

WOJCIECH J. CYNARSKI

MARTIAL ARTS & COMBAT SPORTS

TOWARDS THE GENERAL THEORY
OF FIGHTING ARTS

KATEDRA
WYDAWNICTWO NAUKOWE

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TOWARDS THE GENERAL THEORY
OF FIGHTING ARTS

Scientific review by prof. PaedDr. Pavol Bartík, PhD

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CHAPTER 1

Introduction

Idea of the General Theory

Traditionally, knowledge of martial arts, preparation for battle and fighting, was passed directly from master to student or from father to son. It was knowledge resulting from our own experience and the message of previous generations of experts. The master, according to his knowledge and intuition, passed the secrets through demonstration and verbal instruction. The student had to mature to accept this knowledge – develop his psycho-physical abilities. In turn, the championship meant not only master skills, but life wisdom. To this day, self-respecting organizations admit master degrees only to adults, and the highest grades – achieving a high-level over-technical level.

Science enables avoiding errors, faster achievement of skills and reliable knowledge, and in particular a better understanding of the analysed phenomena. Such a cultural phenomenon is martial arts and martial arts coming from them. They require a multifaceted,

interdisciplinary study. In particular, the preparation of martial arts instructor or martial arts requires equipping him with quite a broad knowledge. The leaders of some martial arts organizations and researchers are trying to collect and transmit this knowledge [cf. Kernspecht 1988, 2011; Tokarski 1989; Pieter, Heijmans 1997; Sterkowicz 1998].

The idea of the general theory has been gradually growing, at least since 2009, when under the patronage of the Idokan Poland Association, but the author's own edition has published a book (simultaneously a monograph and a textbook) *Sztuki walki – Ido i Idokan / Martial Arts – Ido & Idokan*. This book contains references to both the Humanistic Theory of Martial Arts (HTMA), as well as to the theory of sport, physical education theory and methodology of teaching physical exercises [Cynarski 2009]. Moreover, the concept of a theoretical approach consistent with the assumptions of the new systemic paradigm is in harmony with the theoretical approach of the new pedagogy [cf. Cynarski, Blazejewski, Pasterniak 2016].

The name of the General Theory of Fighting Arts, first appeared in the development of the next stage of summarizing international research within the framework of the IPA [Cynarski, Sieber 2012]. *Meijin* Lothar Sieber 10 dan, as an expert in self-defence and real combat, has a significant contribution to the development of martial arts science. The author studies the *budo* under his supervision and has been carrying out scientific and research cooperation since 1992.

Very inspiring is also the author of long-term cooperation with experts from the International Martial Arts Federation (IMAF), and then the Japanese Academy of Budo (JAB), also from 1992. Multiple presence in Japan and exchange of knowledge at numerous scientific conferences have an impact that is difficult to overestimate.

Scientific cooperation under IPA and IMACSSS made it possible to confront different theoretical concepts, empirically test them through research, and especially valuable hints during the discussion. The author owes a lot to his Colleagues from this milieu, but also to his master teachers (scientists and practitioners of martial arts), as well as to students, graduates and doctoral students.

The author's lectures at the Masaryk University in Brno in autumn 2014 already contained a summary of the state of research and theoretical reflection at the time. This is shown in the second chapter, with only minor updates and corrections. Repetitions of some of the content in further parts of this book are a deliberate procedure, allowing to determine how the further development of this original concept progressed.

Plenary speech at the International Martial Art and Combat Sports Scientific Society (IMACSSS) Congress in Portuguese Rio Maior in 2016 [Cynarski 2016, 2017], and introductory lecture at the National Scientific Conference "Inoculation of Japanese culture in Poland – health, social, educational and philosophical martial arts" in Łódź in 2017 are a description of the scope of the issues covered by the proposed the General Theory of Fighting Arts. This content is included in Chapter 3.

Next 12 chapters is a discussion of individual dimensions and aspects of broadly understood martial arts – from utilitarian (self-defence, self-healing), through teaching and training methodology, to philosophical and sociological issues. In some cases, these are texts that are a continuation of research and work previously published, while others are completely new.

The author does not take up topics in which he is not competent, such as "legal aspects of practicing martial arts". These were

shown well in the book edited by Marzena Netczuk-Gwozdziejewicz and Robert Netczuk [2017], or earlier by Raczkowski [2008]. Separate works show biomedical aspects – nutrition, attitudes towards health or rehabilitation [Zeng, Cynarski, Xie 2013; Netczuk-Gwozdziejewicz, Netczuk 2017: 183–266] or psychological [Vit, Reguli 2011; Krzyzanowski, Przybylska 2012; Skorupa 2017].

Studies in the field of biomechanics in martial arts are, so far, well designed for *judo* [Erdmann, Zieniawa 2011], and in dispersed articles – for *taekwondo* and *karate*. This issue requires further, team-based studies, already implemented under IPA and IMACSSS [*cf.* Maroteaux 2012].

Sociology and philosophy of martial arts, already taken in earlier works of the author [*cf.* Kim, Back 2000; Cynarski, Obodyński 2003; Cynarski 2004, 2010, 2012; Bolelli 2008; Shahar 2008], perhaps they deserve a separate, broader study. The author tried not to repeat the content published in his previous books here.

Remarks to the typology of fighting arts

The names of individual martial arts varieties do not explain much. They should not be specifically suggested, especially their literal translation. It is more important to know what is hidden under the name of a given martial art, style or school – what teaching content and how leaders explain its ideological content.

For example, *judo* – literally the way (or “moral way”) of softness, flexibility, is more a sport similar to wrestling than strictly a martial art and educational system (contrary to the idea of Jigoro Kano). From the year 2020, *karate* will become an Olympic sport. Will it preserve the meaning of *karatedo* according to the idea of Gichin Funakoshi? Will next martial arts become combat sports, like *judo* and *taekwondo*

WTF¹? Sport *jujutsu* is already a little like classical *jujutsu*. Sport fencing is like a caricature of historical fencing. Sports competition is also implemented in demonstration forms, including in *wushu*. Combat versions (combat systems) and various forms of self-defence for all are taught. There are also new fighting styles, mainly of conglomerate and eclectic character.

Among the various typologies, the Bolelli proposal is quite sensible. His typology contains:

- 1) Performance arts
- 2) Internal arts
- 3) Weapons arts
- 4) Self-defence arts
- 5) Combat sports (5.1 – grappling; 5.2 – striking; 5.3 – combined)
[Bolelli 2008: 115–140].

This division, however, is too simplified in a situation where there are many martial arts schools, where both hand-to-hand combat and weapons are taught. This applies in particular to old, classic schools (Japanese *ko-ryu*) [Hall 2012] and so-called **complete systems** [Cynarski, Buchhold 2006]. Especially, however, the curriculum, the teacher and the transmission line are important, which allows to define the school and style.

Generally, we adopt the nomenclature and definitions of individual terms according to the dictionary published in the quarterly “*Ido Movement for Culture. Journal of Martial Arts Anthropology*” (www.imcjournal.com) [Cynarski, Skowron 2014]. This is the conceptual language of HTMA and the holistic martial arts anthropology.

¹ WTF – World Taekwondo Federation. As sport discipline taekwondo is constantly evolving [*cf.* Moenig 2015].

Methodology

A new paradigm of systemic, humanistic and cultural approaches is adopted here [cf. Jones 2002; Cynarski 2014]. It enforces multi-faceted and interdisciplinary studies. Therefore, various test methods are used, mainly qualitative ones. In most cases the author uses the participant observation method, since he has been active in the international martial arts and combat sports arena for 40 years. This is accompanied by an analysis of the content of the subject literature (scientific studies), analysis of documents and electronic sources, analysis of mass media content, in total – a broad discourse [Krippendorff 2004], and expert statements (method of expert courts).

Throughout the book, the IPA record is used [cf. www.imcjournals.com]. Consequently, in the majority of cases, the recording of long Japanese phones and other diacritics has been abandoned. Incidentally, the author of this style of bibliographic record, used, among others, in the Lykeion Library publishing series, it is undersigned.

Particular chapters and subchapters are descriptive fragments or separate empirical studies. In the latter case, they have a separate research methodology. Abstracts and keywords were also used so that the Reader could easily find fragments of interest.

The author's interests and his experience from many years of practice make him look at the subjective assessment of him and his teachers, and a greater accent falls on these varieties of martial arts and combat sports, which he got to know himself better. In addition, despite the trip to China, Japan, Korea, Thailand and other countries, it is necessarily the perspective of Central Europe. The author describes the facts "seen" mainly from the Polish perspective. Another thing is that a fully objective description is not possible.

Because the accent is here mainly on qualitative analysis, the theory proposed here (and its methodology) definitely goes beyond the field of health-, sport science, etc. This approach is closer to cultural and anthropological research – multidisciplinary.

Sources

The author refers to various categories of sources, which characterizes the monographic method. However, it is rather an analysis of a group of cases. It is not the aim of the author to create an encyclopedia, but only to illustrate his theses with examples.

The book quotes the opinions of competent judges, documents, popularizing magazines and internet sources, as in the list below.

1. (Informants interview, conversations, correspondence, e.g.)

Bluming, Jon. *Kyokushin karate 10 dan, hapkido 10 dan, judo 9 dan* – conversations in Hockenheim, May 2017.

Bujak, Zbigniew. PhD; *taekwon-do 8 dan* – conversations and correspondence, 1995–2016.

Gomaratut, Chuchchai. PhD; GM of *Krabi Krabong* and *Muai Thai*, conversations and correspondence, 2010–2017.

Hatakeyama, Goro. *Menkyo kaiden Tenshinshoden Katorishinto-ryu, kobudo 9 dan, hanshi* – conversations and correspondence, 1989–1997.

Kernspecht, Keith. PhD; GM of *WingTsun kung-fu*, 10 toan; 8 dan *karate*, leader of EWTO – conversations and correspondence, 2004–2017.

Kondratowicz, Krzysztof. PhD; GM of *Goshin-ryu jujutsu*, 10 dan – conversations and correspondence, 1988–2009.

Nakamura, Hisashi. *Soke of Takeda-ryu Gen-ryu Nakamura-ha*, 10 dan – interview in Liege, May 1995.

Newman, William, GM (*Latosa*) *escrima*, 10 master degree, EWTO – informants interview, conversations, 2010–2016.

Sato, Shizuya. *Meijin of Nihon jujutsu*, 10 dan; *hanshi in judo*, 9 dan, leader of IMAF – interview in Tokyo, April 2000.

Schoellauf, Hans. *Soke of Idokan*, 10 dan – informants interview, conversations, correspondence, 1993–2001.

Sieber, Lothar. *Soke of Zendo karate Tai-te-tao, meijin in karate and jujutsu*, 10 dan; 10 dan *judo-do ido* and *bujutsu ido*; 7 dan *iaido, kyoshi* – informants interview, conversations, correspondence, 1992–2017.

Słopecki, Jan. PhD; *Soke of Mukashi to Kindai jujutsu*, 10 dan – conversations and correspondence, 2004–2017.

Tose, Kenji. *Meijin of iaido*, 10 dan; licenced in *Musojikiden Eishin-ryu* – interview and conversation in Tokyo, 2000.

Zabłocki, Wojciech. PhD; GM of Polish historical sabre fencing, 10 dan – informants interview, conversations, correspondence, 1992–2017.

Zhang, Guodong. GM of Plum Blossom boxing *kung-fu* – informants interview, conversations, correspondence, 2011–2016.

2. Cooperation

IMACSSS Board Members, e.g. Prof. Dr Abel A. Figueiredo (vice-president, 7 dan *karate Goju-ryu*), Prof. Dr Fuminori Nakiri (vice-president, and president of JAB, 7 dan *kendo*), extensive collaboration, 2008–2017.

3. Documents of

Idokan Poland Association / Stowarzyszenie Idokan Polska (1993–2017)

IMACSSS (2010–2017)

Private own, authors collection

Private collection of *shihan* Lothar Sieber

4. Electronic sources

<http://imacsss.com/recommended-bibliography.html>

<https://www.ddbv.de/>

www.idokan.pl

www.imacsss.com
www.imcjournal.com

This is the 25th volume in the Lykeion Library publishing series, published under the patronage of IPA and IMACSSS. In turn, the subsequent books of this author are devoted respectively – the martial arts tourism (monograph) and authentic masters of various martial arts schools (lexicon). We encourage you to read.

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Vit M., Reguli Z. (2011), *Motivation and value orientation of combative systems trainers*, "Ido Movement for Culture. Journal of Martial Arts Anthropology", vol. 11, no. 3, pp. 52–59.

Zeng H.Z., Cynarski W.J., Xie L. (2013), *Martial Arts Anthropology, Participants' Motivation and Behaviours. Martial Arts in Chanshu: Participants' Motivation, Practice Times and Health Behaviours*, Lambert Academic Publishing, Saarbrücken.

CHAPTER 2

Towards which General Theory of Fighting Arts²

KEY WORDS

fighting art, martial art, combat sport, physical culture, anthropology

ABSTRACT

INTRODUCTION. The fighting arts are an interesting area for researchers from many scientific disciplines around the world. Scientific investigations need to choose appropriate theory, language and methods. The first theory that gives us a special language is the Humanistic Theory of Martial Arts, HTMA. The second is the Anthropology of Martial Arts, AMA [Cynarski 2012a].

AIM. The problem considered in this study is how we should study the martial arts & combat sports & systems, or 'combatives'; what theoretical framework should we use. It is the author's proposal for a

² It was the keynote lecture during the 5th World Scientific Congress of Combat Sports and Martial Arts in Rio Maior, Portugal, October 6–8, 2016, on similar topic [see also: Cynarski 2016b, 2017].

scientific perspective which should be useful; an elaboration the Humanistic Theory of Martial Arts (HTMA) and definitions, the General Theory of Fighting Arts (GTFA), and the Anthropology of Martial Arts. METHODOLOGY. Participant observation, and qualitative content analysis of the literature were used. Methodology of research (in the area of the fighting arts) was also analyzed.

RESULTS AND DISCUSSION.

A. The Humanistic Theory of Martial Arts – HTMA

This new-paradigmatic theory gives us the Language of the Theory. Terms, such as physical culture, martial arts, ways of martial arts (*budo*), combat sports and combat systems are important to the creation of the General Theory of Fighting Arts (GTFA).

B. The Anthropology of Martial Arts – AMA

AMA is the second step in the development of a scientific framework for Combat Sports & Martial Arts. From the anthropological perspective of the human being, their personal, physical and psychological being is the centre of attention. The body is not undervalued here, but bodily practice is related to the path of spiritual development.

The pursuit of perfection affects both the skills of hand-to-hand fighting and of wielding weapons, as well as morality and the pursuit of full humanity. Grand Masters of martial arts schools introduce philosophical elements from various philosophical and religious traditions in their training.

Wally Strauss' philosophy of *Ido* ('perpetual movement', 'endless road', or 'infinite way') is particularly interesting [Cynarski 2009], and adopted by a group of today's warriors of the pathway. This philosophy unites new *Budo* with the European chivalric ethos, the ethics of brotherhood and personal self-realization.

C. General Theory of Fighting Arts – GTFA

In the GTFA we can study and explain a broad area of fighting arts and the related problems. These are:

1. Cultural areas of martial arts & combat sports & combat systems (according to AMA and HTMA);
2. Teaching concepts (technical and tactical issues), combat strategy (for self-defence and in combat sports), aspects of real fighting – interdisciplinary;
3. Bio-technical issues – from the perspective of sports sciences.

The Research methodology for traditional East Asian martial arts requires its own practice and a high level of sophistication – at best, in more than one martial art. It is a qualitative method of participant observation associated with the experience of metaphysical dimensions. This special method is the ‘shugyo’ (Jap. *shūgyō*) – psychophysical study and experience from practicing *psycho-physical systems*. Michael Maliszewski was one of first researchers using this method (*cf.* Maliszewski, 1996; Cynarski, 2012a; Spencer, 2012).

CONCLUSION. The GTFA is the sum of HTMA (humanistic, social and cultural issues), AMA (philosophical, cultural and biological approaches), and a part of Sport Sciences, for coaching, bio-technical and bio-medical issues, the methodology of teaching, etc. The GTFA now created should give us the opportunity to research and explain complicated problems of fighting arts, according to this new, holistic paradigm.

Introduction

Fighting arts is an interesting area for researcher from many scientific disciplines worldwide. Scientific investigations need choosing an appropriate theory, language and method. Such investigations and discourse have been realized since about 2000 – in some scientific institutions.

Some scientific conferences were ‘prequels’ for world congresses of IMACSSS – the International Martial Arts and Combat Sports

Scientific Society, active since 2010. For instance, the Humanistic Conference on *Budo – Kakugi – Jindo* in Rzeszow, 2008 [Szajna, Kunysz, Cynarski 2008]. Today, the discussion is realized in cooperation among specialists from East Asia, Europe and both Americas, under umbrella of IMACSSS.

The Japanese Academy of Budo (JAB) has undertaken the discussion on Budo and other terms. In the debate leaders and experts JAB and IMACSSS was established that Budo is a designate of the concept of ‘martial arts’, while *kakugi* are ‘combat sports’ [Cynarski, March 2013; Nakiri 2015; cf. Cynarski, Kubala 2013; Pawelec *et al.* 2015]. Budo is associated with high, ethos culture; and of the national heritage of Japan. “Pathways of Warriors” are derived from the culture of chivalry (of Japanese *bushi*) [Matsunaga *et al.* 2009; Sasaki 2009; Cynarski 2012a].

The longitudinal participant observation, and qualitative content analysis of the literature [Krippendorff 2004] were used in this study.

Humanistic Theory of Martial Arts – HTMA

Basic inspirations of the theory were:

- “Theory of Cultural Dialogue” by M. Eliade and S. Tokarski;
- “Radical Humanism” by E. Fromm;
- New-paradigmatic human and social sciences (not only F. Capra).

The Theory of Cultural Dialogue by Eliade was developed by Tokarski. **Stanisław Tokarski**, a philosopher, Orientalist (Indologist and scholar of Eliade) and *judo* coach (5 *dan*), explains the meaning of martial arts in accordance with **Jigoro Kano**’s ideas. He identifies martial arts and combat sports, pointing out common elements of the Asian psycho-physical practice forms: self-expression, self-realization and

self-defense. Martial arts are described as “forms of activity of the Eastern philosophy expression” [Tokarski 1989]. His application for martial arts studies was an inspiration for Cynarski [cf. Tokarski 1976; Cynarski 2000a; Obodynski 2009].

The Cynarski’s **Humanistic Theory of Martial Arts** points also the humanistic ethics and anthropology proposed by Fromm [1989], personality of teaching by John Paul II, and some other theoretic approaches, like the Holistic Pedagogy by **Andrzej Szyszko-Bohusz** [2009].

How we should understand the new paradigm? Only a **holistic perception of human** and system testing will give us knowledge to meet the requirements of today’s challenges. **The new paradigmatic science** suitable for the 21st century will create areas of breaking the nineteenth-century schemes and requiring a broader knowledge of scholars. Contrary to preserved till today the nineteenth-century institutional structure of science, the field of **inter- and multidisciplinary sciences** is what best meets the objectives of the new paradigm of science. The new paradigm must be **humanistic, cultural, systemic and holistic** [cf. Prigogine, Stengers 1978; Capra 1982; Raimondo, Coccia, Ceccarelli 2013; Cynarski 2014a].

Language of the Theory

Let’s start the study with a definition of basic concepts of the HTMA. “**Physical culture** is a relatively integrated and established system of behaviours in the field of care of physical development, movement fitness, health, bodily beauty, human physical perfection and expression, which take place according to patterns which are obligatory in a given community, as well as results of those behaviours” [Krawczyk 1995: 28].

We use here and talk about the **physical culture** in the holistic perspective [Cynarski 2005], according to the **Krawczyk's** Polish School of Sociology and Theory of Physical Culture. Martial arts and martial ways are a part of the physical culture, and a part of symbolic culture [cf. Kim, Back 2000; Bolelli 2008; Cynarski, Sieber, Szajna 2014; Cynarski *et al.* 2015].

Matsunaga *et al.* [2009: 16] write on the philosophy of *Budō* in this way: “*Budō*, the **martial ways** of Japan, have their origins in the tradition of *bushidō* – the way of the warrior. *Budō* is a time-honored form of **physical culture** comprising of *jūdō*, *kendō*, *kyūdō*, *sumō*, *karate-dō*, *aikidō*, *shōrinji kenpō*, *naginata* and *jūkendō*. Practitioners study the skills while striving to unify mind, technique and body, develop his or her character; enhance their sense of morality; and to cultivate a respectful and courteous demeanor. Practiced steadfastly, these admirable traits become intrinsic to the character of the practitioner. The *Budō* arts serve as a path to self-perfection. This elevation of the human spirit will contribute to social prosperity and harmony, and ultimately, benefit the people of the world”. Also, they use the term physical culture to define the ‘martial ways’.

Martial arts are defined as “a historic category of flawless methods of unarmed combat fights and use of weapons combined with a spiritual element” [Cynarski, Skowron 2014: 63]. **Ways of martial arts** include certain forms of physical (psychophysical) culture, which, based on tradition of warrior cultures lead, through training of fighting techniques, to psychophysical improvement and self-realization. At the same time, they are the processes of education and positive ascetics. The positive asceticism combines corporal exercise with conscious self-discipline and is oriented towards moral and spiritual progress [Cynarski 2013a].

Combat sport is understood as “derivative of the martial arts traditions of the East or the West, whose distinctive feature is sports rivalry. The fight may be direct (but the rules protect the health of players) or in the form of expression of motion (demonstrational forms). Sometimes there are different formulas for competitive sports (as in kick-boxing) or competitions (as in taekwondo ITF)” [Cynarski, Skowron 2014: 61].

Combat system is “a simplified technical and tactical training programme of hand-to-hand combat or with the use of weapons in a fight at close range, performed especially in the uniformed services (as well as in a popular / commercialized version as a self-defence course)” [Cynarski, Skowron 2014: 61].

The term “**fighting arts**” combines the skills, forms or fighting behaviour, which are mistakenly called martial arts by cultural anthropologists and hoplologists. The term describes also self-defence and other combat sports, training programmes within this scope etc. [Cynarski 2013a; Fig. 1]. According to the typology by **Bolelli** [2008: 115–140] there are five varieties of fighting arts (or **combative**) that can be analyzed: 1) performance arts; 2) internal arts; 3) weapons arts; 4) self-defence arts; 5) combat sports (grappling, striking, and combined).

A special glossary has been published in the quarterly “*Ido Movement for Culture. Journal of Martial Arts Anthropology*” [Cynarski, Skowron 2014; cf. Cynarski, Sieber 2012].

Anthropology of Martial Arts – AMA

The Anthropology of Martial Arts is a development of HTMA, the effect of sociological, anthropological, and philosophical research, and the experience of many years of practice – practical studies of different

varieties of martial arts and combat sports [Obodynski 2009; Cynarski 2012a, b]. What were the most important sources of inspiration here?

- Anthropology of psychophysical progress [Cynarski 2000b];
- Personal approach – *Person and act* by K. Wojtyła (John Paul II) [Wojtyła 1994];
- Cultural and philosophical anthropology (Anthropology of Warrior's Way) [Jones 2002; Bolelli 2008; Cynarski 2012a];

and also

- Philosophical anthropology [Kim, Back 2000; Cynarski 2013b];
- *Ido* philosophy [Cynarski 2009, 2012a].

From the anthropological perspective the human being, personal, physical and psychological is in the centre of attention. The body here is not undervalued but bodily practice is related to the path of spiritual development. The pursuit of perfection affects both the skills of hand-to-hand fighting and of wielding weapons, as well as the morality and the pursuit of full humanity.

Grand Masters of martial arts schools introduce philosophical elements from various philosophical and religious traditions. Particularly interesting is Wally Strauss' philosophy of *Ido* ('perpetual movement', 'endless road', or 'infinite way') [Cynarski 2009], and adopted by a group of today's warriors of the pathway. This philosophy unites new *Budo* with European chivalric ethos, ethics of brotherhood and personal self-realization.

General Theory of Fighting Arts – GTFA

In the GTFA we can study and explain a broad area of fighting arts / combatives and related problems [Fig. 1]. There are:

1. Cultural areas of martial arts & combat sports & combat systems (according to AMA and HTMA);
2. Conceptions of teaching (technical and tactical issues), strategy of combat (in self-defence and combat sports), aspects of real fighting – interdisciplinary;
3. Bio-technical issues – from perspective of the sport sciences.

In physical, bio-technical aspects fighting arts are similar to other sports. And sport science or sport sciences are appropriate for explaining the issues. Sometimes the specialty is called the ‘martial arts sciences’ or ‘science of martial arts’.

Technical and tactical aspects of real fighting and self-defence has his originality, however is similar to other scientific disciplines (psychology of sport, logic of combat, secure, methodology of teaching). It should be studied according both traditional knowledge and scientific one (inter-, multi-, and trans-disciplinary) [Brizin, Kernspecht 2014; Słopecki *et al.* 2015; Cynarski 2016a]. *Ergo*, teaching of Grand Masters are interesting, too.

Hopology is only a part of the **holistic anthropology** [Fig. 2.1]. Combat sports, martial arts and combat systems are elements of **fighting arts**. Big part of the term exists in area of physical culture [Fig. 2.2]. Very useful are also **adaptations** of fighting arts for disabled, like adapted sport/physical education. It can be used for medical therapies, integration and socialisation/resocialisation.

The GTFA contains in one hand the humanistic and social/cultural dimensions and, in the second hand, the dimensions known and studied in sport sciences, for example coaching. Scientific knowledge is in the methodology of coaching a protection against the risk of overloads and injuries.

We can speak about one more element (or subsystem) of the fighting arts phenomenon – the martial arts tourism. People travel to learn or teach martial arts or fighting arts. It is a kind of *non-entertaining excursion, which should be analyzed in the perspective of the systemic-holistic anthropology of tourism* [Cynarski 2012c; Cynarski, Sieber, Mytskan 2015].

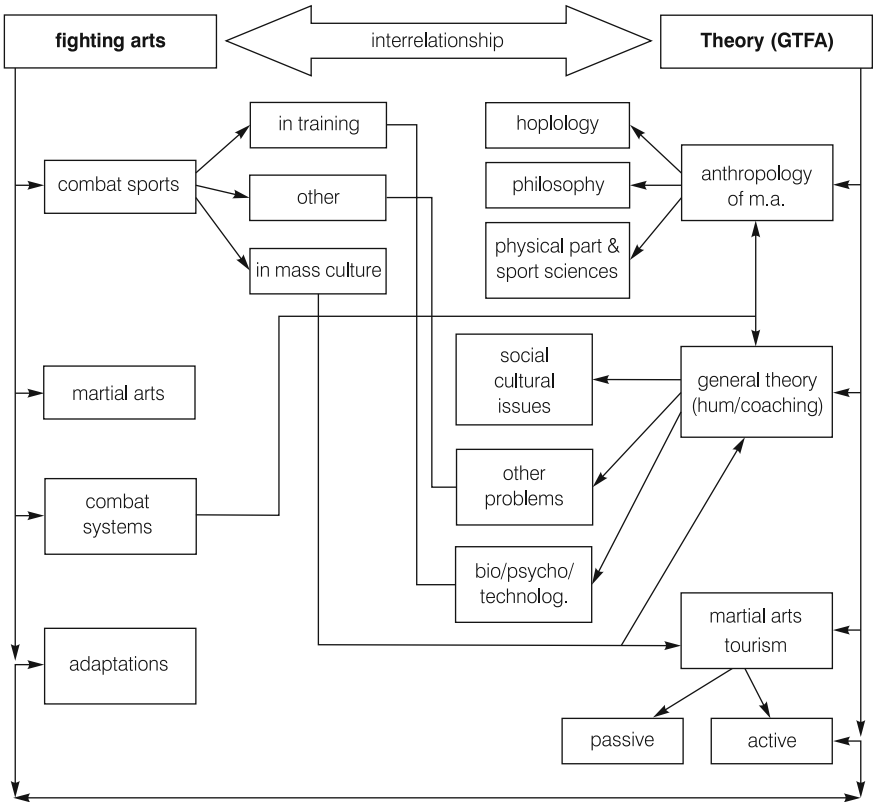


FIGURE 2.1. Interrelationship among GTFA and fighting arts and areas of interests [source: own study]

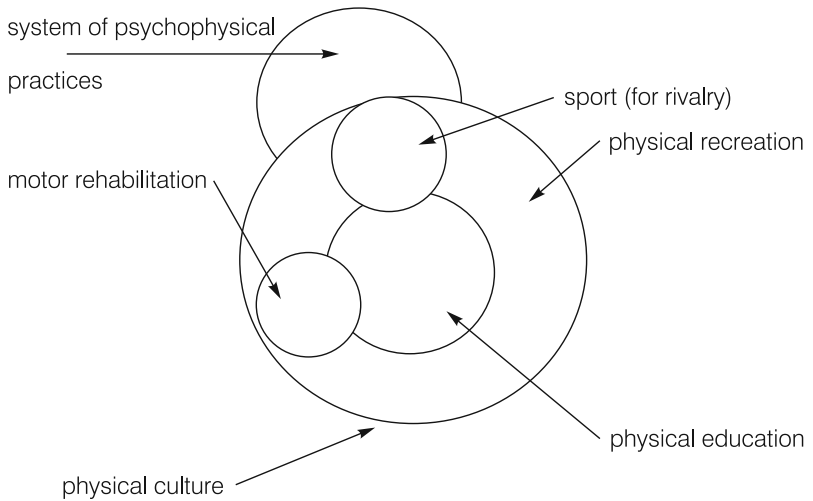


FIGURE 2.2.

Physical education as a basic component of physical culture [source: Cynarski 2014b]

Figure 2.2 shows the relationship between concepts: sport – physical culture – martial arts. Martial arts are partially element of physical culture [Cynarski, Sieber, Szajna 2014]. However, they (martial arts) fall entirely within the concept *psycho-physical culture* [Cynarski *et al.* 2015].

The same, holistic-humanistic-anthropological paradigm helps to explain such complicated phenomenon as fighting arts and its elements – people, institutions and sub-systems.

Methodology – qualitative

The new paradigm breaks some old patterns, but does not so much displace the old ideas of reality and science, as supplement them. It

is recommended to include group (of) interdisciplinary research and synergistic pursuit for synthesis of knowledge in sciences concerning humans and culture. Systemic recognition of human and culture also requires systemic, nonlinear and holistic thinking, not in terms of structures, but in net processes and relationships.

In anthropological research, holistic approaches and cultural studies are preferred, and their applications [cf. Anderson 2001; Cynarski 2001; Jones 2002; Cieszkowski, Sieber 2006; Sieber, Cieszkowski 2009; Spencer 2012; Zeng, Cynarski, Xie 2013; Zeng, Cynarski 2016], and **qualitative** methods, like participant observation [Spencer 2012]. It helps us to find human needs, values and social/cultural problems, e.g. barriers.

Research methodology for East Asian martial arts requires (to avoid confusion) its own practice and a high level of sophistication – at best, in more than one martial art. It is a qualitative method of participant observation associated with the experience of metaphysical dimensions. This special method is the ‘shugyo’ (*shūgyō*) – psychophysical study and experience from practicing of *psycho-physical systems*. **Michael Maliszewski** was one of first researchers using the method [cf. Maliszewski 1996; Cynarski 2012a].

In the HTMA the combined acquisition of knowledge and practical experience through many years of training is parallel called ‘Budo studies’. Despite the fact that such terminology is not used, consciously or not, the method itself is currently used by many researchers, such as D.F. Draeger (9 dan *iaido*), K.R. Kernspecht (10th master degree in *Wing Tsun kung fu*), and others. For someone studying martial arts, when this person is also a master-teacher, the group practising in the *dojo* serves as a kind of laboratory. When someone practises several martial arts disciplines, he or she gains a fuller picture of the way of

the warrior. A wider practical knowledge gives you greater understanding of their former and present sense. Relationships with the masters-teachers of the highest rank play an important role. A sense of one's own practice and experience also applies to non-Asian martial arts. E.g. descriptions of *capoeira* made by an outside observer would probably have little value. However observation "from the inside" meets the standard of humanistic coefficient [Cynarski 2013c].

Conclusions

The GTFA is a sum of HTMA (humanistic, social and cultural issues), AMA (philosophical, cultural and biological approaches), and a part of sport sciences, for coaching, bio-technical, bio-medical issues, methodology of teaching, etc.:

$$\text{HTMA} + \text{AMA} + \text{sport sciences (specialty: martial arts science)} \\ = \text{GTFA}$$

The GTFA created now should give us the possibility to research and explain complicated problems of fighting arts, according to the new, holistic paradigm.

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CHAPTER 3

State of knowledge on fighting arts³

KEY WORDS

martial arts, combat sports, fighting arts, theory, terminology, connections

INSTEAD OF ABSTRACT

What is a state of knowledge in martial arts and combat sports (MA & CS) research or in the martial arts' science? We will discuss about theoretical conceptions, with (my) authors concept of the general theory (in part I), and about particular theories or philosophies. Next problem will be a new issue, on stages of development of martial arts (part II). We can discuss about – your critical remarks can be very useful for me, to correct this conception.

Part III and next – will be about connections between martial arts in one hand, and theatre, dance and film, in second hand. Later, I would

³ It was some lectures for the Faculty of Sport Science at Masaryk University in Brno, on the Theory of Martial Arts and Combat Sports, in 2014 (by Wojciech J. Cynarski, as Visiting Professor). The text was modernized.

like only to say something about: *Martial arts and religions or ideologies* (part IV) and *Psychological, cultural-sociological, and educational aspects of martial arts* (part V). It will be only indication of certain subjects, without their full discussion. I think that the lecturer/author should sometimes stimulate the cognitive needs of students/readers and leave unsatisfied. But I will give you the appropriate literature.

Part VI – about symbolic dimension in martial arts – explains many problems, which were pointed before. I am going to help you in better understanding of the symbolic dimension of Japanese *budō* and other martial arts traditions.

The last part – VII – is a supplement, with a short information on two specialist associations and one Journal.

Let us start.

Theories and proposals for terminology

The first researchers tried to describe and to set in order (e.g. to classify) Asian martial arts. American hoplologists were may be first. Later it was a time for a settlement in terminology [*cf.* Brakel 1987; Lind 1999; Pérez-Gutiérrez, Gutiérrez-García, Escobar-Molina 2011], but, without a well prepared, broad and coherent theory it was impossible.

1. **Hoplology** or **weaponology** is a specialized science used to study of martial arts. It also has a meaningful record in this area [*cf.* Draeger 1973; Toichkin, Khorasani 2014]. It works, however, in the spirit of reductionist approaches. It is more concerned with weapons and their use, than the man himself. The reduction applies for example to reducing the testing of the material and technical aspects of this kind of human activity.

Roman M. Kalina started out of the praxeological theory of fighting, creating at first a philosophy of defensive struggle and educational

theory of the defence, and then 'the theory of combat sports' [Kalina 2000]. He focused on the problem of the combat, as a form of negative cooperation. This author also raises issues connected with the ethical, fair and noble conduct of combat. The language of praxeology is useful to describe processes such as training or fighting in combat sports.

2. David E. Jones [2002] develops an anthropology of martial arts, from the perspective of the American anthropology of culture. The concept of martial art is understood in a very broad sense. It applies to various forms of magical preparation for combat, stylized military training and ritual forms of combat. It also encompasses primitive forms of combat and military skills. Researchers use here ethnographic, anthropological and cultural methods related to hoplology [*cf.* Jones 2002; Green, Svinth 2010]. Jones's anthropology is linked to the following concept: the theory of **martial arts as performance art** [Klens-Bigman 2002]. It is probably the right one for ritualised forms, such as *iaidō*. For the entire continuum of the variety of martial arts it has a weak explanatory power. The inner pathway of martial arts, as well as spiritual self-improvement, are not for show.

Another, overall (systemic) approach to the phenomenon of martial arts and combat sports is offered by Abel A. Figueiredo [2009]. He makes an attempt to deliberate over the subject of his research and study in the most general holistic approach, accenting the human 'motricity'. An interpretation of '**human motricity**' in the scope of martial arts and combat sports refers to a broad range of physical education and multidisciplinary scientific perspective. According to the spacious concept of 'motricity', we can analyse here, in varied ways, combat techniques, their teaching and educational influences.

Keith R. Kernspecht [2011], on the contrary, explains the logic of fighting mainly on the basis of the rules of *Wing Tsun kung-fu* (he is GM of 10th degree in this style, in GM Leung Ting's school). Moreover, he takes advantage of his knowledge and experience from other fighting arts. The emphasis is put on the use of martial arts for self-defence. Kernspecht [1988, 2011] focuses on the phenomenon of combat, especially fighting in self-defence. He creates a multi-disciplinary, structured knowledge called '**combatology**', as a theory of self-defence and fighting.

There are also other proposals for theoretical approaches.

Towards a General Theory

Scientific analyses can be carried out at different levels of generality. At the top levels we find general theoretical concepts, whether for multi-disciplinary problems (as in the science of physical culture) or within individual specialist sciences. Middle-range theories are scientific sub-disciplines. Even more specialized theories or specializations arise, such as "martial arts science" for the problem area of martial arts, combat sports, self-defence systems, etc. A paradigm of overall, systemic approaches is gradually gaining scholarly recognition. At the same time man is to be treated as a personal, physical and psychological being, with his/her own aspirations and choices.

Cynarski [2004a] developed the ***Humanistic Theory of Martial Arts***, based mainly on knowledge (and own experience) of Budo and formulating his theses in accordance with the canon of the paradigm of the systemic approach and humanities [e.g. Szyszko-Bohusz 1989]. The second step was a monograph (420 pages) with results of empirical verification of the theory [Cynarski 2006]. 3rd step was supplementation of the humanistic theory by methodology of training,

aspects of health, technical issues (teaching of techniques), etc. [Cynarski 2009].

On the other hand in Cynarski's [2012a, b] approach, 'the anthropology of the martial arts' is a general philosophy of the 'Warrior of the Way', a man of *Budō*. He explains different, not just Asian, varieties of martial arts, as systems for the mental and physical improvement of a human being. Man, and the world of his values and aspirations, is the centre of attention here. This anthropology is a development of the Humanistic Theory of Martial Arts. It takes into account the dimensions of transgression and transcendence [Sieber, Cynarski, Litwiniuk 2007]. The holistic **anthropology of martial arts**, as a general theory, gives us a special language – terminology for the martial arts' science [Cynarski, Skowron 2014]. It contains the practical value, too: possibilities for using it in pedagogy and coaching [cf. Cynarski 2011; Cynarski, Obodyński, Zeng 2012; Zeng, Cynarski, Lisheng Xie 2013; Cynarski, Lee-Barron 2014].

Both the humanistic and systemic approaches form a new paradigm of science which meets the criteria of the 21st century but which does not lose sight of the personal and psycho-physical man. In this spirit, new theoretical concepts are being developed, such as the anthropology of martial arts, the humanistic theory of martial arts and the general theory of fighting arts. The result of this perspective is that the norm of a "humanistic coefficient" [Znaniński 1934] is obeyed. Holistic, multi-faceted approaches are recommended, while problems should be studied in an interdisciplinary way.

A **general theory of fighting arts** would be a more general theory for martial arts, combat sports, self-defence and combat systems. It must be connected with art of war, too [Cynarski, Sieber 2012: 16–26; cf. Clausewitz 1999; Brizin, Kernspecht 2014]. The assumption of one

general theory of martial arts and related systems demand establishing the scope of terminology and the choice of proper name. How one name can cover various systems of art, ways, sports, methods, self-defence options and different usage methods in military service (police, combat etc.) together with aspects closer to ritual, meditation and healing properties?

It seems to be the most suitable to differentiate systems of psycho-physical practice concentrated on spiritual development (some forms of *budō* such as *kyūdō* or to some extent, *aikidō*) from the ones focused on fighting, as named by Lee-Barron [2011] "combative disciplines" or by Reguli [2009] – "combatives". Putting martial arts, combat sports or e.g. Yoga and *qigong* to one section entitled "oriental sports" [Raimondo 2007] complicates rather than explains the issue.

Taking all psycho-physical systems into consideration, we shall differentiate the martial arts that retain reality of training and fighting skills – martial arts and martial ways (ways of these martial arts deriving from military code of knights and warriors). Upon adding combat sports of various origin – we shall receive the collection of various fighting kinds that can be called "fighting arts". We will concentrate on "fighting arts", not **martial arts**, which are, according to the *Humanistic Theory of Martial Arts*, **a historic category of flawless methods of unarmed combat fights and use of weapon combined with spiritual element** (personal development, also in transcendent sphere) [cf. Cynarski 2004a, 2009].

The term "**fighting arts**" combines the skills, forms or fighting behaviour, which are mistakenly called martial arts by anthropologists and hoplologists. The term describes also self-defence and other combat sports, training programmes within this scope etc. The broadest term possible "fighting system" would better be reserved for specific

systems of individual martial arts schools – their training curricula with some logical consequence and general rules of martial arts of a given type. For a system of “eclectic” sort, which combine several various elements, it is difficult to indicate technical and tactical coherence or cohesion of “physics of movement”.

Ways of martial arts are included in these two term ranges – psychophysical training systems and fighting arts. The ways as educational systems, however, move beyond the field of sports and fighting understood as a direct confrontation of spiritual power. Their numerous properties that are not only technical or physical should also be considered.

Martial arts investigators try to determine the specificity of various types and forms within this field of research. For that purpose, anthropological and cultural instruments or historical description [Green, Svinth 2010] have been used. Though, researchers of Rzeszów School and IPA adopt a different approach – newparadigmatic. To be more specific, it is a humanistic systematic anthropology of martial arts which rejects reductive attitudes in favour of complex treatment of a man and placing him in the centre of attention. The explanation of fighting phenomenon has been enriched with social and cultural aspect of functioning of the international environment of martial arts. The complex analysis of martial arts which are popular nowadays received a sociological and anthropological description in the *Anthropology of Martial Arts* [Cynarski 2012a].

Technically speaking, martial arts (or more generally, fighting arts) extend from art of fortification, pyrotechnics and shooting, through historical horse-riding skills and jousting, swimming art (*sueijutsu*), archery and slingshot, throwing sharp objects (*shurikenjutsu*), large distance fighting (ropes and chains with weights and blades such as

kusarkigama, spear or glaive, such as *naginata*), medium distance (staves, swords, sabres, knives and other weaponry) until hand-to-hand fight. Ancient schools (*koryū*), as *Takeda-ryū* and *Katorishintō-ryū*, used to teach or still teach those skills valuable for a warrior. Techniques of these schools were combined with strategy and tactics of combat fighting. Unarmed fighting used to be solely complementary.

These days, the situation is inversed. Modern *budō* and the most popular fighting arts of modern times concentrate on the usage of a person's body. However, both *kung-fu* and *karate* teach techniques of using at least a couple of weapons, and it is similarly in case of *jūjutsu* (especially in schools of ancient origin). *Aikidō* members practise with *bōken* (artificial sword) and *jō* staff. *Kendō* teaches only techniques of using sword. Fighting with sword is practiced in *iaidō* and *taiji*, and schools of European historical fencing still focus on melee weapon. In addition to that, weaponry is used in Philippine martial arts, Hindu *kalaripayattu*, *ninjutsu* schools and in many types of *kobudō*. Similarly to ancient times, a warrior should be broadly taught in using weapon and hand-to-hand combat. An ancient Korean treatise *Muye Dobo Tongji* [Yi Duk-moo, Park Je-ga 2000] portrays techniques of wield (by several training schools), jousting and vaulting as well as hand-to-hand combat, 80% text of which focuses on fencing. **Complete systems** of training teach most of the above mentioned skills.

A perception of martial arts is currently conditioned by mass culture (especially **martial arts film**) which presents old and new myths and archetypes. Some differences in perceiving and understanding fighting arts and martial arts in Europe and the USA are noticed. Generally, western comprehension of this psycho-physical phenomenon is similar. Organisations that teach various martial arts and fighting arts adapt to the demands of the market.

What would be an **area for the general theory of fighting arts**? Apart from anthropological aspects (humanistic and cultural) it undoubtedly should refer to **fighting skills**. We shall differentiate, as in case of art of war, the **grand theatre**. It should embrace the strategy of conducting war, tactics, the ability to win the battle and conquer the fortifications. **The middle range**, on the contrary, embraces the use of long range weapons – in the past, there used to be bows and crossbows. And finally, a **small theatre** refers to the battle between groups or a fight of one against a group (various self-defence situations) as well as one-to-one fights.

The warrior should be able to use all means of fighting available – either weapon or objects of everyday use. It could be: 1) cold steel of different lengths and construction, including staff weapon as well as flail and clubs; 2) weapon of longer range (throwing, hurling weapons, rope, chain weapon, etc.); 3) short-range weapon (small weapons e.g. knuckle duster); 4) unarmed fighting – the use of one's own body. These particular means of fighting have been used by infantrymen, cavalry, warriors on chariots, during sea battles and other fighting activities. The warrior should be able to use all weapons both with his right and left hand, as well as have the ability to use two kinds of weapon at the same time (i.e. swords), with or without a shield. He should be skilful (technique and tactics) at using some weapons against other. Similar abilities are taught by **complete systems**.

With regards to hand-to-hand fighting, we differentiate a couple of distances and positions. A structural model of fighting is designed, which includes punches, kicks, grappling, blocking, choke-holding and joint locks. Kalina [2000] differentiates mild means of fighting (i.e. holds) and more dangerous ones (punches and kicks). Indeed,

the general knowledge about fighting should comprise of tactics, perception and control of distance, rhythm and timing, as well as the knowledge of techniques, mental training, etc. Creating abstract models, however, contributes little to the knowledge of the subject.

Combat sports, such as competitive karate styles or judo, teach distance or only grip fighting. Apart from the ability to use traditional weapons a fully-fledged warrior should acquire practical skills of hand-to-hand fighting in all kinds of distances (kicks, hand techniques), close combat stand-up fighting (grappling, takedowns, clinch fighting) and ground fighting (holds, chokeholds, joint locks). The warrior should also learn the rules of self-defence in fights against an armed opponent or in situations of one against many opponents.

The art of **self-defence** (Jap. *goshinjutsu*) is a derivative of fighting arts. It has been changing throughout the years together with the modifications of threats in social life. In the past, it used to be an assault with stabbing or melee weapon, therefore, fencing skills determined survival. Nowadays, the term refers to hand-to-hand fighting, including the staff and knife fighting, etc.

Self-defence is mentioned by many authors. They possess sometimes authentic, first-hand knowledge about the subject. Teaching methods of self-defence often pertains to reaction to common threats and types of assault. Course books and teach-yourself manuals based on *jūjutsu* have been published for more than a hundred years. The theory of self-defence ought to refer to selected psychological, tactical and technical aspects of fighting. It can contain information about prevention of threats, crime statistics (types of assaults), description of legal aspects of self-defence. Humanitarian reasons bring about the necessity of including first-aid pre-medical help in the course of learning. How to define self-defence? It can be assumed that they are

“technical and tactical skills to avoid or fend off an attack and neutralize the attacker/s” [Cynarski, Skowron 2014].

