

## COACHING

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# The Inheritance of the Little Dragon: Contributions to the Concept of the Combat Duel in the Work of Bruce Lee

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### Abstract

**Background and Aim.** This work constitutes an approach, through the work of Bruce Lee, to the concept of the combat duel, its characteristics and training in it.

**Methods.** Using the case study research strategy, a sample consisting of the official up-to-date bibliography Bruce Lee was selected, to which the content analysis technique was applied with the help of MaxQDA v.11 software.

**Results.** After an analysis of the sample and applying a coding technique in two cycles, the constitution of four main codes was determined: Duel (where the general conditions under which it occurs and develops into a self-defense oriented confrontation, and how martial arts face this situation are explained, and his proposal through Jeet Kune Do); type of duel (where single or outnumbered opponent situations, and well-illustrated concrete actions by means of technical demonstration, are proposed); terms of confrontation (in which confrontational situations, that differ from the standing start in contactless or aggression bouts which exist with the use of a weapon, are encoded); and training (where the materials and protection that were used by Bruce Lee are studied, approaching the situation as close as possible to a real confrontation).

**Conclusions.** From the results obtained, it is concluded that Bruce Lee understood combat as a process of non-sportive individual confrontation, where martial arts were constituted as intervention tools and for which he formulated his own alternative paradigm which he called Jeet Kune Do.

### Introduction

Reflecting on modern popular culture and martial arts involves appealing to one of its icons: Bruce Lee. Born in 1940 and deceased at the early age of 33, Bruce Lee managed to bring together a broad curriculum from his arrival in the United States at a little over 19: from his time as a student at the University of Washington, to his participation as an actor in a multitude of television series and films. The core upon which all these experiences are built was Bruce Lee's passion for martial arts, both in his practice and study. At the time of his death, his personal library included more than 3,000 copies, with subjects such as martial arts, sport, physiology, philosophy, psychology, art and literature, among others [Little 2001: 47]; he had participated in both American and Asian film productions, as a supporting actor, co-star or protagonist; and he had among his friends figures such as actors James Coburn and Steve McQueen, director Roman Polanski or sportsmen Chuck Norris and Kareem

Abdul Jabbar. Such was his recognition that an estimated 25,000 people attended his funeral in Hong Kong in 1973 [Little 1996: 194].

Contrasting popular sources, either filmographic or divulgative ones, with the academic databases, it is evident there is a gap between the social phenomenon that Bruce Lee came to embody (and still embodies) and the scientific production generated around his life. Although the material available in present time is rich enough to depict the profile of Bruce Lee, one of the main trajectories for him, and the one to which he dedicated the most effort in life, had to do with combat.

The phenomenon of combat was the issue that seduced Bruce Lee throughout his life. His concern for a deep, intelligent and rational study of the dynamics manifested in the combat situation, as well as the requirements necessary to optimize the performance of the individual in said confrontation, led him on a path of scientific instrumentalization. In this way, Bruce Lee used all the knowledge he had at his disposal to make

combat an object of study with the help of science, as can be seen in his use of concepts such as the *science of fighting* [Lee, Uyehara 2008: 214, 220].

Bruce Lee was careful in the written recording of his ideas, despite not being in the habit of making his works public. Not surprisingly, his work *Chinese Gung Fu: The Philosophical Art of Self-Defense*, originally published in 1963, is the only material he published in his lifetime. His unfortunately short career, coupled with the multitude of film and television projects, his dedication to the research and practice of the arts of combat, and his family, left little time to organize his thoughts to put them on paper.

For these reasons, the efforts of John Little, as the main editor of his work, Bruce Lee's widow, Linda Lee-Cadwell, and his attorney, Adrian Marshall, are fundamental in the development of this research. As editor of the posthumous work of Bruce Lee, John Little has done the fundamental work of compiling it, generating ten essential works to illustrate Lee's ideas:

- *The Warrior Within: The Philosophies of Bruce Lee to Better Understand the World Around You and Achieve a Rewarding Life* [Little, 1996].
- *Jeet Kune Do: Bruce Lee's Commentaries on the Martial Way* [Little, 1997c].
- *The Tao of Gung Fu: A Study in the Way of Chinese Martial Art* [Little, 1997b].
- *Words of the Dragon: Interviews 1958-1973* [Little, 1997a].
- *The Art of Expressing the Human Body* [Little, 1998b].
- *Letters of the Dragon: An Anthology of Bruce Lee's Correspondence with Family, Friends, and Fans, 1958-1973* [Little, 1998a].
- *Bruce Lee: Artist of Life* [Little, 1999a].
- *Bruce Lee: Words from a Master* [Little, 1999b].
- *Striking thoughts: Bruce Lee's Wisdom for Daily Living* [Little, 2000].
- *Bruce Lee: A Warrior's Journey* [Little, 2001].

