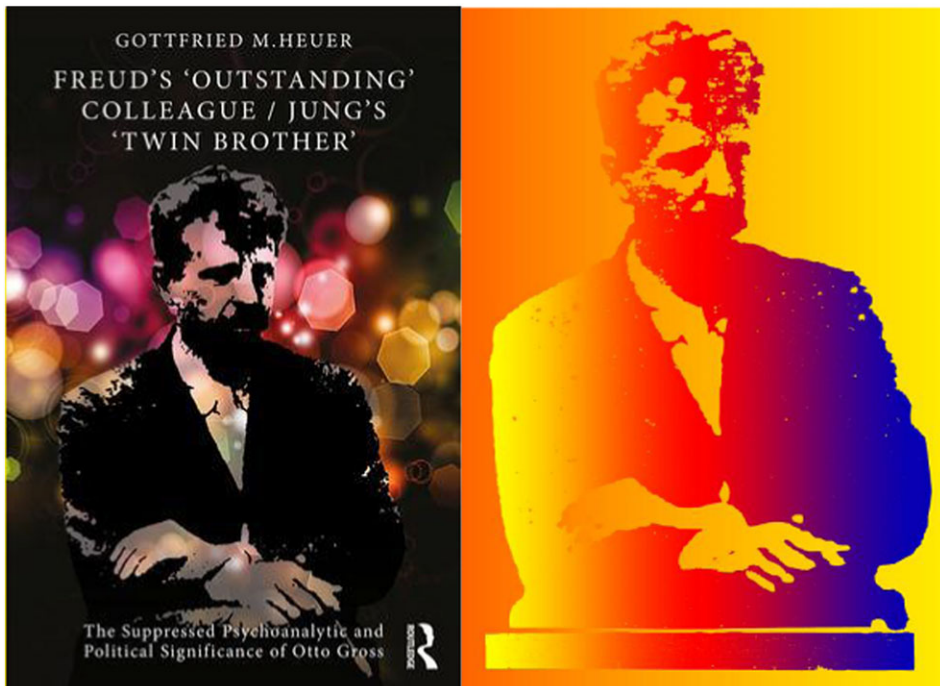
4.4 | Friday, December 2, 2016

Dear Keith,

Thank you for your swift response. No, I'm not aware of the APA, I've never been sent – as far as I can recollect – a style sheet. I have tried, though, in all my contributions to *PPI* so far, to do my best to conform to the house style. I certainly try to avoid others having “to clean up after me”. I'm not quite sure what you mean when you refer to copy-editors et al. as being paid less than us: I have never received any payment for anything published in *PPI*. I'm afraid the dash followed by a comma is a Germanism – as are the dashes themselves, I believe: their use is more frequent in written German, and a dash followed by a comma is easily possible in German grammar.

I guess we'll have to agree to disagree: not for nothing did the Romans say “*de gustibus non est disputandum*” tastes are not to be disputed, i.e., it is useless to squabble about them.

One – possibly final? – thing occurred to me, and I am really glad you mention aesthetics: the first thing we perceive about style is the visual presentation, *before* we start reading. We did agree in deploring *PPJ*'s cover graphic: its blandness in no way reflects its title or the content of the journal – to the extent that it could easily be used for the annual report of a bank or insurance company. Generally, it seems that in academic publications illustrations per se are shunned, as if they signalled unseriousness. (It is *great*, in this context, however, unusual, that you introduced author-photographs!). For the same reason, apparently, colour has to be shunned. It is as if in a *highly* traditional sense, colourless black-and-whiteness signalled masculine intellectual seriousness, as reflected in men's fashion, whereas colour is – unseriously – for women and children. A good example of this is the cover of my recent book on Gross: I had submitted a colourful design (below, left), which was rejected, and the publisher came up with a much less colourful solution (below, right).



Now, to be fair, I'm not unhappy with the darker version, it is not inappropriate in signalling someone emerging out of the darkness of oblivion, *damnatio memoriae* ("damned memory", as attempts to erase someone from history were called) and it is obviously not completely without colour, but on the whole much more severe and sombre. There's a wonderful book about this, called *Chromophobia* (Batchelor, 2000), about our *fear* of colour:

a fear of corruption or contamination through colour – lurk[ing] within much Western cultural and intellectual thought. This is apparent in the many and varied attempts to purge colour, either by making it the property of some "foreign body" – the oriental, the feminine, the infantile, the vulgar, or the pathological – or by relegating it to the realm of the superficial, the supplementary, the inessential, or the cosmetic (back cover).

I see the same depressing spirit at work in minimalist/brutalist architecture, in men's fashion (military and/or "grunge"-inspired), in tattooing, with its implications of pain and self-harm – all expressions of our patriarchal/capitalist culture. Some 100 years ago, Otto Gross wrote, "The coming revolution is a revolution for *matriarchy*" (1913/2009a, p. 80).

So far,
warmly,
Gottfried

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