What conditions the success in self-defence? A success in fight depends on preparation: technical and tactical, physical, mental, and knowledge, and experience. Don't physical condition and intellectual potential play an important role? It similarly refers to various forms of confrontation – whether in boxing or in street fight. Contrary to boxing, street fighting contains important factors – surprise and lack of limitation in terms of means and techniques of fighting. That is why combat sports competitors generally do not perform well in real self-defence, moreover, technique of sports *judo* or any other combat sport is not suitable for a training oriented at real fight. The types of martial arts limited by sports or idealistic code of convention (as *aikidō Aikikai*) should not be therefore associated with self-defence. This stance is expressed by distinguished experts in this field such as GM Lothar Sieber (10 dan *goshinjutsu*).

Combat sports, on the contrary, are a simple derivative of fighting skills of East and West and elements of sports competition. Kalina [2000] limits this term to forms of direct confrontation between two opponents. However, there are disciplines and technical competitions, show forms, breaking tests etc. which are performed as sports rivalry. Wrestling, boxing and fencing are typical European combat sports, whereas such combat sports as *kendō* or *karate* maintain the features of martial arts. All these combat sports are connected with attaining fighting skills and remain within the frame of the term **fighting arts** – not arts but their types.

Consequently, MMA (*mixed martial arts*) training programmes and practicing these modern types of **gladiatorship** (MMA shows), which do not fit martial arts category and describing them as sports

arouses serious doubts, also can be defined as a neutral “**type of combat**”.

Genuine martial arts (Jap. *bujutsu ryūha*, *koryū*, *kobudō*, *sōbudō*) teach more skills than fighting. These are schools of character, whole **educational systems**. They involve teaching a particular knowledge, including practical medicine.

In combat sports of Asian origin we also have a problem with training. Johannes Renninghoff and Frank Witte, sport *ju-jutsu* specialists, denote that progress (better accomplishment, efficiency and results) can be found on five subsequent stages of training, analysed in long-term perspective [Renninghoff, Witte 1998: 31]:

1. General development and free time activity
2. Basic training (about 3 years)
3. *Aufbau* – (building special skills) – 3 years
4. *Anschluss-Training* (combining skills) – 3–4 years
5. Professional training – about 10 years
6. Period after training – the time of lowering fitness activity

General training is preferred in the stages 1 and 6. The biggest significance in stage 4 is given to building strength. Competitions and various sports rivalry appear in stages from 3 to 5, whilst stages 4 and 5 demand psychological preparation [Renninghoff, Witte 1998: 34].

Other authors describe the training process in combat sports taking also sports science into consideration. They refer to 1) rules of sports training, 2) planning and periodisation, 3) physical preparation, 4) aid (dietary supplements), 5) injuries prevention, 6) technical and tactical preparation, 7) psychological preparation for the competition, 8) cross-section training, 9) issues of reaction and speed, 10) building/developing of motor coordination abilities, 11) creating automatic

movement pattern behaviour, or also 12) pedagogical attitude (moral raising etc.). The holistic concept of martial arts training is specially interesting [Stanley 1999; Cynarski, Sieber 2006], and the holistic understanding of the fight phenomenon [*cf.* Sieber, Cynarski, Litwin-iuk 2007].

The general theory of fighting arts should also embrace the methodology of movement activities, methods of training (traditional and modern ones), forms of physical activities organisation etc. Teacher training in Germany (DDBV) involves a subject called *Stilkunde* which includes basic information about theory of training and methodology of teaching.

Tactics in self-defence and in fighting differs from tactics in combat sports, which is adapted to particular sports regulations. There are, however, suggestions common for different fighting arts. These include: 1) purposefulness and rationality of activities, economical and planned way of conducting fights; 2) assessment of situation – who is an opponent, his strong and weak sides and conditions of confrontation; 3) self-assessment of one's own abilities (predispositions and skills) and adapting them to the situation.

Sports tactics, on the contrary, requires taking a person's and opponent's potential into consideration as well as the regulations of a given sports discipline and competition. It depends on temper, technical abilities and mainly on experience and intellectual level of the rivals. A player is trying to predict opponent's actions so as to win the fight – it demands fast decision making and anticipating opponent's movements. In the attack, combinations of techniques directed at different zones are used for the purpose of disorientating the opponent. In defence, in comparison, a fighter should not reveal his assets so as not to lose the opportunity to surprise the opponent. A competitor

should be able to mislead the alertness of the opponent or use simulation (feint) in conjunction with proper actions. Self-control is crucial (especially emotional) and the ability to focus one's attention during the fight. The athlete who is in motion, in a dynamic equilibrium, is more difficult to attack [*cf.* Błach W. 2005: 51].

Technical and tactical solutions are selected according to the applicable rules of sport combat [Blach Ł. 2017] and accordingly to the style of combat of the opponent [Kriventsova *et al.* 2017]. That is why it is good to see them before and prepare appropriate tactics (including tactical traps to mislead the rival). This is how professionals prepare for fighting.

On real fighting

In **real fight** one should take into consideration the following factors: number of opponents, their weapons, terrain conditions (space, ground, lighting), the ability to use some objects for protection or calling help. There is a limited amount of time for reconnaissance and planning. A competitor is often forced to confine himself to trained automatic reactions – automatism of the fight techniques chosen. It is important to position in such a way so as to prevent the attack from the back. If long range weapons are used by the rivals, barriers are used (walls, furniture). An attacker should be neutralised as fast as possible. If there is more than one attacker, it is crucial to avoid fighting from lying position and control an armed hand or weapon of the assailant. We should remember that a thug never plays fair.

A well-trained warrior should be able to fight with a simple stick, an umbrella, a walking stick or any other object. For instance, an arm wrapped in a jacket or a coat can be used for protection and blocking

knife stabbing. We should realize though, that in case of the assault of armed attackers, a successful defend is possible only in the movies, in which heroes are bulletproof. Sometimes it is better to resign from confrontation if the chances to win are non-existent. Provided it is not a struggle for honour and higher values. The warrior should be able to use a proper tactics against a puncher and a catcher who strives for ground fighting, against an aggressive assailant and a one who prefers to counterfight; against a short and tall one; against light and fast or heavier and stronger. From time to time, it is more beneficial to delay action; at other times an immediate reaction is needed [*cf.* Cynarski, Sieber 2012].

If the opponent is unknown to us, we have to judge his skills and preferred style of fighting. The boxer can be recognised by the guard position. Thai boxer – by a broad guard and body balance on the back leg. A wrestler – by a low position (bent legs). The wrestler and *judoka* will aim at the grapple and contraction. Observation of the opponent's behaviour makes it possible to enforce one's own style. The rival should not be allowed to perform what he is very good at. That is why a boxer should be attacked with low-kicks at his usually laden front leg. One can use knees and high kicks always remembering about a high guard. A dangerous puncher should be taken down to ground fighting (joint locks and chokeholds), whereas a grappling attacker should better be kept at distance (the use of counterattacks, escaping from grappling).

A more versatile warrior obviously has a bigger chance to cope in the fight as he possesses a larger spectrum of techniques and wider range of possibilities to win the fight tactically. Nevertheless, it is often a psychological resistance and self-confidence which decides upon the winner. If the rival gets scared, he has a small chance to win; if he

belittles the opponent, he will most likely make a mistake and lose. If his attempts are unsuccessful for some time, he will be helpless and this is the best moment for overtaking the initiative. The experienced warrior doesn't get surprised or mistaken easily, he is constantly alert and careful. He saves his powers and follows his tactics modifying it when such demand arises [cf. Cynarski, Sieber 2012].

Rhythmic breath is crucial for maintaining inner balance – deep diaphragm stomach is better. This also is connected with oxygenation of the organism. Avoiding fast and shallow breathing prevents stress from blocking our fighting skills. It is also important not to get hit when inhaling. Thence, each techniques is practiced together with the breath and muscle tension – *kime*.

In the fight distance, rhythm and timing are controlled. Attaining these skills demand special training with a *sensei* or a trainer. An appropriate distance means the distance in which we manage to protect ourselves or attack and prevent from a physical assault of the opponent. We are trying to impose our own rhythm in the fight. Having met an asynchronic contestant, one needs to be prepared for his changeable rhythm. On the contrary, the time of taking over the initiative – so called timing – demands superb reflex. Blocking also needs to be done on time, not too fast, not too late. Adapting the timing and preceding the attack is surprising and often the most important, allowing to win over a couple of assailants.

Apart from the abovementioned rules, there are also those deriving from general tactics and techniques of a particular method / martial arts e.g. *jūjutsu* [cf. Cynarski 2009: 122–124] or taken from consolidated movement habits and individual predispositions. Therefore, people training kick-boxing, *kyokushin* karate, *teakwondo* WTF or a classical *kung-fu* style will fight differently.

Definitions of other basic terms

Few students of the martial arts come to the black belts and master's degrees *dan*. The highest grades (9th and 10th dan) are awarded by grand masters colleges for outstanding merit. In addition to stylish degrees awarded by schools of martial arts, there are assigned degrees of "organizational" or honour for those who do not always reach the **Highest Technical Degree** (HTD) – the highest master degree, which requires passing a practical exam. (Higher degrees are awarded as honorable.)

There are also degrees of "over-stylish", awarded several styles experts and **master titles** (*renshi*, *kyōshi*, *hanshi*, *meijin*) under the martial art. In most cases, for advanced degrees is longtime hard work, high level of knowledge and skills.

"The specific ontogeny of a martial arts' adept is more like a career in science than sport. Masters are unquestioned authorities in the environment martial artists, as well as prominent scholars in the world of science. Eminent scholar, academics, Nobel laureates can reply masters from the top of the hierarchy, the holders of 9–12th dan, the names of *dai-hanshi*, *meijin* and *sōke* of reputable schools. Ordinary Professor correspond to *hanshi* title and license *menkyō kaiden*, extraordinary – *shihan* and grade 8 dan. Holders of degrees above-technical (e.g. 6–7 dan, rot and white belt) can be compared with independent research worker (assistant professor), doctorate level; the highest level of technical (*renshi*, 4–5 dan), a master's degree with the title of *sensei* (teacher) and 3rd dan, than were students. After passing the examination for the highest technical degree successive degrees are obtained as the honour on the basis of assessment of achievements, which resembles the process occurring between the doctorate and

the title of professor. Educational achievements can be compared with the number of formed *yūdansa* (black belt holders) and instructors (*shidojin*). Achievements in several methods and martial arts schools meet additional education (faculties). Good mastery of several types of conventional weapons would correspond for example knowledge of several foreign languages. Evidence of recognition (e.g. in the form of grant by the various schools of degrees and honorary titles) can be compared with honorary doctorates (*honoris causa*)” [Cynarski 2002: 98–99]. Also, the concept of master and school-related research is the meaning and function of the *budō* master school (*dōjō*) of martial arts.

Ontogenetic way of budō – it is the process of the psycho-physical practice, which is practising *budō*. “Ontogeny of budō’ is the specific ‘sports biography’ of a man of martial arts. It is more a way of growth of skills and knowledge, moral progress and spiritual improvement than physical, personal development throughout its life cycle, taking into account biological and environmental conditions” [Cynarski, Skowron 2014]. Interesting is here the old method of practicing **uchi-deshi** (internal student) with the traditional teaching and knowledge transfer ‘from heart to heart’ – *ishin-den shin*.

The curriculum of the school is divided into technical degrees *kyū-dan*, student and master. **Dan** grades are the next steps on the pathway. Instructor with a degree of 1–2 dan is still a student, who does not know the entire program (a system of martial arts). In the tradition of the Japanese just getting **HTD** authorizes the titles *renshi* or *tatsujin* (expert) and a white and red belt. Also **menkyō kaiden** license confirms that the student mastered the entire programme, and knows everything. **Grand Master** is the only holder of the title *hanshi* (e.g. in karate) or *sōke* (main master in a particular style or school). For example, Mrs Yasuko Kimura is the 17th *sōke* of the *naginatajutsu*

Tendō-ryū school, but she is not *hanshi* (but only *kyōshi*) in the organization of Japanese Academy of Budo, in Kendo (and Naginatado) Division.

Particular theories or philosophies

The philosophy of martial arts can be understood in at least three ways: 1) as the wisdom handed down to us by the masters and the traditions of martial arts schools; 2) as contemporary philosophical thinking about martial arts; 3) as a general theory of martial arts. In this third approach, it is present in the aforementioned theoretical concepts. In terms of the second approach one can find interesting work on ontology, axiology, epistemology, philosophy of man, philosophy of struggle or oriental philosophy of sport. The most valuable works seem to be written by people with rich practical experience in martial arts, i.e. thus transferring in this way the wisdom of the art of living to modern times [Kim, Back 2000; Cynarski 2012a: 120–222].

Matsunaga *et al.* [2009: 16] write on the philosophy of *Budō* in this way: “*Budō*, the martial ways of Japan, have their origins in the tradition of bushido – the way of the warrior. *Budō* is a time-honoured form of physical culture comprising of *jūdō*, *kendō*, *kyūdō*, *sumō*, *karatedō*, *aikidō*, *shōrinji kenpō*, *naginata* and *jūkendō*. Practitioners study the skills while striving to unify mind, technique and body, develop his or her character; enhance their sense of morality; and to cultivate a respectful and courteous demeanour. Practised steadfastly, these admirable traits become intrinsic to the character of the practitioner. The *Budō* arts serve as a path to self-perfection. This elevation of the human spirit will contribute to social prosperity and harmony, and ultimately, benefit the people of the world”.

Prof. Jerzy Kosiewicz wrote among other things: “Cynarski goes back to the philosophy of culture and humanism in versions of Cassirer, Fromm, Eliade, and also refers to the universality of J. Kuczyński, a modern personalism and integral anthropology, and at the same time to the religious and philosophical thoughts of the Far East. (...) Formulated by Cynarski the Oriental philosophy of sport and the philosophy of the martial arts pathways (not just those from the Far East) are essential components created by the same researcher as a humanistic theory of martial arts. At the same time a consideration from the epistemological and axiological, social and anthropological perspective is interesting for modern human philosophy and the philosophy of physical culture in particular” [Kosiewicz 2007: 22–23; cf. Jirásek, Hopsicker 2010].

As was written in other place, “I would generally describe the epistemology of martial arts as a psycho-physical path of practice, introversion and intuitive knowledge, and at the same time self-discovery by the individual in training. The proper explication of this phenomenon with no experience at the appropriate level (the issue of a long-standing practice) is difficult or completely impossible.

Ontology explains some of the basic common entities and concepts that exist here. From an anthropological perspective the human being, personal, physical and psychological is interesting. The body here is not undervalued but bodily practice is related to the path of spiritual development. The pursuit of perfection affects both the skills of hand-to-hand fighting and of wielding weapons, as well as the morality and the pursuit of full humanity.

The axiology of other cases is sometimes different. For example the *Idōkan Yōshin-ryū* system is similar (in terms of ethics) to radical

humanism of Fromm and the Christian personalism. In other martial arts schools, the focus is sometimes more on utilitarian, health or environmental issues.

The convergence of the biographies and views of eminent people in martial arts is also interesting. These people have devoted their lives to their life-long passion, and have passed on their knowledge, attained after years of confirmed mastery and with authority by teaching and publishing. The philosophical anthropology of martial arts describes a man on his way to psychophysical progress.” [Cynarski 2013]

An American philosopher Allan Back, and the Korean martial arts expert Daeshik Kim, interpret the philosophy of martial arts as an understanding of the meaning of the way of meditation practice, including mental and physical exercise. They write about the ethics of martial arts, following the rules etc. A “*Way to go*” is the way of practice that is combat training, daily training [see: Kim, Back 2000].

The philosophy of martial arts is variously defined. General reflections about this philosophy are realized from various points of view [cf. Kautz 1977; Shishida, Flynn 2013]. Grand Masters of martial arts schools introduce philosophical elements from various philosophical and religious traditions. *Aikido*, for example, has his own, very specific philosophy or theoretical / ideological grounds [see: Dykhuizen 2000; cf. Levine 1991; Shishida, Flynn 2013].

There is also a philosophy of *idō* (‘perpetual movement’, ‘endless road’, or ‘infinite way’), initiated by Dr Wally Strauss [Cynarski 2009] and adopted by a group of today’s warriors of the pathway. This philosophy unites new *Budo* with European chivalric ethos, ethics of brotherhood and personal self-realization [more: Cynarski 2017].

* * *

We can also mention such scientific sub-disciplines, as: psychology of martial arts, pedagogy of martial arts, sociology, ethnography and history. They are parts of the martial arts' science and can be understood as next particular theories.

Stages of development – last hundred years in the West

Stage 1. Establishment of martial arts schools. Primary or chaotic forms of struggle underwent a gradual improvement in the direction of a more rational use. Gradually fighting skills were developed and passed from father to son, and knowledge of the techniques and tactics of fighting (individual and group) were accumulated. Still it was only about efficiency in overcoming the enemy.

In cultures of warriors (*cultura militum, cultura militaris*), this practical knowledge and skills gained special recognition [Cynarski 1999; Czopek 2013], because they determined the life and death of a warrior. In the families of warriors followed the generational transmission. A few prominent experts gained the role of teachers fencing, combat or other military skills. Also schools had begun to emerge. Such schools were the ancient Greek gymnasium, Roman gladiator school, and later – in Europe – the school of knights and school of fencing. Among the various institutions, we can specify here ancient Greek Olympics (agonistics), gladiatorial contests (gladiatorship), tournaments, contests, shooting and equestrian, duels and codes of honor [cf. Takagi 1984].

Some schools focused since its inception solely on teaching self-defense and combat, as it concerns arising in the seventeenth century in Southern China *Ving Tsun kung-fu* or its various varieties today [cf.

Kernspecht 2013]. Others, such as founded in the fifteenth century *Tenshinshoden Katorishinto-ryu*, teach both struggle with different types of traditional weapons, combat, strategy and art of fortification, and magical-medical knowledge [cf. Otake 1977]. *Tenshinshoden katorishinto-ryu* is the first school of classical *bujutsu* – Japanese martial arts, which actually operates until today.

Stage 2. From the early martial arts into educational systems. Early martial arts schools taught skills of war for the strictly utilitarian purposes [cf. McCarthy 1999; Sieber, Cynarski, Litwiniuk 2006]. From fighting skills, along with the development of warriors' culture, martial arts matured into an educational systems. Creators of *Kodokan judo* and e.g. *Nihon jujutsu* [Sato 1998] intended to make the educational systems.

Martial arts, which remained at the stage of 'jutsu', teach techniques and tactics, and nothing else. Only some schools have joined the teaching of certain skills with moral education. In schools teaching only self-defense or combat/fighting there is little attention to appropriate education of students – forming their personalities. In general, the effect on exerciser's personality is determined mainly by master-teacher. He is mainly responsible, what will be the impact of practicing a martial art on a student [Słopecki 2012].

The great masters of the Japanese *kendo*, and the achievements of the "Big Three of Budo" (J. Kano – *judo*, G. Funakoshi – *karatedo*, M. Ueshiba – *aikido*) have contributed to the fact that in the martial arts began to emphasize higher goals and values of the 'Warrior's Pathway'. 'Do', the equivalent of the Chinese *Dao* (Tao), it was the moral way, which is more important than perfection in combat skills [cf. Funakoshi 1994; Draeger 1996; Wolters 2005].

Was Jigoro Kano right that a combination of martial art and sport will ensure its best execution, as the education system? Unfortunately, in the case of many martial arts is a reduction of purposes to the sports result, reducing of training/teaching for content useful in combat sports, in general – a regression to the stage of ‘jutsu’ (with a loss of real efficiency in free-fighting), and sometimes dehumanization and other pathologies. This applies to changes in fencing [cf. Czajkowski 2006], changes in *judo* (in the direction of strength, wrestling sport) [Villamón *et al.* 2004], changes in sport karate and taekwondo [Rżany 2001; Cynarski 2014a].

Stage 3A. Imported message – incomplete knowledge – filling in missing parts. Untrained students, becoming the masters (self-proclaimed), became versus the necessity of adding the missing elements. In this way numerous new schools, styles and systems, usually of eclectic character were created. This applies to various forms of self-defense, ‘combat’ (type) systems, the new ‘most effective’ schools and styles.

Not always, these new creations are worthless. Usually, however, a main reason for the creation are the ambitions of creators, ambitions of individual countries (the creation of new sports referring to local tradition) and commercial considerations.

Although Japanese *jujutsu* instructors appeared in the West at the turn of the 19th and 20th century, but the knowledge of the martial arts has long been limited to the defensive holds, that is, to some self-defense techniques. In this way the *jujutsu* self-defense was presented in numerous tutorials – books by H.I. Hancock, Z. Kłośnik, F. van Haesendonck, A. Glucker and others. Meanwhile, self-defense (Jap. *goshinjutsu*) is – in this form – only a subsystem of *jujutsu*.

Stage 3B. Other changes and their causes. Aware of the limitations of a program or an educational system provokes the need for modifications, for example, updates as to adaptation to new situations. Modernization is made (in terms of program content or teaching methods), or borrowings from other systems. Bruce Lee was one of the pioneers of the modernization of the classic martial arts, especially Chinese kung-fu [Lee 1975; Kernspecht 2013]. The Bruce Lee's revolution was to reject the primary for centuries method of transferring knowledge in the form of technical formal systems. Lee was also a pioneer in the use of different pads and trainers. He experimented with combining different methods of fighting and picking techniques useful in a real fight [*cf.* Lee 1975; Lee, Uehara 1977; Inosanto 1987; Green, Svinth 2010].

Combat systems had an eclectic form from the beginning, in which it was most important to training a soldier or a policeman in a short time – to teach him a set of relatively simple techniques [Fairbairn 1931; Cynarski, Litwiniuk 2003]. In the uniformed services the emphasis is on utilitarian skills – Jap. 'jutsu'.

Thus, the modification is not always extorted incomplete knowledge or limited access to full competence and the opportunity to confirm that skills. Sometimes it was a genuine need to adapt rigid systems to new conditions and needs. It required only the behavior of some guiding principles to the resulting new quality will internally consistent.

Martial arts and theatre, dance, and film

Pauka [1998] wrote on connections between theater and martial arts in West Sumatra (in the Minangkabau). Anderson [2001] – on general connections of martial arts with cinema and dance. Harasymowicz

[2011] – about martial arts in education of actors. For this area the Klens-Bigman's [2002] theoretical perspective could be useful.

Tokarski wrote about the myth of Bruce Lee – “a kung fu poet” who underwent a metamorphosis from a punk to a monk; from a strong fist lover to a seeker after the eastern way of ascetism [Tokarski 1989]. Lee caught the imagination and started wide popularity of martial arts films. According to Sławomir Zygmunt, it was not until B. Lee's death and the premiere of the film *Enter the Dragon* that the martial arts film became a separate film genre [Zygmunt 1998]. Earlier, the ‘kung-fu films’ were dominated by brutality and the motif of revenge. A breakthrough took place in the seventies thanks to the personalities of such actors as B. Lee and J. Chan. Since the appearance of the first big American-Chinese co-production (*Enter the Dragon*, 1973) we have been able to talk about the existence of the contemporary genre (or a genre variation of action cinema) of the martial arts film, which won the audience of the Occident. Apart from scenes of fights, there appear philosophical elements, a wider cultural context as well as a more efficiently organized plot.

The spectacular value causes that martial arts are an object of interest in the mass media. Not only aesthetical dimension is important here. Spiritually young people need heroes of moral right [Mintz [1978: 206].

For example, the movie “The Last Samurai” shows not only the way of practicing martial arts for improvement of personality, character or morality, but rather the useful martial art of the Japanese *bushi* – *bujutsu* improved for hundreds of years. We admire training and fighting with the use of sword, spear, bow, throwing the knife *tantō*, hand-to-hand fighting (*jūjutsu*), we watch the tactics of conducting the battle in the situation of quadruple quantitative advantage of

the opponent and their great advantage in armaments. However, the spiritual development of “the white barbarian” Algren occurs spontaneously, as if it was the natural consequence of his self-reflection, dialogues (*mondō*) with Mr. Katsumoto and training of martial arts. The choice of Algren is free, motivated by the will to rehabilitate morally. “The Last Samurai” and some other show the historical time, but the battle struggles and duels of heroes are to make it more attractive and illustrate another kind of problem which is here especially the conflict of cultural (and ethos) traditions.

The new age of movie is co-created by various factors, from among which there may be mentioned technological progress in the field of special effects, reaching to cultural roots, social fascination with the ethos and the need for the culture of honor. Martial arts may be and become helpful in creating the new or restoring the old myths. The more so, because they preserve one sense and ethos of the moral way of old masters (**archetypical sages**). *Wuxia* (**archetypical heroes**) and Bruce Lee, the masters of martial arts and cinema, Kurosawa and the epos of Tolkien become inspiration for such contemporary directors as Jackson, Lucas, Zwick, Ang Lee, Tarantino and Wachowski brothers [*cf.* Cynarski, Obodyński 2004].

Martial arts and religions or ideologies

It is a mistake to combine Budo and various martial arts with Buddhism. The relationships between Asian martial arts and religion are more complicated [see: Brown, Jennings, Molle 2009]. The origins are sometimes in shamanism or Shinto religion, in Taoism or Islam (there are kung-fu schools in Islamic part of China). Buddhism has a few kinds: Hinayana in Thailand (Muai Thai), Mahayana in China (Shaolin kung-fu), Lamaism in Tibet, combat Zen in Japanese Bushido, etc.

Sometimes it is only a social ethics according teaching of Confucius. Confucianism is very impactful particularly in Chinese and Okinawan martial traditions [cf. Simpkins C., Simpkins A. 2007; Sun 2013].

For people practicing martial arts in shrines, e.g. in Shaolin temple or in a Taoist one, it can be a part of their religion. For confessors of Buddha, it can be related with their confession. However, for other people, Christian and others, it has no religious meaning. The ethics taught in schools of martial arts are often very general, and accent universal values.

Because of dominant chauvinistic ideology in Japan before II world war, some Japanese martial arts (like *kendō*) were used for it in social institutions (e.g. sport clubs) of this country. Some authors wrote about this problem [Abe, Kiyohara, Nakajima 1992].

Today we can speak about ideologisation to: ekologism [Brown, Jennings, Sparkes 2014], amorphous, eclectic New Age movement [Dole, Langone, Eichel 1990; Hanegraaf 1996; Heelas 1996; Jennings, Brown, Sparkes 2010], and gender. For Westerners seeking the lost spirituality and core values, New Age offers easy and pleasant spirituality. It connects to environmentalism, the cult of corporeality and nature. Eulogists New Age mix these cults with martial arts, giving them a secondary meaning of spiritual practice. Also other leftist-progressive ideologies date back to the martial arts. E.g. from lesbian-feminist perspective someone can see a feminist way of *kung-fu*, feminist self-defence [Ohms 1997], and language of gender in martial arts [Anderson 2001].

Sometimes we find opinions on the easternization process of the West [cf. Campbell 2007], but, it is not sufficiently warranted. The introduction of valuable cultural heritage countries of the East to the world heritage is not the easternization.

Psychological, cultural-sociological, and educational aspects

The pedagogy of martial arts is an application of their philosophy or theory. We can find at least a few concepts of *Budō* / martial arts pedagogy, for example the canon of holistic pedagogy used in education through martial arts. The questions of spirituality and consciousness are perceived differently by the Polish pedagogue, many-sided humanist and mystic, practitioner of *yoga* and *karate*, Andrzej Szyszko-Bohusz. He connected the ethos of Far-Eastern martial arts with holistic pedagogy which he created. The holistic didactic-educational process aims at many-sided development and spiritual renewal of man. "The teacher should be the carrier of symbols and values, which he propagates, through his *personal example*" [Szyszko-Bohusz 2003, 1989].

Sometimes normative ethics and the discipline of martial arts are used for the education or rehabilitation of young people in Europe [*e.g.* Wolters, Fußmann 2008; Cynarski, Obodyński, Zeng 2012; Cynarski, Lee-Barron 2014]. For example, some German researchers from the "group of Matthias von Saldern", practicing *karate* and *judo*; They create the ideal (pedagogical model) of the warrior of peaceful mind, calm, agreeable and peaceful, as the term – „*der friedliche Krieger*” may be translated [Neumann *et al.* 2004]. Perhaps it is partly idealization of Far-Eastern myths and legends, maybe an attempt to temporarily apply the old ethos in the pure, model form, but a successful attempt, positively verified in the pedagogical experience.

Dr Jigorō Kanō was one of the first, who wrote about contribution of *judo* to education [Kano 1932]. Many other educators try to emulate Kano in the application of *judo* and other martial arts / martial ways. Sometimes martial arts are seen as a resource for liberal education,

as *aikidō* – by Levine [1991]. *Budō* and *mushin*, terms from samurai Bushidō code and combat Zen, are used in educational conceptions [McFarlane 1990; Light 2014]. However, the system of *Budō* values is much more universal. The values can be adopted in every system of normative ethics.

Area of martial arts is of interest to sociologists. Goodger B.C. and Goodger J.M. [1977] wrote on judo in the light of theory and sociological research. Other scholars analyze habitus and ethnographies of martial arts and combat sports [Sanchez-Garcia, Spencer 2013]. There is forming a separate sociological subdiscipline, which is the sociology of martial arts [Cynarski 2012a].

Results of numerous psychological studies indicate that training of many varieties of martial arts reduces aggressiveness in athletes. There are, however, some controversy in this area [*cf.* Mercer 2011; Strayhorn J.M., Strayhorn J.C. 2011]. On the other hand, psychological and sociological findings of motivation people practicing martial arts are undoubted, like in Vit and Reguli [2011] research.

Symbolic dimension of Japanese *budō* and similar martial cultures

Budō (ways of martial arts, ways of non-aggression) is a set of different varieties of ways, martial arts and combat sports of Samurai origin (*sensu stricto* understanding) or any known today varieties of this kind (*sensu largo*). Experts in martial arts draw attention to specificity of this field of psychophysical culture. For instance, Roland J. Maroteaux indicates significant difference between martial arts and combat sports, which differ especially in the aim of exercise but also in their deeper sense [Maroteaux, Cynarski 2002–2003].

In the perspective of humanist theory of martial arts and axiological reflection on far eastern martial arts practiced today we can analyze the symbolic dimension of *budō*. In the theoretical reflection we reach for selected concepts of symbolic culture and art, theory of archetypes and symbols, symbolism of Chinese and Japanese cultures.

In order to show and interpret the understanding of the symbolic dimension of Japanese *budō* in European environment of Asian martial arts, which is the main aim of scientific exploration undertaken here, was made an attempt to describe specificity of the way of martial arts in the context of related forms – feast, ritual or sport. We also present here examples of symbolism of classical schools of martial arts as well as of modern organizations of martial arts and combat sports as it appears in the world movement of martial arts.

Explanations concerning the symbolic dimension of far eastern martial arts do not have very rich literature. The symbolic contents of martial arts practiced today was analyzed on the example of *aikidō* [Grossman 1998]. Various interpretations of the colours of belts indicating firstly the level of technical advancement are also known, as Christofer Caile [2006] or Roland Habersetzer [2005] do that in their works. In certain research symbolic meanings of expressing forms imitating fight as well as the connections between martial arts and the cinema or theatre are taken into consideration [Mintz 1978; Cynarski 2004a, b].

Symbolic culture and art; archetypes and symbols

As the creator of the philosophy of symbolic forms states “a man cannot do more in the sphere of language, religion, art, science than create his own symbolic world which allows him to understand and

interpret, formulate and organize, synthesize his human experience and make it universal” [Cassirer 1977: 400]. A special place in ‘symbolic culture’ by Cassirer is occupied by art which “may be defined as a symbolic language” [Cassirer 1977: 315]. Thus, any artistic statement would be the same as ‘symbolic language’ which should also apply to various forms of psychophysical expression in martial arts.

The very ‘esthetic experience’ refers – according to P. Guiroud – not only to beauty but also to this what is real, sensual and may be perceived in the impressionable shape [Guiroud 1974: 79]. Art is recalling beauty, creating a vision, reflection of conditions of life, it is an expression of form and matter, is a state of mind, expression of faith, transmission of knowledge. It is an expression of man’s feelings, his love, ambition and needs, just like language, gesture and movement. We refer the notion of art to conscious human activity aiming at transmitting feelings to those who experience those feelings in the same way. Thus, an artist is the one who evokes and preserves (in movement, mime, words, sounds, visual forms) his visions, knowledge, experiences and faith. Martial arts are close to the concepts of understanding art of this kind. A martial art is creative activity directed towards the subject, autcreation connected with overcoming the weakness of the body, with self-perfection of character through discipline of obeying ethical principles etc.

Erich Fromm drew attention to the fact that the meaning of symbols is changeable and culture-conditioned [Fromm 1977: 39]. This thesis is confirmed by a comparative analysis of meaning of particular symbols in different cultural circles. Let us take *Long* (Chin. dragon) as an example. Chinese mythology and cosmology distinguishes various categories of dragons. However, generally speaking the dragon is a good-natured creature, a symbol of masculine power, wisdom,

emperor's power, rain etc. [cf: Eberhard 2001: 234–237]. On the other hand in the culture of Judeo-Christian roots dragon is associated with the biblical image of Satan and in legends about European knights it is associated with a physical manifestation of evil. But the heroes of Chinese mythology also fought with evil like one of “the eight immortal ones”, called *Lü Dongbin* who had “a sword killing demons” [Eberhard 2001: 141–142]. Dragons used to be helpful in this fight.

According to E. Fromm all myths were written with the use of a ‘symbolic language’ and a symbol remains in a crucial relation to **inner experience** [Fromm 1977: 28, 43]. This thesis is confirmed by introspective research and cultural analyses of people penetrating mystical traditions of meditation systems of the East [Maliszewski 1996], but – in opposition to Fromm’s opinion – Carl G. Jung interpreted certain symbols as ‘archetypes’ correctly. A universal archetype of this kind is ‘warrior’ or ‘hero’.

Introvert (in Jung’s terminology) spiritual culture of the East and far eastern martial arts – in their symbolic aspect – differ from western sport in the problem of ‘placement’: external observation and evaluation is not as important here as direct and ‘internal’ practice and spiritual dimension of the experience.

Symbolic language of Fromm and Jung describes not only the images from dreams, explains the content of a myth or a fairy tale. Similarly to Mircea Eliade the neo-psychoanalysts mentioned above also referred their observations to cultural situations occurring on the ‘borderline’ or ‘within’ the sphere of *sacrum*. Fromm wrote about the individual experience where in our consciousness we find out about unconscious things in the following way, “I bear in mind a symbolic ritual where a certain act, not a word or an image, represents inner experience” [Fromm 1977: 227]. It is not important here that this

quotation concerns the Jewish Sabat. Sport games or other 'rituals' from the field of physical culture may be interpreted similarly. In particular Asian martial arts are rich in symbolic contents.

Symbolic culture in *budō*

The fight itself has a crucial symbolic and archetypical sense accompanying both the oldest myths and their contemporary cinematic shape [cf. Mintz 1978]. In case of certain signs of physical culture it is sometimes difficult to decide whether it is more about a feast, ritual or sport. It applies to e.g. Mongol wrestling, middle-Asian horse wrestling, Japanese *sumō* or *kyūdō* archery. Both Mongol wrestling combined with archery and horse races at the Naadam festival and Shintoist *sumō* wrestling originate undoubtedly from ancient ritual fights. In turn *kyūdō* – Zen archery – is, similarly to *kata* forms taught in classical schools of martial arts, a form genetically related to ritual dance or theatrical performance. We find here symbolically meaningful gestures which understanding (interpretation) depends on the line of transmission and, thus, on the tradition of the school. Chinese *taiji* or old-Japanese *sumō* contain religious-philosophical symbolism where almost every movement or gesture is meaningful. It also applies to many forms of preserved to this day varieties of *budō*.

It is necessary to distinguish original symbols coming from images of reality characteristic for those times and the ones developed in *bushi* culture in the period of the prime of martial arts. The first group contains semi-symbols: shouts, colour, ancient elements and refers to unconscious archetypical sphere. The second one has a richer set of words, gestures and body movements as well as symbols of sometimes multi-layer structure of meanings. A technical scheme ('*kata*',

Japanese form) is an encoded set of situational solutions, usages of techniques and tactics in fight which is passed from the master to the pupil. However, interpretation of particular movements is usually taught at more advanced level. Sometimes symbolism is created for the needs of a new school or style of fight through reaching in emblems, names and ideas to cultural tradition of the East.

Semi-symbols, e.g. ancient elements (earth, wood, metal, fire, water) appear in Taoism and have their expression in strategies and techniques of fight. For instance, it applies to 15th century *tenshin-shōden katorishintō-ryū* fencing school in which certain problems of fight tactics are explained according to Taoist theories of *Yin – Yō* (Chinese *Yin – Yang*) and the concept of Five Elements. It is also in case of medieval Japanese *takeda-ryū* school which in its emblem presents the Sun and the moon – the image of *Yin – Yō* powers – on the background of a chrysanthemum.

The magical ‘mandala’ circle analyzed by Jung [1976] as a primeval symbol of unity and a scheme of self-integration of ego appears both on the planes of temples and training rooms as well as in psychological training of warriors. The mystical image of the world in the system of *tantra* Buddhism is also – in the scheme of a *mandala* – an image of a personal microcosms. We may distinguish institutions with symbolic influence (warrior’s rite of passage, knighting, schools of knightly ethos and education), a person-symbol (‘saint’ Bodhidharma for *kung-fu* or Morihei Ueshiba for *aikidō*), material expression of an idea (e.g. “*dōjō*” – ‘the place of the way’ for the *budō* adepts). *Dōjō* is a special place; a place of ascetic effort for transgression and perception – under the guidance of a teacher – of the way of non-aggression and the way of life. It is a material place – symbol of training and esoteric or, in other words, inner development.

Symbolism of classical schools of martial arts

As Eliade stated “A man always remains a prisoner of his own intuition of archetype” [Eliade 1993: 416]. The myth of reintegration for the sake of reaching the state of balance of oppositions in the nature of the divine (Chinese elements *yin-yang*) seems to be very significant. Certain myths hidden in symbols have been preserved since prehistoric times and appear in martial arts – e.g., 1) the symbol of absolute reality, indestructability and power – *vajra* or diamond and thunder, also ‘hardness’ and folded fist (e.g. in Tibetan Buddhism *vajrayana* Chinese-Japanese ideology “*kongō zen*” of the *shōrinji kenpō* school, old-Hindi fight *vajra-mushti*); 2) *yin-yang* (female and male elements, negative and positive ones, darkness and light being in dialectic dynamic balance); 3) labyrinth and purification (e.g. the legendary final exam in Chinese Shaolin monastery); 4) bonds and tying up as well as following as presented in the spiritual interpretation of the way of martial arts – the yoga of bravery and honour; 5) symbolism of the centre and cosmos which is strongly emphasized in *aikidō*; 6) iconographic symbols and myths of sacrifice and regeneration which appear both in martial arts and many contemporary sports. In *budō* myth is the basis for the sacred order of things in which people repeat the actions of gods and heroes.

Classical schools of martial arts, as the two mentioned above, are very little known in Europe. In the martial arts environment *aikidō* is identified with classical martial arts, which is not correct. On the other hand, contemporary *aikidō* preserves certain rules and symbolism from the times of *bushi* culture or from even older Chinese traditions. It concerns the notions of *ki* – inner energy, the centre, macro- and microcosm, harmonizing energies of contradictory powers (*in-yō*), spherical movements [Westbrook, Ratti 1970].

Similarly it applies to the present-day *karatedō*. There are levels of *tatsushi* and *kyōshi* with the features of a tiger (*toranomaki*) and dragon (*ryunomaki*) respectively. Over-technical *kyōshi* level is often connected with – in many schools of Japanese tradition – white and red belt. Master's degrees from 7 to 10 dan describe the level of maturity (*iro kokoro*) and the stage of spiritual mastery “ri”. Phoenix is an indestructible bird of the *hanshi* level or of the master-professor. It is a symbol of Japanese emperors, power or even immortality. NB the *shihan* title means the function of a teacher of a higher rank. ‘Master’ – *hanshi* on the 9 dan or 10 dan level – is often distinguished with a red belt. Sometimes the highest titles of *meijin* (Japanese master) or *sōke* (heir and a guardian of tradition) are given. Exceeding the scale honorary degrees of 11 and 12 dan are conferred more often *post mortem* and only to exquisite masters.

Here are some examples of symbols appearing on the emblems of schools and organizations of classical Japanese martial arts; 1) the emblem of the Takeda family accepted by Sōkaku Takeda for the *daitō-ryū* school – four rhombuses or diamond (hardness) in an oval (softness, harmony); 2) *takeda-ryū Sobudō* of Hisashi Nakamura – Japanese national emblem “kiku” or chrysanthemum with images of the sun and the moon (*yin-yang* elements); 3) *katorishintō-ryū kobudō* Yoshio Sugino – a bush and leaves of bamboo – in reference to the legend of the invincible creator of the school.

Symbols of archetypical origin include typical for an art forms of expression, references to old cultures and mythologies (archetypical semantic code), religious elements and mystical-magical semiotics appearing in martial arts. *Yin-yang* symbolism is present not only in Taoist so-called internal kung-fu styles (*neijia*) but also in *aikijutsu*, *aikidō* techniques, Korean *hapkido* and certain karate styles.

Symbolism of modern organizations of martial arts and combat sports

The way of martial arts has a deeper symbolic meaning being a way of transgression and transcendence. It is achieving subsequent master's degrees and continuous aiming at widely understood mastery. It may also have a 'geographical' or tourist dimension when it becomes the route of a journey undertaken for the sake of studies and research on martial arts as it is in case of many contemporary experts.

Participation in significant shows, in competitions, teaching license, being 'an internal pupil' (*uchi-deshi*) are mile stones of this way, often repeated in biographies of real experts, on which *sensei* (Japanese teacher) is the guide. Without a teacher one cannot become a master on his own. Although it happens that in Europe many instructors (Japanese *shidojin*) and holders of low master's degrees (Japanese *yūdansha*) – require to be titled 'sensei' or they call themselves "masters" but this is a sign of deviation resulting from commercialization of this sphere of human activity.

Colours of belts are differently explained by different authors – martial arts specialists. Their symbolism may refer to the level of moral and spiritual development on the way of martial arts. As R. Habersetzer explains, it may mean getting ready for life and death fight. It is about developing vigilance (Japanese *zanshin*). White colour may be associated here with the state of relaxation. Yellow – with the state of mind without tension and anger. Orange describes achieving the state of pure intuition. Red – full concentration and being ready for defensive reaction. Black colour indicates the stage of acceptance of possible death. As the French karate expert writes, „The code of the colours outlines how the physical and mental engagement progresses

at the time of a real confrontation (on the level of survival) [...] We can see that in fact, in the Martial Arts, it is more about mental conditioning than specific techniques. The ultimate weapon is the spirit..." [Habersetzer 2005: 4]. Of course in combat sports practiced today where guarded by regulations fight convention is current the practitioner does not experience the stress of life threat.

Functioning on the martial arts market schools and organizations refer to far eastern symbolism. The symbol of *shōtōkan* karate style is 'tora' – tiger. Today divided *kyōkushin* karate organization preserves the Okinawa 'kanku' symbol of 'glance at Heaven'. The emblem of *aikibudō* organization of Alain Floquet is *tsuba* (hilt-guard of a Samurai sword) with the image of a crane. German **DDBV**⁴ association combines a Japanese sword ('katana', a symbol of justice, nobility and honor) with the Asclepiads snake (medicine). In the logo of '**Idōkan Poland** Association' we find a 'embusen' ring (eternity, infinity), shintoist 'torii' gate (the entrance to the way of martial arts, a symbol of classical tradition), 'kiku' and a sword (Japanese knightly traditions). *Kōdōkan jūdō* is at present more an organization of the Olympic sport than a school of martial arts. Its emblem – *sakura*, the cherry blossom – is a symbol of a short but magnificent life of a Samurai. However, in Japan cherry (*sakura*) and chrysanthemum (*kiku*) have codes of many meanings, they have numerous historical, political and religious relations.

Symbols of countries and cultures of Far East create a mixture of contents of emblem of practiced contemporarily styles, schools, varieties and organizations of martial arts. The cherry blossom and the sword, dragon and tiger, phoenix or crane, an emblem of an ancient

⁴ *Deutscher Dan-Träger und Budo-Lehrer Verband e. V.* – German Association of Holders of Dan Degrees and Budō Teachers in Munich

noble family or folded fist have become icons thanks to which practitioners of numerous varieties of martial arts may identify with a given school or master as well as associate their studies ‘on the way of a warrior’ with Asian cultural roots.

Specificity of the way of martial arts is significantly different from genetically related forms – feast, ritual or sport. This difference consists in the esoteric dimension, spiritual sense of self-perfection on the way of martial arts and inner experience inscribed into the way of achieving mastery in *budō*. However, understanding of the symbolic dimension of Japanese *budō* in European environment of Asian martial arts may be different (more or less adequate) and also it may depend on the channel of transmission. This common perception often results from typical for global mass culture confusion in slogans and icons. Old symbols of elitist knightly schools turn into labels of companies on the commercial market of service [Cynarski, Obodyński 2009].

Three special institutions

The ‘Idōkan Poland’ Association (IPA) has been active, mainly in the area of physical culture since March 1993. Under the auspices of GM (*meijin*) Lothar Sieber 10 dan, the honorary president of the IPA, IPA members practise Japanese martial arts and combat sports within the system of “idōkan yōshin-ryū budō”. As we can read in the website:

“We conduct training for regular groups, summer sports camps, national and international seminars, examinations for degrees and licenses. We organize demonstrations and martial arts tournaments (for example the Subcarpathian region championships, the Idokan Poland Cup). We carry out scientific research and publishing activity. Since 2000, we have been publishing a humanistic and interdisciplinary

Scientific Year's Issue "**Ido – Movement for Culture / Ido – Ruch dla Kultury**" (from 2011 as a quarterly "**Ido Movement for Culture. Journal of Martial Arts Anthropology**"), dedicated to the research areas of martial arts and combat sports. [...] The IPA promotes sound knowledge and fosters values (including: truth, wisdom, courage, constant self-improvement, patriotism) through systematic scientific, educational and sports activity. We are the only Association of its kind which is concerned with both the practice of martial arts and combat sports, and with research, as a scientific society. We provide authentic studies of martial arts. In particular we deal with an interdisciplinary field called 'the science of martial arts'. [www.idokan.pl]

Saint Michael, the Archangel, the leader of the Army of God and the leader of heaven's forces in their triumph over the powers of hell, is the patron of the IPA. This is the archetype of the warrior, the strongest possible, in dimension of transgression and transcendence.