To this list we must add the one edited in life by Bruce Lee himself in 1963, *Chinese Gung Fu: The Philosophical Art of Self Defense* [Lee 2008], as well as the two works compiled posthumously of his work in: *Tao of Jeet Kune Do* [Lee 2011] in 1975, by his widow Linda Lee-Cadwell and the publisher Gilbert Johnson; and the four volumes of *Bruce Lee's Fighting Method* [Lee, Uyehara 1976, 1977a, 1977b, 1977c] by Mithoshi Uyehara, Founder of the *Black Belt Magazine* and Bruce Lee collaborator, between 1976 and 1977.

Although the philosophy and teachings of Bruce Lee have been (and continue to be) disseminated by a huge number of authors, these publications are the ones that most faithfully capture the details of the same, since they reproduce the material generated by Bruce himself. The inability to access the original notes means that these works are the primary sources of information for this research.

Therefore, the object of study of this article addresses the concept of combat in the work of Bruce Lee (bibliography in life and posthumous), as well as the contributions made to it; specifically, this study will carry out an analysis on Bruce Lee's concept of combat duel and its training.

## Methods

### Design

Assuming the theoretical perspective based on the constructivist paradigm [Denzin, Lincoln 2011: 12], the case study was chosen as a research strategy [Creswell 2007: 73; Denzin, Lincoln 2011: 12]. Specifically, and following Stake [Creswell 2007: 74], this work responds to the category of *instrumental* case study, since the trajectory and contributions in life of Bruce Lee to the diffusion of the martial arts, as well as his intense dedication to the understanding and development of combat capacities make him a special interest case for the study of the concept of combat.

### Sources

The sampling of this research is intentional, since the chosen works have been selected due to the fact that they are representative of Bruce Lee. Authorized and official works that reproduce the original notes recorded by Bruce Lee have been considered as primary sources of this work.

Although these notes were written in English, which diminishes the bias per language, it is assumed that the use of books that reproduce them and not the original notes is a limitation to the information presented in this work. It is for this reason that the material treated is considered as the primary source, since it is understood as the one that most reliably reproduces the writings of Bruce Lee.

Given this consideration as a primary source, the works edited by the writer John Little, biographer authorized by Linda Lee-Cadwell (wife of Bruce Lee) and Adrian Marshall (attorney of Bruce Lee), are especially important, given that he is one of the few people who have had access to Bruce's handwritten notes and personal library (see Table 1). To these works we must add those published by Bruce Lee himself: *Chinese Gung Fu: The Philosophical Art of Self Defense*, as well as the work compiled by his wife Linda Lee-Cadwell and the editor Gilbert Johnson: *Tao of Jeet Kune Do*. All these sources are known, for the present study, as *main analysis units*.

The material included in all of them, which officially compiles the work done by Bruce Lee in life, is complemented by other sources considered as primary ones, coming from collaborations with Bruce Lee in different media, such as volumes that collect essays of his on philos-

