

# Freedom of Choice in One's Mind

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EVERYBODY KNOWS THAT courageousness and timidness, recklessness and cautiousness are opposite characters. When one who suffers from timidness tries to become courageous, he may fail, and when one who suffers from recklessness tries to become cautious, he may also fail. But, one should keep in mind the following ideas.

It is generally said that the inborn character of man can be roughly divided into two groups; one group being extroverted, and the other being introverted. The extroverted person can be positive and courageous, but he can also be reckless and insincere. And while the introverted person may be cautious and sincere, he can also be negative and timid. Man has the freedom of choice: if he is the extroverted type he can develop his positive and courageous qualities. If he is the introverted type, he can develop the qualities of caution and sincerity.

For example, a rabbit, which is of gentle and timid character, can never be courageous like a lion, but a man who is of gentle and timid character can, with cautious attitude and appropriate preparation, become courageous as if by nature.

Let me compare the four dimensions of man to a concert by an orchestra. Most scientists and medical doctors may say that the magnificent music is produced from the instruments, because no one can hear any sound if the instruments are removed. Most psychologists and physiologists may say that the concert is produced by the players, because there would be no beautiful melody if the players did not play their parts properly. And most of the philosophers and theologians would say that the concert is produced from the baton of the conductor, because the concert stops if the conductor stops beating time with the baton

Each opinion, though correct in a sense, determines the value of the orchestra by only one component and so reduces it to a single component. Thus each opinion alone does not represent the whole phenomenon of the orchestra. We call this "determinism" or "reductionism", that is to say "nothing-but-ism".

Of course the sound of the instruments is important and the mind and skill of the players are also important, but what is most important is the harmony of the tone of the orchestra which is produced by the conductor through the instruments and players. Thus, at least three components must be taken into

consideration when one talks about the value of the orchestra. It may also be said that the harmony of those components is most important for the concert.

The sound of the instruments can be analysed scientifically on the material level by molecular biologists. The minds and skill of the players can be analysed scientifically by psychologists and physiologists.

The minds of the players are under the control of the conductor and their skill is under the control of their minds; neither conductor nor players having the freedom to change their individual attitudes during the performance. Hence their minds and their will can be analysed scientifically by means of the system of conditioned reflex or cybernetics, that is to say the functional arrangement of forward and feedback excitation and inhibition.

Taking all things into consideration, it is quite clear that the concert does not mean anything without the audience, even if the orchestra plays harmonious music. Thus the instruments of the orchestra fall in the first dimension of man, that is to say the somatological; the players' skill falls in the second dimension, that is to say the physiological or the functional; the players minds fall in the third dimension, that is to say the psychological; and the conductors mind falls in the fourth dimension, that is to say the noological or the spiritual. What is most important is that the harmony of those four dimensions is the manifestation of the human spirit. And with that harmony man can develop a fifth dimension -- the social dimension. \*

\* This point was made by Dr Janus Fraillon in his lecture "Logotherapy in General Practice" at the Mind-Made Disease Congress held in Melbourne, Australia, September, 1978. (H. Takashima)