In the year 2010 was founded **IMACSSS – the International Martial Arts and Combat Sports Scientific Society**. It is "an exceptional scientific society established in order to study and conduct research on martial arts, combat sports and related systems. It brings together practitioners, experts and academics from around the world. Our goal is to develop knowledge and integrate the research community of the martial arts." [www.imacsss.com]

IMACSSS organises international scientific conferences. The formally first was in Genoa (Italy), 2nd – in Tsukuba (Japan), 3rd – this year in Rzeszow (Poland), 4th should be in Aydin (Turkey) and was in Brno (Czech Rep.), 5th – in Rio Maior (Portugal), 6th – in Osaka (Japan), etc. Among others, Prof. Abel Figueiredo, Chuchchai Gomaratur, Fuminori Nakiri, Jong-Hoon Yu and Zdenko Reguli are Vice-Presidents of this Society, now.

IMACSSS continues the 25-years tradition of the Idokan Poland Association (IPA) in worldwide dimension. All people, who are interested in martial arts science, should cooperate with IMACSSS.

“Ido Movement for Culture. Journal of Martial Arts Anthropology” is e-Journal, quarterly, published by IPA, in IPA style, under auspices of IMACSSS, IASK – the International Association of Sport Kinetics, and with support of the University of Rzeszow. It is one of most important journals in area of combat sports and martial arts, indexed e.g. in Elsevier Scopus and Web of Science. It has a global range [more: Cynarski, Reguli 2014].

In addition to the humanists, with our Journal cooperate very known empiric researchers from the area of sport science, as Emerson Franchini (Brazil), Stanisław Sterkowicz (Poland), Hrvoje Sertić (Croatia), Willy Pieter and Zdenko Reguli (Czech Republic).

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CHAPTER 4

Individual self-defence in the perspective of general theory of martial arts

KEY WORDS

fighting skills, self-defence, real fight, effectiveness

ABSTRACT

BACKGROUND AND AIM. The theoretical perspective is taken here from the General Theory of Fighting Arts and a conception of the culture of security culture. The aim of this study is to describe and attempt to explain the substance and the manifestations of the self-defence phenomenon today in Western countries.

MATERIAL AND METHODS. Three complementary qualitative research methods were used: a long-term participant observation, content literature analysis, and the method of competent judges / expert courts. It was considered together broad thematic discourse of sources and studies. There was only one question to the experts of self-defence: What is a meaning of self-defence, its substance and manifestations in Western countries today? There were answers from 7 experts from

Europe, holders of rank 8–10 dan in *goshinjutsu* (art of self-defence), and other martial arts. Direct speeches were included, as well as analysis of sources (books, videos, organizational documents), and scientific studies were used.

RESULTS. The results are presented in four parts, corresponding to the areas of occurrence of experts' general opinions, group fights, role of fencing, and discussion. It was shown the basic canon, concerning real combat and self-defence techniques and tactics used. Experts point to the need for specialist training. The effectiveness of self-defence requires: a fairly high versatility in the training of, selection of techniques really effective, appropriate teaching methods, and psychological knowledge. Only the ability to fight in various distances and positions, and selection of appropriate techniques can ensure victory in actual combat (real fight).

CONCLUSIONS. Various recognized is the meaning of self-defence and it manifests itself differently. The extreme commercialized version of this is only the product for sale. Sometimes it is also the main meaning of martial arts training. Abilities in fencing are useful, too.

Introduction

As Juliusz Piwowarski indicates, culture of security is – as a fragment of general culture – a set of values [Piwowarski 2015]. In this area of issues is the problem of the value in culture of warriors, for example, the Japanese *Budo* [Cynarski, Piwowarski 2016]. Individual self-defence skills are part of a broader cultural system in the area. Referring to the science of security, it is worth looking at the issue of self-defence from the perspective of the General Theory of Fighting Arts [Cynarski 2017a]. This is a continuation of the issues presented earlier in the passages, in a paper presented at the IMACSSS Conference in Brno (2015) and in three articles [Cynarski 2016a, b, 2017b].

The Humanistic Theory of Martial Arts (element of the General Theory of Fighting Arts) takes into account the cultural context, as it relates to the art of self-defence. Security culture is a fundamental concept of the science of safety. In military cultures, like those of medieval Japan, this was relatively highly developed. There are current and ongoing attempts to determine and describe these models [cf. Cooper, 2000]. There seems to be most interest in the particular heritage of the countries and cultures of eastern and south-eastern Asia, and the studies also include the utilitarian value of the martial arts created there.

Juliusz Piwowarski and Vasyl Zaplatynskyi have formulated a definition of the **culture of security**/defence under discussion as follows: Security culture is the sum of the fixed, material and non-material achievements of mankind that serve their defence as understood both militarily and non-militarily. It is a trichotomy that consists of three streams: the mental and spiritual; the organizational and legal, and the material. A security culture allows mankind to achieve the following objectives:

- D. Maintaining and cultivating the state without danger, in relation to a certain individual and collective entity, or having efficient control over arising threats;
- E. Restoring security in situations where it is lost increase in particular threats towards the entity;
- F. Optimizing levels of multi-aspectual security of a particular entity (comprehensive security);
- G. Stimulating social and personal awareness of and belief in the need for self-improvement and three-part development on the personal and social scale, the creation of motivation and attitudes that result in individual and collective actions

consistent with these beliefs, and an increase in the potential of autonomous defence of individual and the collective subjects of security [Piwowarski 2014: 449].

The art of **self-defence** (Jap. *goshinjutsu*) is a derivative of the fighting arts. It has changed over the years as threats in social life have modified. In the past, it would be an assault by stabbing or cold steel hence fencing skills determined survival. Nowadays, the term refers to hand-to-hand fighting, including using a staff and knife fighting, etc. However, the art of self-defence has its own characteristics; it is not merely the sum of the skills borrowed from *jujutsu*⁵ or other martial arts/combat sports [Cynarski 2016].

Self-defence is mentioned by many authors. They sometimes possess authentic, first-hand knowledge about the subject. Methods of teaching self-defence often pertain to reactions to common threats and types of assault. Course books and “teach-yourself” manuals based on *jūjutsu* have been published for more than a hundred years [André 1905; Cynarski 2008].

The theory of self-defence [Raczkowski 2008; Cynarski 2009b] should refer to a selection of psychological, tactical and technical aspects of fighting. It may also contain information about the prevention of threats, crime statistics (types of assaults) and descriptions of legal aspects of self-defence. There is, for humanitarian reasons, the need to include first-aid pre-medical help in the course of learning.

How therefore, to define self-defence? It can be assumed that it is “technical and tactical skills to avoid or fend off an attack and neutralize the attacker/s” [Cynarski, Skowron 2014].

⁵ Self-defence (*goshinjutsu*) is a subsystem within the martial art of *jujutsu*. Some experts however identify *jujutsu* with self-defence.

These are the findings of the basic proposals. Self-defence and fighting **tactics** differ from combat sport tactics, which are adapted to particular sports regulations. There are, however, suggestions common to the different fighting arts. These include:

1) purposefulness and rationality of activities, an economical and planned way of conducting fights;

2) assessment of the situation – who the opponent is, his strong and weak sides and the conditions of the confrontation;

3) self-assessment of one's own abilities (predispositions and skills) and adapting them to the situation.

In a **real fight** one should take into consideration the following factors: the number of opponents, their weapons, terrain conditions (space, ground, lighting), the ability to use some objects for protection or for calling for help. There is a limited amount of time for reconnaissance and planning. A competitor is often forced to confine himself to his trained automatic reactions – the automatism of the chosen fight techniques. It is important for the fighter to position himself in such a way as to prevent an attack from the rear. If long range weapons are used by the rivals, barriers are used (walls, furniture). An attacker should be neutralised as fast as possible. If there is more than one attacker, it is crucial to avoid fighting from a prone position and to control the armed hand or weapon of the assailant. We should remember that a thug plays unfair.

A well-trained warrior should be able to fight with a simple stick, an umbrella, a walking stick or any other object [*cf.* Floquet 1984]. For instance, an arm wrapped in a jacket or a coat can be used for protection and to block knife stabbings. We should realise though, that in case of an assault by armed attackers, a successful defence is only possible

in the movies in which heroes are bulletproof. It is sometimes better to retire from a confrontation if the odds of winning are non-existent, provided that it is not a struggle for honour and higher values. The warrior should be able to use proper tactics against a puncher and a catcher who tries to establish ground fighting; against an aggressive assailant and one who prefers to counter-fight; against a short or a tall one; against light and fast or heavier and stronger. It is sometimes more beneficial to delay action; at other times an immediate reaction is needed.

If the opponent is unknown to us, we have to establish his skills and preferred style of fighting. The boxer can be recognised by the guard position: the Thai boxer by a broad guard and the body balanced on the front leg; a wrestler by a low position (bent legs). The wrestler and *judoka* will aim for a grapple and contraction. Observation of the opponent's behaviour makes it possible to enforce one's own style. The rival should not be allowed to perform what he is very good at. That is why a boxer should be attacked with low-kicks at his normally-weighted front leg. One can use knees and high kicks always bearing in mind the high guard. A dangerous puncher (boxer, kickboxer) should be taken down to ground fighting (joint locks and chokeholds), whereas a grappling attacker would be better kept at a distance: the use of counterattacks, escaping from grappling.

A more versatile warrior obviously has a bigger chance of coping in the fight as he possesses a wider spectrum of techniques and large range of possibilities with which to win the fight tactically. Nevertheless, it is often psychological resistance and self-confidence which decides the winner. If the rival gets scared, he has a less chance of winning; if he belittles the opponent, he will most likely make a mistake and lose. If his attempts are unsuccessful for some time, he will

be helpless and this is the best moment to take the initiative. The experienced warrior does not get surprised or mistaken easily, he is constantly alert and careful. He saves his powers (*seryoku zen'yo*) and follows his tactics, modifying them whenever the need arises (*ju-no ri* – elasticity).

Rhythmic breath is crucial for maintaining inner balance – deep diaphragm stomach breathing is better. This also is connected with the oxygenation of the organism. Avoiding fast and shallow breathing prevents stress from blocking our fighting skills. It is also important not to get hit when inhaling. Thus every technique is practised together with breath and muscle tension – *kime*.

Rhythm [Hooge 2004] and timing are controlled over the length of the fight. Attaining these skills demands special training with a *sen-sei* or a trainer. An appropriate length of time means the time during which we manage to protect ourselves or attack and prevent a physical assault by the opponent. We are trying to impose our own rhythm on the fight. Having met an asynchronic contestant, one needs to be prepared for his changeable rhythm. At the same time, the right time to take the initiative (“timing”) demands superb reflexes. Blocking also needs to be done on time, not too fast, not too late. Adapting timing and predicting the attack is surprising and often the most important element, allowing a fighter to win even over a couple of assailants [Sieber, Cynarski 2012].

Apart from the abovementioned rules, there are also those deriving from the general tactics and techniques of a particular method/martial art e.g. *jūjutsu* [cf. Cynarski 2009a: 122–124] or derived from an individual's predisposition, habits and consolidated movements. Therefore, people trained in kick-boxing, *kyokushin* karate, *teakwondo* WTF or a classical *kung-fu* style will fight differently.

Methodology

The chapter was prepared in framework of the General Theory of Fighting Arts and theoretical conception of “self-defence” [Cynarski 2013a, 2016]. The problem and aim is: 1) the meaning of self-defence, its essence and manifestations in Western countries; 2) description and rating of historical fencing (European, Japanese, and other) – how it is useful for self-defence today? The questions were addressed to experts of melee and self-defence.

The main method is long-term/longitudinal participant observation of the author (40 years). Additionally a content literature analysis. These were considered along with a broad thematic discourse of sources and studies [Krippendorf 2004]. And that of competent judges/expert courts – direct interviews with 7 Grand Masters (experts on level 8–10 dan / master degrees). Responses came from i.a. three European experts (from Germany, Poland, and the UK), two are the holders of 10th dan the highest rank in *goshinjutsu* (the art of self-defence), and the third has wide experience as a bodyguard. All of them have over 40 years’ experience in many martial arts, combat sports and self-defence systems.

Three complementary qualitative research methods were used: long-term participant observation, subject literature analysis and expert judges. A broad thematic discourse, both sources and studies, is included. Direct relations were used, as well as analysis of sources (books, videos, organizational documents) and research.

General knowledge on individual self-defence

Geoff Thompson (8 dan *karate*, 1 dan *aikido*, 1 dan *judo*) regards *judo* and wrestling to be effective only in combat/self-defence situations

in close-range or tackles. In his view *aikido* also has very limited applicability in a real combat situation. Only masters of the martial art can cope in a real situation [Thompson 1999: 109]. It is about conventionality, “the conventions of attack and defence” in *aikido*.

Boxing is effective only at a distance determined by the range of arms and fists. But street fights frequently take place within fist distance rather than that of kicks, so boxing skills tend to be useful [Thompson 1999: 110–111]. It is not worth boxing with a boxer since that would be like kicking with a horse. The logic of a fight against a boxer is good tactical play during the confrontation. So we impose our own style to make use of the opponent’s strengths and weaknesses. Similarly, we can fight against an assailant with a clear physical advantage (in this case not allowing ourselves to be caught).

Of course, you first need to have certain advantages. A person trained in martial arts should: be able to control the distance, timing and rhythm of combat; develop the ability to concentrate and function in difficult situations (psychological resistance); know the rules of self-defence (e.g. the struggle of several to one); use weapons (long and short weapons); hit or kick accurately, roll and use grips (leverage, strangling) and to perform *ne-waza*. The more versatile the fighter the more advantage he has.

What conditions determine successful self-defence? A successful fight depends on preparation: technical and tactical, physical and mental, knowledge and experience. Surely physical condition and intellectual potential play an important role? These conditions refer equally to various forms of confrontation – whether boxing or in a street fight. As opposed to boxing, street fighting contains a number of important factors – surprise and the lack of limitations in terms of means and fighting techniques. That is why combat sports competitors

do not generally perform well in real self-defence. Moreover the techniques of sports *judo* or any other combat sport are not suitable for training oriented to real fighting. The types of martial arts limited by sports or an idealistic code of convention (such as *aikidō aikikai*) should not therefore be associated with self-defence. This stance is expressed by distinguished experts in this field such as GM **Lothar Sieber**. He believes that *aikido* is not suitable for real combat, and that the people who practise this beautiful art of harmony in motion should practise running at the same time. He also identifies *jujutsu* as a hard, realistic self-defence system ("the safest self-defence" [Sieber L., Sieber H. 1986]). A Master's degree in this martial art is like a swimming certificate – it confirms that the holder is able to survive an attack on the street.

According to Sieber, *karate* and *taekwondo* were originally mostly martial arts (arts of self-defence) and real fighting. Matson [1963] uses the term *karate-jutsu*. Only regular exercising in self-defence, as in the style *Zendo karate Tai-te-tao*, provides real skills for this style there is a separate group of self-defence techniques on the curriculum [Sieber 2011]). In addition, one should practise responses to real attacks, rather than to classical or conventional ones. In *meijin* Sieber's school competitive sport is discarded and the training programme is aimed at fighting in a real situation [*cf.* Sieber L., Sieber H. 1986].

GM **Jan Słopecki** points to the fact that most common attacks are several-to-one. Thus there is no situation similar to a sports bout, but one where the attackers have a clear advantage. In addition the attacker might be bigger and stronger and often armed. Therefore, *gakari-dori randori* – coping with a fight against a group of attackers – should be practised [Słopecki 2008]. In self-defence the use of the multiple techniques from judo (a combat sport), which require grip

is not feasible and this is particularly the case of some throws, which are dangerous both for the person thrown and the thrower [Słopecki *et al.* 2015].

Someone who does not know how to fight, has no “feeling of the enemy” nor of force or balance. In fighting at a distance there are also other elements such as: a sense of distance and rhythm; timing; anticipation of the opponent’s actions and numerous tactical issues. You cannot learn these from books, or on short courses that are often a complete fraud. Słopecki, like Sieber, teaches modernized *jujutsu*, because the classic styles may not function quite so well in today’s reality, and the effectiveness of self-defence is what is important here. *Jujutsu*, by teaching fighting at different distances and positions, provides a relatively wide repertoire of measures / fighting skills. The holder of a master degree in *goshinjutsu* must be even more able to defend himself [IPA 2012; Cynarski, Słopecki 2015].

Reference was made to statements by authorities recognized by several respected organizations (see Top Ten).

Top Ten self-defence experts in Central Europe

1. Lothar Sieber; 10 dan *goshinjutsu*, 10 dan *jūjutsu* / *karate*, *meijin* (D)
2. Jan Słopecki; 10 dan *goshinjutsu*, 10 dan *jūjutsu*, *hanshi* (PL)
3. Keith Kernspecht; 10 toan *WingTsun kung-fu*, *Grand Master* EWTO, 8 dan *karate* (D)
4. Hannelore Sieber; 9 dan *jujutsu*, 8 dan *karate*, female self-defence expert (D)
5. Stanisław Cynarski; 8 dan *goshinjutsu*, 9 dan *aiki-jūjutsu*, *hanshi* (PL)
6. Tadeusz Ambroży; 8 dan *goshinjutsu*, 10 dan *jūjutsu* PZJJ (PL)

7. Wojciech J. Cynarski; 8 dan *goshinjutsu*, 9 dan *jūjutsu*, 8 dan *karate, hanshi* (PL)
8. Andrzej Trepte; 5 dan *goshinjutsu/jūjutsu*, pioneer in Poland (PL)
9. Zdenko Reguli; 4 dan *goshinjutsu*, 5 dan *aikido*, 2 dan *iaido* (CZ)
10. Michal Vit; 3 dan *goshinjutsu*, 3 dan *aikibudo*, 2 dan *kobudo/kenjutsu* (CZ)

[according to the Idokan Poland Association, 2017, own elaboration]

Group fighting

By agreeing with Słopecki that the most common threat in a robbery situation would be several to one, or the fight against the numerical advantage of the attackers, it is useful to analyse the usefulness of various sports. The 1x1 sports duel, fortified with a convention of rules, is far from a real combat situation. Much better orientation teaches e.g. playing rugby, also requires teamwork. More and more popular are also team sports of fighting (team combat sports).

Team fighting (as a sports discipline – indoor shots, gloves 6x6) has already become an institutionalized form. Team Fighting Championships [Sahaj 2016] are being played. The teams of football fans are now fighting according to certain rules and without the use of dangerous tools.

Even more interesting discipline is the so-called knights' battles – in different conventions. In the year 2013 was registered IMCF (International Medieval Combat Federation). The following year was the first World Championship of the IMCF: 1st World Championship, 1–4 May 2014, next to Castillo de Belmonte in Spain. Interestingly, in the overall classification won the US knight team, but the second place

was the Polish team. At the same time active is the AHRMA federation – Association of Historical Reenactors of the Middle Ages.

This is N.B. a new sport, but refers to the medieval European tradition of knightly tournaments. The fight is played, among others, in the “one on one” competition, “5 vs. 5”, “10 vs. 10”, “16 vs. 16” and “21 vs. 21”. In the case of group battles it is somehow a team fighting sport [Cynarski, Chała 2015; Dąbrowska 2017].

Fencing in self-defence

Self-defence is associated primarily on melee combat, that is, without the use of weapons [André 1905; Ambrozy 2002–2003]. And so it is understood from about a hundred years. Meanwhile, in the course of history the primary means of repelling any attack it was fencing and skills of wielding diverse, traditional weapons.

Originally a sword or sabre were weapons usable knight or nobleman, or the Japanese *bushi* called *samurai*. The same Japanese nobleman used *tachi* sword or sabre *uchigatana*, commonly called a *katana*, and a shorter blade – *wakizashi*. Possession of a white weapon – *kenjutsu* – was the basis for training fighter until the nineteenth century [Cynarski 2013b].

Only when the warrior (European knight or *bushi*) did not want to kill the attacker, he used to repel the attack stick or just bare hands. Or when he was forced to do by an exceptional situation. However, having at the side of the weapon meant that in self-defence (in case of attack the bandits) defended a sword or other weapon as well.

Historically speaking, the basic tool, used as a dummy weapon acute in learning fencing or as a readily available folk weapon, was a stick. Extremely celebrity was fencing on sticks (six feet in length)

developed by Buddhist monks from the Shaolin Temple. To this day about the resort Shaolin are practiced forms of 18 traditional weapons [Shahar 2008].

Fighting of knights and European historical fencing

Today it is cultivated German school of sword fencing [Schroeber 1938; Schmidt 2007; Walczak 2011]. They practice in this way: the brotherhood of knights, a group of reconstructive and players/athletes recently developed sport under the name of “fighting knights” [Cynarski, Chala 2015]. In parallel train enthusiasts of historical Polish sabre [Zablocki 2011; Sawicki 2011, 2012].

Although this historical fencing contained, as a martial art, additional technical tricks and kicks, but for nearly a century has lost its usefulness in self-defence. When previously it was used to defend the country, family and individual self-defence, in the years 1920–1939 it was only used in duels. The choice was a sword or rapier [Boziewicz 1919/2012]. Sabre was still an attribute of an officer, but rather for decoration.

Perhaps the players of ‘medieval fighting’ / ‘medieval combat’ and specialists of hussar sabre are so fit that in most situations of self-defence they could cope by using a substitute e.g. stick, umbrella or walking stick, but in the present circumstances the defence required to cope in different positions and distances, and in unusual situations (e.g. a narrow space, like in an elevator).

Historical fencing was an elite martial art reserved for knights and nobles. Today it is cultivated by enthusiasts, regardless of social origin, but most often by descendants of noble families. While the sport fencing is practiced primarily for the sport, according to research the motivation of young people in this discipline [Szajna, Cynarski 2015], not for self-defence.

Significantly, three representatives of the schools of historical fencing started adventure with combat sports and martial arts from their various forms: Wojciech Zablocki – from sport fencing, Bill Newman – of Wing Chun *kung-fu*, and Zbigniew Sawicki – from Kyokushin *karate*. Maybe this is a kind of complement education model of ancient warriors (?).

Asian classical fencing

Similarly to the European historical fencing is presented situation in old Japanese *kenjutsu*. For example, in the school *Tenshinshoden Katorishinto-ryu* is practiced (from the fifteenth century to the present) possession of sabres (*uchigatana* and *kodachi*), glaive *naginata* and long stick, and the technique of “manual” *jujutsu* practiced only as a supplement [cf. Sugino, Ito 2010]. One form of *iaido* this school illustrates a situation when someone wants to pull out of the sheath our sword, and then how to react. Forms weapon against weapons are practiced pairs the same as in the fifteenth century. This is the kind of fossils from the Japanese Middle Ages.

In today’s sports *kendo* only 5 attack techniques are improved, but trained for years a sense of distance and timing can be useful in various situations of self-defence. In addition, fencing, also the Western sports fencing, teach to anticipate the opponent’s attack.

Iaijutsu and *iaido* forms teach a defence in case of attack one or several attackers. We defend then with *kenjutsu* techniques. In turn, in the teaching by GM Lothar Sieber *kenjutsu* includes, among others, kicking techniques, or self-defence without drawing the weapon [Sieber, Grzywacz 2015]. From the perspective of long-term observation the author argues that the only weapons training exercise does not give full, real skills in self-defence and “street” fight in the realities of the twenty-first century.

Escrima is a Spanish term for fencing, but was adopted as the name of the Philippine martial arts. There are also other names for Philippine schools and fighting styles (*arnis, doce pares, kali*). *Escrima* actually refers to the techniques of Spanish fencing [Cynarski 2004], but contains its own weapons (knives, machetes, sticks and batons) and teaches fighting with hands and feet (interception, levers, hitting, kicking).

As a hundred years ago, so today *escrima* focuses on the real situation, when we were attacked with a knife or stick, and we have to fight for our life. Knowledge of Philippine teachers creatively develop their students. Exemplification of this phenomenon is the school of GM Bill Newman, who based on the techniques of GM René Latosa, and has developed his educational system, enriching *escrima* of historical weapons from the European tradition of chivalry [Newman 2005]. He shows his school as a school of real self-defence [Newman 2005: 233–256].

Here we can formulate the next, following thesis: in the range of realistic self-defence skills the best preparing give so-called comprehensive / complete systems, i.e. teaching martial in different distances and positions, with traditional weapons, against weapons and close combat.

Discussion

In a more general sense, **self-defence** is understood as “all activities aimed at defending oneself from physical attack by an aggressor” [Wikipedia, 2015]. This can be achieved by many very different means. For example, Albrecht and Rudolph [2014] teach self-defence using classical *wushu*. The content of the various textbooks and guides to self-defence is varied. It is sometimes mainly first-hand knowledge (written by an MMA fighter or a policeman for example), but when it

comes to self-defence, there are big doubts, for example when those authors suggest grabbing the attacker's sword with the hands [Forrest, Krauss 2012: 213]. Yet another author calls his programme a system of short *jujutsu* techniques for street fighting. But his programme also includes sports *judo* throws [Raffel 2012: 115, 133]. These throws are only acceptable as school-basic versions, useful at the stage of learning techniques.

In close combat a valuable discovery by the ancient masters and doctors were the vital points on the human body (Jap. *jintai kyusho*). The application of this knowledge (of precise strikes and pressures) for the purpose of self-defence [Kogel 2006, 2008; Reinisch, Holler, Maluschka 2009] could allow the fighter to defeat a stronger opponent.

There are different combat systems with 'self-defence' in the name, such as *sambo* [Błach W., Cynarski, Błach L. 2006], which has both sport and combat versions. The combat version is a typical type of combat system to be used on the battlefield (the elimination of the opponent's manpower). Self-defence in war conditions is specifically just a struggle for survival or of the killing arts [*cf.* Fairbairn 1931; Echanis 1977].

Generally, every martial arts instructor should be able to defend himself and be able to teach real self-defence skills [Lee-Barron 2011]. In reality it can work out very differently. In reality even a specialized course for physical recreation instructors with a specialization in self-defence [Ambroży 2001, 2002-2003] does not guarantee high skills. It may however complement understanding, systematise knowledge, and check the basic skills acquired by the instructor. When similar courses are taken by people with many years' expertise in martial arts or combat sports, the effect is (in most cases) probably satisfactory.

The observations and advice from Alain Floquet, a master of martial arts and a retired police officer are interesting. He teaches self-defence and the defence of other people. Significantly, in his book on self-defence [Floquet 1984], while having 9 dan in *aikibudo*, he pictures his *jujutsu* 7th dan certificate in and a photo of *meijin* Minoru Mochizuki, who is very highly regarded in the international *jujutsu* environment. In his second book Floquet added probably some new content covering emergency situations and the application of techniques, illustrated with photos [Floquet 2002: 241–313].

Roland J. Habersetzer [2007, 2008] an outstanding martial arts expert, recommends and teaches *karate*, *kobudo* (wielding weapons, such as sticks, *tonfa*, *nunchaku*) and *hojutsu* (shooting with firearms). Indeed it is possible that in the 21st these are the sum total of all the skills necessary for self-defence. Habersetzer generally recommends a return to what was indigenous in martial arts, namely teaching and learning real combat skills.

WingTsun kung-fu taught by GM Kernspecht [1988, 2014] also rejects sports competitions. It is strictly practised for self-defence. Teachers of this martial art focus attention on optimizing the activities related to taking the initiative in a struggle anticipating and overtaking. According to legend, the *WingTsun* style aimed to ensure that a petite woman could defend herself against a stronger attacker. Since traditional *WingTsun* imposes “system” limits, Kernspecht (10th *toan*) introduces some innovations in his school. He does so on the basis of many years experience of practising various martial arts.

Blind or partially sighted people are offered such as activities as *WingTsun / Wing Chun kung-fu* [cf. Szuszkiewicz, Maleta 2007; Kohoutkova *et al.* 2015], where, by using the forearm contact techniques of the *chi-sao* exercises a practitioner can sense the direction

of motion of their co-practitioner, who in a real combat situation would be the attacker. By controlling the arms (or legs) of the enemy, they are able to defend themselves whether in a dark room or because they cannot see.

On the basis of the rationale of humanity, GM Krzysztof (Christopher) Kondratowicz 12 dan described *jujutsu* as a noble art of self-defence, etc. [Kondratowicz 1991]. This trend fits the idea of “fair self-defence”. However, there is a dilemma – whether self-defence against an aggressor should be effective or restrained. Should our primary stance be to defend ourselves while trying not to hurt the attacker? According to the author of this study anyone teaching the techniques of suicide bears more responsibility than someone who teaches people how to defend themselves effectively by neutralising the attacker/attackers. This does not however mean the acceptance of unnecessary brutality.

In 2003, during a scientific conference held at the Faculty of Physical Education at the University of Rzeszow in Rzeszow, Prof. Andrzej Szyszko-Bohusz expressed his criticism of the widely-used concept of “self-defence”. He noted that the emphasis here is on one’s own defence, which is somewhat selfish. Sometimes however it is someone else needs to be defended. But this type of self-defence can be understood differently thus: that you have to defend yourself without the help of state institutions (e.g. the police), or completely by yourself.

Can a practitioner’s self-defence or previously-acquired skills be tested? There is currently ongoing research in this field [*cf.* Bugala *et al.* 2016]. This allows a practitioner’s level of mastery of the course programme to be assessed. However, it seems that nothing can replace the expert judgment of a highly-experienced master.

Conclusions. General observations

In many martial arts combat weapon was historically taught, and today is increasingly emphasized the close combat – just for self-defence [cf. Tokarski 1989; Tanaka 2003; Cynarski 2013b]. Still, they are taught here technical forms of weapons. *Muai Thai* combines tradition *Krabi-krabong*, WingTsun *kung-fu* teaches techniques with long pole and butterfly swords, in *wushu* is used department is *mohai* techniques – white weapons, Okinawan *kobudo* is practiced, as “armed” part of *karate*, etc. The complete fighter should be able to wield a weapon, whether it is long or short. Also today, fencing skills give man a greater repertoire of techniques, which can respond to the attack of attacker or attackers.

The basic canon for real combat and self-defence, its techniques and the tactics to be used has been described. The author relied primarily on the teaching of *meijin* Sieber. However, all three of the experts quoted, as well as some of the experts cited in the discussion (Habersetzer, Kernspecht), point to the need for specialist training. Effectiveness in self-defence situations requires on the one hand quite high versatility in training and on the other, a selection of really effective techniques, as well as the use of relevant teaching methods. Furthermore, the knowledge must go beyond physical and technical training, as psychology plays an important role.

Stopecski draws attention to some fabrications in some works, including scientific ones. What is lacking is any literature describing self-defence in situations of several-to-one which is very frequently the case in assaults. Only the ability to fight at various distances and positions, and using a selection of appropriate techniques may ensure victory in an actual combat. Modern *jujutsu* contains a relatively rich repertoire of techniques, from mild to violent.

The meaning of self-defence is presented and manifests itself in a variety of ways. The extremely commercialized version is the only product on sale. However, for the experts mentioned above, self-defence is at the heart of martial arts training.

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Słopecki Jan 10 dan *goshinjutsu*; 10 dan *jujutsu, hanshi*; multiple direct discussions and correspondence, 2004–2017.

Thompson Geoff 8 dan *karate, bodyguard* and security specialist; According to his statements, which have been traced in literature.

And direct interviews with Grand Masters:

Bill Newman (10 master degree, *escrima*),

Wojciech Zabłocki (10 master degree, Polish sabre fencing),

Zbigniew Sawicki (9 master degree, Polish sabre fencing).

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CHAPTER 5

Expressive dimension of martial arts

KEY WORDS

martial arts, theatre, chain of connections, record of the movement, archetype, ritual of movement, self-expression, performative phenomenon

ABSTRACT

The author presents the mythical and archetypal roots common for martial arts and theatre. He also describes Far-Eastern rituals and theatre, the film of martial arts, the relations of martial arts with dance, as well as aesthetical and meta-aesthetical relations. He writes about knowledge encoded in movement, in the forms of martial arts. These forms are close to theatrical performance. The record of the technical fighting movement (Jap. *kata*), passed on in unchanged form through centuries, makes the one who exercises the martial arts almost an actor. It is known otherwise, that everyone executes a given form differently adding elements of his own personality to it.

The article contains the reflection based on the Humanistic Theory of Martial Arts and many years author's experience in training practice.

The Chinese, Japanese or Korean martial arts transfer in form of the "*kata*" the technical and tactical knowledge of the former masters, experience from performed fights, but also a large load of cultural and symbolic knowledge which hides in names the gestures and spiritual dimension of this practice. Similarly to the theatre, Far-Eastern martial arts originate from (or they reflect strong connection with) magic and religious rituals, what can be observed on the example of *sumo* wrestling. It is possible to formulate here the chain of connections: magic – ritual – dance – theatre, and, further – the cinema and film.

Introduction

This text is a development of the study under the same title [Cynarski 2015], and is a result of continuing research in the field of martial arts theory. This is an essay in which the author deals with the problem of martial arts associations with theatre and film [*cf.* Cynarski 2004b; Cynarski, Litviniuk 2004, based mainly on the theory of martial arts and martial arts anthropology. It is also a continuation of this direction of research, comparison and interpretation of martial arts, realized on the borderline of the sciences of man and culture.

Outstanding martial artists, like Bruce Lee and Chuck Norris, have already spoken about acting. Also the cover of the Journal "Ido Movement for Culture. Journal of Martial Arts Anthropology" (published under patronage of IMACSSS – the International Martial Arts and Combat Sports Scientific Society) [Cynarski, Reguli 2014] is not accidental; adorns the actor from the classic Japanese "no" theatre.

Classic forms (*kata*) in *iaido* and *kobudo* (as in schools *Takeda-ryu*, *Tenshinshoden Katorishinto-ryu* and others) are close to theatrical spectacle. **Movement record of the fighting technique**, imparted in unchanged form for centuries, makes martial arts student an actor, in a certain sense. This is the same thing in *kata* in *karate* and *taekwondo* [Cynarski, Yu, Borysiuk 2017]. It is known that each form performs slightly differently, impressing on it the stamp of his personality.

Theoretical perspectives for these studies are based on the Humanistic Theory of Martial Arts, martial arts anthropology, the theory of spectacle and related areas [cf. Kauz 1977; Tokarski 1989; Tharnbury 1995; Kosiewicz 2000; Jones 2002; Cynarski 2004a, 2012a, b].

David E. Jones [2002] develops the anthropology of martial arts from the perspective of American cultural anthropology. Martial arts concept is understood here in a very broad sense. This involves different forms of preparation for combat – magical, military training and ritual fighting. It also includes primitive forms of combat and military skills. Researchers use ethnographic and anthropological-cultural methods related to *hopology* [cf. Jones 2002; Green, Svinth 2010].

Jones' anthropology is related to the concept of "martial arts theory as *performance art*" [Klens-Bigman 1999, 2002]. Such approach is suitable for ritual forms, such as *iaido*. For the whole *continuum* of various martial arts there is a weak power of explanation. Inner martial arts, as well as spiritual self-improvement, are not for show.

The perception of martial arts is now dependent on mass culture (especially film, the film art), which depicts old and new myths and archetypes. Pauka [1998] wrote about connections and relationships between theatre and martial arts in West Sumatra (Minangkabau). Anderson [2001] – about general connections between martial arts and dance. Harasymowicz [2011] – about martial arts in the education

of actors. In this area the theoretical perspective according to the concept of Klens-Bigman [2002] could be useful.

In the typology of martial arts suggested by Bolelli [2008: 115–140], performance arts are one of five groups honoured, alongside internal arts, martial arts with traditional weapons, self-defence and combat sports (captured, hit and mixed). This applies, for example, to demonstrations performed in the context of appropriate sports competitions (*wushu*, *karate*, *ITF taekwondo*, *judo* or *kickboxing*). The evaluation of the performance of these forms determines the victory in the sport competition, which resembles artistic gymnastics or figure riding on the ice.

Performing technical forms is the oldest way of teaching technical skills and form of exercise in martial arts practice, which can be applied in recreation as a variation of “life-long sport” [Yi, Park 2000; Pańczyk, Cynarski 2006]. It can also be a form of self-realization by studying the aesthetics of movement – the grace of the female body in performing martial arts techniques. This is shown by the authors of the album, with an emphasis on expression and beauty; These are: *kung-fu wushu* – Zhang Xiao Yen female snake [Willemin, Mairet, Nisse 1996: 278–291] and “allegorical” *taiji* and *pagua zhang* expert – Isabelle Croset [Willemin, Mairet, Nisse 1996: 68–81]. Thus, internal style training is not excluded from the expressive dimension. Of course, the aesthetics of martial arts techniques are not just about women.

The meaning of martial arts practice (training), the path of warrior and mastery, as well as the definitions of basic concepts are accepted here in accordance with the Humanistic Theory of Martial Arts [Cynarski, Sieber 2006; Zeng, Cynarski, Xie 2013; Cynarski, Lee-Barron 2014; Cynarski, Skowron 2014].

Mythical and archetypal roots

Like the theatre, Far Eastern martial arts derive (or largely relate) to magic and religious rituals, as exemplified by *sumo*. Here you can list **the links**: magic – ritual – dance – theatre [Cynarski 1999; Steiner 2002], and in consequence – the cinema. Magical and dance rituals are described in *Kojiki* and in Chinese mythology [Künstler 1985]. Taoist magic implements *qigong* exercise systems and visually similar to the dance “inner styles” of *taiji quan*.

Archetype preserved in the unconscious, a symbolic record of human experience from ancestors. According to Carl G. Jung’s theory of archetypes [Jung 1976; cf. Fromm 1977], the male hero is usually either a warrior or a sage. Mastery in martial arts combine both archetypal needs, which do not affect only men [Cynarski 2001b]. The mythical roots of magical rituals, from which dance was developed, and ancient wrestling, theatrical forms or warrior exercises, are similar. Angry gods of ancient cultures, like the rulers of the time, enjoyed the spectacle and the struggle. Many variations of theatre and contemporary sports are derived from various pagan rituals or games.

According to Erich Fromm, all myths have been written in ‘symbolic language’, and the symbol remains inextricably linked to inner experience. This thesis examines the introspective and cultural studies of people who penetrate the mystical traditions or meditation systems of the East. Attention should be drawn to the sometimes conflicting interpretations of the same symbols in different cultures [Grossman 1998; Eberhard 2001; Cynarski, Duriček 2001; Cynarski, Obodyński 2009], which obviously concerns all forms of motor expression. Asian martial arts have here a wealth of symbolic content, expressing, *inter alia*, inner convictions, or attributed to magical significance. The

psycho-social fact: “The archetypal hero defeats the dragon or the demon” can be transmitted in oral tradition (song, poetry), ritual and dance, musical theatre or “encrypt” in movement forms of fighting.

In East Asian martial arts, a **symbolic gesture** [Guiroud 1974] of moves on the border of life and death (dramatic dimension), power, courage and defeat of the opponent are a ‘blow to the knee’ in sports *karate*, throw judged on the *ippon* in *judo*, the last cut in the form of *iaido*, etc. Forms (Japanese *kata*) of sword-winning art – *iaido* – constitute a movement record of the myth, a reminder of the achievements of the master-hero or creator of the school, or the mystery of combat experiences of several generations of masters. It is a record of bloody and deadly decisions when martial arts were about life and death. From this military practice, today’s martial arts have grown, in which not only traditional dress, gestures, terminology, facial expressions, historical items or idealized warriors. The *iaido* teacher assumes the role of a *samurai*, and the *dojo* (the place of getting to know the way, the martial art practice room) can be associated with the theatre of old war arts or even the magical drama of archetypal heroes fighting with evil. The same applies to the forms of various martial arts, whose symbolic and poetic names, as well as the names of particular techniques and the meaning of gestures (‘gazing on Heaven’, ‘peace’, ‘infinity’) relate to the cultural traditions of particular nations and ethnic groups.

‘Dan’ degrees are a testimony of bravery, power and spiritual maturity, etiquette is a manifestation of respect and honour, and the colours of belts and other attributes symbolize the path of progress. Pathways of martial arts, like the original theatre or ritual of movement (showing the struggle with demons), are essentially the paths to holiness (liberation, salvation) [*cf.* Simpkins C., Simpkins A. 2007;

Brown, Jennings, Molle 2009; Molle 2010; Jennings, Brown, Sparkes 2010]. However, the spiritual dimension of martial arts should not be equated with religion [cf. McFarlane 1990; Maliszewski 1996; Sieber, Cynarski, Litviniuk 2007]. Stanislaw Tokarski [1989: 10] distinguishes three basic functions of martial arts: self-realization, self-defence and self-expression.

Chinese *taiji* or Old Japanese *sumo* contain religious-philosophical symbolism, where almost every movement and gesture are important. This also applies to many forms still preserved in various *budo*, *kung-fu* schools, etc. The martial art itself is a key symbolic and archetypal significance, accompanying the oldest myths and the present form of cinema [cf. Mintz 1978].

Far Eastern rituals and theatre

Derived from the magical and religious rituals of Chinese or Japanese ritual theatre, it is referred to as the “performative phenomenon,” as the Hong Kong researcher M. Steiner [2002] calls it. Another time martial arts are referred to as the type of play [Klens-Bigman 1999]. Forms of ritual and theatrical links with far-eastern martial arts are related to the aspect of motor expression [cf. Tokarski 1989]. Notable is the presence of combat exercises, performances of fitness and acrobatics in the Chinese opera, which Łabędzka called the musical theatre [Łabędzka 1999]. Jackie Chan, a popular martial arts filmmaker, derives from this form of art.

Relationships with dance perform in both Japanese folk and *no* theater productions [Tharnbury 1995], in the Chinese rituals of swordsmanship and in ancient Indian martial arts (*vajramushti*) [Cynarski 2004a]. A specific ritual dance is performed before the fight of Muai-Thai or thai-boxing warrior. Dances, such as Okinawan or Korean

[Ogarek-Czój 1981], include a clear reference to martial arts. Incidentally, the Cossack dance is the basic training method in the modern Ukrainian melee system called the *sobor* or *hopak* [Pilat 2010] as well as the more famous Brazilian “dance-fight” – *capoeira*. In martial arts variations, especially those that have grown out of dance, the expressive dimension is unique, as is the case with Brazilian *capoeira* dance or Ukrainian *hopak*. Quasi-dance movements also contain forms of Malaysian *silat* [cf. Rut 2014]. Both cultural forms can be described by the theory of rhythm of Sven R. Hooge [2003, 2004] or in the field of martial arts anthropology.

There are fundamental interpretations of the essence of what *capoeira* is or is not. Is it just an art of dance [Almeida 2006] or a special martial art [Assuncao 2005; Reis 2005; Sonoda-Nunes, De Oliveira, Wanderley 2009], or fighting art / combat sport [Araujo, Jaqueira 2011]? Is the Afro-Brazilian tradition [Green 2003; Assuncao 2005; Ślęzak 2007] or the Brazilian original [Almeida 2006; Araujo, Jaqueira 2011]? Socio-cultural reality is usually more complicated than bipartite ones. Hence there are result of simplification, errors in unambiguous interpretations.

Classic Chinese theatre often depicts martial arts scenes, illustrating the novel “Journey to the West”, “Fighting in the Dark” and other pearls of the Chinese “literary-theatrical” tradition. Similarly is in the samurai culture of Japanese theatre, and in the Hindu tradition of presenting Ramayana and Mahabharata [Cynarski 2000a; Pauka 1997; 1998; Kusio 2002]. In addition to the “external”, acrobatic and spectacular *kung-fu* styles, the form of prayer, meditation, magic dance and Taoist ritual are “internal” styles. *Qigong* are sets of exercises that are for the Taoist alchemists the secret of the elixir of vitality and immortality. *Taiji quan* deals with the movements and gestures

of the struggle with symbolic names and meaning. For the Taoists, they are the creed of their faith, for the people of the West – especially health gymnastics. As in *aikido*, it is more about harmony than fighting [Westbrook, Ratti 1970; Grossman 1998; Dykhuizen 2000].

At present there is a **secondary ritualization** of some martial arts, e.g. *aikido* [Cynarski 1997] and *kyudo*. In addition, sport (e.g. *judo*) is also a ritual in which spectacle is present the aleatory factor [Kosiewicz 2000], akin to artistic improvisation. Of course, the **sport spectacle** is a specific form of spectacle [*cf.* Kosiewicz 1997].

The theme of the scientific session organized in Lodz (Łódź, Poland) on 4–5 April 2003 was “The Way of The Actor and The Way of The Warrior”. The two speakers were specialists: Stanisław Tokarski and Wojciech J. Cynarski [Cynarski, Litwiniuk 2004]. Tokarski narrated his own experiences as a champion of *judo*, a stuntman in action films and an investigator. Cynarski pointed out that the Chinese, Japanese and Korean technical and tactical transfer of former martial arts masters in the form of “*kata*”, especially the experience of fighting. But forms are also a record of cultural and symbolic knowledge that hides in the names, gestures, and spiritual dimensions of practice. Similarly to the theatre, Far Eastern martial arts come from (or reflect a strong connection to ritual or magic) of a given religious tradition, as can be seen in the *sumo* example. These forms are similar to theatrical spectacle. There are aesthetic and meta-aesthetic relationships and similarities.

Film of martial arts

Martial arts are essentially a component of physical culture [Cynarski, Sieber, Szajna 2014], but they are also part of other cultural areas. In the mass culture, there are because of innumerable myths and the

media today, with their cult of corporeality and violence [cf. Skidmore 1991; Bolelli 2008: 75–86; Cynarski, Obodyński 2011]. They also participate in cultural dialogues and exchanges on a global scale [Cynarski, Ebishima, Litwiniuk 2010].

A martial arts film was made in the early 1970's [cf. Mintz 1978; Skidmore 1991; Zygmunt 1998; Cynarski 2001c, d], but there are numerous controversies over the definition of this as a film genre. For example, John Kreng [2008: 23] has mistaken the martial arts film with a sports film (such as "Rocky", 1976), and Marilyn Mintz [1978] mixes martial arts films with mantle and sword ("Zorro") and various other films.

Film of martial arts, as a separate film genre, shows in various conventions – action films, adventures and sensations, historical or drawings – techniques and spirituality, training and fighting, violence and the beauty of martial arts [Mintz 1978; Cynarski 2000a, c]. This genre has evolved from *samurai* drama, *kung-fu* cinema (made in Hong Kong), etc. In popular culture there are popular Japanese "cartoons" – *manga* and *anime* – and computer games on martial arts [Cynarski 2000a]. In addition, the television shows coverage of Martial Arts world events such as: martial arts festivals and galas, championships, tournaments and demonstrations of masters.

Theatrical dimension of martial arts causes that the outstanding performance of the experts makes an object of interest for the mass media. The media show masters who, without special preparation, are able to demonstrate their art – practiced daily for many years. So many martial arts specialists from far-eastern martial arts and sports such as Bruce Lee, Carlos (Chuck) Norris, Billy Blanks, Dolph Lundgren and Jeff Spaeckmann have been involved in films despite lack of acting education.

Because of the fashion of martial arts, the action scenes in the new action films contain the elements of these martial arts for Eastern providence, which has become somewhat of a standard. In the case of actors who are not specialists in this field, it is necessary, firstly, to supervise an expert in the **choreography of combat scenes**, and secondly to train an actor to be able to perform all described in the scenario.