**Table 1.** Coding of the main and complementary analysis units

CODE	MAIN ANALYSIS UNITS
CGF	Lee B. (2008), <i>Chinese Gung Fu: The Philosophical Art of Self Defense</i> , Black Belt Books, United States, 4th edition.
ToGF	Little J.R. (1997), <i>The Tao of Gung Fu: A study in the Way of Chinese Martial Art</i> , Tuttle Publishing, United States.
BLFM	Lee B., Uyehara M. (2008), <i>Bruce Lee's Fighting Method: The Complete Edition</i> , Black Belt Books, United States.
ToJKD	Lee B. (2011), <i>Tao of Jeet Kune Do: New Expanded Edition</i> , Black Belt Books, United States.
CotMW	Little J.R. (1997), <i>Jeet Kune Do: Bruce Lee's Commentaries on the Martial Way</i> , Tuttle Publishing, United States.
COMPLEMENTARY ANALYSIS UNITS	
BB_1967_5_10	Pollard M. (1967), <i>Is the Green Hornet's version of gung-fu genuine?</i> , "Black Belt Magazine", vol. 5, no. 10, pp. 14-18.
BB_1967_5_11	Pollard M. (1967), <i>In Kato's gung-fu action is instant</i> , "Black Belt Magazine", vol. 5, no. 11, pp. 14-20.
BB_1968_6_1	Lee B. (1968), <i>Bruce Lee talks back</i> , "Black Belt Magazine", vol. 6, no. 1, pp. 23-25.
BB_1968_6_2	Lee B. (1968), <i>By the way</i> , "Black Belt Magazine", vol. 6, no. 2, p. 63.
BB_1968_6_6	Taylor D., Miyahara M., Sharp H., Ohshima T., Lee B. (1968), <i>International convention? Why?</i> , "Black Belt Magazine", vol. 6, no. 6, pp. 32-35.
BB_1971_9_9	Lee B. (1971), <i>Liberate yourself from classical karate</i> , "Black Belt Magazine", vol. 9, no. 9, pp. 24-27.
BLFM	Lee B., Uyehara M. (2008), <i>Bruce Lee's Fighting Method: The Complete Edition</i> , Black Belt Books, United States.
KinE_1998_2_2	Lee D. (1998), <i>Interview: Bruce Lee - Part I</i> , "Knowing is not enough", vol. 2, no. 2.
KinE_1998_2_3	Lee D. (1998), <i>Interview: Bruce Lee - Part II</i> , "Knowing is not enough", vol. 2, no. 3.
WfaM	Little J.R. (1999), <i>Bruce Lee: Words from a Master</i> , Contemporary Books, United States.
WW	Little J.R. (1996), <i>The Warrior Within: The Philosophies of Bruce Lee to Better Understand the World Around You and Achieve a Rewarding Life</i> , Contemporary Books, United States.
WotD	Little J.R. (1997), <i>Words of the Dragon: Interviews 1958-1973</i> , Tuttle Publishing, United States.
LotD	Little J.R. (1998), <i>Letters of the dragon: An Anthology of Bruce Lee's Correspondence with Family, Friends, and Fans, 1958-1973</i> , Tuttle Publishing, United States.
AoEtHB	Little J.R. (1998), <i>The Art of Expressing the Human Body</i> , Tuttle Publishing, United States.
AoL	Little J.R. (1999), <i>Bruce Lee: Artist of Life</i> , Tuttle Publishing, United States.
ST	Little J.R. (2000), <i>Striking Thoughts: Bruce Lee's Wisdom for Daily Living</i> , Tuttle Publishing, United States.
WJ	Little J.R. (2001), <i>Bruce Lee: A Warrior's Journey</i> , Contemporary Books, United States.

ophy or science or those that collect letters or interviews of his time. This material was grouped under the denomination of *complementary analysis units* (see Table 1).

At this point, it is necessary to point out that the work compiled by Mithoshi Uyehara, Founder of *Black Belt Magazine*, the four-volume series *Bruce Lee's Fighting Method* (this research has used the 2008 revised and unified version), has been classified in this research both as a main source of analysis, as well as complementary. Although the original photographic material about Bruce Lee is of high interest, well documented and dated, the accompanying text cannot be considered Bruce Lee's own: three of these four volumes mention the *Tao of Jeet Kune Do* as a data source [Lee, Uyehara 1977a: 16, b: 13, c: 8] and this, together with the fact that in the text Bruce Lee is quoted in the third person, constitute Mithoshi Uyehara as something more than a compiler of the material in these volumes, elevating him to the category of co-author.

In order to be able to operate with the sources throughout this research, in addition to categorizing the sources between *main* and *complementary*, their titles have been coded in the table 1.

### Techniques and instruments

The chosen strategy for obtaining the sample data is the *review of documents* [Marshall, Rossman 2011: 107], which is based on the collection of information from any textual, audio or video source for further analysis.

Given the nature of the data from the sources that make up the sample (text, photographs and diagrams), the use of the *content analysis* technique is assumed as the most appropriate data analysis strategy for this research. Specifically, a *conventional* content analysis, according to Hsieh and Shannon [2005: 1279], for giving a merely descriptive treatment of the data that is exposed in the analyzed sources.