Therefore, preparing an actor for a role in a martial arts movie, even if he knows *karate* or other martial arts, requires solid training and repeated shooting of scenes. Bruce Lee and Jean-Claude van Damme's films are well-known from their well done choreographies. Martial arts master is more likely to be a good actor than an actor – a martial arts master.

Tokarski also wrote about Bruce Lee's myth – about his “*kung-fu* poetry.” Lee had metamorphosis from punk to monk; from a strong fist fan to a person progressing on the path of eastern asceticism [Tokarski 1989]. Lee stirred up the imagination and launched the popular martial arts film.

According to Slawomir Zygmunt, it was not until the death of B. Lee and the premiere of the film “Enter the Dragon” that the martial arts film was treated as a separate film genre [Zygmunt 1998]. Previously, “kung fu movies” were dominated by brutality with a recurring motive for revenge. The breakthrough came in the 1970s through the personalities of such artists as B. Lee and J. Chan. From the moment of the first major American-Chinese co-production (Enter the Dragon, 1973), we can talk about the emergence of a contemporary genre (or genre of action movie) that won the audience of the West. Beyond the scenes of fighting, there are philosophical elements, a broader cultural context, as well as a more streamlined script and a more sensible storyline.

The spectacular dimension of martial arts is the subject of media interest, and martial arts experts – martial artists – have become the stars of the martial arts film. But, not only the aesthetic dimension is important here. Spiritually young people need the heroes of moral law.

“The Code of Samurai, the student and the master code is used as the reference standard for expected moral behaviour. The Bushido Code, the *karate* and *kung-fu* codes, the martial arts of the East and West, are based on the historical necessity of providing a protection system for survival; They were created for the understanding of the diverse groups of their communities of interests. This makes most people adopt specific rules because of cultural needs and social order. There are recognized universal types of treatment that occur in similar situations. Audiences are shaky because they are conditioned by their own beliefs” – stressed Mintz [1978: 206].

For example, the movie “The Last Samurai” shows not only martial arts for improving personality, character and morals, but rather a useful martial art of the Japanese *bushi – bujutsu*, perfected over hundreds of years. We admire training and combat with the use of sword, spear, arch, *tanto* knife, melee (*jujutsu*); We watch the tactics of fighting in the situation of quantum advantage of a quadruple opponent. The spiritual development of the “white barbarians” captain Algren is spontaneous as if it were a natural consequence of his self-reflection, the dialogues of Zen (*mondo*) with Mr. Katsumoto, and martial arts training.

The protagonist of “The Last Samurai” undergoes the charm of the Country of the Rising Sun, as well as the protagonist of the “Shogun” Series. However, the choice of Algren is voluntary, motivated by the desire for moral rehabilitation. “The Last Samurai” and several other paintings show historical time, but battles and duels of heroes are

more attractive and portray another type of problem that is particularly a conflict of cultural traditions (and ethical conflict).

Praise the filmmakers not only for the successful battle scenes, but also and above all for the level of fencing skills presented by the American actor who wields *katana* sword very well. Much better than Scot Glenn (like American boxer Rick) in “The Challenge” or Christopher Lambert (American businessman, of course) in similar roles (“Highlander III. Mag”, “Hunted”).

The new era of film is co-produced by a number of factors, including technological advances in the field of special effects, access to cultural roots, social fascination with ethos and the need to revive the culture of honour. Martial arts can help to create new or restore old ethos. All the more so because they retain their sense and moral ethos in the transmission of the former masters (archetypal sages). *Wuxia* (archetypes of Chinese heroes) and Bruce Lee, masters of martial arts and cinema of these martial arts, Kurosawa and Tolkien’s epic become an inspiration for such contemporary directors as Jackson, Lucas, Zwick, Ang Lee, Tarantino, Wachowski brothers (now Wachowski sisters) [*cf.* Cynarski, Obodyński 2004].

Aesthetic and non-aesthetic compounds

Far Eastern martial arts are essentially movement forms of expression of Eastern philosophy. However, it is wrong to understand these arts in terms of their aesthetic sense only. A mistaken, reductiveistic approach to martial arts is their **estheticalization** and exposition of the spectacular character. Among the researchers representing this orientation are also Polish social anthropologists, such as Agata Chałupnik [2005]. Similarly, it is wrong to perceive the art in the mere technical excellence or efficiency in the fight [Tokarski 1989; Cynarski 2000b].

Martial arts philosophy refers to the old treatises, but is generally formulated today (*cf.* Cynarski 1997, 2012a; Kim, Back 2000; Maroteaux, Cynarski 2002–2003; Matsunaga *et al.* 2009; Piwowarski 2011]. The contemporary philosophy of the modern warrior, the martial artist, who follows this noble path, the creative *homo creator nobilis*, who seeks spiritual spirituality. was shown in several articles, published in the “Ido – Ruch dla Kultury / Movement for Culture” and in the quarterly “Ido Movement for Culture. Journal of Martial Arts Anthropology” [Cynarski 2000d, 2001a, 2011, 2013; Piwowarski 2013; Shishida, Flynn 2013; Cynarski, Szajna 2017].

Alleged or true **associations** of martial arts with Zen Buddhism promote especially the followers of this religious-philosophical doctrine. They have done so for several centuries the teachers and propagators of this school of Buddhism (S. Takuan, D.T. Suzuki, D. Taisen *et al.*). On the other hand, martial arts researchers pay attention to the facts, indicating that even in Japan itself, Zen was one of many religions or philosophies linked in many ways with martial arts. The *karate* of Okinawa referred only to Confucianism. It is only nowadays (since the 20th century) that the ideology of Bushido and Zen is added to *karate* [Egami 1986; Goldner 1992; Cynarski 2004a]. Old classical martial arts schools, like the 15th century Tenshinshoden Katorishinto-ryu, refer mainly to Taoist magic and Shintoism. *Aikido* has its own religious foundation, given to him by Morihei Ueshiba. Only contemporary *kendo* and *kyudo* cultivators in Japan are authentically referring to Bushido and Zen, which is due in particular to the religious beliefs of the cultivators.

The most important **distinguishing features** of martial arts among other manifestations of physical culture appear to be: the pursuit of the harmony of the body, spirit and mind (for what the psychophysical

training is a tool), the linking of knowledge and philosophy with daily practice and the **presence of knightly ethos** [Kim, Back 2000; Cynarski 2002; Cynarski, Sieber, Szajna 2014].

Coded knowledge in motion

Czajkowski [2002] writes about the benefits of **shadow training** in relation to boxing and fencing. He draws attention to the psychomotor preparation and automation of some responses, using combat techniques, which contributes to increased effectiveness in real combat situations. The same applies, however, to even more technical forms, called Japanese *kata*, and present in the teaching system of most Far East martial arts.

Chinese, Japanese or Korean martial arts transfer the technical and tactical knowledge of former masters, the experience of fighting, but also the large amount of cultural and symbolic knowledge that lies within the names, gestures, and spiritual dimensions of practice [Cynarski, Duriček 2001].

It can be said that *kata* training is a task comparable to the Buddhist *koan*, requiring the development of intuition and concentration skills, and is to some extent a condition for self-knowledge of the person exercising. The practice of free fighting can be compared to *mondo* – gaining knowledge through dialogue with the teacher. The partner is a teacher, and the fighters are not limited by the pattern of the form. This expression of free invention and the ability to react quickly to changing situations is evidence of the technical maturity of the student. Often, in order to improve attack and defence skills, to control distance, timing and rhythm, they are included in the pairing training program. This is the basic training method in classic *kung fu*, *karate*, *jujutsu* and *kenjutsu* schools.

Conclusions

Students perform a certain predetermined role, just like actors. Their freedom of play allows for different, depending on the convention, the **scope of improvisation**. The teacher is similar to the director, practicing each exercise a little differently, adjusting the exercise program to *dojo* students (more or less advanced) and goals. The teacher (*sensei*) passes the art to the students, whose work is the master himself. Teaches a movement that encapsulates the **cultural heritage** of ancient warriors.

Incorrectly, the reductionist view of martial arts is their **esthetization** and exposition of only spectacular character. Technical forms are a **movement record of combat techniques**. These forms and particular techniques have in their outer form a significant visual component, and contain a specific **symbolic expression**. There are thus similarities to other arts of expression. There is a **chain of connections**: magic – ritual – dance – theatre, and consequently – cinema and film, or also computer games.

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About evolution of martial arts

KEY WORDS

martial arts, combat sports, modification, technical programme, changes, reasons

ABSTRACT

PROBLEM AND AIM. It is a contribution for scientific discourses on the institutionalization of martial arts, in socio-cultural and historical perspective. The theoretical perspective is created by two complementary approaches – the *humanistic theory of martial arts* and a complex holistic approach based on the *systemic motricity in sport*.

METHOD. The author hypothesized that an incomplete knowledge of the martial arts' instructors changes them by introducing new technical program elements, in place of the missing. The main method is over 40 year participant observation in the martial arts environment. The second one is the analysis of the subject literature.

RESULTS. We can be stated that practical knowledge on *jujutsu* and *karate*, transmitted to Europe and Western countries, was generally probably incomplete. It followed filling in missing parts of knowledge

transfer. Currently, development, changes and institutionalization of martial arts run in different directions. New combat sports and eclectic martial arts, usually advertised as the most effective, are created. New eclectic styles in many cases mixed up karate with boxing and with other combat sports / martial arts. There are taught martial arts differ sometimes quite far from the Asian pattern. We find new names of modern styles and schools. But, for connoisseurs the most valuable are classical, original martial arts.

CONCLUSIONS. Programmes of teaching and rules are modified. Sometimes, there are created new, more easy forms of institutionalization of the pathway to the mastery. It is a kind of pathology. This is due to the progressive commercialization of the combat sports and martial arts market. Progress is not always for something better.

Introduction

It is a contribution⁶ to a theoretical perspective are two complementary approaches – the *Humanistic Theory of Martial Arts*, anthropology of martial arts [Jones 2002; Cynarski 2004, 2012a, b] and a complex holistic approach based on the *systemic motricity in sport* [Figueiredo 2009]. It is a contribution for scientific discours on the institutionalization of martial arts, in socio-cultural and historical perspective. The key words are understood according to the *Humanistic Theory of Martial Arts* [Cynarski, Skowron 2014].

Hypothesis: An incomplete knowledge of the martial arts' instructors changed the martial arts by introducing new technical program elements, in place of the missing. That changes occur as a result of having to adapt to new times, is pretty obvious. When the melee weapons

⁶ It is a work follow-on article about the changes and stages of development of martial arts [Cynarski, Mytskan 2014].

ceased to be universal, fencing lost its importance in self-defence. This happened because of several social factors, such as democratization, equalization of living, urbanization, universal education and universal military training. New martial arts, developing combat techniques have become useful for the uniformed services and civilian citizens (self-defence). In contrast, untrained instructors often try to supplement the deficiencies of education through the compilation of familiar elements, borrowings and similar treatments.

The main method is over 40 year participant observation of the author in the martial arts environment. The second one is the analysis of the subject literature [Znaniński 1934; Krippendorf 2004; Mayring 2004].

Martial arts in the process of institutional and ideological change are an interesting subject, especially from the perspective of sociology of sport, sociology of leisure, and sociology of martial arts [cf. Goodger B.C., Goodger J.M. 1977; Cynarski, Obodyński 2005; Cynarski 2006, 2011, 2012a; Molle 2010; Sanchez-Garcia, Spencer 2013; Cynarski 2017]. The institutionalization of martial arts refers to a number of issues [Cynarski *et al.* 2009]. Here we will focus on the changes taking place. Reflection will focus on *karate* as one of the most popular martial arts.

From chaos to creation of martial arts schools

Early man was of necessity a man struggling *Homo pugnans* [Cynarski 2000]. These were at first a spontaneous form of aggression and violence. Gradually fighting skills were developed and passed on from father to son, that in cultures of warriors (*cultura militum, cultura militaris*) gain special recognition [Cynarski 1999, 2000; Jones 2002; Brown, Jennings, Molle 2009; Czopek 2013]. Because they constituted

the life and death of a warrior. Sometimes it was transformed into ritual, like *sumo* wrestling [cf. *Kojiki*; Kotański 1986].

The use in the fighting his own body and arms, from the stone and stick beginning, was for centuries improved. Human passed on the knowledge of the best technology and battle tactics, individual and group. It was taught to control emotions and prepare to fight to the death. Then also – to fight a limited rules, where it was not already on the physical annihilation of the enemy. It was such Greek agonistics. Gymnasium was a kind of school of military skills. Spartan upbringing or Vikings education was primarily a warrior education.

Gladiatorship [cf. Cynarski, Litwiniuk 2006] was a step back, undo the warriors culture to earlier, barbarous form. However, the gladiator school were, we might say, schools of martial arts. They focused solely on efficiency in battle or fight. Early schools of martial arts taught martial skills for strictly utilitarian aims [cf. McCarthy 1999; Sieber, Cynarski, Litwiniuk 2006].

Schools of knights and fencing schools, or institution of fencing teacher to the court (whether in medieval Europe, and Japan, China or Korea [Yi, Park 2000]), were an important step towards the development of martial arts. Gradually they evolved from knight craft and art of killing, to today form, when many of them have a form of education system [Vit, Reguli 2015].

An important innovation in the history of martial arts was a combination of practicing them with religious practice. In Europe, it was limited in scope to the ethos of the Christian knights and military orders. However, in East Asia it has been developed by monks and priests: Buddhist [Shahar 2008], Shinto and Taoist [Brown, Jennings, Molle 2009]. Linking the martial arts training of religious practice has enriched the warriors pathway dimensions of transgression and

transcendence. Confucianism is the social ethics, which was very important for creation *wushu* culture, *bushi* culture and Okinawan *karate* [Simpkins C., Simpkins A. 2007].

Imported transmission – incomplete knowledge – filling in missing parts

Changes of martial arts refer to modifications of teaching programmes, also trainings and teachings methods, techniques and forms, preferences in tactics, etc. The changes in the functioning of the institutional arrangements of martial arts are following [Draeger 1996; Cynarski *et al.* 2009; Słopecki 2012]. New organizations are established, adopted new criteria for evaluation of the master; and sport competition rules. An eclectic creations, usually advertised as the most effective, are created [Cynarski, Sieber, Litwiniuk 2006].

Imported contents were generally not the transfer of complete knowledge. Thus, successive teachers of martial arts make up the missing part of the system of knowledge from their own experience or their new ideas. Although martial arts then losing a bit of its originality, but followed its further development [*cf.* Grzegorz, Walendowicz 2008].

In this way from a combination of Japanese *judo* and Caucasian wrestling was created *sambo* and Russian school of *judo*; a combination of elements of *jujutsu* and *judo* with American wrestling – Brazilian *jiu-jitsu* (Bjj) [Green, Svinth 2003]. In Germany were created eclectic styles and organisations of self-defence *jujutsu* and sport *jujutsu* [Renninghoff, Witte 1998], etc.

Martial arts are looking for their new form. There are e.g. various forms of today *budo* – from *aikido* to *karate*, different attitude to competitive sports, different emphases regarding the purpose and most important principles. Other are “philosophical” explanations for

full-contact styles, and for the systems in which a universal warriors ethos is kept (Idokan) [Sieber, Cynarski 2013], or where references to Zen Buddhism are declared [Rzany 2001].

Karate example

In a large abbreviate we can assume that the development of karate followed on the road: China – Okinawa – Japan – Europe and Western countries. Imported from China to Okinawa knowledge on *Hsing-I*⁷, south style of the White Crane (*baihequan*) and the South Shao-lin (study of Chojun Miyagi) was probably incomplete. Masters from Okinawa made also an adaptation of the “Chinese Hand”, enriching it for use in the fighting specially hardened fists (*seiken*).

Former *karate*, related to Chinese tradition, was a fairly complete system. Book *Bubishi* [McCarthy 2008] contains instructions to fight, “the grip” (as in *jujutsu*) and such specific medical knowledge. Okinawan schools still teach parallel techniques without the use of conventional weapons and weapons of Ryukyu *kobudo* [Alexander 1991]. According to Alexander Staniszew (8 dan *Shorin-ryu karate*), Japanese styles are only “an incomplete copy” [Cynarski 2014]. On the other hand, Japanese *karate* gained Samurai *Bushido* spirit.

In Japan, except the four main styles *Shotokan*, *Goju-ryu*, *Shito-ryu*, *Wado-ryu*, was come into being the *Kyokushin karate*, known also as *Kyokushinkai* (from the name of organization). Against Gichin Funakoshi’s *karatedo* principles, it refers to the samurai tradition of struggle and puts on a hard, contact fight [Oyama 1979]. Generally, the Japanese *karate* accepts a sports rivalry, though in different formulas.

⁷ Chatan Yara (1668–1756), after 20 years of study in the Middle Kingdom, was later a teacher of Takahara Peichin. He probably taught a simplified version of learned in China martial arts.

This causes further changes expressed in teaching, technical preferences, and moving away from the Okinawan original.

Between Okinawa and Western countries has been further modified of the content, transferred to America and Europe. New styles and schools were founded. Some of them, as *Zendo karate Tai-te-tao* (*Idokan karate*) [Sieber, Cynarski 2002–2003; Sieber 2011], are an expression of opposition to the sportification of *karate* and *taekwondo* [cf. Miłkowski 1984–85; Hartl, Faber, Bögler 1989]. They develop a deeper, humanistic sense of *karate* (as by Funakoshi [1994]), or opt for the real fighting skills – in self-defence [Habersetzer 1994, 2007; Sieber 2011].

In *karate* is perceived a unique educational potential [Oyama 1979; Liebrecht 1993; Wolters 2005; Zeng *et al.* 2013]. The cult of force and violence (present form of worship of the god of war) leads to destruction. In contrast, humanized approach, pioneered by G. Funakoshi, giving *karate* as a creative activity – for self-creation and the formation of character of students.

In some schools maintained the cult of strength and hardness associated with *Bushido* code. *Vide* – school and organisation of Matsutatsu Oyama. Elsewhere, as in the *Zendo karate Tai-te-tao*, the fight is not about to demonstrate superiority over the opponent. We only shared learning martial arts, error correction and improvement of skills. When the fight is *non-contact*, but more conventional, more important role plays emotional self-control of practitioners.

New eclectic styles in many cases mixed up *karate* with boxing (different varieties of *all-style karate*, *free-style karate*). This has only little in common with the original, but is close to kickboxing. Modernized versions of Okinawan *karate* and *kobudo* are created [cf. Sieber, Cynarski 2013].

Other examples

In Europe various schools and organizations are active, in which they are taught martial arts differ sometimes quite far from the Japanese pattern (if applicable include *jujutsu*) [cf. Shortt, Hashimoto 1979; Maroteaux 1995; Murlowski 2001; Mol 2003; Borbely 2005; Szabo, Sakai 2013]. *Jujutsu* has been reduced to self-defense (*goshinjutsu*), as amended in the sport discipline, preserved in the traditional form, to be replaced by *judo*, or achieved a sublime form *judo-do / ido* [Klinger von Klingerstorff 1951; Cynarski 2012c; Sieber, Cynarski 2013]. Along with the fashion for MMA (mixed martial arts) Brazilian jiu-jitsu has gained popularity.

Place of numerous fallen *jujutsu* schools took ***judo*** sport that has become a model for future martial arts falling onto the road of sport. *Judo* was supposed to be the educational system – both a martial art, a moral way and sport. This particular sport has become in time a wrestling in *keikogi*, a sport where the main goal is to win. But is it not a regress to *jutsu* form [cf. Kano 1932a, b, 1936; Draeger 1973; 1996; Villamón *et al.* 2004; Tokarski 2006]?

Here are practiced various forms of evolutionary *aikijutsu* – from the classic, to the M. Ueshiba's *aikido*. French instructors of higher rank Alain Floquet and Roland Maroteaux proved that it is possible to withdraw from *aikido*, which is the art of harmony motion, to *aikibudo*, *aikigoshindo* and *aikijutsu*. Recovered for contemporary classical martial arts, grown in the classical schools of *Daito-ryu* and *Takeda-ryu*. The very title of Floquet's [1989] book indicates the direction of the modern form to the historical older one. This same student and athlete of sports *kendo* drew the classical *kenjutsu* (*Tenshinshoden Katorishinto-ryu*) for Europe. Classic original is an extremely valuable for

connoisseurs [Cynarski, Obodyński 2005]. However, there are a variety of strange forms called *aikijutsu*, but taught by incompetent teachers.

Wushu / kung-fu – is currently heading towards sportsmanship, but not limited to [Lu 2008; Shahar 2008; Acevedo Gutiérrez, Mei 2010; Kernspecht 2013]. Sometimes it is, for example, the evolution in the direction to the real efficiency in the self-defence and the logic of combat [Kernspecht 2011; Brizin, Kernspecht 2014].

In addition to naming of modern style the traditional or use for marketing purposes historical names, there are many new martial arts with different names, such as the name of the founder of the school. This is especially fashionable in USA, but not only.

Other changes and their causes

Some new styles are created with strange names, e.g. *karate-do Tsunami* – the expression of revolution against traditional karate. Its creator Ryszard Murat enforces his own rules, and practices karate combined with Zen Buddhism [Cynarski, Litwiniuk 2005; Murat 2006]. The original organisation of this style explicitly rejected any sporting competition, explaining that sport *karate* is a negation of the idea of *karatedo* [Cynarski 2014]. The creator of this style created in Poland has, of course, 10th dan. This degree is awarded by the Polish Martial Arts Federation, in which federation R. Murat is the president.

Aware of the limitations of the program / system implies the need to modify, update. Modernization is implemented, often by borrowing [Lee 1975; Kernspecht 2013]. The philosophy of the martial arts [Kim, Back 2000; Maroteaux, Cynarski 2002–2003; Cynarski 2013b; Shishida, Flynn 2013; Cynarski, Lee-Barron 2014] is modified in parallel with changes in the curriculum, by adapting to the changing situation.

Complement or improve curricula relates in particular to new varieties of martial arts that originated in Europe, America or Australia. This style can often be “the most effective”. Chief Master adds something (which in his view was missing) or reject (as redundant). For example, in many schools of Japanese *karate* abandoned weapons training. Sometimes set of *kata* – technical forms – is changed. For example, Detmar Schmidt, a student of Lothar Sieber, added in his school sixth form to five inherited from the founder of style. In contrast, L. Sieber, as a legal successor of the *Zendo karate Tai-te-tao* style, reduced the amount of the *kata* to four [cf. Schmidt 2002, 2004; Sieber 2011].

The curriculum can be simplified, reduced, or enriched, expanded. In the first case, in terms of effectiveness of teaching fighting techniques in a shorter time, in the second – for educational reasons (education requires a longer exposure time).

It is difficult to overestimate the social context of changes. Social contexts of feudalism in Japan and Europe, and today’s social relationships create different groups of conditions. Feudalism blocked access to certain goods to people outside of the class or status. Today, these barriers have disappeared almost completely. Today martial arts subject democratization and dissemination. Of course it is different specificities, martial arts, preferred by various social layers and groups. Martial arts, where the fight is a convention (*aikido*, *iaido*, *capoeira*), require a different motivation than the particular *contact combat sports*. Some varieties combine the arts and sports, and their social participation is the most diverse. In studies of the stratification system of society the following are generally distinguished: 1) positions resulting from social background; 2) positions developed independently; 3) inherited positions [Cynarski 2013].

There are created new forms of institutionalization of the pathway to the mastery. Difficult principles and requirements result in frustration from the inability to cope with them. A common strategy of self-proclaimed masters is therefore breaking or bypassing the rules and change existing requirements. In many organizations, colleges of these organizations grant their members the highest master's degrees. Even worse, when someone proclaims himself to be a master of the highest rank [Słopecki 2013]. This is due to the progressive commercialization of the martial arts market.

Stages of development (or regression)

Stage 1. Establishment of martial arts schools. Primary or chaotic forms of struggle underwent a gradual improvement in the direction of a more rational use. Gradually fighting skills were developed and passed from father to son, and knowledge of the techniques and tactics of fighting (individual and group) were accumulated. Still it was only about efficiency in overcoming the enemy.

In cultures of warriors (*cultura militum*, *cultura militaris*), this practical knowledge and skills gained special recognition [Cynarski 1999; Czopek 2013], because they determined the life and death of a warrior. In the families of warriors followed the generational transmission. A few prominent experts gained the role of teachers fencing, combat or other military skills. Also schools had begun to emerge. Such schools were the ancient Greek gymnasium, Roman gladiator school, and later – in Europe – the school of knights and school of fencing. Among the various institutions, we can specify here ancient Greek Olympics (agonistics), gladiatorial contests (*gladiatorship*), tournaments, contests, shooting and equestrian, duels and codes of honor [*cf.* Takagi 1984].

Some schools focused since its inception solely on teaching self-defense and combat, as it concerns arising in the seventeenth century in Southern China *Ving Tsun kung-fu* or its various varieties today [cf. Kernspecht 2013]. Others, such as founded in the fifteenth century *Tenshinshoden Katorishinto-ryu*, teach both struggle with different types of traditional weapons, combat, strategy and art of fortification, and magical-medical knowledge [cf. Otake 1977 a, b]. *Tenshinshoden Katorishinto-ryu* is the first school of classical *bujutsu* – Japanese martial arts, which actually operates until today.

Stage 2. From the early martial arts into educational systems.

Early martial arts schools learned skills of war for the strictly utilitarian purposes [cf. McCarthy 1999; Sieber, Cynarski, Litwiniuk 2007]. From fighting skills, along with the development of warriors' culture, martial arts matured into an educational systems. Creators of *Kodokan judo* and e.g. *Nihon jujutsu* [Sato 1998] intended to make the educational systems.

Martial arts, which remained at the stage of '*jutsu*', teach techniques and tactics, and nothing else. Only some schools have joined the teaching of certain skills with moral education. In schools teaching only self-defence or combat/fighting there is little attention to appropriate education of students – forming their personalities. In general, the effect on exerciser's personality is determined mainly by master-teacher. He is mainly responsible, what will be the impact of practicing a martial art on a student.

The great masters of the Japanese *kendo*, and the achievements of the "Big Three of Budo" (J. Kano – *judo*, G. Funakoshi – *karatedo*, M. Ueshiba – *aikido*) have contributed to the fact that in the martial arts began to emphasize higher goals and values of the 'Warrior's

Pathway'. 'Do', the equivalent of the Chinese *Dao* (Tao), it was the moral way, which is more important than perfection in combat skills [cf. Funakoshi 1994; Draeger 1996; Wolters 2005].

Was Jigoro Kano right that a combination of martial art and sport will ensure *judo* its best execution, as the education system? Unfortunately, in the case of many martial arts is a reduction of purposes to the sports result, reducing of training for content useful in combat sports, in general – a regression to the stage of '*jutsu*' (with a loss of real efficiency in free-fighting), and sometimes dehumanization and other pathologies. This applies to changes in fencing [cf. Newman 2005; Czajkowski 2006], changes in *judo* (in the direction of strength, wrestling sport) [Villamón *et al.* 2004], changes in sport karate and taekwondo [Rżany 2001; Cynarski 2014; Moenig 2017].

The most important modern syntheses include the introduction of rules and some *jujutsu* techniques to *karate* by H. Otsuka 10 dan (*Wado-ryu* school, 1934–35), and then some Korean techniques (high back and rotational kicks), Chinese (circular blocks and intercepts) and the Thai (low kicks, knee attacks) by M. Oyama to the *Kyokushin* style (1951–57). The “anty-stylet” of sport *karate* was created in 1975 *Zendo karate Tai-te-tao*. Its creator Peter Jahnke borrowed some technical and tactical solutions from Otsuka, while others from Chinese *kenpo* (serial techniques, block traps) and *taekwondo*. This style has evolved and improved in the technical field of L. Sieber 10 dan.

Stage 3A. Imported message – incomplete knowledge – filling in missing parts. Untrained students, becoming the masters (self-proclaimed), became the necessity of adding the missing elements. In this way numerous new schools, styles and systems, usually of eclectic

character were created. This applies to various forms of self-defense, 'combat' (type) systems, the new 'most effective' schools and styles.

Not always, these new creations are worthless. Usually, however, a main reason for the creation are the ambitions of creators, ambitions of individual countries (the creation of new sports referring to local tradition) and commercial considerations.

Although Japanese *jujutsu* instructors appeared in the West at the turn of the 19th and 20th century, but the knowledge of the martial arts has long been limited to the defensive holds, that is, to some self-defence techniques. In this way the *jujutsu* self-defence was presented in numerous tutorials – books by H.I. Hancock, Z. Kłośnik, F. van Haesendonck, A. Glucker and others. Meanwhile, this self-defence (Jap. *goshinjutsu*) is only a subsystem of *jujutsu*.

Stage 3B. Other changes and their causes. Aware of the limitations of a program or an educational system provokes the need for modifications, for example, updates as to adaptation to new situations. Modernization is made (in terms of program content or teaching methods), or borrowings from other systems. Bruce Lee was one of the pioneers of the modernization of the classic martial arts, especially Chinese *kung-fu* [Lee 1975; Kernspecht 2013]. The Bruce Lee's revolution was to reject the primary for centuries method of transferring knowledge in the form of technical formal systems. Lee was also a pioneer in the use of different pads and trainers. He experimented with combining different methods of fighting and picking techniques useful in a real fight [*cf.* Lee 1975; Inosanto 1976; Green, Svinth 2010].

Combat systems had an eclectic form from the beginning, in which it was most important to training a soldier or a policeman in a short

time – to teach him a set of relatively simple techniques [cf. Fairbairn 1931]. In the uniformed services the emphasis is on utilitarian skills – Jap. ‘*jutsu*’.

Thus, the modification is not always extorted incomplete knowledge or limited access to full competence and the opportunity to confirm that power. Sometimes it was a genuine need to adapt rigid systems to new conditions and needs. It required only the behavior of some guiding principles to the resulting new quality will internally consistent.

The reason for the changes in some of martial arts is a change of the fashion and motivation exercisers. In general, the interest in traditional martial arts has decreased in recent years for sport rivalry [cf. Furrier 2011; Vit, Reguli 2011; Jakhel, Pieter 2013]. However, the elitist areas of martial arts are still practiced in traditional way, like in ancient times [cf. Otake 1977; Maroteaux 1995; Mol 2001; Mor-Stabilini 2013].

Many martial arts become combat sports; there is a feat based on the theory of sport. Technical level increases, but at the expense of poorer repertoire of trained technicians. In general, the level of self-defence and free fighting education is increasing. The exchange of experience of representatives of various martial arts and combat sports makes a clear progress in this area, so some classic martial arts techniques are anachronistic, maintaining museum value, or serve more and more recreation, aesthetics of movement, and health.

On the other extreme the poles appear and intensify the **humanization** of martial arts – styles that are more schools of self-improvement, of life and of humanity than of fighting and violence. It’s not about defeating an opponent. The opponent becomes more of a partner and the technique has to be 100% controlled (dynamic but

retained), which is conducive to self-control and responsibility. Moving away from contact fighting makes it possible to practice such martial arts throughout life. Moving away from the sport and changing the meaning of the fight and the purpose of the exercises, of course, changes the method of training. In place of fear, enmity and aggression, a friendly atmosphere can be found, but this should not lead to a reduction in discipline and workload. First of all, these schools are intellectually superior to contact varieties and seem to be the future of non-formal martial arts cultivated for self-realization.

Conclusions

In a large abbreviate we can assume that the development of *karate* followed on the road: China – Okinawa – Japan – Europe and Western countries. Imported knowledge was generally probably incomplete. It followed filling in missing parts of knowledge transfer. In some other martial arts (like *jujutsu*) it was similarly.

Currently, development, changes and institutionalization of martial arts run in different directions. New combat sports and eclectic martial arts, usually advertised as the most effective, are created. New eclectic styles in many cases mixed up karate with boxing and with other combat sports / martial arts. There are taught martial arts differ sometimes quite far from the Asian pattern. We find new names of modern styles and schools. But, for connoisseurs the most valuable are classic, original martial arts.

Programmes of teaching and rules are modified. Sometimes, there are created new easy forms of institutionalization of the pathway to the mastery. It is a kind of pathology. This is due to the progressive commercialization of the combat sports and martial arts market. Progress is not always for something better.

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CHAPTER 7

Way of martial arts and politics, and politicization

KEY WORDS

martial arts, organizations, politicization, strategy, glocalization

ABSTRACT

BACKGROUND AND PROBLEM. As a theoretical perspective were adopted indications of the anthropolitics and “humanistic theory of martial arts”, while reference to the achievements of the social sciences of sport. This is a preliminary description of the issue, stating the field further, detailed explication.

METHOD. Developed data were collected with methods of participant observation, content analysis of the literature, analysis of documents, and interview. It was conversations with five experts.

RESULTS. Compounds of martial arts with politics are both locally, as well as nationally or internationally. In the second and third case, it results from policies of individual countries. Countries of martial arts emergence are usually trying to promote their national traditions.

But also in the activities of many martial arts organizations, we can distinguish two-sided impact – policy organization in the outer region and the external forces on the activities of the organization.

Conclusions. Martial arts include strategic thinking. This knowledge was for centuries an impact on policy. The impact of public policies on the arts manifested itself especially in totalitarian systems, where martial arts became the centre of strength demonstration of a country and the system. Today, martial arts involvement in politics is not so clearly visible.

Introduction

The interrelationships of sport (broader – in the area of physical culture) and politics have been of interest among sociologists and political scientists for long time [Brohm 1976; Młodzikowski 1979; Whitson 1984; Elias, Dunning 1986; Cynarski 2006c; Gaşowski 2009]. And how does it look in the case of martial arts relationships with the world of politics?⁸

If the concept of **sport** is understood broadly, as defined in the *European Sport Charter* (1992/2001), it also includes **martial arts**. Indeed, martial arts are not particularly distinguished in other areas of widely understood sport or physical culture, although it has its own particularity. Probably this specificity makes it an extremely rare field undertaken by political scientists. On the other hand, the global popularity of martial arts and their participation in East-West cultural dialogue [Wertz 1991; Wilber 1979; Cynarski 2000; Raimondo 2008; Tokarski 2011] make it an area that deserves multidisciplinary scientific penetration.

⁸ This chapter is an extension of two articles dealing with similar issues [Cynarski 2015a, b].

The need to comprehensively comprehend the human problem requires the emergence of postulate of 'comprehensive anthropology' [Morin 1998], which also concerns politics (anthropolitics). Martial arts require such a holistic approach. Therefore, the main research perspective is the "Humanistic Theory of Martial Arts". In turn, the following definitions apply. Namely: "**cultures of warriors** (*cultura militum*) – are military cultures (*cultura militaris*) with developed codes of honour and ethics, with a high social class or caste of warriors; **martial arts** – this is the historical category of perfect melee and weaponry systems, related to the elements of metaphysics; **martial ways** – these are some forms of physical culture, which, based on the traditions of warrior cultures, lead through the training of combat techniques, to psychophysical improvement and self-realisation" [Cynarski 2004: 20]. In other words: "The way of martial arts (Japanese *budō*) is a process of psychophysical improvement and learning of the whole complex (system) of values, knowledge and skills" [Cynarski 2004: 80–81].

The very concept of **politics** will be used here in its meaning as an action for the common good, not in the Marxist-Leninist view, as a struggle for power. Well: "Politics, like all spheres of life, is subject to moral norms; You can and should demand that the law, the economy, the whole social system conform to the principles of justice. It is not just an external limitation of the autonomous domain: the whole policy is designed to serve the common good of human societies and the good of every human being" [Wojciechowski 2001: 284].

The problem area is broadly defined here. It includes reflections on the influence of the war strategy on politics, the analysis of the influence of state policy on martial arts (including the problem of politicization as a manifestation of pathology in the field of physical

culture) and an attempt to explain the functioning of martial arts organizations in a socio-political context. It is interesting not only the problem of a cross-cultural collision East-West (East and Southeast Asia – Europe), but also tension on the line: traditionalism versus progressivism. Martial arts, like sport, are an important export commodity – especially for some countries. They participate in the policy of promotion and image (political image, international branding and brand) [Białkowska 2013].

Because it is an elaboration which is an introduction to, let's call it "political science of martial arts" or a contribution to the "politology of sport", the issues are rather signaled than discussed in detail. This is a preliminary description of the problem, with an indication of the field further, detailed explication. The selection of aspects illustrating the relationship between the world of martial arts and politics is certainly not exhaustive, but – according to the author – sufficient.

The applied qualitative methodology of studies includes the analysis of the content of literature, analysis of documents and notes from their own long-standing participating observation in the national and international martial arts milieu. In addition, direct interviews were conducted with leaders from five martial arts organizations – four experts from Europe (Germany, Poland and Italy) and one from Australia.

The influence of politics and fashionable ideologies affects many or perhaps all social sciences; also martial arts research, which hardly abstracts from the principles of political correctness, the idea of multiculturalism, the concept and language of postmodernism, feminism and "gender" [cf. Cynarski, K. Obodyński 2005; Cynarski 2009].

In general, we can analyze the above problem area in two scales and three views. Let us distinguish here 1) the international scale, according to the place in the policy of the authorities of the countries

concerned; 2) smaller scope, that is in the activities of martial arts organizations. Of course, for large organizations, the scope of their impact will also be international, and the operation of the two systems is interdependent. The first will deal with the impact of widely understood martial arts – as a carrier of certain ideas – on politics. The second one will be influenced by state policy on martial arts. Third – the impact of this policy on the functioning of the organization on a smaller scale.

The influence of fighting arts and martial arts on politics

War strategy, as an important component of martial art (understand as art of war), is an important factor of political or business functioning, known from antiquity. Let's call here Chinese strategist Sun Tzu and his art of war. This was especially true of the efficiency of exercised power during bloody wars [Sun Tzu 2003; Stiller 2003].

Similar pragmatic approaches were presented by Machiavelli and von Clausewitz in Europe, or Musashi Miyamoto and Shirobei Yoshitoki Akiyama in Japan. The knight Machiavelli of the noble family told his ruler how he should rule. The author of *Il Principe* allowed lies and deception, although this was unambiguously contrary to the ethos of chivalry and Christian axiology. He wrote about it in chapter XVIII of *the Prince* [Machiavelli 1969: 75–78]. On the other hand, he praised bravery and considered cowardice cowardly (chapter XXV) [Machiavelli 1969: 107]. The political ruler had to be brave, brave enough to deserve respect. Not to be compared to the old strategist Sun Tzu, Machiavelli's advice is knightly. They are like a compromise of a desire for political efficiency with a minimum of decency. In turn, the German aristocrat and general Carl von Clausewitz in his work *On war (Vom Kriege)* took into account both the strategic thought of the

action and the spiritual, and moral factors. Politics should not reject nobility, and effectiveness (victory) is not the only goal [Clausewitz 1995; Żuk 1996].

The connotation of the philosophy of conflict can be recognized a concept of competition and confrontation of whole cultures and civilizations of F. Koneczny and S. P. Huntington's. Civilizations, which lose their vitality, succumb to this stronger, more expansive. The moral crisis can be – as many times in history – the herald of the fall of all civilization. The recommendation of correcting the belt under the helmet after the battle is attributed to both the Roman legion and the samurai. Stay alert. This order seems to be still the most current [cf. Huntington 1996; Żuk 1996; Cynarski 2002, 2003; Szmyd 2004, 2013].

As Musashi, the Japanese “holy of sword”, focused his attention on combat tactics, mental preparation for combat, and the essence of “sword path” [Musashi Miyamoto 1983], another master-teacher combined the theory and practice of fighting the Taoist concept of softness and flexibility. Akiyama based on Taoist philosophy created *jujutsu* – the art of elasticity (Yoshin-ryu school – “soul of willow”) [Velte, Matschke 2007: 126]. “Get down, bend over to win” became not only a canon of contemporary war strategy and tactics popularized in the history of warfare by Mongolian peoples. Today is also a canon in politics, diplomacy and business. Fisher, Ury and Patton [1999, 154–160; Ury 1998: 70] write about “negotiation jujutsu”, and e.g. Sennett [2000] – about the elastic man of new capitalism. Flexibility, also known as “water principle” (adaptation) and avoidance of direct confrontation of forces, is present in the various styles influenced by tactical *jujutsu* concepts: in *judo*, *Wado-ryu karate* and in *Zendo karate Tai-te-tao* [Sieber 2011]. It is about using the force of the attacker against him, the soft reception of aggression, trapping. According to

the recommendation of "*kureba mukae sareba okuru*" (if he comes, we accept him, if he leaves, we accompany him on his way), the energy of the aggression strike in the vacuum. In implementing of this difficult to practical application idea, the principle of "body and mind interaction", optimum concentration and psycho-physical coordination are helped.

The Taoist principle of the dual nature *yin-yang* functions in the technical sphere of martial arts. Examples include: "aiki in-yo ho" (*yin-yang* coordination) in *aikijutsu* or *aikido* in "omote" and "ura" (outer and inner) techniques, "soft" and "hard" in *jujutsu* or in *Goju-ryu karate*, or the interpretation of elastic techniques *Zendo karate Tai-te-tao*, also known as *Idokan karate*. The harmony "aiki" and the consensus "wa" include the relative dimensions: social and ecological. Master Jigoro Kano's motto – "By doing good to one's good" – *jita kyoei* – is an unambiguous pro-social point.

In principle, the "maximum effect at minimum effort" – *seryoku zen'yo* – we find praxeological aspirations for the efficiency and effectiveness of activities (training, combat) and the economy of effort (optimization of energy expenditure). Optimization also applies to tactics. Thus, economists and businessmen are eagerly referred to the book of Musashi [Harris 1983: 43].

Martial arts and the policy of the country

Historically, the art of war has been a condition of survival for centuries. In the nineteenth century, when simultaneously introduced in many countries universal military service and universal education, including physical education, old martial arts have gained new applications. They became the factor of national identity (patriotic education), a way to strengthen the physical strength of entire nations and improve the combat effectiveness of soldiers. In the western

countries, gymnastics, athletics and sports games were developed. In China, Japan and Okinawa, attempts were made to popularize the domestic martial arts. They were also introduced to physical education programs [Draeger 1996].

Both ancient and modern generals know that martial arts and combat sports are best to prepare a soldier or uniformed worker. In the case of combat sports, however, there are some doubts about their impact on the psyche and the health of the child, from a pedagogical perspective. Nevertheless, many martial arts are recognized by professionals as the best physical education, sports for all and physical recreation, even without distinction for contact and non-contact types, also in Poland [Hancock 1906; Jaskolski 2000]. Nevertheless, the tension between the dimensions of universal ethics and pragmatism remains, which is reflected in the goals of martial arts – educational or strictly utilitarian [Imamura, Nakazawa 1992; Smoleń 2004; Obodyński, Cynarski 2006].

The situation of combat sports in the former USSR and in the countries of “people’s democracy” was specific. For a comparison in the spatial layout (geographically, for example, in the countries of Central and Eastern Europe), we now briefly present the situation of combat sports in the former “Eastern Bloc” states from the time when the functioning of sport was determined mainly by political factors.

In the introduction “From the Publisher” of a collective work entitled *Sport in the USSR. Organization – development – achievements* we read: “In no country in the world sport is so massively cultivated and so easy for everyone – as in the USSR. Therefore, for the Polish sports movement a historic resolution of the Politburo of the PZPR Central Committee recommends using the rich treasure of the experience of the theory and practice of Soviet sport. Therefore every sports activist,

every active athlete and anyone who is interested in sport, should become acquainted with Soviet sport. (...) The Communist Party and the Soviet government have for the first time considered physical culture to be an extremely important state matter, and to surround it with caring care” [Military Press 1950: 5–7]. This is how the “goals and tasks of Soviet sport” were described half a century ago. It was “ready to work and defend the socialist homeland, participate in the construction of communist society – this is the duty of the Soviet athlete” [Military Press 1950: 9]. This utilitarian and functional model (as a model of somatic culture) has influenced important preferences for combat sports, especially developed in the military and guards. In the cited book, there are information about wrestling, including “regional” (Uzbek *kurasz* – pp. 241, 247–248; Georgian *kartuli-czidaoba* – p. 246), and Russian *sambo* (unarmed self-defence)⁹. There is nothing about *judo*. The practice of *karate* and other Far Eastern martial arts was forbidden for a long time in the USSR (and also in the GDR, beyond *judo*).

Political entanglement, i.e. politicization, is distinguished in the sociology of sport as a manifestation of pathology, which generally affects all sport [Cynarski 2002, 2003, 2017]. A significant example is the politicization of Polish sport, which was manifested by preventing the participation of Polish athletes in the Los Angeles Olympics (1984). The author then monitored the achievements of the Polish *judokas*. Competitors such as Janusz Pawłowski had a great chance for Olympic gold, for which they practiced hard for four years. However, due to the rematch for the boycott of the Games in Moscow (1980), the Polish sports authorities announced the withdrawal of

⁹ *Sambo* was created from a combination of *judo* techniques and selected techniques from the fighting styles of the USSR nations. It is present in the sport and combat versions (in the program of training of Russian special units).

the Polish representation from participation in the American Olympic Games.

At present, especially Belarus, but also Kazakhstan, they are powerhouses in some variants of combat sports (kickboksing, Thai boxing, boxing). Clubs and organizations, and in particular the financing of these, remain in the power of the power ministries.

It can be also indicated the following correctness. In societies until recently “closed” (in the terminology of K. Popper) followed a specific rationalization, which facilitated the path of martial arts career. Because the Iron Curtain made it difficult or impossible to travel and study at the source, they were dealt with on a “do it yourself” principle. Numerous martial arts schools and styles were create, such as the Hungarian *jujutsu*, which is unlike the original Japanese [Borbely 2005; Szabo, Sakai 2013].

Currently, martial arts are in particular an ingredient in the export, image and education policies of several Asian countries [Cynarski 2004: 17]. Some organizations, such as the Japanese International Martial Arts Federation (IMAF), set themselves the overriding goal of promoting their country’s culture, and for example *taekwondo*, especially in the WTF version, is linked to South Korea’s export policy. The Korean *taekwondo* is divided into more original ITF (the creator was Choi Hong Hi) and the Olympic WTF, and the cause of the division is mainly politics, power and interests. The different rules and regulations of the sport of combat imply different ways of training, which is more and more different from both forms of *taekwondo*. There are also less significant federations like the Global Taekwondo Federation, Taekwondo International and others. But what caused the division? Well, especially the views of the leaders. General Choi Hong Hi presented the views of the left, so ITF’s headquarters were not in South Korea, but first in Canada

and then in Austria. ITF is also very popular (supported by the authorities) in the DPRK. WTF is based in South Korea. Thanks to the efforts of Dr Un Yong Kim, IOC activist, it has been among the Olympic discipline.

Political and commercial reasons make the line up for the Olympic nomination: Chinese *wushu*, *karate* (what the Okinawa Prefecture authorities, the WKF federation and other organizations are seeking), *jujutsu* (IJFF, and Brazilian – “Bjj”), *sambo*, and other sports, whose leaders dream to join *judo* and *taekwondo*. It is about the spread of martial arts, becoming combat sports, the whole world, the media interest, the money of sponsors and patrons of the state. It is also about the power of certain federations in the world movement and the selfish interests of mercantile people (in terms of Erich Fromm). Marriage with Olympism can be a chance of survival, or rather a threat of losing the proper sense of martial arts as a form of alternative sport. Despite the resistance of some traditionalists, sports rivalry breaks the last bastions of martial arts: tournaments are held in the original Okinawan *karate* and in *iaido*, *kyudo* and *aikido*.

Martial arts, as export goods, contribute to promoting the country of its origin. This important image is nurtured by the governments of China, both Koreas, Japan, Thailand, increasingly in the Philippines, Malaysia and other countries. Political entanglement (politicization) of national martial arts caused additional antagonisms and organizational fragmentation of *karate*, *taekwondo*, *wushu* (PRC) and *kuoshu* (Taiwan), etc. The ritual of Shinto religion has recently been exported to the West – the *sumo* wrestling. But martial arts are not just an export commodity promoting the culture of a country, but also a fragment of its cultural heritage.

In the age of globalization Japan has undergone a great deal of Americanization. Meanwhile, martial arts and national combat sports

of this country are part of a certain cultural and economic expansion of this country (let's call it "Japanization"), even in East Asia [Chiba, Ebihara, Morino 2001; Cynarski 2002]. They also come through the media to global mass culture.

The Japanese are patrons of martial arts, which are officially listed as treasures of the national heritage. Such support and protection by the state is, for example, the 15th century *Tenshinshoden Katorishinto-ryu* fencing school [Finn 1982; Otake 2007; Cynarski 2013]. So the *Shinto* temples (Katori, Kashima) and the *kenjutsu* schools established there (Japanese sword art) find ministerial care and protection against commercialization.

The promotion of martial arts / combat sports itself also serves the aforementioned introduction to the Olympic discipline (casus: Dr Un Young Kim and WTF *taekwondo*). Much earlier Prof. Dr Jigoro Kano, also an IOC activist, has "settled" this case for *judo*. Without political lobbying and government support would it be possible? The other thing is that merited for the development of Japanese sport and modern education was Kano's development and the global reach of *judo* at the expense of the fall of many schools of classical *jujutsu* [cf. Shortt, Hashimoto 1979; Shimizu 2008]. *Judo* is promoted as a modern sport and educational system, bringing the unique values of the old tradition [see: Mrówka 2008; Shimizu 2008].

And what is the participation of the state in the promotion of the national martial arts tradition in Poland? We have many centuries-old traditions restored in the schools of masters Zbigniew Sawicki (*Signum Polonicum*) and Wojciech Zabłocki (Zabłocki's School), historical research of the Committee of Fencing at Idokan Poland Association and the publication results of these studies [Zabłocki 2000a, b; Czajkowski 2007; Cynarski 2008a,b; Sawicki 2011; Borysiuk *et al.* 2013]. The lack

of support from the authorities (the Ministry of Culture and National Heritage, the Ministry of Sport and Tourism of the Republic of Poland) has not been a favourable situation when the Old Polish martial arts compete on the martial arts' market (national and international) and with popular mass culture of Asian varieties. Currently the Ministry of Culture and National Heritage is considering a IPA application to protect "Old Polish Sabre Fencing".

So far, the support from the state funds goes here only indirectly – through the reconstruction or renovation of castles, as historic art of the fortification (a part of the tradition of martial arts). Polish castles are, however, to a lesser extent, serving the promotion of national culture – by using tourism [Ziejka 2005; Maciuk 2008; Mikos von Rohrscheidt 2010; Cynarski 2010b, 2012a, 2012b]. But perhaps more strictly for economic reasons. Perhaps it would be worth combining the historical policy of the state with the support of both the material monuments of the glory days of Polish arms and martial arts, as well as the cultivation of knightly skills (martial arts).

In general, according to the EU recommendation and the new Sport Law, the Polish authorities should support the development of mass sport, recreational activity [Słopecki 2012, 2013]¹⁰. One of the best forms of this kind of activity is practicing martial arts. Therefore, state authorities should actively and financially help martial arts organizations in their activities.

Martial arts organization policy

Through the policies of individual martial arts organizations, we will understand the adopted strategies of operation and activities related

¹⁰ See also: Sports Act of 25 June 2010 (Journal of Laws No. 127, item 857, as amended).

to our own development and place on the local, national and global market. There are very different types of strategies, especially since the martial arts world is multiform.

One of the basic decisions that is decided in the boards of individual organizations is the question of the relation to sport competition. The sportisation of martial arts refers to the great number of their variants. However, the resistance of a large group of masters-traditionalists makes it not a common process.

Fredersdorf pointed out the contradiction of the mentality of “rational western society of the result (*Leistungsgesellschaft*)” with the philosophy of Japanese *budo*. In his opinion, among the central values of martial arts are: the pursuit of self-fulfillment and enlightenment, the practice of art, the way of continuous practice for achieving bodily and spiritual unity. The goals of sport, according to Fredersdorf, are to: maintain health, raise bodily possibilities, reduce mental stress, spend leisure time, aesthetics of the body, relate to nature, entertainment and recreation – motivation, etc. In Japan, unlike western sport, physical outcome is not a central value. It is similar to the importance of sports competition – in the West the professions are proof of effectiveness and often form the motif of exercises, while in *budo* they are rejected or transcendent; They become a medium of spiritual-bodily learning (development) and do not constitute an autotelic value [Fredersdorf 1986].

The role of the teacher is also different. The coach feels responsible for the physical education of the pupils, training for success in the competition, is involved in group dynamics between athletes, especially the “masters of sport”. The master of martial arts, on the other hand, feels physically and morally responsible for every single student – he presents the goals of the “pathway” and the possibility of

full self-integration. *Sensei* (teacher) builds stable human relationships with his disciples, teaches and educates, plays a paternal role – with the inherent authority of professionalism and spiritual power, but necessarily with the ambivalent attitude of the leader. According to Fredersdorf, thanks *jujutsu* we gain openness in people-to-people contact and tolerance toward alien patterns, the willpower and courage, the attitude of responsibility and honour. However, he drew attention to the deformities of martial arts, which include: 1) the use for fascism of Japanese soldiers during the Second World War and 2) the practice of *budo* as a competitive sport [Fredersdorf 1986].

The indictment of martial arts (especially *kendo*) in Japan after the Second World War (the period of American occupation) caused the prohibition of traditional Japanese martial arts by the occupying authorities. This has benefited the *karate* organizations – martial arts of Okinawan origin. To a large extent thanks to this *karate* (in various styles) and then its Korean form – *taekwondo*, have been popularized on a global scale. Instead of the name “martial arts” (*bujutsu*), the concept of *kakugi* – fighting sport was adopted. Japan was to become a peace-loving country, to which military traditions did not fit.

For the generation of rebellious hippie martial arts was a part of their escape from the unacceptable bourgeois-capitalist culture. Tokarski [1984] saw the influences of the Orient, which survived into the later movement of the New Age. They used the pioneers of various martial arts and the organizations that formed them. In turn, judo for the youth of the Eastern Bloc, and later Karate, were the expression of rebellion against the contested communist reality. They were a manifestation of the quest for freedom. On the wave of fashion, reinforced with “kung fu” films, numerous organizations and private companies, called schools of lunatics, were used.

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Although fashion and the wave of interest has fallen dramatically¹¹, many organizations are still competing in the martial arts market. The opening of borders has resulted in many new varieties. In Poland there are branches of all major international organizations and representatives of schools of famous masters. The great offer is that martial arts can be combined with very different orientations.

From Taoism comes the so-called “kung-fu” interior styles, such as *taiji quan*, but also today’s fashionable concepts of energy harmonization (sustainability, ecology), flexibility, etc. Some sources even refer to the feminism ideology [*cf.* Huang 2000/1973; Capra 1987], but it is actually a kind of philosophy of nature. Yes, martial arts are conducive to the emancipation of women, or rather are the subject of growing interest among women in this form of exercise (for health, beauty and safety) [Cynarski 2004: 289–307].

In many cases, martial arts schools are traditionally oriented, respecting the hierarchy, traditions, and authorities, in line with the

¹¹ The number of participants decreased by 50% – *shihan* Sergio Mor-Stabilini (9 dan *karate*, 7 dan *kenjutsu*), leader of one of the Italian organizations of Japanese and Chinese martial arts; Interviews and correspondence, January–February 2013.

conservative views of those who practice it. Historically it is worth stressing the influence of Confucianism as a social ethics that has for centuries been shaping relations in Chinese martial arts schools. This is not the rule, however. Modernist approach is as commonplace as Bruce Lee's particular revolution, in questioning the meaning of traditional training methods and taught techniques¹². This does not mean that the proponents of modern martial arts are also progressive in the sense of having left political views. The study of the internalisation of the principles of martial arts indicates their connection with the prevailing views (values) [Cynarski 2006a].

A very interesting figure and leader of one of the oldest martial arts organizations was Dr Wally Strauss (1908–1987). Let's draw his profile and views. He was a political scientist, Oxford graduate, and at the same time a master of martial arts, of Austrian origin. Because his wife was Jewish, he had to leave Austria¹³ in 1930s. He went to Australia and stayed there. He is the creator of the *ido* concept and the Idokan concept (organization name). He pointed to the closeness of the rules, a similar flow of *ki (qi)* energy, and the fluidity of movement, which are exercised in "soft", "internal" martial arts like *aikido*, *ido* and *taiji quan*. He encouraged the teaching of effective self-defence and *randori* training, but was absolutely against the sport (competition). He was especially against the cult of force and violence.

As a diplomat, intelligence officer and martial arts master, Strauss was particularly critical of various myths. He believed that values such as honour, wisdom and respect for life should be sought in the

¹² By: Dr habil. Keith Kernspecht (GM, 10th master degree *WingTsun kung-fu*), President of the European WingTsun Organization; interview – Hockenheim, May 2013.

¹³ By: Prof. EJKC Lothar Sieber (*meijin*, 10 dan *judo-do/ido*), longtime leader of DDBV e.V.; interviews and correspondence; Munich, Feb. 2013, Rzeszow, March 2013.

heritage of Europe rather than in Asia. He was also critical of the Bushido canon (warrior's path), which in Japan was linked to chauvinism¹⁴ in 1940s. Indeed, the effect of aggression in the Second World War is a clear-cut Chinese-Japanese antagonism, a frequent motif in Chinese martial arts films. Idea *ido* and *Idokan budo* system eliminate this antagonism – here refers mainly to universal values of warrior culture and European knights.

What are the current preferences of martial arts leaders? Is the main goal to be a business or a mission? Traditionalism, trying to preserve timeless values [John Paul II, 2005; Cynarski 2006b] or rather some progress and modernity? Also the attitude to the teaching of outstanding masters, fathers of the given variety of styles is different. Gichin Funakoshi, while he was alive, did not allow *karate* sports. Meanwhile, most of the *Shotokan karate* organizations participate in sports rivalry. Martial arts are undergoing a progressive commercialization.

An important element of the organization's functioning and development is the policy of awarding degrees, national or regional representations, etc. *Karate* leaders like Masutatsu Oyama and Hidetaka Nishiyama gave honourable degrees to politicians, probably to gain their favour. Among the well known politicians General Pinochet received an honorary degree of 9 dan in *kenpo-karate* [Cynarski 2000: 69]. This rank was given to him by the Japanese multimillionaire Ryuichi Sasagawa, the leader of one of the most important Japanese *karate* organizations. Here they probably decided not so much merits for *karate* as the political views only.

¹⁴ By: C. McGrath: Australian GoshinJutsu-Ido Society, <http://www.australiangoshinjutsu.com/> (December 2013), and: *shihan* Colin McGrath (8 dan), leader of the Australian GoshinJutsu-Ido Society; interviews and correspondence; Dec. 2013 – Jan. 2014.

An example of the politicization of martial arts, understood as pathology, is granted the highest masters degrees for W. Putin and B. Komorowski. Now Bronislaw Komorowski (then President of Poland) received 10 dan in the *karate* and his diploma was signed by President WTFSKF (?) Ionel Bara 8 dan, which took place on 14. XII 2013. Perhaps that non-practicing martial arts B. Komorowski accepted this degree like the Russian President Vladimir Putin. The latter has already: 9 dan in WTF *taekwondo* (since 2013), 8 dan *judo* and 8 dan *karate Kyokushin* (2014), practically practicing only *judo* and *sambo* [cf. Cynarski 2015a, b]. The president of the Russian Federation is really interested in martial arts and combat sports. He is attending the *judo* championship, visiting the Shaolin Monastery (2003, 2006). But granting the highest degree of mastery to politicians is an expression of the extreme opportunism and commercialization of the institutions that do so.

Interestingly, Wally Strauss (Idokan, Australia) introduced the principle of awarding master classes in the *ido*, where the main requirement is to have previous technical master degrees (acquired in skills) in at least two martial arts variants, such as *jujutsu* and *karate*. These degrees were not granted to politicians.

Organization policy is also the direction of cooperation. Often it is international cooperation. Trips for study or martial arts education are referred to as martial arts tourism – a special cultural tourism variety. Practicing martial arts combined with foreign travel foster openness and dialogue – building bridges. As a result, the local cultural heritage is respected and protected, some foreign designs are accepted, and some of them are internationally popular. This desired state of equilibrium can be termed glocalization [Cynarski 2007a, 2007b, 2010a]. In this way, small martial arts organizations enrich the participants

in cultural exchanges between East and West. The attitude of the encounter and the dialogue resulting from this cooperation is opposed to the attitude of hostility and distrust, collision and confrontation.

Conclusions

Martial arts systems have not only survived the political changes (social, economic, political) in Japan, but one can speak of their contemporary expansion throughout the world. They owe their rich axiology.

Connections of martial arts with politics are present both internationally and nationally or locally. In the first and second cases, they are the result of national policies. The martial arts struggled to promote their national traditions. But also in the activities of many martial arts organizations we can distinguish bilateral impacts – the organization's policies on the external and external forces on the organization.

In the broad sense of martial arts (war arts), they include strategic thinking (planning, intelligence, war canons), knowledge of the art of fortification. This knowledge has influenced politics for many centuries, including diplomacy.

The impact of state policy on martial arts has become apparent in the countries of totalitarian systems, where martial arts became a means of manifesting the power of a given country and system. At present, the inclusion of martial arts in politics is no longer clearly visible.

Martial arts organizations enrich the participants in these specific cultural exchanges between East and West. The attitude of the encounter and the dialogue resulting from this cooperation is opposed to the attitude of hostility and distrust, collision and confrontation.

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Training

8.1. Ideological conditioning of martial arts training¹⁵

KEY WORDS

martial arts, axiology, training, Taoist principles

ABSTRACT

BACKGROUND. The impact of ideas on teaching and training in martial arts has not been widely studied yet. *Novum* here is especially used methodology – expert judgments not directly. Also the results and conclusions are interesting.

PROBLEM. On the ground of General Theory of Fighting Arts, the question is: How do ideological (philosophical, religious) conditioning affect the process of training in different martial arts? The scope of research was limited to contemporary Europe and selected martial arts organizations (1980–2015).

METHOD. The first method used here is to analyze the content of the literature of the subject, or rather qualitative analysis of the discourse. Then the opinions and teaching of 5 highest rank masters of martial

¹⁵ Fragments of the article Cynarski W.J. (2018). Ideological conditioning of martial arts training, "Physical Activity Review", vol. 6, pp. 14–21; doi: 10.16926/par.2018.06.03 were used.

arts from France, Germany and Poland were taken into account (expert court method). It comes to this own, long-standing participant observation of the author.

RESULTS. There are 5 issues taken from the literature of the subject and 5 of their western applications, according to master-teachers' teaching. They represent the classic canon of martial arts. The attitude to martial arts traditions varies from preference to faithfulness to innovation. Disciples of Asian masters are more often in favour of the original version of the curriculum.

CONCLUSIONS. Most of the ideological content of today's Asian martial arts comes from the philosophy of Taoism. In many cases the symbols and rules derive rather from the cultural traditions of the country of origin of the martial arts, rather than directly from certain religious or philosophical systems. The attitude of widely perceived perfectionism is one of these universal values of martial arts, which is worth promoting regardless of worldview.

Introduction

Emergent East Asian martial arts have existed in the Western world and on a global scale. This fact raises questions about their philosophy, which directly or indirectly influences the way practice in the training room. The answers are different, but some scholars are trying to point out the principles that are universal in most martial arts [cf. Kim, Back 2000; Cynarski 2013b; Martínková, Parry 2016]. It is quite difficult when in *karate* we find different ideological underpinnings, often mutually contradictory.

There are martial arts created in Buddhist temples, such as “Long Fist” *Shaolin kung-fu* [Shahar 2008], Taoist (like battle “inner” styles – *nejia*), or Shintoistic (like *Tenshinshoden Katorishinto-ryu* sword school). Polish *Signum Polonicum* school is culturally associated with

Christianity [Sawicki 2011, 2012]. Elsewhere, these are still other ideological references, most often resulting from the preferences of the school's creator or principal leader.

If Buddhist monk Takuan Soho was pondering the fate of the fighter or his state of mind during the fight, it had to do with the ideological content of Buddhism [Wilson 2014: 43–68]. Today's identification of martial arts with a given religion can only occur with the purpose of promoting religion with the help of this martial art. Martial arts are not essentially associated with any religious belief. At the very least, some ritual gestures that point to the time and place of the historical origin of the martial arts are preserved.

The ancient Chinese strategy indicated the correctness that the storm broke the oaks and the reed only rocked. Hence the principle of softness, elasticity and decay, adopted in hand-to-hand combat, and the name of *jujutsu* art – soft technique. Symbols of many martial arts schools refer to legends and imagine the spiritual path to the mastery. We find here a crane and a tiger, a dragon and a phoenix. These may be ancient ideas that have existed in the culture of warriors for several thousand years. In turn “The circle of Tao / *taijitu* symbolizes China, South Korea, but also *Jeet Kune Do* and *Idokan karate* (there are no white and black fields, but vectors are shown, symbolizing successive changes); This is in particular the harmonization and balancing of opposing energies, and the elements of masculine and feminine.” [cf. Cynarski 2016b]

In order to adapt *jujutsu* to the ideas of physical education, sport and Olympics, Jigoro Kano created *judo* – an educational system in which he rejected techniques dangerous for co-workers. Thus a modern martial arts was created, preserving the pedagogical and prosocial principle of *jita kyoei*. In turn sports *wushu* became a demonstration

discipline, a collection of aesthetic forms. However, entering the way of sporting competition is not the only tendency or the engine of change. Morihei Ueshiba changed martial arts into the art of harmony of movement, finding in *aikido* religious purpose. However, not all today's *aikido* is cultivating Ueshiba's doctrine, and not every *judo* or *jujutsu* is a fighting sport / combat sport.

In the perspective of General Theory of Fighting Arts [Cynarski 2017], the question is: How do ideological (philosophical, religious) conditioning affect the process of training in different martial arts? The scope of research was limited to contemporary Europe and selected martial arts organizations (years 1980–2015).

Methodology

The first method used here is to analyze the content of the literature of the subject or rather qualitative analysis of the discourse [Krippendorf 2004]. The second is the method of expert courts (competent judges). The opinions of top martial artists (9–10 dan) from Europe – France, Germany and Poland – were taken into account. Practical (in teaching and coaching) the five Grand Masters:

GM Lothar Sieber 10 dan *meijin jujutsu & karate & ido*

GM Roland J. Maroteaux 9 dan *hanshi aiki-jujutsu*

GM Alain Floquet 9 dan *hanshi aiki-jujutsu*

GM Stanisław Cynarski 9 dan *hanshi aiki-jujutsu*

GM Keith Kernspecht 10 dan *WingTsun kung-fu*, 8 dan *karate*.

This is a methodological *novum* – the method implemented not directly. Although the author is familiar with the opinions of the masters expressed directly, their publications and teaching, i.e. the opinions supported by the work, are analyzed. The author was or is in four

cases their *uchi-deshi* (so called “inner student”), in the fifth – direct student. So there is a long-standing participant observation of the author – since 1980.

Results

General Arrangements

Taoistic principles

Some Taoist principles, that is, from philosophical Taoism, and beyond axiology, appear to be universal and fairly common in martial arts. This is e.g. regularity, moderation, low intensity of effort, behavior in accordance with the nature of the Universe (natural laws), and softness and elasticity – like the *ju-no ri* principle in *jujutsu*. This is consistent with the wisdom of *Tao Te Ching* book. The principles of water, harmony, *yin-yang*, and *aiki* also result, in their ideological justifications, of Taoism [cf. Lao Tzu 2001; Cynarski 2016b].

Understanding the philosophy of Taoism helps in a conscious study of *taiji quan* or *qigong* [cf. Feng Youlan 2001], in particular in relation to health. But it may also be helpful in other forms of physical exercise, e.g. jogging. Taoism teaches the avoidance of the effort and all excesses. Thus, for example, one should run at a steady pace and not for long distances. It is better to exercise regularly for a long time, using loads which are not too strenuous for the body. This translates into *Tao* of training – do not force [Cynarski, Szajna 2017] and the rule of moderation e.g. in the version of *Shorinji kenpo* by master Doshin So (1911–1980) [Grądek 2014].

Indeed, the best for health, because the most natural form of movement is a walk or possibly light trunk. So the racing, especially the marathons, etc., are rather bad for health. Their justification is rather ideological and is due to the fashion style of sport, youth

and vitality. Is it a form of pagan belief in the ability to prolong life? [Nalaskowski 2016].

The search for Taoist monks on the elixir of immortality was much more rational. This elixir turned out to be a set of *qigong* exercises, actually affecting health [cf. Cynarski, Sieber 2015]. The *qigong* (*chi kung*) breathing and energizing exercises utilize gymnastic and martial movements; They are a component of some melee systems, i.e., styles, schools and organizations.

Internal styles (*aikido*, *taiji quan*) imitate the Taoist principles; They seek balance and harmony. Their specificity is to use the language of energy to describe the spiritual sphere. Hence the development or expansion of *qi / chi* or *ki*, etc. Similar exercises can be used to fight or heal. Taoist medicine mainly involves regulating energy flow, for example with needles (energy channel theory) [Garnuszewski 1988; Cynarski, Sieber 2015].

Extreme of Truth – Kyokushin

Oyama recommended sports competition in the formula he proposed, organized the competition. In his view, the “Karate Way” was both Budo and the Zen practice. This was an expression of opposition to sporting *non-contact karate*, which is similar to sports fencing. Oyama’s idea was to show the truth about training and fighting.

Kyokushin karate is the opposite of philosophical Taoism. This is a feat to the limit; Hard, fighting contacts and breaking tests [cf. Oyama 1979]. This counts the real power and ability to defeat the opponent, but also overcome their own weakness – pain, fear, etc. Masutatsu Oyama, the creator of this school and style, cited the social ethics of Confucius, some Taoist thinkers, and Zen Buddhism. But, is it the path of struggle, the pain of someone and myself, the proper Way of the Heavens?

There is another possible understanding of this pursuit of extreme. It is not the absurdity of the extreme, like the extreme sports, but the pursuit of Truth [Cynarski 2016c]. Then the paths of many sages and philosophers, as well as the clergy and the people of science, are met with martial arts masters.

No Way – Jeet Kune Do by Bruce Lee

It is a kind of revolution against ancient martial arts systems and traditional teaching methods [Lee 1975; Bolelli 2008]. Classic systems were based on the teaching of numerous technical forms. Bruce Lee rejected this, and also modified the repertoire of techniques. He denied techniques not useful in real combat, and borrowed numerous others – including western boxing and fencing. He put on ingenuity, innovation, claiming that there are no limits – you can and should be experimenting. He experimented with exercise equipment, safety equipment (protective pads), training methods. He opened the way for new combat sports and eclectic systems.

In the ideological sphere, Lee, in particular, was based on Taoism and Zen Buddhism. He believed that life is a struggle, and the pursuit of freedom also applies to the struggle. He wrote about the way to Truth [Lee 1975: 6–9] and sought the truth about the fight. He thought that we should reject the limiting forms and that it was necessary to simplify what was too complicated. The principle of water, that is adaptation to the situation (as to the shape of the vessel) results from the philosophy of Taoism.

The way to improve character (Budo, Karate-do, etc.)

Sensei Gichin Funakoshi and other masters have emphasized ascetics for the exercise of character / personality. Improving character is

one of the main Budo goals [Cynarski 2013a; Nakiri 2015; Cynarski, Piwowarski 2016]. Funakoshi was a Confucianist. For the rest of his life he opposed the *karate* sport competition.

The humanistic pathway under the name *Zendo karate Tai-te-tao* by Peter Jahnke and the philosophy of *Ido* develop this precisely axiological and pedagogical ideological trend [Cynarski, Sieber 2016; Cynarski 2016a]. This is a fairly universal idea that draws on the knowledge and wisdom of both the East and the West.

Peter Jahnke [1992], in his religious explorations and as a teacher of *karate* school, appealed to Tao and Zen, also in school names and in technical designations [Cynarski, Sieber 2016]. Among the universal principles he pointed out the “Law of Great Love,” because God is love. In a sense, he identified Tao with God [cf. Cynarski 2016a].

Performance formula/ pattern

It's always been the effectiveness of a warrior or soldier in combat, in war. Art of war is especially the art of effective killing. Magic or religion was supposed to help the soldier in accepting death – someone's or his own. Achieving an inner state of emptiness was useful for emotional calming and undisturbed emotion.

Utility for military and uniformed services requires a pragmatic approach rather than a normative ethics. Similarly, it looks in martial arts organizations that wish to be effective in self-defence and real combat. Defeating attacker requires a high-performance and technical and tactical skills. The idea of long-term self improvement and broadly perceptive perfectionism is helpful. But in the training of the army and uniformed services, the time for this process is very limited.

You can in a few years or even months teach a man to fight using dangerous techniques. However, the process of upbringing takes longer. Therefore, in the martial arts, which are educational systems, the pursuit of the mastery has been extended for at least 10 years [Cynarski et al. 2015].

II. Applications

Stanisław Cynarski and his teaching

Sensei S. Cynarski has been practicing *judo*, dealing with various martial arts, and finally the high master degree of *aiki-jujutsu*. He teaches his *soto-deshi* (“outside pupils”) regularly at the *dojo* in regular practice groups. On the other hand, *uchi-deshi* (“inner student”) used non-standard, special training.

For example, the monkey training. It is climbing the branches of trees. It strengthens the grip (strengthens the hand), develops spatial orientation, sense of balance, and courage. This is a useful exercise for *judo* and *jujutsu*, where many techniques are performed from the handle.

The martial arts tradition is highly respected by the *sensei*, as evidenced by his praise and attentiveness of master Yoshio Sugino (10 dan *kobudo, hanshi*) [cf. Cynarski S. 1991]. In addition, he uses physical exercise and bio-energy massage *aiki-taiso* derived from *aikijutsu*, which is close to medical knowledge and Taoist philosophy.

But, as a former *judoka*, Pole and European, he is open to sporting competition (not opposed to student participation), modern strength and conditioning training. S. Cynarski applied running training at the top of St. Martin for many years. In addition, his disciples competed in sports *jujutsu*. This approach is quite flexible. But this flexibility can also be explained by the Taoist principles.

Alain Floquet

The principle of transferring knowledge ‘from the heart to the heart’ (Jap. *ishin-den shin*) is in the advanced instruction of *aikibudo* at the school of *sensei* Floquet. This is perhaps the echo of Buddhist tradition, cultivated in the schools of classical martial arts.

Floquet started with the new *budo* – *judo*, *karate* and *kendo* to reach *kobudo*. He brought to Europe teaching the classical schools of *Tenshinshoden Katorishinto-ryu*, and *Daito-ryu*, but his system was based mainly on the modified *aiki-jujutsu* technique *Yoseikan*. As in any *aikido* there are concepts of centre, spherical movement, *ki* and *aiki*; Distance, body rotation and energy balls, which is somewhat similar to the *nejija kung-fu* (*taiji quan*, and *bagua zhang*). With the ideology of the late Morihei Ueshiba (Shinto sect of Omoto Kyo) it has little in common except for a common source – *aikijutsu*¹⁶. However, similarly as by Ueshiba, *budo* is – for Floquet [2006: 75] – “the pathway of harmony and peace”.

Exercises with traditional weapons are a complement to manual techniques, or vice versa. In melee combat, the method of sparring – *randori* (also in the form of a few to one), not just the form (*kata*). There are also practical exercises for self-defence in manual and *ton-fa* techniques, as a device commonly used by the police. In contrast, sports competition is not recognized here.

Keith Kernspecht

He is a man fascinated in youth by Bruce Lee and inspired by his revolutionary martial arts idea, and has come to know various styles of

¹⁶ This is also true for the remaining *aiki-jujutsu* masters. Late Ueshiba's *aikido* adapted the technical-tactical sphere to Omoto Kyo pacifism, eliminating attack techniques. However, Cynarski, Floquet and Maroteaux teach older combat techniques.

Japanese, Filipino and Chinese styles. He became famous especially as a *WingTsun kung-fu* teacher (from that style B. Lee started, and this style was his basis for conceptualizing *Tao of Jeet Kune Do*).

Kernspecht completed over time the primordial tendency to be effective in the self-defence of the Taoist ideological underpinnings. This is traditional knowledge and “spirituality” in the language of energy (*qi / chi*), health and energy (*chi-kung / qigong*) exercises. In this way, he created the “inner” *WingTsun kung-fu*. He completed in his school the standard imposed by the old system, with a set of new techniques – responses to any attack.

His organization teaches parallel fencing (*escrima*) and grappling. It is therefore an innovation of inherited tradition to adapt to the training / teaching of real combat to current needs. Wooden dummies are used here, but the preferred form of exercise is to practice with a partner.

Sifu Kernspecht does not express explicit praise for any religious or philosophical system. It also does not impose any ethical principles [cf. Kernspecht 2014]. But in his school there are Confucian principles of family relations, commonly adopted in *kung-fu* schools.

Roland J. Maroteaux

This French *sensei* also practiced several martial arts – *aikido*, *judo*, *karate*. He brought to teach the schools of *Hakko-ryu* and *Takeda-ryu Nakamura-ha* to Europe. It always emphasizes the efficiency of technique, the aesthetics of movement and the *butoku* ethical principles [Maroteaux 2007]. In his view, the spirit of old *jujutsu* and Japanese *bushi* is akin to the knight ethos.

He teaches in his small private *dojo* and at numerous training seminars in many countries around the world. He combines melee combat

with classic weapon techniques and martial arts with cultural studies. *Sensei* Maroteaux respects and promotes the Japanese tradition in a clear message, and rejects all sports competition.

Here too, *randori* is used on *yudansha* (black belts) level. So we need to react accordingly to the changing situation. And in teaching the *Takeda-ryu Maroto-ha* school, there are several complementary disciplines: *aiki-jujutsu* and *ju-kenpo* (manual techniques), *shugijutsu* (short stick), *jodo* (medium stick), *iaido* and *battojutsu* (Japanese sabre). They are complementary and complement the complementary sports recommended in the theory of training.

Lothar Sieber

By GM Sieber, the Taoist language and Zen occur in *kata* and in the name of *karate* style – *Zendo karate Tai-te-tao*. Sieber is the legal successor of Peter Jahnke's school. However, *meijin* recognizes the Decalogue as the main ethical signpost. At the same time he respects Buddhism and Taoism.

Especially interesting is the teaching principle of *ido* – continuous, fluid movement, akin to *aiki*. This applies to the techniques of *jujutsu*, *karate* and *iaido*. We have here some visible influences of Taoism [Cynarski 2016b]. If the *ido* is a development of Jigoro Kano's "judo" idea, the *Zendo karate Tai-te-tao* was developed as a protest against "karate sport". The Taoist concept of *yin-yang* (Japanese *in-yo*), the theory of five elements, and the principle of flexibility / adaptation / water are present in the tactical and technical field of this school.

In Sieber's teachings jujutsu and karate serve essentially for real self-defence and combat, not a duel within a sports convention. Special techniques have been taken mainly from *kenpo*. In addition, it is practiced on mannequins, small *makiwaras*, heavy bags, etc. Impact

strength, flexibility, and “cat’s movements” are emphasized [Sieber 2011].

Because every *jujutsuka* must be able to fight in the distance, and every *karateka* can effectively use *jujutsu* self-defence, the students of this school can achieve real combat skills in various positions and distances. It is a very innovative school whose techniques are still being mastered by the Grand Master.

Discussion

Krzysztof Kondratowicz (12 dan) created an ethical code of *jujutsu*, which refers to the ideal idea of the Samurai tradition and the humanistic idea of humanity [Kondratowicz 1991: 72–73]. It was a rather designed/projected ethical canon, developed for pedagogical purposes. From the wisdom of East Asia, there are basically symbols, gestures, and rituals that determine behaviour at the place of exercise.

In more modernized schools are also moving away from Chinese or Japanese terminology. Roland Habersetzer (9 dan) emphasizes mainly the utilitarian value of *karate*. So the technique is a self-defence tool. This does not exclude his attitude towards *budo* as a way of life, especially of personal self-improvement [Habersetzer 1994, 2007]. This is an approach similar to that preferred by L. Sieber.

Jan Slopecki (10 dan) is not ashamed and afraid to admit to the Christian religion and the Decalogue. He is a traditionalist in ethical terms, and a modernist in terms of techniques and teaching methods [cf. Cynarski, Slopecki 2015]. He is similar in this to L. Sieber.

Undoubtedly, the main change has occurred in terms of changes in the ideological assumptions and goals of training in the transition of numerous organizations from martial arts as a pathway, to combat sports and sports competition. As a result, the change of curricula and

the reduction of educational systems come [Slopecki 2012: 87–89]. In the case of extreme commercialization, both the myth of effective technique, secret knowledge or magical power, or philosophical reasons are forms of decorative packaging for the products sold.

Just as it is in the world of martial arts, some martial arts leaders focus more on tradition (like R. Maroteaux), while others are innovative, although to a varying degree. Much depends on what teachers have mastered, especially Asian or European. Another determinant may be the fact of being attached to the cultural tradition of one's own country and the degree of internalisation of content provided by martial arts educational systems.

For a Japanese, the sense of *budo* can be religious and identity (a fragment of national heritage) [*cf.* Oyama 1979; Kim, Back 2000; Nakiri 2015]. For a Pole or a German, the same martial arts can be instrumental in serving different needs.

Summary and Conclusions

There are 5 views taken from the literature of the subject and 5 of their Western applications, as indicated by masters of the highest rank from Europe. They either reject sport or tolerate it, what attests to the representation of the classical canon – teaching combat skills. The attitude to martial arts tradition is also different here – from the faithful to the far-reaching innovations. Asian masters students (like Floquet, Maroteaux) are more often in favour of the original / source version of the curriculum.

The relationship to values and ethics is diverse. Most of the ideological content of today's Asian martial arts comes from the philosophy of Taoism. The very idea of the way (*dao / tao*) comes from here, and the principles of flexibility and energy balancing, too. In many cases

the symbols and rules derive rather from the cultural traditions of the country of origin of the martial art, rather than directly from certain religious or philosophical systems. The attitude of widely perceived perfectionism is one of these universal values of martial arts, which is worth promoting regardless of worldview.

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8.2. Training in chosen traditional martial arts

KEY WORDS

traditional martial arts, training, teaching, mastery

ABSTRACT

BACKGROUND. Martial arts and combat sports are often mistaken. Meanwhile, the goal difference implies differences in training methods. For the clarity of the argument, the theoretical perspective was unequivocally pointing to “first-hand” knowledge – genuine experts.

PROBLEM. On the ground of the General Theory of Fighting Arts, the question is: What is the training in traditional martial arts?

METHOD. The first method used here is to analyze the content of the literature of the subject, and the qualitative analysis of the discourse. It comes to this own, long-standing participant observation of the author.

RESULTS. “Internal” styles and school were distinguished, Chinese style “external” *wushu kung-fu*, classical schools of fencing and *aiki-jujutsu*, modernized systems, synthetic or eclectic, and also a variety of Thai, Philippine and others martial arts. Their specificities are discussed and the general rules of training in martial arts indicated.

CONCLUSIONS. Traditional training usually involves the study of technical forms, instrumental exercises (mannequins, makiwaras) and some ritual activities. Sometimes new methods of exercise are added, recommended by sports science.

Introduction

In order to become a martial arts master, you first need to master your own body and mind. It is first of all improving general fitness, then – focused skills [Wallace 1981] and teaching / learning movement – the special efficiency [Kuśnierz 2012; Cynarski 2015]. Even if we agree that a minimum of talent is necessary, regular, long-term training decides about success [Cynarski, Sieber, Kudłacz, Telesz 2015].

Training is understood here as a process of psycho-physical preparation and the educational process (teaching / learning). It is – in the case of martial arts – “a conscious, long-term, multi-stage development process of the practitioner’s dispositions and abilities that meet the requirements and standards of the mastery of given arts” [Cynarski 2009: 90]. Training in martial arts differs from training in combat sports, especially in the following three aspects and components:

- 1) measures and scope of teaching, conditioned by goals;
- 2) methodology of teaching techniques and fighting tactics;
- 3) a long time to come to the mastery, in contrast to sports competition.

The main goal is to achieve broadly understood perfection. Therefore, the optimization of the training process “concerns not only faster mastering of relevant skills, but also personal development” [Cynarski 2009: 90].

In addition to differences, convergence with current knowledge on training / coaching can be indicated. This applies, for example, to the need for a holistic, multi-dimensional approach to issues and multidisciplinary research [cf. Ambroży 2005; Jones, Kingston 2013], and taking into account the humanistic coefficient and pedagogical knowledge [Light, Evans, Harvey, Hassanin 2015; Cynarski, Błażejewski, Pasterniak 2016: 123–162]. As a result of the dissemination of knowledge about the theory of sports training, training methods are quite common in the martial arts environment modified [Cynarski, Momola 2005; Cynarski, Obodyński 2005].

The old traditional schools, styles and systems of martial arts, in which the teaching process has changed little over the centuries, have a special peculiarity. It is also a technical training of a warrior; upbringing according to specific rules, physical and psychological preparation for the fight, transfer of knowledge and practice for individual experience.

From the perspective of the General Theory of Fighting Arts [Cynarski 2017] the question was asked: “What is characterized by training in traditional martial arts?”, Also “what is its specification?”.

The first method is the analysis of the discourse [Krippendorf 2004]. It comes to this own, long-standing participant observation of the author. Based on the 40-year participant observation of the author – the practice and study of various varieties of Japanese and Chinese martial arts and combat sports – the following facts were established. They have been shown on selected examples.

Internal and external schools

Lind [1996: 625] lists 8 internal schools in the Chinese tradition of *nei-jia*: *Tai-ji-quan* (*T'ai-chi-ch'uan*), *Ba-gua-quan* (*Pa-kua-ch'uan*),

Xsing-yi-quan (Hsin-i-ch'uan), Liang-yi-quan (Liang-i-ch'uan), Szu-hsiang-ch'uan, Tai-yi-quan (T'ai-i-ch'uan), Zi-yan-men (Tzu-yan-men), Liu-he-ba-fa (Liu-ho-pa-fa). In addition to internal martial arts schools, we can include Japanese *aikido*, Korean *hapkido* and, for example, modified *WingTsun* – **kung-fu school of GM Keith Kernspecht** [Kernspecht 2014].

A common feature of schools / internal styles is the occurrence of the concepts *qi / ki* (internal energy) and poetic language, the presence of health goals or related to victory in combat, simultaneous exercise of the body and mind (concentration, the game of the imagination). The basic exercise is to improve the physical balance, which helps in achieving the “inner” balance. Breath is exercised as a “breath of life”. Next, the perfect coordination of the body movement with the breath is sought.

In a physical image, movements can be natural, slow or dynamic (explosive). There are also separate sets of strictly health, breathing and energizing exercises called *qigong (chi-kung)*. They come from the Taoist tradition, but have been adopted in many different *kung-fu* schools.

For specific exercises, you can include exercises of “pushing hands” in *taiji quan*. It’s about action / reaction and putting the opponent off balance. Similarly *chi sao* in *Wing Chun / WingTsun kung-fu*. This is where the control over the opponent’s hands is exercised (feeling of the opponent) when the forearms of the exercisers are in contact. Blocks and block traps are possible, making it possible to strike or hit a series of hits. Keeping your own balance and throwing your opponent out of it is also very important.

In turn, schools or “external” (***wai-jia***) systems develop physical strength, precision and dynamics of movement, courage and resistance to pain. They are based on high overall physical fitness, as well as on thought-out technique and combat tactics.

Examples from Chinese tradition

Kennedy and Guo [2005] describe technical “manual” forms and with traditional weapons, *chi-kung (qigong)* gymnastic and breathing exercises, exercises improving the sense of balance (e.g. walking along the rope), strength exercises (lifting the beam, dividing the bamboo “wall”, “push-ups” on fingers), strength and endurance exercises (e.g. standing on posts in low position of a rider with a load [Kennedy, Guo 2005: 242–245]), perfecting exercises or checking movement dynamics (extinguishing a candle with a straight fist technique).

It is a picture like it was from centuries ago. In modern *wushu* sports schools, players exercise similarly to other combat sports. Specifics are only technical forms [*cf.* Rosenbaum 2005; Cynarski 2015]. Although traditional training is still used in many Chinese martial arts organizations, not only in the **Shaolin tradition** [Shahar 2008; Cynarski, Swider 2017], where many styles originate.

A few years ago, two German *wushu* researchers had the opportunity to train in a traditional way, which they then described. In addition to learning martial arts techniques, they used, among other things, strength exercises used in the training process, but mainly with their own body load [Albrecht, Rudolph 2011: 294–297, 284–285] and flexibility exercises [Albrecht, Rudolph 2011: 293–294], which enable making high kicks. Maik Albert trained in this way in Wuhan (People’s Republic of China) in *sifu* **Li Zhenghua’s school**.

In the Chinese tradition of *mo-hai* (*kung-fu* traditional weapons) 18 types are used. There are heavy weapons in this number. To them is at the same time an exercise in strength and endurance, without disrupting coordination motor skills. Similar effects are provided by

the exercise with heavy wooden *bokuto* swords (in *kenjutsu*) and mac-es in some Japanese martial arts schools (especially *Goju-ryu karate*).

Examples from Japanese tradition

Tradition of Japanese *budo* (group of methods of martial arts) is distinguished by separate concepts of *geiko* and *renshu* [Lind 1996: 250, 703]. *Geiko* – it concerns the exercises *waza-ki-shin*, or technique, energy and spirit. Thus, it has the dimension of ascetic practice oriented towards internal improvement. *Renshu*, on the other hand, defines training for teaching the movement of martial arts and forms. Training in *budo* combines both these elements [Cynarski 2000].

Old, classic martial arts routes are called *kobudō* in Japan. These are, in particular, technical forms (the so-called *kata*) and weapons exercises, performed singly and in pairs, or sometimes in two or several systems per one. Practice skills of wielding various weapons at different distances and positions, also against other weapons, and according to the specifics of their use. Similarly, they were practiced in ancient times and are practiced today in various martial arts schools of several Asian countries [cf. Cox 1993; Sugino, Ito 2010].

Let us quote specific examples. Let's start with the school **Ten-shinshoden Katorishinto-ryu** (tradition from the 15th century). Here, teaching begins with basic attitudes (positions) with classic weapons (Japanese sabre *uchigatana*, long stick), and basic techniques of wielding this sabre and stick. Then, technical forms in pairs and forms with subsequent traditional weapons are practiced. The principle of grading difficulties is applied here. It is also not possible to skip the set stages of the program. For example, only mastering, for example, the scope of skills required for 3 dan allows you to undertake studies of techniques and forms in the field of 4 dan.

Only the forms *iaijutsu* / *iaido* are practiced here individually according to a technical model. Other methods of fighting with weapons and hand-to-hand combat (*yawara* / *jujutsu*) require exercise in pairs, where the student is checked by a more advanced person. At the advanced stage, weapons of various sizes are trained – combat at various distances (*yari*, *naginata*, *kodachi*), double weapons (*ryoto* – simultaneous use of sabres *daito* and *kodachi*), and blade throwing (*shiriken-jujutsu*). The school tradition also teaches strategy and psychology of struggle, the art of fortifications and medical knowledge [cf. Sieber, Grzywacz 2015; Mor-Stabilini 2016].

In this school the so-called hidden warm up. It consists in performing in the initial part of the training multiple repetitions of the basic *maki-uchi* cut. They can also be simple stick techniques *bo* or *naginata*.

In the ***Takeda-ryu*** in the *Nakamura-ha* and *Maroto-ha* versions, the basic disciplines are *aikido* / *aikijuutsu* (manual techniques, unarmed combat) and *iaido* / *battojutsu* (the form of a sabre, also known as the samurai sword). Here, after mastering the basic techniques, variant techniques (*henka-waza*) are practiced. Improvement of skills is *randori* or *shiai* – a kind of duel according to a certain sporting convention. In this way, in addition to strict technical forms, the adept has the ability to automate responses (defence techniques) to various types of attacks. At the advanced stage, the adept must anticipate the attack and improvise, depending on the situation. The holder of master degrees wields sticks – short and medium, sabre *uchigatana*, and with his own body (*aikido*, *jujutsu*, *kenpo*). Techniques are perfected and tested in *tameshiwari* (breaking) and *tameshigiri* (cutting) tests. Traditional medicine of martial arts is also taught – *bujutsu ido*.

The Takeda clan was once famous for the best cavalry in the history of Japan. The Samurai of this clan were practicing horse fencing (*kenba-jutsu*) and horse archery (*kyuba-jutsu*). This tradition has not been preserved until today [cf. Maroteaux 1993; Cynarski 2013].

Yoseikan (Japanese “house of honour and justice”) is a school in which *meijin* Minoru Mochizuki (1907–2003) included both the techniques of the old *iaijutsu* and *aiki-jujutsu*, as well as developed appropriate “counter-techniques”. He complemented the *kata* forms with their interpretation, and added various types of *randori* (sparring). In this way, various *budo* disciplines are taught here – from combat knife techniques to *karate* [Cynarski 2000]. An advanced person in *Yoseikan buido* can fight in a situation of several on one, especially using specific techniques of *sutemi nage* – throws of sacrifice.

The teaching methodology of classical schools is combined with a student’s test of proficiency. If the student is not able to repeat the complex motion of a given form or combination after it has been demonstrated twice with full dynamics, it is thought that he did not mature to control it. On the other hand, next to forms of traditional *karate* and various *kobudo* weapons (traditions of Japan and Okinawa), *Yoseikan* is practiced today with technical solutions similar to boxing and there are five competitive sports competition: hand molds, free *randori*, two-handed sword fighting, one-handed sabre, defence against the dummy knife [Cynarski 1997b].