Terminologically, the content analysis of this research uses the classification proposed by Graneheim and Lundman [2004: 106-107], as can be seen in 'Sources' section:

### Procedure and data analysis

For the content analysis procedure, the model proposed by Krippendorff [2004: 86] is followed (see Figure 1). For

**Table 2.** Conceptual classification of the content analysis technique adopted in this research

CONCEPT	DEFINITION
<b>Manifest content</b>	What the text says.
<b>Latent content</b>	The underlying meaning of the text.
<b>Unit of analysis</b>	Unity large enough to be considered a whole and small enough to understand it as the context of the <i>meaning unit</i> , during the process of analysis.
<b>Content area</b>	Specific area that can be interpreted.
<b>Meaning unit</b>	Cloud of words or statements that relate to the same meaning; words, sentences or paragraphs that contain aspects that relate them to each other through their content or context.
<b>Condensing</b>	Process of shortening the text, maintaining its meaning.
<b>Abstracting</b>	Emphasis on the description or interpretation of content at a higher logical level. Examples of abstraction include the creation of <i>codes</i> , <i>categories</i> and <i>themes</i> .
<b>Code</b>	The name given to a <i>meaning unit</i> .
<b>Category</b>	The descriptive level of the content, which can be understood as the overt expression of the text.
<b>Theme</b>	Hidden meaning, condensed through <i>units</i> , <i>codes</i> , and <i>categories</i> , at an interpretive level.

the treatment of the information, the MaxQDA software version 11 software will be used.

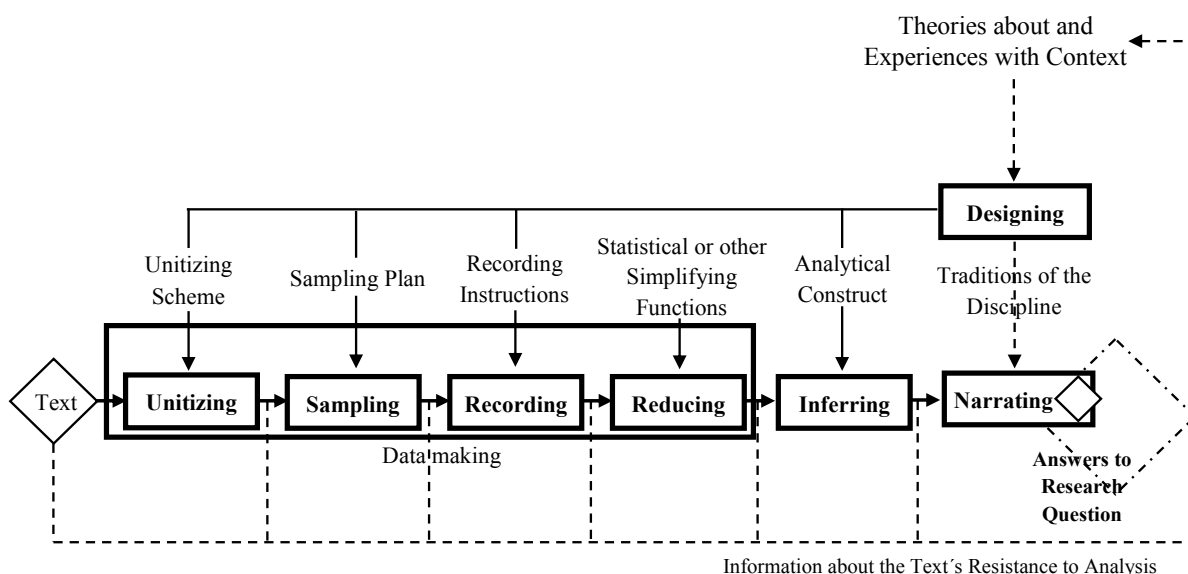
And for the application of the data analysis procedure, the coding and data processing guidelines proposed by Saldana [2009: 45–46] is followed. This author proposes a data and code treatment model composed of two cycles. The second coding cycle corresponds to the refining and reorganization of the information extracted in the first cycle, so that this phase presents a coding purpose [Saldana 2009: 4]. Below is a table linking the two coding cycles of Saldana, together with the phases of the content analysis procedure established by Krippendorff:

**Results**

After carrying out a lexicometric analysis of the data (text and images) and applying the techniques of both coding cycles proposed by Saldana [2009], in relation to the combat duel, the following structure of codes and subcodes were obtained:

From an abstraction process of these results, the codes obtained are established as *categories*, since they correspond to different contexts in relation to duel; and the subcodes as *codes*, since the subcodes begin to express the meaning units when the system of categories is established. In order to delimit the results to the object of study, the following Table 5 sets out the frequencies of each code within each category: *Duel*, *Type of duel*, *Terms of confrontation*, and *Training*. The provided frequencies are divided into those data that have as origin written *text*, or those that have as source pictures or diagrams (*images*). Since the main data derive from the works that make up the mean analysis unit, it is only in this unit that the frequencies have been individually dissociated. For the complementary analysis unit, the global data have been delivered, since these will be used to support the discussion of the information of the works of the mean analysis unit.

An exploratory analysis of these results shows a greater concentration of text data in the categories *duel* and *type of duel*, mainly from the works *Jeet Kune Do: Bruce Lee’s commentaries on the martial way* (for *duel*) and *Chinese Gung Fu: The philosophical art of self defense*



**Figure 1.** Krippendorff Content Analysis Model [2004].



**Table 3.** Coding techniques used in the cycles proposed by Saldana [2009]

CODING CYCLES [Saldana, 2009]	CONTENT ANALYSIS PROCEDURE [Krippendorff, 2004]	CODING TECHNIQUES USED [Saldana, 2009]
First cycle	Unitizing	n/a
	Sampling	<i>Structural coding</i> Attribution of the authorship of the content analyzed (Bruce Lee vs. others).
	Recording	<i>Attribute coding</i> Establishment of the year in which the content was written; the type of document is also established.
	Reducing	<i>Provisional coding</i> System of codes elaborated after the lexicometric analysis and previous exploration of the sample.
Second cycle	Inferring	<i>Simultaneous coding</i> Application of several codes on the same unit of meaning.
	Narrating	<i>Pattern coding</i> Grouping of codes and subcodes in relation to common patterns.
		n/a
		n/a

Note. Since no coding techniques for the inferring and narrating phases have been used in this research, they have been indicated as not applicable (n/a).

**Table 4.** System of codes and subcodes after application of the technique of provisional coding to the units of analysis

Code	Subcode	Description
Duel	<i>Combat_generalities</i>	Assertions related to the situation of personal defense and combat.
	<i>Jeet Kune Do</i>	Considerations regarding the principles of the combat paradigm presented by Bruce Lee.
	<i>Martial arts_general</i>	Reflections and assertions about other combat systems.
	<i>Opponent_general</i>	Considerations regarding the role and actions of the opposing fighter.
Type of duel	<i>1vs1</i>	Technical combat sequence where there are two fighters who oppose each other.
	<i>1vs2</i>	Technical combat sequence where one fighter opposes two others.
	<i>1vs3</i>	Technical combat sequence where one fighter opposes another three.
Terms of confrontation	<i>Demonstration</i>	Sequence with the purpose of technically illustrating an action, without the intention of constituting, in and of itself, a sequence of personal defense.
	<i>Lying down</i>	Technical combat sequence where both fighters start on the ground.
	<i>Armed_opponent</i>	Technical combat sequence where the fighter who attacks is armed.
	<i>Seated</i>	Technical combat sequence where the attacked fighter begins sitting.
Training	<i>Grabbed</i>	Technical combat sequence where the aggrieved fighter starts grabbed by the aggressor.
	<i>Material</i>	Material used for the preparation and training of combat situations.
	<i>Protections</i>	Protective material to enable training close to the actual combat conditions.

(for *type of duel*). In this respect, there is an increase in the information of the *duel* category, due to the high frequency of this type of data coming from the complementary analysis units.

As for the data from images and illustrations, the categories *type of duel* and *training* are those that manifest a greater frequency, being observed as the four volumes of the work *Bruce Lee's Fighting Method* agglutinate most of them for both categories. For the *type of duel* category, specifically, there is a uniform exposure of graphic

sources in the rest of the works that make up the main analysis units.

## Discussion

This section collects the discussion of the data obtained in the analysis of the main and complementary units.