Budo development – modernized teaching

The versatility of training an old warrior included various ways of hand-to-hand combat and weapons, as well as horse riding, archery, combat tactics, the art of fortification, etc. [Skoss 1997; Sugino, Ito 2010; Cynarski 2013]. The idea of versatility in physical fitness training

and melee skills is present today especially in popular MMA [Ettl, Treiber 2013; James, Kelly, Beckman 2013; Schwenk, Schmidt 2013]. But from the tradition of this heritage, there are enthusiasts of various martial arts. They learn the rules of struggle, resistance to pain and the development of strength of character [cf. Reinish, Marek 2013; Herrera-Valenzuela *et al.* 2016]. Of course, modern sport draws from the achievements of sport sciences and enables the acceleration of the training process, avoiding certain risks [Arziutov *et al.* 2016 Herrera-Valenzuela *et al.* 2016 Zetoruk, Violán, Zurakowski, Micheli 2005].

Kyokushin karate is the school of master Masutatsu Oyama (1923–1994), who is *Kyokushinkai* organization to strive on the path of martial arts to wisdom and truth [Cynarski 2016b]. He combined his experiences in *karate* practice (in schools / styles *Shotokan* and *Goju-ryu*), *kenpo*, *aikijutsu*, *judo*, and *Muai Thai*. He kept forms from *Goju-ryu*, and the free fight was similar to Thai boxing (so-called 'low kick' and knee attacks are allowed). However, this style, today divided into many schools and organizations, is now focused essentially on sports fighting according to the 'knock down' formula. Some training units are devoted to fighting training, others to improving the *kata*, but most often they are subordinated to the cycles of preparation for the competition.

In this school, fighting skills are built on the basis of outstanding physical fitness. This requires the use of high training loads. In addition, gymnastic elements are practiced. Karateka this style 70% attacks with the use of legs, which reminds Korean schools. Therefore, a large accent falls on stretching exercises (achieving so-called splits), speed and explosive power (jumps, kicks). The "hardness" of the body and spirit is also exercised, that is, the acceptance of pain and the ability to take strong hits on the muscles of the stomach or

legs. The impact strength is proven in breaking hard objects. There are also meditation exercises of *zazen* – sitting meditation and breathing techniques (*ibuki sankai, nogare*).

Zendo karate Tai-te-tao was created as an “anti-style” for different types of sports *karate*. The creator of the school – Peter K. Jahnke (1936–1995) – emphasized a different sense of struggle than defeating another human being. It is supposed to be a positive co-operation, i.e. cooperation in learning this martial art and improvement in the art of humanity. Here are practiced forms, basic and special techniques, real self-defence (responding to the real attack) and exercises on instruments (mannequins, makiwaras, bags) are used. Special techniques include *kenpo* and *jujutsu* elements (block traps, grips and projections). It is a style complementary to “modern *jujutsu*” and most often practiced in parallel with *jujutsu* [cf. Sieber 2011; Cynarski, Sieber 2016]. The most often practiced are the techniques of distance fighting as well as self-defence during the same training units. Only four *kata* are practiced [Cynarski 2015], but there are a large number of techniques, technical combinations, *ippon kumite* systems, and *self-defence* – answers to various types of attack. Specialist strength exercises are also used, such as using cast iron *tetsugeta* sandals. In combat, full control of your own technique is required, and with full force you should hit only in *tameshiwari* tests or in exercises on a heavy bag.

Yoshin-ryu Idokan budo is in turn a group of martial disciplines of Japanese origin, containing the above-described style *Zendo karate Tai-te-tao / karate Idokan*, modernized *jujutsu* (*Yoshin-ryu Idokan*), *kobudo*, *iaido*, *aikijutsu*, ... This is a modified Japanese technique in Europe with elements of Chinese and Korean origin [cf. Cynarski 1997a, 2016a]. Modern self-defence, *jujutsu* (traditional and sports techniques) are taught, fighting according to various conventions, but

also martial arts medicine [Cynarski 2009; Cynarski, Sieber 2015]. However, before adepts reach for dangerous tools and learn about dangerous techniques, they gradually mature emotionally and morally. It is an educational system that focuses on multilateral development, not art serving destruction. Examinations for individual grades consist of technical part (testing skills) and theoretical part (checking the state of knowledge).

Training is quite varied here; sometimes devoted to a greater extent *jujutsu*, other times – *karate*, yet other times – *kenjutsu* / *iaido* or *kobudo* techniques. Always the technical part is preceded by a solid warm-up and general development, with a lot of flexibility exercises [cf. Wallace 1981; Sölveborn 1989; Kondratowicz 2012]. Complementary training is used (complementary sports, *nota bene* this issue requires a separate study and description) and technical-tactical studies. The indicated studies consist in the analysis of video recordings and training videos, which is implemented from the level 1 dan.

The test of the maturity and character of a student of this style are: 1) technical exams; 2) training camps; 3) participation in sports competitions (optional). While in the tradition of martial arts *kan-geiko* (winter training) was to serve the skills of overcoming cold, and *natsu-geiko* (summer training) – summer heat, summer camps for adepts and Idokan style staff combine both elements. The cool Baltic Sea provides hardening as *kan-geiko* [Cynarski 2005; Cynarski, Cynarska 2013].

Thai, Filipino and other varieties

Muai Thai (like the Khmer free boxing – *prodal serei*) is a tough fighting school in which pain acceptance is necessary. The fight is contact with the use of knees and elbows. Shaving is immune to collisions

with the opponent's body as striking surfaces – just like fists in *karate*. The adept learns the techniques, practices them on the sack and checks them in battle. A big role here is played by the ability to fight in a clinch, from which knee and elbow attacks are carried out, or carry out overthrows. Similarly – the use of low kicks. The hard fighting of children in the ring from around the age of 10 reminds us of the use of the starting method. However, this is not just a combat sport. The main goal is to raise a good person [Gomaratus 2011].

Before the fight in Thai boxing, the player's prayer and his dancing to the rhythm of the music takes place. Each school presents a different kind of dance. This somewhat ritual dimension is present in many varieties of traditional martial arts. Most often these are some bows and other gestures at the entrance or exit from the place of exercise, before and after the training classes, at the beginning and end of the technical form.

Among the Filipino varieties, it is worth distinguishing the schools *arnis*, *escrima*, *kali*, which, despite different names, are quite similar in the technical sphere [Siebert 2006]. The basic tool is *sinawali* – a short stick / stick, usually made of light rattan wood. Techniques with sharp weapons are practiced only at the advanced stage. The adept exercises first postures and basic movements with one stick – alone and in pairs. Later, they come to the impact, take the stick to the opponent, use two sticks simultaneously, wield a knife and machete, and other weapons. These are Filipino variations of fencing, not just the fight for sticks. Therefore, training requires proper control of the opponent's armed movement, distance, timing and precision.

An interesting form of combat is the Brazilian *capoeira*, where the fight is combined with dancing. The adept exercises the free movement first – a basic step with a sense of rhythm. Then, there are specific

dance figures – gymnastic elements and kicks. Only mastering the metastasis of the side and other reverse positions allows you to assimilate the techniques of attack and defence. Nevertheless, it is important to feel the time and distance [Capoeira 2005].

General observations

In martial arts rejecting sports competition, the periodisation of training is not applied, because the warrior must always be ready to fight for life and death. One can distinguish only the period of training young adolescent, minor – at the student level; maturity of *yudansha* (holder of a black belt); period of apprenticeship of an advanced person. In addition, summer and winter training is traditionally used, mostly in the form of travel camps, with training in natural terrain.

Periodization is used in martial arts styles that have taken up sports competition, such as *judo*, sports *jujutsu*, various types of *karate* and *taekwondo* [Renninghoff, Witte 1998; Błach 2005]. In these martial arts / combat sports, stress adaptation, optimization of workloads, management and control, and injury prophylaxis are more or less taken into account [Platonov 1990; Sozański 1992; Ważny 1994; Sterkowicz 1998; Trybulski, Zebrowska 2017].

A study by Zbigniew Bujak [2012: 6] shows that despite the sporting stage, long-term goals of *taekwon-do* martial art (ITF – International Taekwon-Do Federation) are gaining consecutive championship degrees and entitlements, i.e. development on the way to the championship in the sense of the road martial arts. There are also issues of spiritual improvement (dimensions of transgression and transcendence) and “psycho-training” [Cynarski, Sieber 2006; Tiwald 2012].

An important element is shaping **open motor habits** [Czajkowski 2005; Zabłocki 2005] related to technical-tactical skills. In contrast to closed motor habits (such as a tennis service), the warrior must change his plan in a fraction of a second and react flexibly. In order to make a throw-out of the *judo* fight, *judoka* must perform his favourite throw (some variant of him) in any favourable circumstances. This circumstance he/she must develop itself.

The methodology of teaching movement in martial arts is related to that used in the sciences of physical culture [*cf.* Cynarski 2009: 86–100; Słopecki 2012]. In particular, the principle of individualization manifests itself in the tradition of *uchi-deshi* – an “inner student” who lives and trains with his master. In turn, the modern form of *mu-sha shugyo*, wandering around various schools, is the downloading of teachings in various styles and organizations, which, however, at low level of advancement leads to an inconsistent mixture of individual techniques in the repertoire of the student. Mastering the entire system at the highest technical level, entitles you to further individual searches.

Testing technical skills is quite often (in *karate*, *taekwon-do* schools, etc.) on breaking hard objects, cutting rolls of rice mat (or bamboo shoots, etc.). It is also necessary to demonstrate knowledge of technical forms or effectiveness in self-defence, which is subject to expert examiner assessment. Obtaining the right to teach, especially independent, is preceded by a series of subsequent tests.

The training stages in a long-term perspective are divided into student, technical master degrees (for which you must pass the exam) and honorary degrees. Obtaining subsequent degrees, titles and entitlements requires the demonstration of appropriate skills, knowledge and merit.

Summary and Conclusions

Increased knowledge about sports training [cf. Platonov 1990, 1997; Sozański 1992; Important 1994; Sterkowicz 1998; Matveyev 1999; Ambroży 2005] and its dissemination in the martial arts community, as well as the experience of martial arts experts [cf. Słopecki 2008, 2012; Cynarski 2009; Sieber, Pawelec 2016] resulted in the modification of old methods of psychophysical preparation and teaching. In general, ineffective and dangerous methods for the health of the exercisers were rejected. Modern sport and physical culture draws from the achievements of sport sciences and enables the acceleration of the training process, avoiding certain risks. For example, rugby training includes athletic (running) and general fitness preparation [Light *et al.* 2015]; therefore, it seems somewhat exemplary for the versatile preparation of a martial arts student.

What is characteristic of today's training in traditional martial arts? In various martial arts it has its own specificity – different in “internal” styles and schools, different in Chinese styles of “external” *kung-fu wushu*, in classical fencing and *aiki-jujutsu* schools, another in modernized, synthetic or eclectic systems, yet another – in Thai, Filipino and other varieties. The main differences occur between martial arts varieties with traditional weapons (various variations of fencing) and melee combat. In particular, styles that prefer distance fighting teach high kicks, which requires great flexibility [cf. Wallace 1981; Kondratowicz 2012]. A specific feature of different martial arts is the need to build techniques based on very good motor coordination skills [Cynarski, Obodyński, Litwiniuk 2005], and spatial imagination and movement memory.

Traditional training usually involves the learning of technical forms, exercises on instruments (mannequins, makiwaras, bags) and certain ritual activities. Sometimes new methods of exercises are indicated, indicated by sports sciences.

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8.3. Complementary training in combat sports and in martial arts pathway

KEY WORDS

martial arts, combat sports, training, educational process

ABSTRACT

Using the expert knowledge and literature of the subject, the essence and examples of the use of complementary training, especially recom-

mended for martial arts or combat sports, are shown. Theoretical justification and discussion were given – different opinions with the narrator of the text. Swimming, stretching, interval shifts, or mental training are included to the most recommended exercises and complementary sports

Introduction

A noble, righteous and brave man stands up to fight in the name of truth. In times of peace – it works in the sport or satisfies its archetypal needs, for example by practicing martial arts. If he wants to do it on a good level, he will train accordingly. But if he wants to do it even better, he also uses so-called complementary training or supplementary sports.

In general, complementary sports are designed to help athletes achieve the best results in their discipline. This is usually another type of movement, activity, effort, which allows you to relax, regenerate or increase your psychophysical potential to a higher level.

Historically, one of the first complementary sports for fencing (then the most utilitarian martial arts skills) were tennis – in France and *ringo* – in Poland [Starosta, Wangryn 2012]. The Japanese samurai rested from fencing practicing in literature or in *jujutsu*, archery etc. [Cynarski 2014].

To practice a combat sport, you must do it under the supervision of a trainer. In general, it is recommended that you also use individual training, e.g. cross-training, flexibility and strength training. For the sake of martial arts and combat sports, swimming is the preferred complementary sport. In addition, complementary training can be used in a *dojo* (practice room), under the guidance of *sensei* (teacher), or also individually.

Swimming

Let's introduce a method of a *karate* master (*shihan*, 8 dan) who wants to remain anonymous. For years, he has been doing regular, one or two times a week on a leisurely basis. Namely: 24 x 25 m alternating style – alternating: crawl, butterfly, frog, ridge. This is not a heavy load, although for a middle-aged person (50+), it can be fatigued.

They work in different groups of muscles, lungs and heart. The spine rests in the aquatic environment and the whole body is massaged by the flow of water. Swimming improves body performance and the motor coordination abilities. In addition, water treatments accompanying swimming (showers, whirlpools) accelerate biological renewal and improve the body's hardening.

At a younger age, you can use quick swimming or longer distances as strength improvement. In old age, however, it is important to maintain moderation, in accordance with the rules of the *Tao*, which also applies to running and other forms of physical activity.

Gymnastics and cyclic exercises

Morning gymnastics should be an exercise that goes into everyday stereotype to keep an educated man. It gives the body flexibility for the whole day. This can be a series of exercises typical of Swedish gymnastics, with the addition of stretching and other mobility exercises [Sölveborn 1989]. Especially before running, it is necessary to slightly exercise and stretch to avoid injury.

Efficiency of the body, the main ingredient of positive health potential, is built mainly by cyclic exercises, such as running, swimming, cycling, skipping etc. The athlete of combat sports should run especially in the field, preferably by interval. Then the effort has a

similar character (time structure) as in competitions [Ważny 1994: 197–198]. However, it is not recommended to run long distances at a steady pace.

Judo, jujutsu or *karate* practitioners sometimes perform *kyo-kugeiko* gymnastics in the *dojo*. These are, for example, exercises in reverse positions (upside down), jumps, metastases. They develop spatial orientation.

Also many stretching exercises are performed on *karate, taekwondo* or kick-boxing exercises. However, limiting to stretching only in a *dojo* during training sessions is often insufficient. You need to work on it often individually, even daily and several times a day.

Mind training

This type of training, often successful, is realised in many ways. It has long been known that mental preparation for combat requires the use of special mental training – relaxation, visualization, meditation, positive autosuggestion [Ważny 1994: 18; Cynarski, Litwiniuk 2000a]. Mental strength provides prayer, but also knowledge. You should know the technique and fight tactics of the opponent, and know your own abilities well.

The phycho-physical martial arts practice, called *shugyo*, is also a method of improving the intuition and self-knowledge of the practitioner. In addition to breathing exercises and concentrating *qigong* or *ki-keiko* [Włodyka, Cynarski 2000; Cynarski, Sieber 2015], intellectual exercises such as strategic games, chess, or checkers can be used [Wasik, Cynarski 2005]. In addition, at some stage in the development of technical-tactical skills, it is worth analyzing the video training recordings, which is also a form of training, but with an effort to outdo the intellectual component.

Also didactic games can be treated as intellectual training, very useful in the process of acquiring knowledge – whether it is about martial arts or in another field [Cynarski, Litwiniuk 2000b].

Below you will find an overview of supplementary training recommendations by the Idokan Poland Association (SIP) program [by: Cynarski 2009: 97–100].

Exercises and supplemental sports in the *Idokan Budo* educational system

Because it is a progressive development program [*cf.* Jaskólski, Wołkow, Jagiełło 2005], for children up to the age of 14 are organized **motor games** with elements of basic techniques (paddles, overtures, elements of passive defence) [Litwiniuk, Cynarski 2001; Cynarski, Obodyński 2007], general and development exercises (development of coordination, balance, flexibility, corrective and light exercises, hardening), ceremonial and *dojo* discipline are taught, focusing exercises are used. The training program envisages in this age group the technical and theoretical requirements of the lower grades (10-6 kyu), and the simplified *sumo* are the only form next to *randori* with simple ground-based (simplified *judo*) techniques of competition.

Up to 3 *kyu* degree does not allow you to exercise for strength training with higher load, training with *makiwara* and heavy bag. Youngsters only use skippers, paws, shields, medical balls and expanders.

Recommended complementary individual training includes exercises that improve specific abilities and fitness.

- 1) Simple physical work such as cutting wood with a hand saw (perfect some techniques in *jujutsu* and *judo*), chopping firewood (excellent *ken-otoshi* cutting of *kenjutsu*), lifting bags, buckets etc. (universal strength training).

- 2) Running, jumping, throwing – universal endurance exercises, speed, motion dynamics, whose military prowess has already been noticed by the ancient Greeks. The best result is running in the field with several acceleration on the sections about 50–60 meters (interval method) or up or up the stairs. Effort during combat is interval. But throws and jumps develop the explosive power necessary to perform many “dynamic” techniques.
- 3) Chess, checkers, *go* – as a tactical exercise and combat strategy.
- 4) Driving a car (especially in more difficult road conditions) – reflexes and reaction speed, long-term concentration, ability to work in difficult situations, and emotional self-control.
- 5) Complementary sports:
 - **swimming** – coordination and fluidity of movement, endurance and fitness of the body; relief of spine and other joints, relaxation;
 - **tennis** (earthmoving) and badminton – improving the efficiency of *kenjutsu* and *kobudo*;
 - **table tennis** – excellent complementary to martial arts and combat sports, improving the speed of reaction, precision and dynamics of movement (visual-motion coordination, rapid response).

Treat as a form of martial arts training, you can do it more eagerly, including homework. Of course, constantly, preferably every day, work on flexibility, especially “stretch” makes possibility of high kick. It is worthwhile to combine stretching, dynamic form, strength stretching, and so cold “lazy”.

Also in Idokan Budo training methods include, in addition to systematic training in the *dojo*, winter training and summer training.

In particular, **winter training** (*kanki-geiko* or *kan-geiko*) includes hardening treatments such as running barefoot in the snow. Do not expose yourself to frostbite. After the run we return to the warm room and perform further exercises, especially warming up. In **summer training** (*natsu-keiko*) is realized during the Summer Camps of IPA [Cynarski 2007]. Here, outdoor training is preferred, for example on the beach.

Theoretical reflection

Basic knowledge gives us the sport sciences (sciences of physical culture), including, for example, the achievements of the Polish theory of physical education and the “European” theory of sport [Dittrich 1988; Platonov 1997; Renninghoff, Witte 1998; Jaskólski, Wołkow, Jagiełło 2005; Cynarski 2014b]. Theory of sport includes theories of training and sports combat [Ważny 1994]. To this theoretical perspective refer directly authors representative for combat sports par excellence like kick-boxing [Lemmans 1994].

Martial arts scholars need to broadly grasp the issues studied, referring to the humanities of the sciences of physical culture, such as sociology of physical culture or cultural studies [*cf.* Hartl, Faber, Bögle 1989; Cynarski, Sieber 2015]. Both the phenomenon of martial arts and the phenomenon of combat sports require taking into account the psychological factor (sport psychology), sphere of humanistic values, and finally multidisciplinary approaches.

For researcher the first theoretical framework was the theory of sport [*cf.* Kondratowicz 1997; Renninghoff, Witte 1998; Sterkowicz 1998], hopology [Draeger 1996] or the history of physical culture [Sieber, Cynarski 2002]. Gradually, however, a wider, new-paradigm approach is adopted. The Humanist Theory of Martial Arts, and systemic

anthropology of martial arts have been created around the year 2000, and a periodical is published under the title “Ido – Ruch dla Kultury / Movement for Culture” (now called “Ido Movement for Culture. Journal of Martial Arts Anthropology”).

In this new scientific perspective, research on the training process specific to traditional martial arts is conducted [Cynarski 2000, 2004; Cynarski, Obodyński 2005]. Took to the knowledge of masters-teachers of martial arts [cf. Sieber, Cynarski 2003; Slopecki 2008] and are compared opinions derived from long-standing practical experience concerning factors relevant to the training process [Cynarski, Bujak, Rut 2001].

The knowledge gathered allows us to conclude that, unlike in sport, martial arts goals are more about the character, personality and multidirectional development of the adept / student. The practice of martial techniques is also to improve him/her intellectually, emotionally, morally and spiritually [Cynarski, Litwiniuk 2001; Cynarski, Obodyński 2003]. These goals go beyond areas of sport and physical culture, concerning education and ethics, sometimes also transgression and transcendence.

Starting from this perspective, the following scheme can be proposed [Fig. 8.1]. An additional set of measures and factors (Area C) helps achieve the intended goals. This simple algorithm is an attempt to theoretically justify, or rather illustrate, the use of complementary training or complementary sports.

The Humanistic Theory of Martial Arts introduced the concept of “master ontogenesis” in martial arts. The thing concerns the adept’s journey to the mastery, confirmed by the achievement of the highest degrees and master titles [Cynarski 2001; Cynarski, Skowron 2014]. Figure 1 schematically describes this long-standing process.

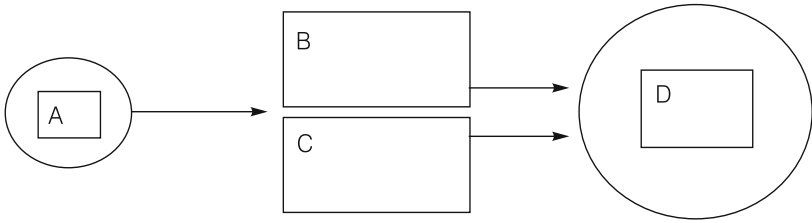


FIGURE 8.1.

Algorithm of the training process from state A to D, where: B – proper training; C – complementary training [source: author’s own elaboration].

The Idokan Budo program includes teaching the band of martial arts, but also the acquisition of knowledge, which is monitored during the examinations for the next degree. Theoretical knowledge required includes not only knowledge of terminology and the technical sphere, training methodology, principles of biological renewal, first aid, legal aspects, history of selected martial arts, ethics (which should be internalized) but also psychological and medical issues. Martial arts training can be applied in the correction of posture and rehabilitation defects [Momola, Cynarski 2003].

Discussion

Imaginative or relaxing mental training with positive autosuggestions does not exhaust the mental training forms. Interesting methods of spiritual training, also called “effortless”, develops Wojciech Pasterniak [Pasterniak, Cynarski 2013; Cynarski, Błażejowski, Pasterniak 2016: 65–122]. These are complex methods, using familiar therapies like music therapy, in the spiritual preparation of an athlete.

Self-warming with a general-development training, sometimes overlooked in martial arts training, improves general efficiency.

Gymnastics and athletics, already practiced independently, are already a form of complementary training. A good supplement to technical training may be aerobic or *hatha yoga* elements [Cynarski 2017]. In addition, winter sports are recommended [Ambroży 2005], but it is worth remembering their traumas.

Less useful for combat sports seem to be jogging or fashionable today nordic walking [Biernacki, Niedziółka, Marshall 2005; Pramann, Schäufle 2006], due to the different character of the effort. Unless the goal is to recover, relax or lighten your leisure after a busy day.

The complete martial arts system is: “educational system within a martial arts school or organization where students are taught various methods of dealing with weapons and hand-to-hand combat, but also gain ethical, historical, medical and psychological knowledge.” [Cynarski, Skowron 2014: 61]. Complete systems provide the possibility of complementary combat training with traditional weapons and even what complementary training can do to the superfluous. Diverse combat techniques on foot and on horseback provided enough traffic. Their acquaintance was in necessity at the time, deciding on life and death [Cynarski 2013].

In the 15th–16th century martial arts taught at *Tenshinshoden Katorishinto-ryu* school were a complete system. The samurai rarely fought without any weapon, so a poor set of 36 *jujutsu* techniques was sufficient [cf. Sugino, Ito 2010; Mor-Stabilini 2016; Otake 2016]. Here the leading weapon is the Japanese sabre. Similarly, the school of *Takeda-ryu* teaches both hand-held techniques, stick and classic *batto-jutsu* today [Maroteaux 1992, 1993]. Although it almost skips combat in the ground floor, it is a relatively complete system. Takeda clan was once famous for horse riding and fencing, and horse archery. But today’s form of *aiki-jujutsu*, supplemented with *tameshigiri* (mats

roll cutting) and *shuriken-jutsu* (sharp blade blast) exercises are a varied set of physical exercises.

The current warrior practicing Idokan Budo gains parallel knowledge and skills in *karate*, *jujutsu*, *kenjutsu* and *kobudo* [Sieber 2001; Sieber, Cynarski 2002; Cynarski 2009]. He or she is practicing in real self-defence and can possibly check in sport; excellents combat skills in a variety of positions and distances, with several traditional weapons, practices traditional forms and situational techniques. Individual disciplines within the system are mutually compatible and complementary.

Other martial arts that teach one “discipline”, such as sports *judo* or some modern *karate* style, do not provide this variety. A student can then “optional” supplement his own repertoire of martial arts techniques. In the case of *karate* he/she can also learn *kata* from other styles [*cf.* Wites 2003].

Sometimes martial artists are experimenting with fashionable systems of psycho-physical training, such as *qigong*, *yoga*, or meditation techniques [*cf.* Moegling 1984; Cynarski 2017]. However, practiced indecisively, they can be harmful.

Conclusions

Supplementary training is provided in the training room, under the supervision of a trainer, or alone. While its use in complete systems is not necessary, in single “disciplines” that prefer one form of combat (e.g. only fencing or just “fighting from the grip”) is even necessary. In each case, it helps to achieve the additional effect of the extended training process.

The most recommended exercises and complementary sports include swimming, stretching, interval shifts, or also mental training.

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Women in martial arts and combat sports: archetypical patterns

KEY WORDS

cultural anthropology, martial arts, archetype, warrior

ABSTRACT

BACKGROUND. The scientific perspective gives us the sociology and anthropology of martial arts, and the Humanistic Theory of Martial ARTS. We should see women holistically, as psycho-physical persons with their convictions, human needs and moral choices.

PROBLEM. The author describes and attempts to explain the presence of women in the martial arts and in combat sports. What cultural archetypes (or patterns) are dominating in that area?

METHOD. The main methods are: environmental monitoring of martial arts and combat sports, and literature content analysis – a broad discourse.

RESULTS. The four archetypes have been highlighted – 1) warrior, 2) princess, 3) dancer, and 4) witch. The author gives some examples of

prominent figures. He finds the occurrence of the effect of emancipation the role of woman as the main reasons for changing her presence in the martial arts and combat sports.

CONCLUSIONS. Women are now present both in the traditional women's archetypes (princess, dancer) and traditionally male role (warrior). The types and roles are often mixed. The ideology of feminism promotes the archetype of witch. Outside the lesbian and militant feminist the archetype "witch" hardly occurs.

Introduction

The theoretical approach and the scientific framework for the issue mentioned in the title co-create the sociology of martial arts and anthropology of martial arts [Bolelli 2008; Cynarski 2012a, b]. From the perspective of the Humanistic Theory of Martial Arts, the presence of women in martial arts was analysed as a kind of phenomenon [Cynarski 2004], or as a manifestation of a more general process of emancipation of women [Cynarski 2001]. In relation to the Jungian and cultural theory of archetype, three archetypes of women practicing fighting arts were basically distinguished. They are: "warrior", "princess", "dancer" [Cynarski, Sieber 2015; Cynarski, Szajna 2015].

Sieber and Cynarski have also written that: "The fourth archetype would be a **witch**, as the assassin, poisoner, hired killer or *ninja*. However, the *ninja* lived on the margins of society, and this pattern is not worthy of social memory". [Cynarski, Sieber 2015]. In other paper we find a brightened approach where women of martial arts are compared with women athletes in sport fencing. For instance, Sylwia Gruchała – champion of fencing – can be shown as both warrior and princess [Cynarski, Szajna 2015].

In addition, there are other looks on the woman. In the philosophy of *Kyokushin Way* – a woman, if she is a stranger (i.e. not a mother, wife or daughter), should be treated as a “sister” [Oyama 1979]. But this is especially true for women who appear alongside the “warrior’s path”, which is the way he meets on his way of life, but not necessarily practicing martial arts. This approach is close to Confucian ethics [Kim, Back 2000; Li-Hsiang 2006].

And “witch”? This is a cultural archetype, to which the feminist movement refers very eagerly, especially in its left-wing part. The figure of the witch is a symbol of these feminists [Cynarski 2001]. “This is a very strong archetype,” says Jolanta Plakiewicz of the Women’s Centre. “The witch is a woman’s freedom, feminine knowledge, feminine power and feminine sexuality burned at the stake by the patriarchal world.” [Podgorska 2000]. Feminism has heroes and martyrs – e.g. the last German witch, who was burned in 1685 in Münster (Nordrein – Westfallen) – Mrs G. Brünichmann. In Warsaw’s Centre for Women’s Rights there is a stone from the place where the last witch was burnt down in Poland in the 18th century. Feminists also began to organize the “Night of Walpurgis” on April 30. As one of the Polish feminists said: “We need what is exclusively feminine, our own rituals (...) There are taboo behaviours, which a woman cannot cross under the threat of losing femininity” [Podgorska 2000: 9; after: Cynarski 2001].

The Humanistic Theory of Martial Arts refers primarily to the archetype of a warrior [Cynarski 2004: 107–362]. A manic warrior is “an archetype of a man endowed with the power of a man, appearing in the form of a hero, head of a tribe, sorcerer, healer and saint, ruler of men and spirits, a friend of God” [Jung 1976: 85]. So you can be both a warrior and a sorcerer, or a warrior in his youth, and a sage in old age.

As a result of the process of emancipation of women this pattern is no longer reserved for men. Feminists have given this expression of rebellion against traditional, patriarchal culture. Especially a witch, seen pejoratively in fairy tales and myths, and in the reception of today's Christian culture (because of the use of black magic – the power of evil) is an expression of opposition to even God.

The feminist paradigm is close to ecologism (not ecology but ecologism), eclecticism of New Age ideology, neo-pagan cults. The matriarchy is idealized, as the supposedly existing social system. The cult of the Earth, the Great Mother, has its historical manifestations (goddess Ishtar, Kali) and present (Gaya and hers cult). Similarly, it involves attempts at rehabilitation of the “witch” by representatives of revolutionary feminism. At one of the portals we find a manifest:

“The witch is us – women need that when the receptive transformation of the witch concept is made, women will gain greater access to the aspects of their personality that have been displaced by the ages, which are their strength, personal freedom, and (without valuing) the difference of the male.” [www.czarownice.com]

This is especially an anti-Christian symbol. Of course, feminists are accentuated by his constructive side. Meanwhile, in Poland, in the environment of martial arts and combat sports, the archetype of a witch is almost absent.

The author describes and attempts to explain the presence of women in the martial arts and in combat sports. What cultural archetypes (or patterns) are dominating in that area? The main methods used here are: environmental monitoring of martial arts and combat sports, and literature content analysis – a broad discourse [Krippendorff 2004].

Results

„Warrior” – numerous examples

All six archetypes proposed by Bolelli (*samurai*, the *ninja*, the searchers, the hermit, the *ronin*, the tribal warrior) concern a warrior. Also, a woman may be a *samurai* and a *ronin*, a warrior [Bolelli 2008: 88–98] fighting for her nation or defending other overriding values. The warrior values traditional ethos [Cynarski 2014], but also shows a tendency to dominate.

Yasuko Kimura, one of the best women in classical Japanese *budo*, is: Board Member of the International Naginata Federation, Visiting Professor of the International Budo University, Instructor at the University of the Sacred Heart. She is the 17th generation *soke* (style head, grandmaster of a school) of *naginata-jutsu* Tendo-ryu. It is a school of the Japanese glaive from the 15th century. *Naginata* is the traditional weapon of Japanese woman – firstly from samurai family, next regardless of the strata.

Mrs Kimura is *shihan* (master-teacher) in the old *naginata-jutsu* and instructor of modern *naginata-do*, and also in *kendo*. She is a representative person of the classical *budo*.

Hannelore Sieber is probably the best woman in European area of Asian martial arts and self-defence practices [Cynarski 2009]. She is German, wife of *meijin* Lothar Sieber 10 dan. She has been practicing martial arts since 1968, and is a specialist in women’s self-defence. “She is one of the few women in Europe and in the world that have real melee skills, abilities comparable to the best men” [Cynarski, Szajna 2015].

In addition, H. Sieber is still active on the mat, training in the hard school of *Yoshin-ryu jujutsu* and *Zendo karate Tai-te-tao*. She is now

9th dan in *jujutsu*, and 8th dan in *karate, hanshi*, 7th dan in *judo-do/ido*, and has been long time a president of the *Deutscher Jiu-Jitsu Ring 'Erich Rahn' e.V.* (DJJR).

Many players of *judo, karate* and other combat sports represent this archetype [*cf.* Drid *et al.* 2011; Sertic, Segedi, Vidranski 2012; Channon, Matthews 2015]. The phenomenon of women fighting in hard, male martial arts (boxing, kick-boxing, MMA) inspires anthropologists, psychologists and sport sociologists [Wiley 1992; Jones 2000; Follo 2012; Jennings 2015]. Other thing, can Mixed Martial Arts be considered a sport discipline or is it rather a manifestation of the new gladiatorship [Cynarski, Litwiniuk 2006]? Anyway, women fight like men, risking their health. Let us omit here the aesthetic dimension of this form of sports culture and the matter of the sense of this type of female activity. Is there any hormonal conditioning disorder?

On the other hand, many beautiful girls successfully grow both *aikido, judo, karate, kick-boxing, taekwondo* etc.

“Dancer” – Cynthia Rothrock

The dancer, like a princess, likes to play. She wants to be admired and is admired since prehistoric times. Dancing is perhaps the most feminine form of expression and is a great way to work out or maintain a shapely body.

In the case of Cynthia Rothrock the aesthetic and expressive dimensions are here to be dominant [Cynarski 2015]. At the age of 13 she started training martial arts and showed great talent in this [Braksal 1991]. In the years 1981–1985 she was an unbeatable world champion in the competition of the show with arms and without. She has black belts in: *taekwondo, tangsoodo, wushu, Shaolin kung-fu* and

“Claws of the Eagle” *kung-fu*. Championship in technical forms opened her way to martial arts film. She appeared in more than 40 films.

Can an actress and a champion in technical forms be referred to as a dancer? In the meaning of technical perfection (sense of rhythm, precision, fluidity, flexibility, dynamics and grace) probably so [*cf.* Carter 2003; Pfister 2017]. This does not exclude her real fighting skills and her preferred archetype of warrior (many years practicing martial arts). Especially that she is still a professionally active martial arts instructor.

“Princess” – Sylwia Gruchala

She is not like old princesses, wife of a brave leader. So there is no standard relationship “*the princess and the warrior*” [Bolelli 2008: 47–57]. She represents the **warrior** type, as indicated by: 1) fighting in fencing, 2) profession – a professional soldier. Are is she **dancer**, too? In hers life was an episode of the dance – have been involved in “the dance with the stars” (in Poland). And she may be **princess**, too, because of hers non-profit activity – work in foundations for sick children, and modern celebrity (special beauty and temperament). After two times World Champion (2003 and 2007, Team Foil), fife times Champion of Europe, etc., she is now a soldier in Polish army [Kwiecien 2004; Borysiuk, Pakosz 2011; Cynarski, Szajna 2015].

In the tradition of the ancient Scythians and ancient Slavs, some princesses were also warriors [Wincenty Kadlubek 1208/1612; Cynarski, Maciejewska 2016]. Significantly, Sylwia Gruchala practiced fencing (foil), which was not contrary to the aesthetics and grace of the female body movement [*cf.* Cynarski, Obodynski 2011; Cynarski 2015]. On the contrary, it fits in with the lifestyle of active and auto-creative, dynamics and self-realization [Cynarski 2001].

The princesses, like the warriors, represent the knightly ethos (traditional values). Like dancers, they like to be admired. These fairy-tales are beautiful, subtle, delicate. They should also avoid unworthy conduct.

“Witch”

This is not about women accused of centuries wrongfully about witchcraft, as St. Joan of Arc. On the contrary, it concerns those women who consider themselves witches or refer to it as an archetype. They try to dominate, drawing strength from pagan traditions. In the history and legends of martial arts, a woman *ninja* – warrior of night who was a murderer (poisoner, assassin) and used magic, can be a model or rather a personal anti-pattern.

Activists of lesbian and feminist organizations, like Wendi Dragonfire, Simone Koch and Constance Ohms, try to create “feminist martial arts” [Ohms 1997]. For example, feminist self-defence should be founded on soft internal styles of *kung-fu* [cf. Koch 1997]. Women’s power is sought for and something that distinguishes the reception and description of the world of men and women. However, this power does not stem from the feminine essence, that which complements the manhood (the *yin* and *yang*) [cf. Wiley 1992; Nower 1993; Bolelli 2008: 47–57; Pfister 2017]? Generally, fighting women act against the element *yin* (passivity, the female element) [Braksal 1991; Cynarski 2001].

Wendi Dragonfire is 4 dan *karate*, 2 dan in modern *arnis*, and was a bodyguard of Jane Fonda. She is Board member of the International Association of Lesbian and Gay Martial Artists in Amsterdam. **C. Ohms** is 2 dan *taekwondo*. She is author of the book “*Mehr als Herzgebrochen – Gewalt in lesbischen Beziehungen*” (“More than heartbreak – violence

in lesbian relationships”) [Ohms 1997]. In turn, **S. Koch** is looking for feminist self-defence. Is indeed the archetype of a witch for them a symbolic embodiment of female knowledge and power [*cf.* Podgorska 2000]? Probably they are looking for strength and means of struggle, for self-defence or a sense of security. And they are not looking for the source of this strength in the Christian tradition.

Summary

In addition to the lesbian and militant feminists, the archetype of the “witch” almost does not occur. Also, the pure forms of the other archetypes are rare.

The witch is on the anti-Christian banners as an inspiration for revolutionary-oriented feminists. Other archetypes, in the era of emancipation, concern many contemporary women on a global scale.

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Structures and relations

KEY WORDS

martial arts, sociology of martial arts, organisation, patterns

ABSTRACT

PROBLEM AND AIM. An interesting manifestation of intercultural dialogue is the presence of Asian martial arts schools and clubs in cities worldwide, and organisations of these martial arts. The aim of this study is to describe the social structure and the characteristics of positions in this structure, in schools and martial arts organizations; how this structure manifests itself and any trends that are happening. This way of thinking is applied to a single *dojo*, to groups of practitioners, and to positions in organizations active in the international forum.

METHODOLOGY. Analysis of a broad discourse was used, including both literature and popularising texts, as well as a long-term participant observation method. The author has, for more than 30 years, been working in national and international martial arts and combat sports organizations. This study uses a theoretical perspective which the author co-created, based on the sociology and anthropology of martial arts. The accepted terminology developed from this concept is used.

RESULTS. Three models of the structure and functioning of martial arts group were detailed: a *kung-fu* family, a *ryu-ha* in Japan, and the Japanese school. This applies correspondingly to: relationships at a school in the Chinese tradition, the *menkyo* system of classic Japanese schools and a new Budo using the *kyu-dan* system. Other martial arts are following these particular models. Specifics of relationships in martial arts circles on an international scale were also outlined.

CONCLUSIONS. Traditionally-oriented schools maintain relationships similar to those described in the three models. In martial arts transforming into combat sports the position and role of the master turns into that of a coach. The position of the master in the international martial arts environment co-creates recognition for his outstanding achievements and versatility, and the degrees and titles he holds.

Introduction

Sociology and anthropology of martial arts co-create a theoretical perspective for this study¹⁷. Therefore, the conceptual language is accepted [Jones 2002; Bolelli 2008; Cynarski 2012a, b; Cynarski, Skowron 2014] to describe the social structure and the characteristics of positions in this structure, in schools and martial arts organizations; how this structure manifests itself and any trends that are happening. This way of thinking is applied to a single *dojo*, to groups of practitioners, and to positions in organizations active in the international forum.

This study uses methodology of the Humanistic Theory of Martial Arts. This is, in particular the analysis of a wide discourse, including literature and popularising texts [Krippendorf 2004]. The author has, for more than 30 years, been working in national and international

¹⁷ It is a work follow-on authors articles about the structures and patterns of relations in organisation of martial arts [cf. Cynarski 2016 a, b].

martial arts and combat sports organizations (mostly but not only of Japanese origin), so it can be considered a method of participant observation [Spencer 2012]. This is mainly open observation of the functioning of various schools, clubs, associations and federations.

The concept of neotribalism will be used for interpretation of the described facts [Maffesoli 1996; *cf.* Golka 2008: 200; Cynarski 2013a]. These are communities of people whose sense of community and identity emerges not as a result of a joint education or residence, but by common interests, leisure activity, common ideas or ideals. Members of neotribals remain in contact with each other only occasionally spatial. They have, however, a sense of community and some cultural ties. They integrate regardless of nationality or race, age, sex, education and occupation, e.g. through the Internet and other new media.

Analysis of literature shows that the problems of participation and social stratification in martial arts were already tackled, by only a few authors [Cynarski 2013b; Llopis-Goig 2015; Ben Messaoud 2015]. It is well-known that martial arts are practised by people from all social strata, of a different status and professions. However, these studies ignored important issues, specific for groups practising martial arts. Let us explain first what is specific for the environment of martial arts in contrast to any other forms of sports or physical education. What is characteristic for *aikido* or *hapkido* group in contrast to sports teams?

General reflections

Members of the practising group are constantly on the road. This is the way of martial arts called *budo*. In other words, it is moving to the position of a master-teacher; constantly striving for mastery, not purely technical. Black belt is a confirmation of master level in many of martial arts. Mastery must be confirmed by the appropriate

certificate of maturity and skills. First *dan* (master degree) is not a master, yet. The 8 or 9 dan holder and with *hanshi* title – he/she is the master-professor. Certificates are signed by masters of high rank, guaranteeing through their authority the level of mastery and humanity of the person promoted. In contrast to sport, mastery in martial art is final [Maroteaux, Cynarski 2002–2003; Nakiri 2015].

Obviously, not everybody obtains master degrees and titles. Unless it concerns extremely commercialized schools, where the master's degree is obtained by the students after two years. In the traditionally-oriented schools the 10 year-long practice is an absolute minimum [Cynarski *et al.* 2015].

Michel Rosenbaum [2002: 74–79], writes about the “rites of passage and the modern ranking system”. On this pathway the master is also the guide. *Sensei* (teacher) takes care of the personal development of the student, in particular to make him/her a better person. It is a different relationship than between coach and player in combat sports (wrestling, boxing and kick-boxing) [Fredersdorf 1986; Harasymowicz 2000].

In non-competitive martial arts (*aikido*, *hapkido*, *Wing Tsun* [Lind 1996]) participants compete for degrees and position in the group associated with it. The confirmation of their achievements are technical degrees obtained through examinations. Obviously, character and personality determine preferences and dislikes. Advanced practitioners acquire degrees and instructor licences. First, they have to master the curriculum of the given school.

The specificity of the way to mastery in a martial art is determined by the need to obtain subsequent degrees or licence. Only the person who has won all technical degrees or learned everything, can be considered a master [Cynarski 2002; Cynarski *et al.* 2015]. The licence of *menkyo kaiden* confirms mastering everything that is taught

by a given school. But only the title of *hanshi* in martial arts, with a degree of 8–10 dan indicates a master-professor level e.g. in *karate*. Even higher is the title of *meijin*, which is obtained by very few degree holders of 10 dan. A small number of people reach that level. Most students achieve only student *kyu* grades or their equivalents. Different levels of advancement have their attributes: clothes, colours of belts etc. In some schools and organizations getting a green belt is already a success, while elsewhere it is relatively easy to obtain a black belt, even for underage students.

Individual ways to mastery are studied [Cynarski *et al.* 2015]. Consistency within groups, where strong ties among practitioners of a particular martial art exist, causes long-term active participation in the activities of the school. Especially when operating in a friendly, almost family atmosphere. The main master is a patriarchal leader, the leader of the school community (sometimes it can also be a woman). Below in hierarchy are his assistants and instructors of different rank, beginners and advanced students.

Three patterns, three examples

Confucian structure of Chinese schools – Kung-fu family

In *wushu* / *kung-fu* schools there are relationships resulting from the Confucian ethics, based on the model of family. These are numerous dependencies and obligations in relations between the younger son and elder son, sister and brother, children and parents, etc. Grand Master is the head of the family, all the rest are students of different rank (according to advancement). An advanced student can be an instructor.

Sifu – a teacher, is somewhat like a father. *Sihing* – a grandfather, a teacher's teacher. So, for example for the practitioner directly under the guidance of Grand Master Kernspecht [Lind 1996: 925], the

latter is *sifu*, whereas his master teacher, GM Leung Ting, is *sihing*. It is determined on an individual basis of relationship between a pupil / student with the teacher.

Apart from this, there are 12 degrees awarded to students, instructors and masters. In addition to the title of GM (Grand Master), the title of Great Grand Master is established, which could have been given to master Yip Man from Hong Kong, the teacher of Leung Ting and famous Bruce Lee (*kung-fu* filmstar). In this family tree (Fig. 10.1) it is presented for *sifu* Kernspecht's student (as author of this text e.g.), GM Leung Ting is for him a grandfather, and the famous Yip Man – a great grandfather.

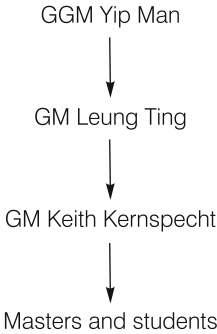


FIGURE 10.1.
The family tree [own research]

The above description applies to the organization of Wing Tsun kung-fu style, schools of Leung Ting and Keith Kernspecht [Kernspecht 2014]. GM Leung Ting runs his school in a more traditional version, while GM Kernspecht made some modifications to the technical and tactical sphere. As far as social relationships in groups of practitioners are concerned, it is functioning on the same basis.

Influence of Confucian ethics causes that teaching *kung-fu* become – like in Japanese *budo* – an educational system with significant educational values [Xinzhong Yao 2009; Theeboom, Vertonghen 2011; De Souza da Silva *et al.* 2017].

With regard to the relations in small schools of ancient China it can be stated that the community of a large organization of Wing Tsun style (as EWTO – the European WingTsun Organisation) operates on a much more commercial basis where the main master must also be an efficient manager and businessman. Participants take information on events through the Internet (from the website of EWTO) [*cf.* Lind 1996: 227–228; Cynarski 2011; Kernspecht 2013]. In other organisations communication goes in a similar way.

In simple words, Chinese model introduces positions of a disciple and a master. The student becomes the master obtaining the right to lead his/her own school. This also applies to Thai, Vietnamese, Filipino and Malaysian martial arts schools. It is quite often accompanied by the use of gradation of degrees, modelled on the Japanese system of *kyu-dan*.

Ryu-ha in Japan – Student and master

The *menkyo* licence system is typical for ancient Japanese schools (*ryu-ha*) and functions in a direct relation between teacher and student. Sometimes it is so-called *uchi-deshi* – “internal” student who lives, works and studies martial arts at his master’s home. But the character of the educational system of *menkyo* is not always the same. For example, the meaning of *menkyo* in Hakko-ryu and Okuyama-ryu schools is explained as follows:

“Teaching in this system is done through sessions, including parts of material, structured in such a way that it reveals to students

subsequent stages of the knowledge presented by the school. At the end of this peculiar course students receive a degree or title (depending on the stage) and its confirmation, regardless of whether they were the best or the worst in the group. Subsequent proceedings are to determine the degree of understanding of this material by the student. This gives students the opportunity to reflect, understand better the knowledge that they were able to acquire. Whether they will do it, depends only on them" [Liszkievicz 2000].

It seems that here there is no threshold requirement or standard master techniques, which have to be met. In ancient times, the skills were tested on the battlefield, in sports there are competitions, in many schools there are difficult examinations for each degree. Is it possible to grant additional licences solely for participation in a training or training practice?

In Takeda-ryu Nakamura-ha, Takeda-ryu Maroto-ha and Idokan Yoshin-ryu schools another element taken into account is a relative progress of the student. But higher degrees and licences of *menkyo* are obtained only by those who have reached a high enough level of skill according to experts' assessment. Obtaining a degree of a martial arts master also involves evaluation of the candidate's personality and character, life conduct and contribution to the school.

Skills which are formally confirmed provide the opportunity to work as an instructor. According to Meik Skoss, "Iso Matoemon Masayuki, the 5th generation headmaster, died without leaving any successors" [Skoss 1997]. Now, some *shihan* who received *menkyo kaiden* teach in several lines of Tenjin Shin'yo-ryu *jujutsu*. One has to obtain a formal right to independent teaching.

Today, students practicing traditional martial arts in *koryu* schools are also examples of neotribalism (as a socio-cultural phenomenon).

They meet in seminars, “summer schools” and camps, and the only one aim (or motive) is the same – to study martial arts [Maroteaux 1993; Cynarski 2009].

Organisation of the new Budo – Japanese school

This is a mental shortcut to describe hierarchical and educational system. Its characteristic feature is the emphasis on the seniority system: *senpai-kohai*, degrees *kyu-dan* and master titles. These kinds of hierarchical relationships exist in Korean and Japanese martial arts schools (and entire societies).

Japanese organization of IMAF the (International Martial Arts Federation) brings together enthusiasts of Japanese martial arts from many countries of the world. Students and masters of different rank practise here. These distinctions are awarded by the individual committees (*judo*, *karate*, *kobudo*, etc.) of IMAF. These are both: technical and honorary degrees, as well as titles (*renshi*, *kyoshi*, *hanshi*, *meijin*) and instructor licences. Exams and certificates of competence are quite expensive, although IMAF is a non-profit organization. One’s position is dependent on this eligibility. Few masters have the right to conduct independent teaching and examinations.

Interpersonal relations (as it concerns official and unofficial situations, formal and informal groups), are conditioned by the stratification system and the relationship between those holding individual positions. In the practice hall (*dojo*), teams of people who practise are subject to social interactions and they can be assigned to the category of a small social group. Sociometric tests, as those carried out by Sterkowicz [2003] on a group of *hapkido* indicate a positive correlation of indications with the level of special fitness. That means the persons with the longest period of practice, the highest degree, and especially

the greatest skills also achieve in the informal sociometric relations the highest position in the group.

One can distinguish more or less traditional schools, in the way of attitude to tradition (faithful transfer of knowledge, upgrades/modifications or a complete break with tradition). Schools teaching in the traditional manner are within the area delineated between the ideal types identified and model patterns (Fig. 10.2). Then teaching martial arts is related to the implementation of the specific educational system. Wherever the traditions of martial arts are rejected intentionally, as in kick-boxing, relations typical for the world of sport appear. There is an interaction between a **coach** and an **athlete**. This type of relationship already dominates e.g. in today's *wushu*. But here the position of the coach is still a bit stronger than in clubs and sports schools in western countries.

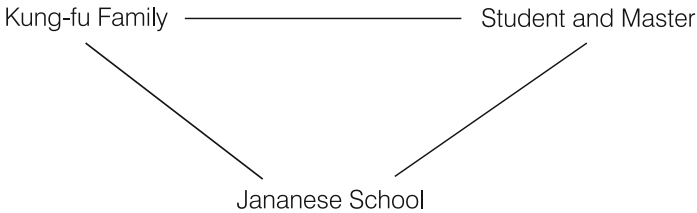


FIGURE 10.2.

Area of traditional social relations in schools of martial arts [own research]

A significant difference occurs in the case of attitude to tradition, which manifests itself in the form of ceremony in the practice room and the relationship of students to the teacher. Schools which are faithful to tradition keep the extended ritual (*dojo* etiquette – Jap. *reigi*

saho), Japanese terminology, certain forms of movement in the *dojo*, conduct, addressing other practitioners, the elderly and instructors (always with a bow). Student with a low master's degree does not ask the *hanshi* the question directly, but e.g. through *kyoshi* (7–8 dan holder). Position of a master with a high degree is comparable to the position of bishop in the Catholic Church. Strong emphasis on hierarchy resembles feudal relations.

While modernised schools prefer more democratized relationships, positions in the group (school) are largely egalitarian. Americans in particular prefer to be on a first-name basis, without using hierarchical titles. *Sensei* remains the leader of the school, but the relationship between him and students is usually friendly, especially if there is a small age difference.

In the Japanese tradition between the two athletes there is always one *senpai* (senior) and the second *kohai* (younger). Seniority is counted according to a degree, secondly, the length of practice and degree, thirdly according to age. Schools of the “Japanese spirit” (also the Korean ones) follow that rules more closely, those that follow the western spirit pay less or no attention to such rules. Seniority stems indirectly from the relationship of the Confucian ‘kung-fu family’.

Structure of modern Budo is heterogenic. Sometimes Budo disciplines are very similar to sport, and sometimes not. And the new Budo in Japan is not the same, as in Western countries [Fredersdorf 1986; Uozumi, Bennett 2010; Nakiri 2015].

Relations in the international structures

Apart from small schools with one *dojo* and small, local organizations, there are large organizations, bringing together a number of

individuals or associations from many countries. In the community of martial arts, there are different organizations: promoting one or many styles, national and international. Generally, the rank of the organization is due to its size and age (years of activity, level of advancement in the process of institutionalization). While the individual position is determined according to the prestige, knowledge and fame. The name is a brand which a student, then a master is working for their whole lives. Some reckless behaviour and dishonesty can completely discredit and ruin the authority developed over the years. People who are respected greatly should be fully competent, present a high level of culture and “spiritual mastery” on the moral way of martial arts.

In Europe and around the world, respected are only the holders of the highest degrees (7–10 dan), so the instructors of different rank are trying to earn these degrees which are awarded as honorary degrees for service to schools and organizations. Those who have obtained them, care about the legitimacy of their mastery. For this reason information about awarding the highest degrees and titles appears both on the internet and in the press or specialist popularising journals, [Echo 2013; Ettlin 2013; Aiki... 2015: 18–19]. Books about martial arts also contain certificates, confirming master’s degrees gained by *sen-sei* Maroteaux, Floquet, Sieber and others [Floquet 1984; Maroteaux 1993; Cynarski 2009].

An old Japanese term *soke* describes the leader of the community (school, family, and the community) [Bodiford 2002]. In martial arts it refers to the creator/founder or successor – heir, guardian of tradition, the main master of the school. If the school is famous, as *Tenshinshoden Katorishinto-ryu* operating since the fifteenth century, its *soke* is even more respected. In case of this particular school *soke* is not a main master, but a senior of the next generation of the family. Appointed

by *soke* masters (*shihan*), e.g. Ritsuke Otake, or earlier Yoshio Sugino (10 dan *kobudo*, *meijin*) are responsible for teaching.

The position of the master in the international martial arts environment co-creates recognition for his outstanding achievements, e.g. sport results. American *karateka* Chuck Norris was able to win a number of tournaments before he became a star in martial arts films. He is still active as a teacher of martial arts, and respected in the specialist community.

Recognition for outstanding representatives of the world's community of martial arts goes far beyond the style and martial art, it goes beyond the country of origin and a cultural circle. Those masters often know each other, act in the same or cooperating organizations. Sometimes they perform important functions in these organizations. They are often the authorities of knowledge and morality, art of fighting and the art of life [Habersetzer 1999].

The phenomenal examples of versatility are two traditionalists: *meijin* Minoru Mochizuki 10 dan (high degrees in e.g. *aikido*, *iaido*, *jujutsu*, *judo*, *kobudo*) and Patrick McCarthy 9 dan *hanshi*, holder of master's degrees in *karate* and several other martial arts. Such people can speak authoritatively about different martial arts, having this practical knowledge. On the other hand, a supporter of an innovative approach to martial arts *meijin* Lothar Sieber (10 dan) is an expert in *karate* and *jujutsu*, real self-defence and kick-boxing, as well as the art of yielding the sword *iaido* and natural medicine associated with the practice of martial arts.

Mass culture of contemporary cultural globalisation favours especially those who heavily promote themselves in the media. But the world of martial arts knows the true masters and experts, people with the highest skills and knowledge, and it respects them very much.

Discussion

It can be argued that the proposed above three models of the structure and functioning of the martial arts group help explain the principles of martial arts organization not only in Chinese or Japanese, but in Korean, Vietnamese, Filipino, Malaysian, Indonesian, too. Some other specifics of martial arts show Thailand, Burma, Laos and Cambodia [Gomaratut 2011]. But it is a close model – usually the best student becomes another master-teacher.

In addition to the social structure created within martial arts organizations, we can analyse the social structure of martial artists according to their social background, profession or education.

Judo, karate and other martial arts, as well as fencing (both historical and sports) developed in Poland and in the world mainly in academics, mainly by students and people with higher education [Cynarski 2000]. While martial arts, boxing, and martial arts were generally preferred by the lower classes, martial arts (*aikido, kendo*) were most often enjoyed by upper class representatives [Kunicki 1995], as evidenced by the cultural capital (hierarchy of values) passed down in families.

Similarly, in their historical development, martial arts were cultivated by the knightly state (Europe) and the culture of warriors, such as *bushi* in Japan [Mauer 1981; Ratti, Westbrook 1997; Mol 2001], the *kshatriya* caste in India, and the like. For centuries, and sometimes also now, so called here. generation passage – from father to son. Some martial arts were practiced only within individual families or in exclusive elite circles.

At the moment, “in the age of global popularity of Asian as well as Western (European) martial arts, the position in martial arts is

not dependent on social origin. Although the origin of the samurai or noble family may in some way facilitate the success of martial arts. But more by inherited ethos than the easier access to elite martial arts once." [Cynarski 2013].

Recent research indicates that Asian martial arts are being cultivated today in different cultural circles by representatives of different social strata and professions, regardless of race, religion, sex, background and education [Llopis-Goig 2015; Ben Messaoud 2015].

Conclusions

Three models of the structure and functioning of martial arts groups were detailed: a *kung-fu* family, a *ryu-ha* in Japan, and the Japanese school. This applies correspondingly to: relationships at a school in the Chinese tradition, the *menkyo* system of classic Japanese schools and a new Budo using the *kyu-dan* system. Other martial arts, e.g. those deriving from south-east Asia, are following these particular models.

Traditionally-oriented schools maintain relationships similar to those described in the three models. In martial arts which are transforming into combat sports the position and role of the master turns into that of a coach. In many cases a practicing group can be explained as example of neotribalism. Martial arts unite various people interested in this special, practical study.

The position of the master in the international martial arts environment co-creates recognition for his outstanding achievements and versatility, and the degrees and titles he holds. This recognition goes well beyond a given style and martial arts, beyond the country and the cultural circle of origin. This is facilitated by mass culture of the contemporary cultural globalisation.

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CHAPTER 11

A Christian and the martial arts path¹⁸

“The Lord is with you brave warrior” [Judges 6,12]

KEY WORDS

martial arts, ethics, ethos, religion, Christianity

ABSTRACT

BACKGROUND. The and cultural anthropology of martial arts, and the Humanistic Theory of Martial Arts constitute the framework for this study.

AIMS AND OBJECTIVES. A series of research questions was posed: Can one talk about universal principles and values in respect of the Way of the Warrior? What does it mean to be a noble man especially today? How does this issue relate to Christianity? What is the point of fighting, of developing a sense of self-improvement and of attaining mastery?

MATERIAL AND METHODS. The answers to these questions are sought through an analysis of a number of sources and studies, a broad discourse involving literature and long-term observations in the international martial arts environment.

¹⁸ This is a development of an article with a similar title [*cf.* Cynarski 2016].

RESULTS. One can talk about universal principles and values in respect of the Way of the Warrior. They are generally universal, as long as it is in a moral way and the main objective is seen as the improvement of character and the pursuit of mastery in the art of humanity. A deeper meaning of Taoism in the sphere of ethics, is related to the truth revealed in the Gospel. Conversely the “Anti-Way” is the cult of power and violence, or of turning to magic and sorcery or an attempt to return to pre-Christian cults. And what does it mean to be a noble man, especially today? A noble man has to follow the moral path of truth and other positive universal values which do not contradict the Ten Commandments and the Gospel.

CONCLUSIONS. What is the point of fighting, of developing a sense of self-improvement and of attaining mastery? It is an ascetic practice to achieve multidirectional development and a striving for mastery in the art of living to become a better person. However, for supporters of the Anti-Way it means only learning or teaching specific fighting skills, or the fight itself and of demonstrating one’s superiority. The right “Way of the Warrior” is consistent with the teachings of the Catholic Church and other Christian denominations (except in a few cases of the “Anti-Way”).

Introduction

‘Martial arts’ is a concept that arose within European culture; they are defined differently in different theoretical perspectives. Other terms are used such as: combat sports, fighting arts, combatives, oriental sports, etc. [Cynarski, Skowron 2014; *cf.* Martínková, Parry 2015; Nakiri 2015]. From the perspective of the Humanistic Theory of Martial Arts and the holistic anthropology of martial arts [Cynarski 2004, 2014] the following definition is used here: martial arts are a historic category of flawless methods of unarmed combat fighting and the use

of weapons, combined with spiritual elements (both personal development and in the transcendental sphere) [Cynarski, Skowron 2014]. What are the ideological foundations of the martial arts, known today in Japan as *Budo* (military ways)? Is it the “Way”, which is an echo of the “philosophy of the way” by Lao Tzu or completely different martial paths [cf. Lao Tzu 2001; Martínková, Parry 2015; Nakiri 2015]?

As in the case of the roots of European sport, the origins of Asian martial arts were similarly linked with their local religions as the cultural cores of their place of birth. The Games of the ancient Egyptians or Greeks were held within the framework of local cults. Similarly, sumo wrestling was held to honour the deities of the Shinto religion (the way of the gods). Buddhist and Taoist monks were the teachers of Chinese warriors. In turn European knighthood was strongly associated with Christianity [cf. Cynarski 2004; Piwowarczyk 2007]. In the case of knighthood it was a stronger relationship than that of the *samurai* with Buddhism or Shintoism [Takagi 1984].

Can one talk about the universal principles and values of the Warrior’s Way? What does it mean to be a noble man, especially today? How does this issue relate to Christianity? What is the point of fighting, of developing a sense of self-improvement and of attaining mastery? The answers to these questions are sought through analyzing a number of sources and studies, a broad discourse [Krippendorf 2004] and long-term observations in the international martial arts environment.

Richard King [1999] critically assesses the myth of objectivity in Gadamer’s hermeneutics and ‘cultural studies’. He indicates errors and inaccuracies in the descriptions and explanations of cultural issues in relations between the West and the Far East. So what are the chances of getting closer to the truth in the description of the social and cultural facts? In the author’s opinion, this should be rather like putting

together a jigsaw puzzle of knowledge via a broad, multidisciplinary approach [*cf.* Hetherington 1996; Cynarski 2004].

An ontological understanding of human existence is relatively important and sometimes crucial for these kinds of searches. That is how we understand mankind – the human being. A holistic approach was adopted which treats a human being as a psychophysical, personal being, endowed with free will, making conscious decisions, but acting through his body. This is the understanding of man in the anthropology of martial arts [Kowalczyk 2002, 2009]. “The human body is an ideal meeting place for theology and science because it displays the fullest spectrum of the manifold wisdom of God” [Van der Meer 2001: 39]. The human body is to be respected. But it would be wrong to reduce man only to his/her body. The sense of physical exercise in this perspective, also gains a psycho-physical dimension. In particular, when the asceticism of exercise for personal improvement is a consciously made decision, then a spiritual sense becomes dominant.

The anthropology and ontology (both philosophical and religious), of Taoism is consciously omitted and it is just the philosophy of the human Way which is of interest here. Incidentally, Confucius also advocated the procedure in accordance with the Way of Heaven.

Results I.

New interpretation of the Taoistic philosophy of the Way

1a. What is the deeper meaning of Taoism, or the science of the Way (and virtue)?

The basis for some of the martial arts practised today, is philosophical Taoism, initiated by Lao Tzu. The Ancient Master (Lao Tsy, 6 CBC) is the author of *Tao Te Ching* (Daodejing) [Lao Tzu 2001]. The key

concepts here are Tao and Te, or the “Way and Virtue”, just as they were for the Stoics [Cynarski 2012].

Virtue means obedience to God – working only in harmony with Tao, known as the attitude of “wuwei”. “In the beginning was the Word”, the Gospel of John (1) – *Vox Domini*, in translation, *e.g.* in the Japanese version it is translated into: “In the beginning was the Tao”.

Virtue (*Te*) is the manifestation of divine energy, divine spirit (Holy Spirit?). Lao Tzu was similar to St. Francis of Assisi in the way of being “organic”, i.e. close to nature, understanding nature and especially the meaning of the human way of life. However the notion of a personal God cannot be found in Lao Tzu’s philosophy.

On the other hand, the Way is a method, practice, experience. The Way (Tao) is a striving for harmony with God, rather than the mixing of good and evil, as Taoism is alleged to do, according to some people. The yin-yang sign refers to proto-elements: plus and minus, rising and falling, masculine and feminine elements in nature, rather than right and wrong.

Chi (Chinese *qi*, Jap. and Kor. *ki*) – is simply a breath and the resulting energy. It is not some magical or esoteric power. Harmony of movement and breath (good coordination) has a beneficial effect on the circulation of energy in the body. When an appropriate level of concentration on the work being done is added, the movement is achieved with the use of this *chi*, as it is poetically known by the people of East Asia. The language of energy is used to describe mental states, but everything can be explained in a rational manner, without recourse to supernatural powers.

Moral goodness in life requires a realization of universal values [Szoltysek 2015: 207], which are consistent with the laws of nature. Selfish actions that are contrary to the moral order or the

broadly-understood ecology (social and natural) are an anti-way. This can manifest itself on a micro scale, in direct relationships, or on the scale of international and political relations (political violence against neighbouring countries).

Understanding the philosophy of Taoism helps in a conscious study of *taiji quan* or *qigong* [cf. Feng Youlan 2001; Kozminski 2006], in particular in relation to health. But it may also be helpful in other forms of physical exercise, e.g. jogging. Taoism teaches the avoidance of the effort and all excesses. Thus, for example, one should run at a steady pace and not for long distances. It is better to exercise regularly for a long time, using loads which are not too strenuous for the body.

1b. Completion of Peter Jahnke's research programme

Mahatma Gandhi was not the only one who accepted the *non-violence* of the Gospel of Christ's Sermon on the Mount. A similar philosophical and religious search was made Peter K. Jahnke (1936–13.08.1995), the reformer of karate. The continuation of the research programme (in the understanding of Imre Lakatos [1995]) is based here on an attempt at a new reading of the meaning of Jahnke's. Perhaps this activity involves going one step further than this German thinker.

Zendo karate tai-te-tao [Jahnke 1992], in translation is: "The way of meditation – the way of the hand of peace", in other words the Virtue of the "Great Way" is a universal (universalist), idea of self-improvement through physical, moral and spiritual asceticism and meditation.

The second form of this masterly direction of karate is called the *Tao-Te*, or the Way and Virtue, as in the *Tao Te Ching* (Daodejing) [Yu *et al.* 2015]. It is clearly a moral way, without the need for domination (the rejection of rivalry), imposing however a duty of service and support for others, especially the weaker and needy.

Jahnke referred to the Gospel's "sword of justice" in conjunction with the "Law of Great Love". The name of God in the Old Testament, Jehovah, is translated as Love. Incidentally love is the bedrock of many positive values [Szoltysek 2015: 199–200]. Here, in Jahnke's terms, even *ninjutsu*, the art of being invisible, is in service to goodness to protect the most vulnerable and in need. The sword symbolizes law and justice, the power to defend the weak and self-defence.

Overall, among the universal values, we can distinguish between the positive and negative ones:

1. Sincerity, "the way of truth", as a rejection of lies and deceit – acceptance of lies;
2. Sincere admiration and envy;
3. Honesty and dishonesty;
4. Nobleness and meanness;
5. Kindness and malevolence;
6. Justice and injustice;
7. Courage and cowardice;
8. Fidelity and infidelity (betrayal);
9. Humility and pride;
10. Selflessness and selfishness [*cf.* Szoltysek 2015: 200–201].

They are either qualities or attitudes manifested in activities. The formation of character begins with fidelity to the truth, which is consistent with the Gospel. The warrior's way should be simple, such as sword fighting and as such should be a way of learning, where the primary meaning is to discover the truth.

The names of the five technical forms of *Zendo karate tai-te-tao* also emphasize, in their name, the universal and humanistic values

of this way of meditation/contemplation – *Tao* (the Way of Heaven), God, and transcendence:

1. *ikkyu kata jindo-te* (Jap. *ik* – first; *kyu* – student, level student; *jindo* – humanism, literally “the way of man”; *te* – hand, hands, or “virtue”),
2. *nikyu kata jin-te* (*ni* – second; *jin* – man, in Confucianism the principle of “Zen” also applies to humanity, kindness to another human being; “man’s virtue?”),
3. *shodan kata tai-te-tao* (the first form of mastery “the way of the hand of peace”; or “peace on the road of virtue”),
4. *nidan kata tao-te* (the second form; “the power of Tao” or “the way and virtue”),
5. *sandan kata tai-te-jutsu* (third dan form, “the technique of the way of the hand of peace”, or “the method of the way of ascetism”).

It is worth mentioning that the principles of softness, harmony and water operating in *ju jitsu*, (adaptation) come from Taoism, but they apply only to battle tactics. In contrast, Lothar Sieber’s idea of *tai-te-jutsu*, the “art of the hand of peace”, refers to Peter Jahnke’s idea [cf. Sieber 2013; Slopecki 2015]. The art of *taiji quan* is also an art of peace [Raimondo 2012].

Results II.

The way which is not in conflict with the teachings of the Catholic Church

What kind of “way” is meant? *Tao* (in Chinese “The Road/the Way”) in Chinese or Japanese translations of the Gospel means “the word” – “In the beginning was the Tao” (Prologue of the Word in the Gospel of St.

John, 1). Perhaps the Way (Tao Dao; Kor. 'do' Jap. 'dō') of the ancient Chinese sages and Japanese masters of Budo is not too far from the Gospel's Way of Truth? Shouldn't we look for grains of Truth in the spiritual heritage of different cultures (*Vaticanum II*)? There is the Way of Virtue in Taoism ("The Book of the Way and Virtue" – *Tao Te Jing* by master Lao Tzu); the Way of Heaven in Confucian social ethics (Confucian instructions to behave in accordance with the Way of Heaven); there is also the Way of the Gods, or the Way of the Soul – in the tradition of *Shinto*. In every case, this is a reference to Heaven/the Heavens and divine power, but understood differently [*cf.* Olszewski 1995].

Inazo Nitobe encouraged the connection of *Bushido* (the way of the noble warrior) with Christianity, because, in his opinion, there is no contradiction between knightly virtue (*butoku*) and the duties that arise from the Christian religion [Nitobe 1904, 1993; Cynarski 2001]. The ancient historic codes of honour of warriors already included rules of conduct. In particular the ethos which rejected the principle of revenge and suicide, in its humanised version, was a set of ethical norms and universal values [*cf.* Nitobe 1993; Cynarski 2015].

Similarly (although much earlier), the understanding of struggle in the Old Testament has changed into the Christian knightly custom [Galkowski 2013]. The ethos-related and Christian foundations of sport create its educational value [Dziubinski 2014: 41–49]. Martial arts can be considered within the term of a widely-understood sports and humanistic culture.

What is the meaning of fighting? This is above all a test of skills and emotional self-control. In addition to a physical fight, there are other areas of fighting, for example the spiritual fight [Sieber, Cynarski, Litwiniuk 2007]. Overcoming one's own weakness is the main point

of self-improvement on the set Pathway. And what is the point of mastery? Mastery is also understood as a whole. One needs to be a master in the ways of humanity, which simply means being a good man, as well as an expert (in knowledge and skills), teacher and educator.

In addition to these general principles derived from the knightly traditions, the ideal of a valiant and noble man remain. A cowardly person cannot be noble, because he/she is not capable of taking risks on important issues. Risk, for the sake of novelty-seeking is stupidity coming from selfishness. However, in special circumstances, a noble man fights (a fair fight, in defence), whereas a coward runs away or starts to cooperate with the enemy (betrayal and shame).

The European knightly tradition, and in particular the Polish heritage of martial arts [Zablocki 2000; Sawicki 2011, 2012; Cynarski 2014, 2015], is closely linked with the Christian, Roman Catholic religion. It is cultivated in historical fencing. Generally, sport is sometimes used in youth organizations (*Vide* Salesian sport [Dziubinski 1998, 2014]). Some schools and martial arts organizations refer directly to Christian principles, as does Brazilian Jiu-Jitsu (School of the Gracie Family), Pszczyńska School of Martial Arts, “Signum Polonicum” and some American schools [*cf.* Williamson 2002; Kisiel 2005; Sawicki 2011, 2012].

Champions of boxing and kick-boxing, such as George Foreman, Marek Piotrowski, Andrzej Golota and Tomasz Adamek, are zealously-Christian men [*God's cheering* 2000: 67–70; Foreman, Abraham 2008]. This also applies to judo champions such as Beata Maksymow (4 dan) [*God's cheering* 2000: 146–147]. Also, a number of top-ranking *karate* and *jujutsu* masters (10 dan and *Hanshi* title holders) consider the Ten Commandments as a major moral signpost [Sieber 2013; Slopecki 2015]. In individual cases the situation certainly differs.

It is obvious that the master teachers of martial arts can be of different religions, for example Buddhist [cf. Nakiri 2014], which is quite common in Japan, though they are a minority among the European instructors and leaders of martial arts. However, among martial arts and combat sports practitioners of Asian origin from south-eastern Poland (Podkarpacie province) the Catholic faith is more prevalent than in a control group. That is to say that this kind of religion is indicated higher in the hierarchy of values, according to Rocheach's scale. It seems that practising martial arts (*karate*, *taekwondo*) does not take young people away from the Christian faith, but it might be said, quite the contrary [cf. Cynarski 2006; Bylina 2010].

At its core "the Way of the Warrior" is not associated with any particular denomination, so it can be adopted by the followers of different religions. Intrinsically, however, it contains significant potential resulting from the ethical codes of the honourable warriors of ancient cultures [Kowalczyk 2010: 21–22, 94, 97; Kosiewicz 2010: 232–235]. Because of the wealth of ethical, educational and utilitarian values contributed by them, martial arts are now being practised all over the world by people of different cultures and religions. Among others martial arts are practised by the Swiss Guard who protects the Pope [Ponczek 2007].

An American priest, Dr Christian Harfouche, who holds 10 dan in *TAI karate*, is also a 5 dan in *taekwondo*, 4 dan *kenpo*, 2 dan *Kyokushin karate* and 1 dan *jujutsu*. He is known as a specialist in the technique of strangulation (self-defence). His Polish counterpart may be also priest, Dr Kacper Radzki, 8 dan in *jujutsu*. Clerics give an example that the chivalrous way does not conflict with the Gospel.

Idokan Poland Association, the IPA (including the European Nobility Club), established the idea of the *Homo Creator Nobilis* and developed the philosophy of *Ido*. The "Noble and Creative Man" is to

be a warrior of the Truth, a knight for modern times and the person who complies with the ethos of nobility in today's commercialized world [Cynarski, Litwiniuk, 2005; Cynarski 2013]. The IPA's patron saint is St. Michael the Archangel. On the other hand, the humanistic theory of martial arts indicates the existence of an "Anti-Way", which is the opposite of the ideal Way.

Results III.

The anti-way

An anti-way is the cult of power and violence [Cynarski 2004, 2006]. Militarism, imperialism and totalitarianism are manifestations of the anti-way. The cheating and fraudulent behaviour used in politics and military strategy was never considered a sign of the noble way. The tradition of spies and assassins (e.g. *shinobi*, *ninja*) is only seen in a positive light in mass and popular culture. In social reality the *ninja* clans have always lived on the margins of society. Terrorism and all kinds of terror are examples of the anti-way.

Another example of the way violating natural laws is by turning to magic and sorcery and attempts to return to pre-Christian cults: the so-called *neo-pagan movements* [York 1995]. Occasionally it is combined with the practice of martial arts. *Ninjutsu* (martial art of *ninja*) from its beginnings was particularly linked with esotericism [Morris 1998; Lung, Prowant 2001].

Magic is popular in post-modern society and is the most common, regardless of martial arts. Textbooks on white and black magic [Niessen 2009: 122–123] are published; they do not however contain references to the pathways of martial arts.

Taoist, Hindu or Buddhist meditation is a method of psychological preparation for the warrior in some martial arts [Maliszewski 1992].

For the followers of these religions it is a form of prayer, whereas for people of other denominations, *e.g.* for Christians meditation exercises are a moment of silence during training, a variant of relaxing exercises or for improving the ability to concentrate. No one is required to pray to any specific deities, and bows at the ceremonial beginning or end of a training session are an expression of respect for the school and for generations of former teachers.

Discussion

Kendo and *kyudo* in particular are combined with the practice of Zen [Jordan 1997: 219]. However, Japanese religions constitute a multiform conglomerate of sects including Shinto, Buddhism and others [Jordan 1997: 186–205, 210–219]. These various religions provided the basis for the creation of certain forms of martial arts in their original versions. Taoism, Buddhism or Confucianism provided the warriors of eastern Asia with a set of principles of normative ethics [Simpkins C., Simpkins A. 2007; Baka 2008; Bolelli 2008; Shahar 2008]. Today, however, martial arts are taught on a global scale without any religious ties [*cf.* Cynarski 2006].

The idea of looking for threats to Christian spirituality in martial arts [*cf.* Zwolinski 1995] was dismissed quite a long time ago [Cynarski 1998a, b, 1999; Cynarski, Litwiniuk 2005]. Untrue opinions which were damaging to the environment of martial arts probably resulted from a lack of full understanding of them.

On the other hand, the possibility of combining martial arts philosophy with Christian theology is still being sought [*cf.* Nitobe 1993; Castro de, Oropeza, Rhodes 1994; Olszewski 1995; Cynarski 2001; Williamson 2002]. It is sometimes sufficient to adapt to the local (*e.g.* Japanese) conceptual language and symbolism [Sobon 1995].

Generally, however, similarities are limited to normative ethics and anthropology.

Perfection in the control of the body and the richness of movement in fighting techniques translate into a specific axiology of martial arts [Szymanska, Trzcinski 1994]. General ethical and utilitarian values are here complemented by a deeper sense of long-term training. This can be explained by the concepts of humanistic psychology (self-creation, self-realization) or as a contemporary manifestation of an ascetic pattern of physical culture [Obodynski, Cynarski 2003] which means that practising martial arts is the Way to moral and spiritual improvement.

Conclusions

Can one talk about the universal principles and values of the Warrior's Way? Yes, they are generally universal, as long as it is a moral way and the main objective is seen in the improvement of character and the pursuit of mastery in the art of humanity. The deeper meaning of Taoism, or the science of the Way (and virtue) is akin to the Truth revealed in the Gospel, especially in the field of ethics. What of the relationship between "the Way of the Warrior" and Christianity? This way is not in conflict with the teachings of the Catholic Church and related churches, except for a few cases of the "anti-way".

What is the point of fighting, of developing a sense of self-improvement and of attaining mastery? It is an ascetic practice to achieve multidirectional development and a striving for mastery in the art of living to become a better person. However, for supporters of the Anti-Way it means only learning or teaching specific fighting skills, or the fight itself and of demonstrating one's superiority.

And what does it mean to be a noble man, especially today? A noble man should follow the moral path of truth and other positive universal values, which do not contradict the Ten Commandments and the Gospel (the ethos of chivalry and Christian values).

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Rugby – a team sport with elements of close combat

KEY WORDS

team sport, sport culture, rugby, combat, play

ABSTRACT

PROBLEM AND AIM. The problem is indicated by the title. The aim is to obtain knowledge useful both for the theory of team games, as well as for the theory and practice of combat sports, with reference particularly to humanistic theory of martial arts and theory of sport. **METHOD.** Not only the classic analytical method was used, source material and literature were taken into consideration, however also the knowledge from direct experience and participant observation of the double national champion in rugby, as well as on the knowledge of the author about combat sports (a longitudinal participant observation), and from interviews.

RESULTS. The author claims that rugby is a team sport with elements of close combat. It is also a sport very useful in the process of training for martial arts and combat sports. The consecutive stages of this sport

development have been briefly presented in the historical perspective with special attention paid to Poland.

CONCLUSIONS. The analysis indicates rugby cultural specificity and usefulness of the sport in holistic education of contemporary warriors (athletes and martial artists).

Introduction

Rugby is classified as ‘military sport’ next target shooting, biathlon, modern pentathlon and combat sports (boxing, fencing, judo, kick-boxing, karate, wrestling etc.). The idea, that rugby can be considered as “team combat sport”, appeared 12 years ago [Obodyński, Cynarski 2006]¹⁹. May be it is rather a “team sport with elements of combat”. In any case, surely it is worth analyzing the similarities and differences that exist between rugby and typical combat sports, especially those of Asian provenance (*jujutsu*, *judo*). Incidentally, apart from military sports, also known as defensive and combat sports it is worth mentioning yet complementary to those sports. For example, *ringo* is a skill game especially useful in fencing [Cynarski 2002–2003], and simplified *sumo*, and streamlined rugby have long been quite widely used in many sections of *jujutsu* and *judo*.

The chapter takes as defined in title of the study an issue interesting to both the theory of team games, as well as for the theory and practice of combat sports, with reference particularly to the Humanistic Theory of Martial Arts and sports theory and the theory of combat sports. For this purpose, not only the classical method of analysis taking into account the source materials and development, but also based on knowledge derived from direct experience and participant

¹⁹ The author would like to thank the late lamented Professor Obodyński for information and photos. This work is the work of the follow article published before 12 years.

observation of K. Obodyński (according to the interview and discussions with him). The same biographical factor (playing in the team of the Polish champion, job coaching) helps replenish literature on the subject of significant facts and affects more knowledgeable judgment. This also applies to more “typical” Japanese combat sports (*jujutsu*, *karate*, *judo*), being the domain of the author.

The findings of conceptual definition and the “team combat sport” category

In the light of the Humanistic Theory of Martial Arts, ‘martial art’ is the form of practice whose meaning is especially moral and spiritual improvement of exercisers. Undoubtedly, rugby is not a form of asceticism focused on the needs of higher education. But is it a ‘sport of struggle’? Because it contains in itself a convention of fight (multi-stakeholder) and is a rivalry with specific sports rules and also includes techniques and methods of teaching and leading this fight, so (although not derived from martial arts) to deserve this classification [*cf.* Cynarski 2004].

However, in the perspective of the theory of combat sports, where rule on the question “what is a combat sport?” is explained as a duel and the “essence of competition is to directly challenge the two competing athletes” [Kalina 2000: 18], rugby does not fit in the collection designates the concept ‘combat sport’. Alternatively, the sport would struggle if we abstract isolated the individual clashes players sharing a “battleground” for a series of two-symptoms clashes [Obodyński, Cynarski 2006].

From the perspective of ‘the theory of sport fight’, combat sport also occurs among team sports players, teams, as is the case in team games. The rugby players cooperate negatively, making it difficult for opponents task through direct, active fight [Obodyński, Cynarski 2006].

Clearly the category of “team combat sport” can be assigned to groups the students to medieval combat – medieval knights tournaments [Mynarski, Krolikowska, Graczkowska 2010; Cynarski, Chała 2015]. In this new sports discipline are, among others, battle group: “5 vs. 5”, “16 vs. 16”, “21 vs. 21” [Cynarski, Chała 2015]. The whole point of contention here is the direct fight.

However, in rugby game is about victory, achieved by earning points with the ball. Elements of fighting are a secondary element here. We must therefore also well run, throw a ball, kick the ball. From the above discussion that for rugby the term **‘team sport with elements of combat’**, particularly **“close combat”**, is the most appropriate.

Briefly about history

Primitive rugby was probably an ancient Celtic ritual. Likely, ritual is the origin of boxing, wrestling and *pankration* (components of the ancient Olympic devoted to the Greek gods) and such. Japanese *sumo* (ritual combat resulting from traditional Shinto religion). In turn, direct the military is the origin of fencing, javelin, archery and Asian martial arts.

Rugby, actually **rugby-football** is, of course, a team game. Is the heir of historical games *harpastum*, *soule*, etc. The name comes from Rugby, provincial, a small working-class town near Birmingham in England. There just at the primary school of the seventeenth century cultivated ball games. In 1828 this school was the director of physical education reformer Thomas Arnold. Rules of the game have changed. By today’s rules of rugby are played from 1841 [Obodyński, Cynarski 2006; rugby.info.pl].

26 January 1871 was appointed the Football-Rugby Union that had to guard the rules of the game. In the same year, it took the match

between England and Scotland in Edinburgh. In 1875, the university teams reduced the number of contestants to 15, and the name of Association was changed into the Rugby Union [Radzikowski 2005]. The first rugby club outside the UK was created in France in 1881. In years 1886–1890 the International Rugby Football Board (IRFB) were founded. Since 1987, the World Cup is played. 1992 in Bristol held the 1st World Congress IRFB. In 1995, this organization has comprised 67 members. Rugby existed as an Olympic discipline at the second Olympic Games in Paris (1900), was in programme of fourth (London 1908), seventh (Antwerp 1920) and eighth (Paris 1924) Olympic Games. March 24, 1934 in Hannover set up the *Federation Internationale de Rugby Amateur* (FIRA), based in Paris. FIRA brings together 54 member states. Since 1971 has been played the Nations Cup FIRA. November 5, 1994 FIRA joined the IRFB [cf. Woodward 2004; Collins 2015].

Rugby people were sometimes people (athletes, instructors) of martial arts and combat sports (MA&CS), as Kazimierz Laskowski (1899–1961, Polish fencer, boxer and *jujutsuka*), Kazimierz Obodyński (*judoka*, *jujutsuka*), Hitoshi Ebishima (Japanese *judoka*) and some others. These individual biographies suggest indirectly that people keen rivalry in direct contact could be interested in this respect related varieties of sports.

Rugby in Poland

Dieter Kuhn and Marcus Rosenstein [1995] do not take into account Poland in their descriptions of the history of European rugby. Meanwhile, the discipline has grown in Poland since 1921, when Louis Amblard founded in Warsaw sports club “White Eagle” sections of

boxing, athletics and rugby. Since 1929 there has been a regression of rugby in Poland. This discipline has returned to the field in the Polish People's Republic by the chairperson of Włodzimierz Reczek and the Central Committee of Physical Culture in December 14, 1955. Already in 1955 was made famous for its success in rugby, the club AZS AWF²⁰ in Warsaw. One year later held a national gathering of Rugby Supporters [Bondarowicz, Grochowski 1976]. Since 1960. the Polish national team competes against teams of eastern countries and internationally (Nations Cup FIRA). Since 1971 players receive sports classes (I and II) and six coaches have the first class of coaching. Teams compete in I and II league. In May 1973 years – to celebrate the 50th anniversary of rugby in our country – Poland was the organiser of the FIRA Congress [Radzikowski 1973; Obodyński, Cynarski 2006].

In 1958 was published the first book on rugby technique and tactics in Polish [Zeda 1958]. 22 theses on rugby were defended at the University of Physical Education in Warsaw only in the years 1958–1974 [Bondarowicz, Grochowski 1976: 32–33; *cf.* Obodyński 1964]. More books about rugby in Poland, however, it was not much. Financial expenditure and support the party authorities (the ruling United Workers' Party) were small. The policy to promote Olympic sports, aimed at competing with the countries of the Western bloc, and ideological considerations led to abandonment of development in Poland (in a bygone era), rugby – sports associated with hostile capitalist system.

Poland is since 1957 member of FIRA, and since 1991 – member of the IRFB. However, this is a discipline not too popular in Poland.

²⁰ AZS AWF – Academic Sports Union of the University of Physical Education.

Compared with 10,660 practicing *karate* and 8,892 *judo* athletes the rugby train a small number of athletes – only about a thousand players²¹ [cf. Obodyński, Cynarski 2006].

Preparation for sportsmanship

Just as in combat sports, rugby looks in the preparation of strength, endurance, speed, stretching; testing and monitoring [Pook 2012]. But of course martial arts and combat sports (MA&CS) have yet its specificity [Cynarski, Obodyński 2005]. More similarities found in terms of training and games between rugby and American football [Adler 2003]. Some components of the training will be common to a variety of team sports [Naglak 2001; Adler 2003; Panfil 2004; Sozański 2004]. But in rugby (and in American football) are used technical and tactical grips and fighting in close combat, typical for combat sports (*jujutsu*, wrestling).

The necessity of multilateral prepare your fitness and likeness occurring injuries cause the rugby environment and MA&CS tend to be examined combined [cf. Cynarski *et al.* 2009; Pook 2012; Cynarski *et al.* 2013; Ebishima 2015; Light *et al.* 2015].

The dimensions of the cultural, archetypal and symbolic

History of rugby has in every country its specifics. It developed differently in free countries [cf. Kuhn, Rosenstein 1995; Collins 2015], otherwise in the communist block [Obodyński, Cynarski 2006; Kunysz-Rozborska, Piech, Godek 2015]; yet another was its specificity in colonial and postcolonial countries. Then the cultural dimensions

²¹ 1021 – according the *Rocznik Statystyczny GUS*, 1999. More on rugby in Poland: [Kunysz-Rozborska, Piech, Godek 2015].

(physical culture and sports, culture, combat sports) came with dimension of emancipation by practicing rugby [Combeau-Mari 2011; cf. Cynarski, Sieber, Szajna 2014].

A rugby game (or American football) is like the archetypal struggle tribes. This symbolic dimension is reinforced by real direct confrontation players fighting for the ball [Cynarski 2009]. In addition, certain gestures serve the extracted directly from the cultural traditions of ancient warriors. Here are dancing in front of the New Zealand team matches Maori war dance. “Maori rugby is a form of expression of their traditional ‘philosophy’ and the factor of self-identification, a sense of cultural and national identity.” [Cynarski, Rut 2014; cf. Pawlik 2009].

We can talk about the specific culture of the sport in the area of sports culture. This thesis would confirm that the operation of the ‘rugby tourism’. This applies to countries such as notably the United Kingdom and New Zealand. Similarly, as in the “cult” of football (soccer) in the Netherlands or Portugal, this tourism has their “sacred spaces” [cf. Cynarski 2013; Cynarski, Ďuriček 2014]. There are also organized trips for important matches.

Rules of the game and fight

Under the provisions of sportsmanship (Polish Rugby Union, 1970) that the game comes into direct clashes two- or multi-stakeholder. The battle for the ball in rugby has characteristics melee – there are similar techniques (tricks, evasions). Keeping the ball, dribbling – match evasion (*kawashi-waza*) and techniques undercuts (*kari-waza*) from *jujutsu*. So called raid correspond to the projection technique *morote-gari*, mills and ‘mauls’ resemble elements of wrestling. “The game of rugby, cultivated by Europeans, conceals a certain danger

(like many other sports) that may occur due to direct short of players during the game (charge, mills, mauls, etc.) carried out at a very fast pace. Rugby is characterized by high dynamics and elements of direct fighting sports, unprecedented in the other team” [Bondarowicz, Grochowski 1976: 4; *cf.* Wheeler, Sayers 2009]. Of course, the question remains do not cross the border of *fair* or *foul* gaming.

English Rugby Union leaders have long guarded their discipline before commercialization and professionalization believing that this can cause a dangerous distortion of the face of the contact sports, for example brutalization caused by the profit motive (see hockey in the NHL). In 1893 there was a schism and established professional Rugby League, which introduced the game by 13 players in the team. Meanwhile, remaining at the university tradition to some extent elite amateur sport Rugby Union says that “football is a game of gentlemen grown by hooligans, while rugby is a hooligans’ game grown by gentlemen”, which confirms the PZ Rugby (Polish Rugby Union) chairman of long standing Leon Radzikowski [2005]. It was believed that only educated people with a higher level of personal culture can understand the meaning of this game [Obodyński, Cynarski 2006].

A related discipline in the technical sense is the American football (the players are pretty much protected by helmets and other protectors that does not exist in rugby). In another sense – considering the “physical contact” team fight – even ice hockey and soccer [Reguli, Havlik, Vit 2011]. In these disciplines judges should know at least the basics of *karate* (kicking by foot, knee, elbow strike), *jujutsu* (hooking, undercuts, holds the shirt) and the like martial arts, to make it easier to capture visually and recognize a variety of fouls [*cf.* Cerasaro 2007; Reguli, Havlik, Vit 2011].

Discussion

Kuhn and Rosenstein [1995] write on rugby, as the **fight on the street and in an embrace**. Undoubtedly emphasis on the aspect of the fight and the utilitarian dimension of this sport is associated here with the publishing house of Dr Weinmann, *judoka* from Berlin and publisher of books about martial arts and combat sports. However, observations by the German authors confirm personal observation.

Rugby proves to be very effective, full-contact, “team” sport of fighting. The ball is there a prop. According to Majcher, rugby players (observation concerned the Polish players) were best in comparison with other athletes. They “checking out” in bars fights, street, etc., where with judokas they were addressing each other with respect. Rugby players did not restrict a code of honour. The only valid principle in the fight was the solidarity group [Majcher 2002; Obodyński, Cynarski 2006].

Żukowska [2004: 31] distinguished the following psychological factors effectiveness of sportsmanship in team games:

- “powers of observation and ability to analyze, compare, selection, classification, synthesis and inference,
- own attitude towards the enemy – a sense of confidence,
- resistance to stress and coping with it,
- ability to make quick decisions and find themselves in a situation,
- liberation stress the positive – ‘anger’ of athletes, self-denial, aggression runway,
- sense of responsibility for the result – activating and inhibitory (it cannot paralyze)”.