As an antecedent, it is necessary to point out that the categories that present greater detail in this discussion

**Table 5.** Frequencies of categories found in the analysis of the work of Bruce Lee

		Main Analysis Units										Complementary Analysis Units			
		CGF		ToGF		BLFM		ToJKD		CotMW		TOTAL		TOTAL	
		Text	Image	Text	Image	Text	Image	Text	Image	Text	Image	Text	Image	Text	Image
Duel	Combat_generalities			7				4		6			17		79
	Jeet Kune Do							13		58			71		66
	Martial_arts_general	6		21				13		23			63		93
	Opponent_general	3		8						3			14		3
	Subtotal	9		36				30		120			165		241
Type of duel	1vs1	49	22	8	14			113					57	149	
	1vs2	1	2	1				4					2	6	
	1vs3	4	1					1					4	2	
	Demonstration			7		18		60		22		35		107	14
	Subtotal	54	32	9	32			178		22		35	63	264	14
Terms of confrontation	Lying down							2						2	
	Armed_opponent							14		2			2	14	
	Seated				2			3						5	
	Grabbed	4			1			28					4	29	
	Subtotal	4			3			47		2			6	50	
Training	Material	1			9			34		3			13	34	7
	Protections							102			2		104	8	
	Subtotal	1			9			136		3	2		13	138	15

Note. As the data are in support of the main units, the frequencies of the complementary units are shown with total frequencies.

are those that offer a greater frequency of written sources (see Table 5): The volume of text allows a greater density in the commented information, while the pictographic sources (pictures and diagrams) allow to complete the discourse of the data of textual origin.

## Duel

This category is the starting point that makes up a large part of Bruce Lee's combat concept, being the one with the highest density of textual data (165 codifications in the main analysis units and 241 in the complementary units). The analysis of Bruce Lee's vision of martial arts, the generalities of the confrontation and his proposal about it is built on it.

Bruce Lee's concern for the practicality of martial arts as self-defense systems is implicit from the first materials that make up his work. In a 1962 interview, when he spoke of his first motivations for martial arts practice, he pointed out that he started practicing Gung Fu at the age of 13 because he wanted to learn to fight, although, as time went by, he began to question other underlying bases to his martial arts practice [Little 1997a: 27].

As a broad concept, beginning during his stay in the United States, Bruce understood Gung Fu as a discipline of martial arts practice, whose purpose was the promotion of health, spirituality and self-defense [Little 1997b: 23] and, as it is reflected in his essay "Gung Fu: The Center of the

Oriental Arts," based on practicality and simplicity [Little 1999a: 14]. This supports his vision of the practice of Gung Fu: the deletion of everything superfluous and the maintenance of a direct focus in order to avoid distracting the practitioner from the reality of the combat itself. In a letter to his friend Taky Kimura on April 18, 1966 [Little 1998: 71] he suggested that the way to reach this direct focus was to strip the martial arts of all the ornaments that had been acquired by tradition and taken it away from the reality of combat; simple and direct. This coincides with the work of McCaughey [1998: 285] and Brecklin [2005: 739], in their cases, in relation to female personal defense.

Comparatively and in reference to the differences between a combat sport and a situation of self-defense, in the interview with the journalist Pierre Berton on December 9, 1971, Bruce Lee pointed out that the uncertainty prevailing in a situation of self-defense requires a range of different actions in the absence of a regulatory framework [Little 1999b: 9].

Therefore, it is the circumstances that determine what should be done in a non-sporting combat situation, where the personal integrity of the person who is attacked prevails, as he stated in an interview with the *Washington Star* on August 16, 1970 [Little 1997a: 99]. This same approach is adopted by Sieber *et al.* [2007: 46], who points out the following:

In relation to real situations of attack and threat to life when the attacker does not obey any rules and if the

goal of self-defense of defense combat is saving life of the attacked person, our defensive reaction (technique of used defense) should be even more brutal than attack and behavior of the aggressor.... Also typical combat sports as limited by the sporting formula (technique and methods of training adjusted to safe rivalry according to the rules of a give discipline) are not suitable for training real self-defense.

This same argument is also supported concerning competition judo, which has been stripped of some of its most dangerous techniques, so that when used in a non-sporting fighting situation it “... may appear to be a suicide” [Sieber *et al.* 2007: 46].