Of course, this also applies to combat sports, where players duel is played between two fighting. Here, however, the fight is a multi-stakeholder and more like a battle than move. In traditional martial arts are practiced technical forms (Jap. *kata*), in which, however, in interpreting warrior gets himself against one or more attackers [Obodyński, Cynarski 2006].

Practicing of combat in rugby more resembles a form of free sparring than *kata*. Fighting team can both count on help from a colleague, as it requires the responsibility for each member of the team and giving in need of assistance. There is no chivalrous principle of “one on one”. Approaching this rugby to the convention the real situation of self-defence, while far different from the sports convention two-stakeholder martial arts duel. Noteworthy present here the military language of combat. This language is already present in many areas of sport, especially team games. The strategy, attack, offensive, striker, joints, back, push against, aggressive defence, fight and strike the word disseminated in the media culture of sports. In rugby, however, take the proper expression of a virtue, it is a contact sport where the opponent’s body is not inviolable. You can push, roll over the running and use some tricks wrestling [Cerasaro 2007]. The so-called mill requires considerable fortitude of body and spirit. So this is a typical male sport. The effectiveness of the game is conditioned by having some kind of melee skills [Wheeler, Sayers 2009; Hendricks *et al.* 2014].

Cited earlier opinions Bondarowicz and Grochowski [1976], Kuhn and Rosenstein [1995] confirms Frederick Claro [2005], who defines: “**Rugby is a contact, combat, collective game**”. Just what fundamentally distinguishes the rugby on individual combat sports, it is tactics of team play [*cf.* Greenwood 2004; Guthrie, Growolen, Brown 2004]. Jim Greenwood [2004] indicates especially on the necessity to think

tactically and purposefulness of actions which brings to the game of rugby on the battlefield (strategy games, board games, compounds with the art of war) [cf. Wasik, Cynarski 2005]. At the same time are practiced tactical and technical skills; individual and team [Zeda 1958; Kuhn, Rosenstein 1995; Powala-Niedzwiecki, Wiejski, Żórawski 1996; Obodyński, Cynarski 2006].

Levent Cavas from the University of Dokuz Eylül (Turkey) indicates that a particularly interesting sport is “underwater rugby”. In this little-known “three-dimensional” discipline results confirm a significant impact on the practice of the body such cardiovascular parameters [Cavas 2005]. And, of course, rugby played on the pitch are a great way to develop the ability of coordination, agility, fast decisions and reactions, speed, stamina, courage and team tactical skills. So rugby is often used as complementary sports training process, e.g. in *judo* and sport *jujutsu*.

Separate issues are issues of competitive training (load, physical fitness, regeneration capacity [Powala-Niedzwiecki, Kuszewski 1996; Light *et al.* 2015], supplementation [Coyle *et al.* 2005]); the risk of injury, traumatism in rugby, including psychological trauma and the threat of growing aggressiveness of the players in the “out of bounds” [Block 1999; Cynarski 2002; Cynarski, Obodyński 2004a, b; Morgulec, Otrębski, Kosmol 2004; Obodyński, Cynarski 2006].

This game kneading develops the character traits or abilities useful for combat sport athlete, soldier or any man who wants to operate smoothly in difficult situations at the same time demanding a quick decision and action. So it might be worth more to spread, training instructors and assuming new sections. The more that – as suspected Jerzy Tkaczyk [2004] – rugby have a chance to get back among the Olympic disciplines. Probably, especially as national sport of the New Zealand.

Conclusions

The analysis of rules of sporting competition as well as the statements made by specialists leads to interesting conclusions. It can be stated that **rugby is a team, contact sport with elements of close combat**. It is also a defensive sport and at the same time a great complementary (useful in the process of training) sport for martial arts and combat sports.

The analysis indicates cultural specificity of rugby. It develops motor abilities, forms the qualities of the character indispensable in case of a man who operates in difficult situations – especially in those of direct confrontation – individually or as part of a team. It teaches courage, team solidarity, quick response and decisive actions. Thus it is worth using rugby in holistic education of contemporary warriors (athletes and martial artists).

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***Kenjutsu* – the art of traditional fencing**

KEY WORDS

historical fencing, school, Japanese sabre

ABSTRACT

This chapter is only an attempt to show the specifics of martial arts *kenjutsu* (description and explanation). In the photographic material, the reader will find an illustration of the technical sphere at the basic level. Literature gives you the opportunity to supplement knowledge about particular aspects or issues.

Understanding the concepts of the most important concepts

Fighting with weapons began in various cultures from the late Stone Age (the flint spear) and the Bronze Age. In general, however, the use of white weapons involves iron / steel blades of all types, shapes and sizes. This is what we translate the Japanese term *kenjutsu* – ‘ken’ is a steel blade, ‘jutsu’ – art, technique, method. Most commonly, the term refers to the Japanese sword (*uchigatana, katana*), commonly known as the samurai sword. But here we treat it more broadly, in the sense of old Japanese fencing – the possession of such weapons as *katana, kodachi* or *wakizashi* (shorter of a pair of “samurai swords”), *tanto* (warrior knife), *naginata* (a kind of gleive – a blade with a curved

blade on the top), *yari* (long spear), and also *bo* (9 feet Japanese) or *jo* (stick – about 6 feet) and blades – *shiriken*, *shaken*.

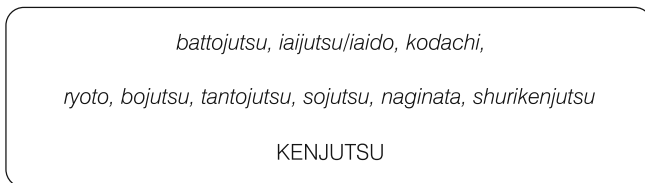


FIGURE 13.1.

Kenjutsu – conceptual scope

Battojutsu is a method of fighting a striped samurai sword, so when the opponent is waiting in a certain position with the right throat. *Iaijutsu* or *iaido* is the “art of swordsmanship”, meaning at the moment of assault we have weapons in the vise *saya*. Defence begins with skillful weapons. *Kodachi* is shorter with swords (Japanese sabres) and with this weapon. *Ryoto* is an art / ability to use both sword / sabre at the same time. *Bojutsu* is the technique of holding sticks of various length, but especially with a long stick – *kyushaku(bo)*, that is 9 feet long. *Tantojutsu* is a combat use of a knife or a dagger. *Sojutsu* to the technique and form of lord *yari*. We are talking about *kenjutsu* [Fig. 13.1].

Examples of schools and methods

In such a broad sense of *kenjutsu* is taught in the school *Tenshinshoden Katorishinto-ryu* – from the fifteenth century to today. This teaching is considered in the program of the Idokan Poland Association (IPA) and is categorized by the Dan Committee IPA and Shibu Kobudo in Poland [cf. Sieber, Grzywacz 2015].

On the other hand, the teaching of the martial art school (*bujutsu*) of medieval Japan is often categorized as *kobudo* – literally “old *budo*”,

“old war ways”. The Tenshinshoden Katorishinto-ryu school taught, in addition to the indicated *kenjutsu*, also the original *jujutsu*, the magical and healing methods, the rules of fortification, spying and war strategy. Today it is no longer cultivated, except for 36 *jujutsu* techniques and herbal healing [*cf.* Otake 2007; Sugino, Ito 2010; Cynarski, Szajna 2012; Mor-Stabilini 2016; Cynarski 2017].

Tenshinshoden Katorishinto-ryu was one of the first martial arts schools teaching a complete warrior system [Cynarski, Buchhold 2006; Cynarski 2012a: 41–44]. Many successive schools were created as a branch of this. Therefore it is protected in Japan – treated as a treasure of cultural heritage.

Other famous schools and styles of *kenjutsu* include: Kashima Shinto-ryu *kenjutsu* [Friday, Fumitake 1997] and Yoseikan Shinto-ryu *iaido* – both are Tenshinshoden Katorishinto-ryu derivatives; Take-da-ryu *battōjutsu* & *iaido* (Nakamura-ha, Maroto-ha, and Kobilza-ha methods) [*cf.* Minamoto-no-Maroto 1992]; Ono-ha Itto-ryu – taught under Daito-ryu *aikibudo*; Honmon Enshin-ryu [Tanaka 2003].

Nippon Kobudō Kyōkai Association (Japanese Classical Budō Association), was founded in 1979 to promote classical martial arts, brings together the *kenjutsu* schools: Bokuden-ryū (Aomori), Hokushin Ittō-ryū (Ibaragi), Hyōhō Niten Ichi-ryū (Fukuoka), Jigen Kashima Shintō-ryū (Ibaragi), Kōgen Ittō-ryū (Saitama), Kurama-ryū (Tokyo), Mizoguchi-Ittō-ryū (Fukushima), Nada Ono-ha Ittō-ryū (Tokyo), Shintō Munen-ryū (Tokyo), Shingyōtō-ryū (Mie), Shojitsu Kenri-hō Ichi-ryū (Okayama), Taisha-ryū (Kumamoto) Tatsumi-ryū heihō (Chiba), Tennen Rishin-ryū (Tokyo), Tenshinshōden Katorishintō-ryū (Chiba), Unkō-ryū (Kumamoto), Yagyu Shinkage-ryū *heihō* (Aichi). The schools of *iaijutsu* and *battōjutsu* are listed separately: Enshin-ryū *iai sukmano* (Osaka), Hayashizaki Musō-ryū *iaijutsu* (Yamagata), Hōki-ryū *iaijutsu*

(Hyōgo), Kanemaki-ryū *battō-jutsu* (Okayama), Kanshin-ryū *iaijutsu*, the Musōjikiden Eishin-ryū *iaijutsu* (Tokyo), the Sekiguchi-ryū *battō-jutsu* (Kumamoto), the Suiō-ryū *iai kempō* (Shizuoka), the Tamiya-ryū *iaijutsu* (Kanagawa)²² [Uozumi, Bennett 2010: 127].

The question of the state of skill, knowledge and merits for, for example, *kobudo* causes you to have a different degree and title in the general Japanese *kobudo* (not to be confused with the Okinawan), and another in a particular school. You can be *soke* – Grand Master and successor of a school, and only 7 dan and *kyoshi*²³ in (general) *kobudo*. Sometimes it is the opposite. Someone knows only the forms of *Seitei iai* (or only from *Musōjikiden Eishin-ryu*) and has a fairly high grade in *iaido*, but his position in a *ryu-ha* (classical school) is not high.

Iaido is only a small piece of *kenjutsu* art. It was only in 1932 that the name *iaido* was introduced. *Kendo*, in turn, is a separate sport and a separate type of *budo* [cf. Warner, Draeger 1982; Hooge 2004; Bennett 2015]. From the perspective of *kenjutsu*, *kendo* exercises can be considered as a form of sparring exercise. On the other hand, the *kendo* forms (*kata*) with the real *katana* are part of the tradition of the classical *kenjutsu* – mainly based on Itto-ryu, school of the one “sword”.

An interesting counterpart of the Japanese *kenjutsu* are, for example, the Thai *krabi krabong*, the Filipino *escrima*, and the Old Polish fencing *Signum Polonicum*. These are the national traditions of historical combat fencing [cf. Sawicki 2011; Cynarski 2012b; Cynarski 2013a].

Escrima in W. Newman’s school combines Filipino and European-medieval elements. It is commanded here by the possession of weapons from the Philippines (like machete) and weapons of the Euro-

²² In this paragraph for unambiguous account includes the long phonemes – diacritic marks.

²³ There is a hierarchy of titles: *renshi*, *kyoshi*, *hanshi*, *meijin*.

pean knight. To learn position, distance and basic techniques, use sticks [Newman 2005; Cynarski 2004, 2011].

Similarly, in Japanese *kenjutsu*, wooden beams of acute weapons are used, providing relatively safe learning and skill development. On the other hand, sharp weapons are needed in *tameshigiri* tests. They are used at *Takeda-ryu* (*Nakamura-ha*, *Kobilza-ha*) school. One-legged cuts and bundles of bamboo, cane or rolls of rice mat are cut in different planes in different planes.

The various schools of *kenjutsu* differ in their preferred positions and techniques, the terminology, the *chiburi* way (flushing blood from the blade), the way to go and return the sword (*note*), the colour of the sweatshirt and the *hakama* (samurai skirt trousers), and other details. For example, in *Tenshinshoden Katorishinto-ryu* the teacher is distinguished by a dark blue sweater while the rest exercises white, while everyone is practicing in dark blue *hakama*. On the other hand, *Takeda-ryu iaido* is practiced exclusively in white *hakama* and *keikogi* blouse.

Interesting techniques of using *daito* and *kodachi*, i.e. the longer and shorter pair of samurai swords – contains *Onoha Itto-ryu* (e.g. *kodachi* against *daito* [Cynarski 2004: 35].) *Tenshinshoden Katorishinto-ryu* teaches the use of *katana* sabres against various weapons of the past. At the same time *Takeda-ryu soke* Hisashi Nakamura introduced *kumi batto shiai* and sports competition in these duels, a kind of struggle limited by the convention of security regulations.

Each school has its own strengths and limitations. It is difficult to say with certainty whether an expert of one school at the highest technical level (*renshi* instructor level) or a person who has mastered the technical level of several technical schools will be a better swordsman.

The old warrior had to master the weapons of various types of horse and foot [Cynarski 2013b]. Also in the self-defence he used mainly

a sharp weapon or a stick, and bare hands only exceptionally. Today *kenjutsu*, in various forms, is most often a form of physical recreation, psychophysical, and self-realization in the path of humanity. In this sense, *kenjutsu*, which is no longer strictly art of killing, can be called *kendo* – the way of the sword. So it is a fencer's path not only for sport and sport success, but as a pursuit of broadly understood mastery.

Photo illustration

A series of photos (1–7) illustrates several moments of the form *It-sutsu-no tachi* (*Tenshinshoden Katorishinto-ryu* school, Yoshio Sugino *dojo*, 1990s, demonstrates – W. J. Cynarski *sensei*; during seminars and demonstrations in Krakow, Rzeszow and Warsaw). In the next photos we see people important to teaching *Tenshinshoden Katorishinto-ryu kobudo* and *kenjutsu* in Poland and beyond (photos 8–9).



Photo 1. Attack: *ken-otoshi*, defence: *ko-gasumi*.



Photo 2. Descent from the attack line.



Photo 3. *Kiri-komi* (student) will defend his head with a block of *torii*.



Photo 4. *Uke-dachi* (teacher) in position *in-no kamae*.



Photo 5. *Kote-age* – cut on the wrist.



Photo 6. *Kesa-giri*, as ending cut.



Photo 7. Finishing of the form *Itsutsu-no tachi*. Warsaw, 1992.



Photo 8. Sensei Goro Hatakeyama *hanshi* (in white *keikogi*), as *uke-dachi* with sensei Erik Leuw (as *kiri-komi*, with *naginata*) – Lagord, France 1993.



Photo 9. *Shibu Kobudo* in Poland – the first from the left Alain Kai, third – sensei W.J. Cynarski, fifth – Robert Wyskiel. Rzeszow 1993.

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Ido as a healing or self-healing

KEY WORDS

natural medicine, social reception, *bujutsu ido*, *Aiki-Jindo*

ABSTRACT

PROBLEM. *Ido*, in the sense “medicine of martial arts” (*bujutsu ido*), is analyzed in the perspective of the General Theory of Fighting Arts multi-faceted. Particularly interesting is the social reception of this and related forms of natural medicine, which is the main theme of reflection. The terms “health” and “man” are understood holistically.

METHOD. Social reception is analyzed indirectly through the presence in opinion-forming magazines and other periodicals. The sources are selected periodicals from 1982 to 2014, as well as two direct interviews with experts. There are also used two qualitative methods – long-term participant observation and analysis of the content of the literature.

RESULTS. A set of healing or self-healing methods has been depicted and a general picture of alternative medicine in mass culture is presented, based on content published in various journals. Critical criticism is mixed here with interest – the search for non-pharmacological therapies.

CONCLUSIONS. Differentiated images of alternative medicine (natural, holistic) in mass culture shape the media. It is rare to associate traditional martial arts with natural medicine.

Introduction

Martial arts are associated with many areas of life (physical culture, safety, upbringing), as instructors of different varieties indicate [Redzisz 2004], but very rarely associated with medicine. Meanwhile, in the educational systems of some schools and organizations there is “martial arts medicine” (*ido* or *bujutsu ido*).

This issue is analyzed in the perspective of the General Theory of Fighting Arts multi-faceted. Particularly interesting is the social reception of this and related forms of natural medicine (mainly of Chinese origin), which is the main topic of reflection.

The terms “health” and “man” are understood holistically. Systemic theory of health according to F. Capra [Cynic 2000b] and the concept of self-healing by Weil [1997] are the inspiration here. On the other hand, man is treated personally as a psycho-physical being, with the needs of a higher order including spiritual ones.

The description concerns the following issues:

1. Traditions, diagnosis and forms of therapy;
2. Medical and paramedical methods;
3. An image of alternative medicine in mass culture.

For this study a set of four complementary qualitative methods was used. Social reception is analyzed here indirectly by presence in opinion-forming weekly and other periodicals (analysis of contents of mass media). Selected are magazines from the years 1982–2014. Other

source are two direct interviews (interview method) with experts of *bujutsu-ido*. There are two more methods – long-term participant observation (40 years in martial arts) and analysis of the content of literature (analytical method).

Traditions

Perhaps the cradle of medical knowledge combined with the practice of martial arts is India. There are still studied there vital places and vital points, to this day. They are used in healing massage and are the target of attack in combat. They are about life and death [*cf.* Kogel 2006, 2008; Sieler 2015: 95–177]. Probably this knowledge came from India to neighboring countries, carried by Buddhist missionaries, merchants and warriors.

In Chinese tradition medicine is mixed with martial arts in the theory of vital points and energy circuits (acupuncture, acupressure, *moxa*), energy exercises (*qigong*) and the pursuit to the balance. This is accompanied by the herbal medicine and other forms of natural medicine, which was famous among others the Shaolin monastery [Cynarski, Swider 2017].

Similarly, in Korean traditions – such as *in-sul* in *hwarangdo* – medical issues are part of the teaching system [Lind 1996: 324, 697; *cf.* Wasik, Wojcik 2017]. This ancient medical knowledge came from China to Japan, where it is often taught in parallel with the methods and techniques of martial arts.

Traditional medicine exists in many schools of old Japanese martial arts – *bujutsu / kobudo*. In the *Tenshinshoden Katorishinto-ryu* (continuity of tradition from the 15th century) is called *te-ate*, at Hakko-ryu school – *koho shiatsu*, by Takeda-ryu – *bujutsu ido*. E.g. the famous martial arts actor Steven Seagal practiced it, but he is *mudansha* (has

no master degrees) in this regard. Moreover, in the *jujutsu* schools, *kappo / kuatsu* resuscitation methods were taught, which in the reduced form exists in *judo* [cf. Craig 1995: 74–76; Punzet 2001; Kuboyama 2015].

Bujutsu ido Takeda-ryu is cultivated by Bernard A. Lalandre (FR) – 9 dan, *hanshi*. Dr Roland J. Maroteaux (FR) has 1 dan *h.c.* granted by the IPA, but the *bujutsu ido* is not currently taught in Takeda-ryu Maroto-ha – school and organization of *shihan* Maroteaux.

Koho shiatsu Hakko-ryu, Okuyama-ryu version, created by Terry Rissier (S. Okuyama, FR), is cultivated and propagated today i.a. by Zenon Liszkiewicz and Piotr Jaskólski (PL). This is essentially a kind of gymnastics and massage, which is supposed to improve the circulation of energy in the body [Cynarski 2010].

Te-ate in *Tenshinshoden Katorishinto-ryu* included psychological-magical healing methods, and herbal medicine. *Shihan* Yoshio Sugino (1904–1998) was leading the counseling and herbal pharmacy until the end of his activity.

Bujutsu ido in the Idokan system (Idokan Poland Association, IPA) practice, as a form of natural medicine, among others Lothar Sieber (10 dan, D) and Romuald Włodyka (7 dan, PL). L. Sieber focuses on developing the power to self-healing of the patient. He also teaches sports medicine within the DDBV (up to and including 2017). R. Włodyka is a specialist in Chinese medicine. Both specialists are trying to treat the sick.

And in turn Wojciech J. Cynarski (10 dan *ido*) promotes the method of developing positive health potential, as is the case for healthy people practicing martial arts [Cynarski, Sieber 2015]. This positive potential describes: the level of body function, physical fitness, tempering state (changes in temperature, pressure, humidity, etc.) and mental immunity (emotional self-control and effectiveness in difficult situations).

Just like Japanese schools, so Chinese tradition cultivates health care. Dr Chen Yong Fa, Principal of *Choy Lee Fut* style, conducts lectures on Chinese medicine and exercises “*Luchan qigong*” [Kieta 1999]. In turn, one of the leaders of the *kung-fu* organizations in Poland mentions: “When I was a student, I first learned anatomy, studied acupuncture and *qi* circulation in a human body. The first lesson I learned was that medicine and good health are the real basis of all *kung-fu*.” [Szymankiewicz 1998: 12].

In further analyzes we will focus on the IPA system.

Diagnosis and forms of therapy

Iridology, as a method of diagnosis from the retina of the eye, it is used by both L. Sieber and R. Wlodyka. This is a non-invasive form, preferred in alternative medicine. Disorders of symmetry in the retina are interpreted as indications of disease changes in the body that have already occurred or will appear soon.

Both specialists use diagnostic assessment of symptoms for *homeopathic therapy*, mainly on the basis of *patient interviews*.

An *electric acupuncture diagnostic* on the earlobe map is an interesting way. Electrical interaction on receptor points is intended to help to determine whether or not the “energy flow” is abnormal.

Bio-energetic therapy

There were at least two healers whose accomplishments (effective therapeutic help) the author could confirm. Namely Prof. Dr hab. Wojciech Pasterniak and no longer living Mieczysław Kwolek (and, to a lesser extent, his brother – Tadeusz Kwolek). They both took power from God, praying to Jesus Christ or the Mother of God. In their view, this was not a transfer of magical, cosmic energy. In addition, spiritual

help can only be obtained from a man who is in a state of purity of heart. M. Kwolek, a student of T. Chaczaturian, claimed that “moral purity is a condition of healing power of bioenergy” [Kwolek 2001–2002]. Similarly, American Christian researchers and therapists, Loyd and Johnson [2012], note.

W. Pasterniak cultivates the healing and therapeutic “quantum training” method, similar to the bio-energetic therapy, but uses the influence of images and music. It is like the frontiers of sports medicine, psychology, pedagogy and the theory of training, where spiritual training is a form of therapy [Pasterniak, Cynarski 2014; Cynarski, Błażejowski, Pasterniak 2016].

Homeopathy

It is a field of medicine that functions alongside its mainstream. It is preferred by supporters of natural medicine and antagonists of pharmacological treatment. This is more to be based on the immanent ability of the organism to self-organize, i.e. self-treatment, than to interact with appropriate doses of bioactive substances.

On the other hand, L. Sieber’s method takes into account the use of vitamin supplements, such as larger portions of vitamin C (1000 mg per day) or apricot kernel seeds (vit. B17). Suitable herbal teas are recommended and special diet. GM Sieber draws on both the know-how of the Far East and the knowledge of the European representatives of natural medicine.

Chi kung (qigong) / ki-keiko and tai chi (taiji)

Chi kung – these are sets of exercises that are applied to improve or maintain good health. They promote proper functions of the digestive system, the nervous system, the improvement of motor coordination ability, etc. [Kalisz 1995; Włodyka, Cynarski 2000].

Tai chi, especially the Yang style, practiced for health purposes gives similar results. Forms of the battle style of Chen *tai chi chuan* (*taiji quan*) are not recommended here. Only soft, smooth movements produce a health effect similar to *chi kung*. There is even the name *tai chi kung* (*taiji qong*) used for the distinction of therapeutic *tai chi*.

Training for health

W.J. Cynarski's Method under the name *Aiki-Jindo* was established in 1993–1997. In 1997 *soke* Hans Schöllauf (10th dan), president of Idokan Europe International, awarded Cynarski 5 dan in *ido* and named professor. *Aiki-Jindo* can be translated: "harmonization of energy in the way of humanity". It is a method of total self-regulation and harmonization of widely understood health in connection with the practice of martial arts. Includes *ki-keiko* energy exercises (modeled on *qigong*), *shiatsu* and *aikitaïso* massage and gymnastics, relaxation and meditation exercises, dietary, hygienic and ethical-ascetic recommendations. This is a form of *bujutsu ido* and a component of the Idokan Yoshin-ryu *budo* system.

The theory is based on the concept of systemic theory of health, the mechanism of psychoneuroimmunology and the self-healing hypothesis [Weil 1997; Cynarski 2000b]. Its review was conducted in a confrontation with the knowledge and experience of sports doctors such as Dr Marvin Solit, Didier Rausseau (6 dan *judo*), Lothar Sieber (10 dan *jujutsu*, *karate* and *ido*), Wong Kiew Kit [2001], and own experience over 40 years.

There are four stages: 1) Introduction (learning relaxation, concentration, *ki-keiko*); 2) self-regulation I (receptor interaction, toning of the nervous system); 3) self-regulation II (balancing of the energy system); 4) striving for a state of harmony (pursuit of inner peace and in various relations with the outside world).

The diet should be varied, providing all ingredients. Natural stimulants such as honey, garlic and horseradish are recommended. Among the stimulants – only cocoa, green tea, possibly small amounts of coffee and beer or wine. Both in diet and exercise should be the rule of moderation, that is, should not overdo it.

Moped training on the mat is automatic foot massage, and many exercises on the back – back massage. In addition practicing are, *shiatsu*, *aikitaiso*, *kiatsu* (according to K. Tohei), sporty auto-massage and others (e.g. *yumeiho*, *do-in*) are practiced [Mucha 1997; Kasperczyk, Kmak 1998]. Most of all, you should practice regularly and do everything in both directions – symmetrically. *Ki-keiko* are breathing exercises that improve lung capacity, strengthen the diaphragm and tone the emotional states [*cf.* Kondratowicz 1996; Swami Rama, Ballentine, Hynes 2000]. Like mental training, it is a form of complementary exercise. This includes running, swimming, stretching, wellness and hardening.

The *Aiki-Jindo* method has been described in detail as “Bujutsu Ido – Method IPA 2009” and published in “Ido Movement for Culture. Journal of Martial Arts Anthropology “[Cynarski, Sieber 2015: 18–21].

Medical and paramedical methods

Many methods of natural medicine are based on the ability of a living organism to self-heal itself, as described by Dr Andrew Weil [1997]. Sometimes it is enough to not interfere in this process. Sometimes, however, it is worthwhile to help, using relaxation exercises with positive autosuggestion [*cf.* Kondratowicz 1982].

Science has not explained how acupuncture, acupressure and related methods work. The theory of energy meridians and energy circuits is more poetic than rational. That does not mean it does not

work. In China it has been used for two or four thousand years, and in Europe this is supported by medical authorities [Garnuszewski 1988].

There are disputes over the effectiveness of homeopathic remedies. Their actions have not been adequately explained, yet. Similarly, there is no scientific explanation for the bioenergetic implications. Actions against the healers are being carried out, but there are also voices in their defence: "A new media strike has begun for alternative medicine and healers. Nothing new, similar 'actions' have already been observed. This is a one-sided operation, because the advocates of the other side have no place to defend themselves." [Kuncewicz 2002].

Some paramedical methods are strongly opposed by the representation of academic medicine, which is probably correct. Especially in case of necessary surgery, natural or alternative medicine will probably not work.

Proponents of the electrodynamic theory of life point to its discovery in the mid-twentieth century by Harold Saxton Burr and F.S.C. Northrop from the University of Yale [Bodnar 2001: 50]. This method also applies to self-regulation of the body, but is said to be a bioenergetic field.

Are not the main sources of conflict the interests of the pharmacy industry, as proponents of natural / alternative medicine say? Doctors themselves, often drug abusers (faith in pills), do not know and do not understand alternative methods.

Alternative medicine in mass culture

Fashion for the East and its religions have influenced the emergence of new, fashionable ideas that contribute to the eclectic New Age. There is, among other things, "vegetarian utopia". This is to be "tolerant of all,

regardless of race, religion, intelligence or number of paws” [Appleton 2007: 36]. So we do not eat animals or products from them, we do not wear fur, leather belts or shoes.

The author knows several martial arts practitioners who have consistently used the vegetarian diet for a long time. However, more people use a variety of balanced diet. Dietary views on whether to be low fat or other is changeable [*cf.* Kossobudzka 2006]. In general, East Asian martial arts lovers prefer kitchens of that part of the world [Cynarski 2000a].

Dietary supplements – vitamins, protein, isotonic (electrolytes), advertised intensively in the media, a popular. But you can also read about the harmfulness of excess use of minerals and vitamins [*cf.* Ambroziak 2001; Pinkosz 2014]. At times, the producers intentionally refer to the traditions of East Asia. On the bottle “Kombacha” (a drink from fermented tea according to the ancient Chinese procedure) there is an image of a Chinese archer or *kyudo*.

Yoga-based relaxation and Schultz’s autogenic training are generally accepted, and yoga is being especially fashionable as an alternative sport. Academic medicine also accepts acupuncture [*cf.* Garnuszewski 1988; Sapiński, Sapińska 1990]. Scientists regret that 88% of American adults accept alternative medicine [Shermer 2002]. In turn enthusiasts pay attention to the excellent effects of acupuncture and homeopathy, balneotherapy and hippotherapy, phototherapy and reflexotherapy, bubbling and use of leeches [Załoga 2003].

The same *chi* (*qi*, *ki*) energy can be used for treatment (bioenergetotherapy) and to fight (the legendary “blow of a vibrating hand”) [Maziarczyk 2003]. It hits not so much with “energy” (*Vis Vitalis*). It blocks a flow of the energy in a given organ. In turn, massage, such as *shiatsu*, helps regulate this flow [Mucha 1997; Kasperczyk, Kmak

1998]. The term “vital energy” includes the circulation of blood, lymph, hormones and nerve impulses.

Systemic health theory and holistic medicine gain supporters in the Western world and global scale. It is associated with martial arts in the form of Feldenkreis’ method, *taiji*, *qigong*, acupuncture etc. (*nota bene* psychophysical martial arts systems have always treated humans holistically). But it lives with its own life.

As “clinical” medicine examines and heals the human body, holistic medicine seeks to go deeper. “Holistic” doctors work with spiritual leaders (psychological health) and psychologists (mental health) [Szczeklik 2003]. Probably a condition for good health is a fair life, in accordance with normative ethics and the principles of faith. L. Sieber points to the *Decalogue* [*cf.* Feynman 1999; Grayling 1999; Szmyd 2013; Sieber 2017].

The problem is the scammers, without the proper education and knowledge, who offer their services in return. Among bioenergy therapists it is quite difficult for their ability and competence to verify [*cf.* Konarska 2002].

Discussion and summary

The beneficial effects on health (both physical and mental) of martial arts are quite unmistakable [Cynarski, Sieber 2015; Smoleń, Bernat 2017]. Regular training creates a strong and active personality, lowers the level of aggression, leads to increased health and better self-control.

On the other hand, contact sports of fighting (combat sports), especially those that are professionally trained, can lead to loss of health. The distinction here is very important. Martial arts and combat sports are completely different in fighting arts theory; Other are their goals and training methods. Martial arts and East Asian healing methods

are the subject of adaptation in the process of cultural dialogue. As such, they go parallel to the areas of mass culture, physical, and health culture [Cynarski 2000a].

The methods of treatment or self-treatment in martial arts are, however, a separate issue. They are present in the history of martial arts for centuries. It is an area of interest in the theory of training and sports medicine, but ontologically co-founded by various traditions of natural medicine – massage, herbalism and psychotherapy. In some schools martial arts medicine is still alive today – under the Japanese name *bujutsu ido* or under other names [Cynarski 2010, 2017; Sieler 2015; Cynarski, Sieber 2015].

Various forms of exercise (practiced for health) are known [cf. Puza 2007; Ubbes 2008]. Generally, systematic effort is more important than the type of diet. But it is important to take care of – generally – hygienic lifestyle. And always be modest.

The image of alternative medicine (natural, holistic) in the mass culture shapes the media. This is not a homogeneous image. The reception is also multiform here. It is rare to associate traditional martial arts with natural medicine.

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CHAPTER 15

Yoga and martial way: kinship and applications

“Le Yoga est plus célèbre, que connue.” (Prof. Jean Pilozat)
– Yoga is more famous than known.

KEY WORDS

martial arts, Budo, Yoga, Hathayoga, education

ABSTRACT

PROBLEM AND AIM. To what extent are akin to the way of martial arts and Yoga? Attempt to explain was taken in view of anthropology martial arts (pathway of warrior), quoting special applications.

METHOD. Used the Content Analysis and Analysis of Discourse. Sources are thematic publications – literature. In particular, these are statements of experts – practitioners (the great masters and gurus).

RESULTS. Pointed out affinities and differences. These are two different ways of psycho-improvement and self-realization of an ascetic. Some yogic exercises are incorporated into the training process

martial arts. With Budo ways and related road warriors combines Yoga exercises ascetic sense. However, a yogi and a warrior different exercise goals.

CONCLUSIONS. Yoga, though linked to origin and terminology of Hinduism, contains useful exercise in physical education, sports, martial arts and health therapy. This is also the most successfully used (physical exercises, breathing, relaxation).

Introduction

Mircea Eliade [1948] proposed that Yoga is an “ascetic technique”. It has the advantage of not excluding any school even if it is not necessary to distinguish yoga from other methods. In second hand Arthur Avalon [1913] defined Yoga as the “return to the source”, that is, a way back to the place we started from, where everything proceeds.

Yoga is a system of ascetic for the spiritual growth of man, and at the same time grew out of the Hindu philosophical system, therapeutic and educational [*cf.* Szyszko-Bohusz 1978, 2005; Iyengar 1988; Bar, Gaertner, Flyley 2004]. It comes in different varieties.

In turn, the way of martial arts bears the Japanese name: the Budo. ‘Budo’ by Nakiri [2015] are martial arts, especially of Japanese origin. It is a part of Japanese cultural heritage. The Budo, as a team of local cultural warriors’ traditions (the Bushi culture) includes a variety of disciplines, such as Kendo, Judo, Karatedo, Aikido, Kobudo, Iaido, Kyudo. Separate traditions of martial arts are cultivated in China, Korea, Thailand and other Asian countries of eastern and south-eastern Europe.

“*Budō* is a fundamental concept in the anthropology of martial arts. ‘Do’ signifies the way / path, the Way of Heaven (Chinese tao, dao, a Korean). ‘Bu’ Means martial or military, etymologically from “stop the spear” i.e. to stop aggression, to resolve conflict. 1) Originally

in Japan, Budo was understood as a synonym of Bushido – the pathway of a warrior. In a narrower sense, it refers to the Japanese tradition of chivalry (i.e, the Bushi culture); hand-to-hand combat, and wielding weapons. 2) The concept Refers, in a broader sense, it is the “way of the warrior” or “a spiritual path of martial arts,” and as a group of These cultural traditions throughout the Far East Asia, I.E, martial arts in general. 3) Budo is understood in a narrower sense it Refer to a group of Japanese martial arts. 4) Budo is further understood as a way to “stop violence”, promote moral development, as an educational system, and a path toward improvement and striving for perfection widely understood.” [Cynarski, Skowron 2014: 60–61].

In both cases (Yoga and martial ways) operate various schools and organizations in which different “ideologies” operate – usually in line with the preferences of the main master-teacher. In exceptional cases where the master himself practiced Yoga (as Gogen “Cat” Yamaguchi, Grand Master of *karate Gojukai*), a school could borrow from Yoga both methods, exercises and ideas.

Elements of Hathayoga (the Yoga bodily exercises) are grown in the school at least 11 countries [Gharote 1990; Augenstein 2003: 44–45]. Yoga practiced systematically favours the development of concentration [Augenstein 2003: 242–244]. Yoga is also used in sport, recreational activity and psychological therapy [Moegling 1986, 2006; Wertz 1991; Duricekova 2007]. As far as Yoga and martial arts of the Far East they are similar?

These are two different ways of psycho-improvement, self-fulfillment and asceticism. As far as they are related or different? Attempt to explain was taken in view of humanistic theory of martial arts and anthropology martial arts (pathway of warrior) [Bolelli 2008; Cynarski 2012].

Methodology

The Content Analysis and Analysis of Discourse were used [Krippendorff 2004]. Sources are thematic publications – literature. In particular, these are statements of experts – practitioners (the great masters of martial arts and Yoga gurus).

Anthropology of psychophysical development, akin Holistic Pedagogy, also serves as a basis for anthropology ways of martial arts [Szyszko-Bohusz 1989, 2003]. They included a scientific framework of sociology psychophysical system of self-realization [Cynarski 2011]. How adopted here ontology translates into conceptual language?

«Holism» can be understand here as “Body united with Persons” [Kretchmar 1994: 67–88] and as ontological understanding human as “mind, soul and body” [Lee 2009]. We reject the reductionist approach, on the man. In addition, philosophical reflections of Spencer Wertz remain still topical. He has demonstrated the inadequacy of the concept of ‘physical culture’, pointing to the examples of physical culture, or rather psychophysical East, like Yoga or Zen, dominated by the stillness and inner concentration. In his reflections on the new paradigm of the theory and philosophy of physical culture upheld on axiology system of self-realization, meditation and the pursuit of harmony, which also applies to martial arts [Wertz 1991].

The “martial arts” we mean: a historic category of flawless methods of unarmed combat fights and the use of weapon combined with spiritual element (personal development, also in its transcendent sphere) [Cynarski, Skowron 2014]. “Ways of martial” arts include certain forms of physical (psychophysical) culture, Which, based on tradition of warrior cultures lead, through training of fighting techniques, the psychophysical improvement and self-realization. At the

same time, they are the processes of education and positive ascetics. The positive asceticism corporal combines exercise with conscious self-discipline and is oriented towards moral and spiritual progress [Cynarski 2013b].

Results

Kinship

In the colloquial meaning of Yoga it is similar to *taiji quan* and *qigong* [Mantak Chia, Li 1997]. Both are referred to as a soft form of bodily experience [Moegling 1984, 1986, 2006], elements of a set of internal exercise, psycho-physical self, or – more generally – ‘Oriental disciplines’ [Raimondo 2007]. Elsewhere these disciplines: Eastern dance, Yoga, meditation, *qigong*, *taiji quan*, and martial arts – are called ‘Eastern movement forms’ [Brown, Leledaki 2010]. But, do disciplines of internal exercises, not based on movement and practiced often in static positions and concentrating on your breathing, should be called ‘movement forms’? Probably it is more appropriate to define them as ‘psycho-physical systems of self-realization’. Especially since the martial arts oriented to personal self-improvement (as Budo disciplines) are included in the set designates this concept.

According to the deeper meaning of *karate* and other martial arts they are called Yoga of courage [Tokarski 2011]. In particular, Indian martial arts like Kalaripayattu, are close Hathayoga system, as growing out of the same culture (Hindu) trunk.

As the psychophysical system of self-realization of an ascetic, Yoga and ways of martial arts (Budo school educational systems and related) [Cynarski 2011] are related. Similar, they are relatively universal ethical standards, although much different. For example, there are different varieties of Yoga and different philosophies of martial

arts [Zwoliński 1995; Bolelli 2008; Cynarski 2013]. Also, similarity of martial arts medicine and Ayurveda medicine is only a partial [Gharote 1990; Cynarski, Sieber 2015].

However, some exercise, for example, relaxation techniques [Szyszko-Bohusz 1978: 12–16] are deliberately included in the process of training of martial arts. Similarly – many stretching exercises used in Hathayoga [Michalska 1978; Iyengar 1988] are often used in *karate* and related martial arts, too. It is possible, however, that these are not borrowing, but intrinsic tradition of countries of eastern and south-eastern Asia.

Differences

Yoga and martial arts are different goals, axiology, understanding the human and spiritual spheres. It is inferred from other religious traditions and philosophical, and directly – another language of description. The purpose of Yoga is to unite with the Absolute and to achieve holiness, or even divinity. In contrast, the way of martial arts shows, as the main objective, the formation of a good man [*cf.* Sedlak 1972 Szyszko-Bohusz 1978; Iyengar 1988; McFarlane 1990; Maroteaux, Cynarski 2002–2003; Cynarski 2012; Shishida, Flynn 2013].

The ratio of the corporeality is different in the traditional meaning of Yoga, while another in its contemporary applications [*cf.* Swierzowska 2015]. Today Yoga exercises (in the West, the popular perception) are mainly health and relaxation. Also in the case of a traditional ascetic orientation, exercise the body is there a different purpose than for the ‘path of warrior’ [*cf.* Cynarski, Obodyński 2011; Cynarski, Sieber, Szajna 2014].

We can agree that both Yoga and a large part of the martial arts can be described as systems of meditation [Zwoliński 1995; Maliszewski

1996]. However Rajayoga (Royal Yoga) is part of the religious practice of Hinduism, while Budo stems from the tradition of Shinto and Buddhist, but there is not a fragment of a religious practice of any religion. Other martial arts – similar – arise from the tradition of Taoist or Confucian, but operate autonomously in relation to religion exercisers.

Also similarity Budo exercises to Hathayoga does not mean that they are identical. For the yogi's goal of Yoga is to achieve full control over the body, and also over their own spiritual sphere. But for the purpose of exercise for a warrior is – in the first place – better mastery of fighting skills (climbing frames pattern of somatic culture and dominant overall merit of utilitarian). This does not preclude the exercise for the sake of self-improvement, health or other purposes.

Discussion

The impact of Yoga on human practitioner is multidirectional, affecting the efficiency of physical and psychological [Ozdziński 1995; Tomoczky, Rozsa, Nagy 2015]. Similarly, in a comprehensive way, affects the practice of martial arts [Cynarski, Sieber, Szajna 2014]. Physical and mental health components condition in the life quality of students who regularly practice kickboxing and Yoga, are better developed by kickboxers in physical aspects, and to Yoga students in mental health aspect [Tsos *et al.* 2017; *cf.* Ozdziński 1995].

On the other hand, we find criticism of Yoga, the ascetic and the educational system. Andrzej Pawłucki writes about the “absurdity of Hathayoga” [Pawłucki 2015: 19–23; *cf.* Pawłucki 2016]. This is due to the adoption of humanistic and personalistic premises anthropological, ontological and axiological. So not every educational concept recommends the application of Yoga. Ways of martial arts, though wrongly accused of causing aggressiveness (not to be confused martial

arts with combat sports), but are often accepted regardless of the professed belief. Perhaps this is due to a desire to defend cultural identity *versus* multiculturalism and acculturation imposed on foreign elements, in the context of the crisis of Western identity [*cf.* Szabo, Ward, Fletcher 2016]?

Some authors emphasize the more kinship of Yoga and martial arts [*cf.* Zwoliński 1995; Maliszewski 1996; Moegling 2006; Raimondo, 2007], some other – differences [*cf.* Shishida, Flynn 2013; Cynarski, Sieber, Szajna 2014; Nakiri 2015]. Of course, these are undoubtedly separate cultural phenomena.

Conclusions

Yoga, though linked to origin and terminology of Hinduism, contains exercises useful in physical education, sports, martial arts and health therapy. This is also the most successfully used (physical exercises, breathing, relaxation). With Budo pathways and related warriors pathways combines Yoga exercises the ascetic sense.

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APPENDIX

List of abbreviations and acronyms

AMA – anthropology of martial arts

AWF – *Akademia Wychowania Fizycznego* (Academy of Physical Education)

AZS – *Akademicki Związek Sportowy* (Academic Sports Association)

DDBV – *Deutscher Dan-Traeger und Budo-Lehrer Verband e.V.* (German Association of Dan Holders and Budo Teachers)

DJJR – *Deutscher Jiu-Jitsu Ring "Erich Rahn" e.V.* (German Jujutsu Association "Erich Rahn")

DFKB – Dan-Federation of Zendo Karate Tai-Te-Tao and Budo

DKF – *Deutsche Kampfkunst Foederation e.V.* (German Federation of Martial Arts)

EJKC à EMAC

EMAC – European Martial Arts Committee, formerly: European Jujutsu & Kobudo Committee (EJKC)

EWTO – European WingTsun Organisation

FIRA – Federation Internationale de Rugby Amateur

GM – Grand Master

GTFA – General Theory of Fighting Arts

HTD – Highest Technical Degree

HTMA – Humanistic Theory of Martial Arts

IMACSSS – International Martial Arts and Combat Sports Scientific Society

IMAF – International Martial Arts Federation

IPA – Idokan Poland Association (Pol. *Stowarzyszenie Idokan Polska*, SIP)

IASK – International Association of Sport Kinetics

IJJF – International Ju-Jitsu Federation

IRFB – International Rugby Football Board

ITF – International Taekwon-do Federation

JAB – Japanese Academy of Budo

MA & CS – martial arts and combat sports

PZJJ – *Polski Związek Ju-Jitsu* (Polish Ju-Jitsu Association)

RCDB – Rzeszow Centre *Aikibudo*, *Kobudo* and *Jujutsu* "Dojo Budokan" (Pol. *Rzeszowski Ośrodek Aikibudo, Kobudo i Jujutsu „Dojo Budokan”,* RODB)

SIP – *Stowarzyszenie Idokan Polska* (à IPA)

WKF – World Karate Federation

WTF – World Taekwondo Federation

The book consisted from 15 main chapters. Particular chapters and subchapters are descriptive fragments or separate empirical studies. In the latter case, they have a separate research methodology. Abstracts and keywords were also used so that the Reader could easily find fragments of interest. The author's interests and his experience from many years of practice make him look at the subjective assessment of him and his teachers, and a greater accent falls on these varieties of martial arts and combat sports, which he got to know himself better.

In addition, despite the trip to China, Japan, Korea, Thailand and other countries, it is necessarily the perspective of Central Europe. The author describes the facts "seen" mainly from the Polish perspective. Another thing is that a fully objective description is not possible.

Because the accent is here mainly on qualitative analysis, the theory proposed here (and its methodology) definitely goes beyond the field of health-, sport science, etc. This approach is closer to cultural and anthropological research – multidisciplinary. Sources The author refers to various categories of sources, which characterizes the monographic method. However, it is rather an analysis of a group of cases. It is not the aim of the author to create an encyclopedia, but only to illustrate his theses with examples. The book quotes the opinions of competent judges, documents.

prof. PaedDr. Pavol Bartik, PhD.

Prof. dr Wojciech J. Cynarski is Full-Professor. He has been the founder and president (since 1993) of Idokan Poland Association and IMACSSS (International Martial Arts and Combat Sports Scientific Society, since 2010), and is editor of the *Ido Movement for Culture. Journal of Martial Arts Anthropology*. He published over 600 scientific works, including his own 15 books (monographs and manuals). His major scientific interests concern sociology (of culture, tourism, sport and leisure), physical culture and pedagogy. Since 2005 – Professor at the University of Rzeszow, Head of the Chair of Cultural Foundation for PE, Tourism and Recreation, Faculty of Physical Education. Vice-Dean for Science and International Cooperation.

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