The situations of self-defense, by definition, are not framed in contexts regulated by a set of rules and the combat emerging from this situation should be addressed in a holistic manner, where there is no attempt to explain them through closed operating patterns that determine what should be instead of what actually is, as he points out in his essay “Toward Personal Liberation (Jeet Kune Do)” of 1967 [Little 1999a: 137, b: 165]. In this sense, decisions in combat acquire a more pragmatic and direct approach, of stimulus-response, which in most cases has little to do with what a traditional martial art establishes in its practice [Pollard 1967: 20]. Citing the sixteenth-century Spanish swordsman Jeronimo Sanchez Carranza [Saucedo 1997: 17], who stated that expertise in the handling of weapons should be understood as a means of preserving life, to be understood from both theory and practice.

Following this approach, which is critical in the differences between sporting matches and those that are not, in his essay “Teach Yourself Self-Defense” of the year 1962 [Little 1999a: 22] Bruce Lee delves into the importance of the environment in which a situation of personal defense can occur. In this case, the environment is not defined by a regulation where it is intended that both actors involved in the fight are in conditions of equality, nor is it limited to enable or prevent certain actions. A confrontation wherein the physical integrity of a person depends on a possible aggression is not a consensual or premeditated fact; at least not on the part of the person who is attacked.

Bruce Lee also makes some approximations to the aggressor actor when analyzing the functioning of a non-sporting confrontation. In *The Tao of Gung Fu: A Study in the Way of Chinese Martial Art* [Little 1997b: 91] he maintains that it is normal to be impressed by the size and arrogance shown by an aggressor, who also usually makes use of these qualities to provoke such an effect, when none of these two characteristics presents an objective criterion to conclude that it is an insurmountable threat. This issue connects with the approach of Ozer and Bandura [1990: 473–474] where, in reference to the processes with which people face threats, they argue that the mental relationship established between the capacities of

a person facing a threat are inversely proportional to the anxiety they experience. Thus, a person who perceives his aggressor as someone whom he can not overcome, experiences anxiety derived from the estimated danger in the situation, which possibly determines the result of said combat even before it begins. Jackson-Jacobs [2013: 39], in this sense, declared that one of the key phases of a confrontation is to transcend the fear of violence as a prior step to any type of action that can be carried out within the framework of the duel.

Bruce Lee argued over the importance of understanding the relationship with the opponent as a living process, spurred by decisions and actions that occur in the other [Little 1999a: 182]. This explanatory paradigm of confrontation, as a multifactorial interaction between two individuals who oppose each other, gives meaning to the dynamic and volatile nature of what is meant by a confrontation not framed within a regulatory sports framework.

Bruce Lee remarked that, in the same manner that a boxer does not need to learn to meditate to fight, when the martial arts systems have an excessively ritual character, they move away so much from the reality of the combat that they end up becoming akin to “swimming on land” [Little 1999a: 154]. The reasoning that he ascribes for this is that the practitioner seeks in the martial art a safe solution when facing combat, ending up blindly trusting the way that it understands the duel, conscientiously practicing those sequences of movements that comprise it [Little 1999a: 146–147]. Sieber, *et al.* [2007: 46] expressed, in this same manner and with the use of a certain irony: “Some schools treating on self-defense and teaching artificial conventions should teach running simultaneously so that they may be honest towards their students.”

The ultimate issue is that combat has little or nothing to do with the wishes and desires of the practitioner and the vision that he/she has of the same [Little 1999a: 153–154]: a combat is as it is and its development does not respond to the limitations established by martial arts approaches, preferences, physical condition or environment in which it develops, although these issues do intervene in the result of said combat. If the martial art is artificial and mechanical, it will be difficult for it to adapt to the changing reality of combat, so that those who practice these systems only solidify what was previously fluid [Pollard 1967: 14]. While he began by making this criticism of certain martial focuses, in his essay “My View on Gung Fu” of 1967 [Little 1999a: 29–30] Bruce Lee extended this statement to the martial arts as systems of preparation for combat, pointing out that they ended up arresting and encorseting the living concept that combat is.

The understanding of Bruce Lee on how to deal with combat is shaped from a direct and simple approach: taking advantage of all the possibilities of action offered

by the human body to be able to adapt to combat, as he related to Ted Thomas in his 1971 interview [Little 1999b: 42].

With this as a base, Bruce Lee prioritizes the importance of the qualities of the practitioner ahead of the mastery of martial arts traditions, a perfect cage that usually prevents adaptation to the needs of the fight. The truth lies beyond the established patterns [Little 1999a: 183] and one should not lose time in search of “secret movements” [Little 1997c: 34]. Since combat is not a preconceived and predetermined process, an approximation from martial arts to it with routine and mechanical practices is not a guarantee of success.

From the beginning of his career in the practice and improvement of combat-oriented arts, Bruce Lee was clear that, although these systems do not intend to make the practitioner invincible, they do seek to increase the guarantees of satisfactorily resolving one of these encounters. A system does not stop being a guide of checking when the practice has been of quality, based on the paradigms of simplicity and common sense [Little 1997b: 184].

Having expressed this introductory reflection on martial arts as combat styles, we must address the issue reflected in *The Tao of Gung Fu: A Study in the Way of Chinese Martial Art*: if all styles claim to be able to deal with all types of attacks, what is the point of having different styles, if they all handle all types of angles and lines of attack and defense? [Little 1997b: 164]. Bruce Lee [Little 1999a: 165] affirmed that those who say that they practice a different style to others is because, effectively, these styles are characterized by the use of some exclusive actions that make them unique and, therefore, appear different. The price to pay for this, according to Bruce Lee, means focusing on a single part of the fight, which results in a vision that is removed from the reality of it. This is the origin of the circumscription of its practitioners who, by practicing those closed patterns that make them unique and different from other styles, end up being distanced from the reality of combat. When a style becomes a sequence of pre-established techniques to face specific situations that are expected in a combat, it ends up becoming a limit self-imposed by its practitioners [Searles, Berger 1987: 66]. The use of the term self-imposed is not arbitrary, since Bruce Lee understood that styles generated behaviors that frontally clashed with the free nature of human potential [Little 1999a: 137]. In an indirect way, Bowman [2014] intervened in this debate where the system, at times, frontally opposes the sense of combative efficacy that its practitioners announce as characterizing it.

Because combat is not a standardized process, Bruce noted in 1967, it must be lived according to its non-linear nature, which places it beyond any style or discipline [Little 1999a: 152], contemplated from all possible angles [Little 1999a: 148], which sets it apart from a set of tech-

nical sequences to which a system intends to reduce it [Pollard 1967: 20].

One of the thematic axis on which he bases his criticism on the limiting character of traditional martial arts is the figure of the representatives of these systems. In his opinion [Little 1999a: 208], the figure of those known as “masters,” precursors of such systems or influential representatives of them, have a leading role in the consolidation of the characteristic patterns of the style that end up instinctively consolidating the behaviors of reproduction and imitation in the practitioner. To achieve this, institutes, academies, schools and/or kwoons are established, disseminating and perpetuating these systems. In his essay, “Toward Personal Liberation (Jeet Kune Do)” [Little 1999a: 130], Bruce Lee emphasized the need to overcome and forget those colorful histories where the creators of a style are mysterious monks or where the system has its origin in a revelatory dream. Styles, in their nature, are not absolute truths with inviolable principles and, when considered as such, they become an end in themselves that antecede the needs of the practitioner.

The other consequence that Bruce Lee identified in this institutionalization and by which he criticized the martial arts tradition, is that practitioners tend to adopt sectarian and separatist behavior among themselves when they belong to different systems. This has its origin, as related to the journalist Ted Thomas in 1971 by Bruce Lee himself [Little 1999b: 43], in how the hypotheses that the founders of the styles propose end up turning into unbreakable axioms, being seconded by the practitioners of said system.

Following this argument, Bruce Lee affirmed that, as an incentive, many of these teachers do not support their theories on direct empirical grounds, which leads them to talk *about* combat, not *of* combat. Its practitioners, followers of these teachings, are restricted to a system erected on fragile principles, embedded in patterns of functioning that do not take advantage of their personal potential [Little 1999a: 168]. At the same time, he pointed out in the review of his essay “Toward Personal Liberation (Jeet Kune Do)” in the year 1971 [Little 1999a: 124–125] that, as a result of this dogmatism, there are styles constituted by former students of other systems (Cynarski *et al.* [2015: 17] affirm that this usually happens around 30 years as a practitioner of a system). Dissatisfied with the previous approach, and followers of another “truth,” they sometimes acquire even greater acceptance than the founder of the parent system. In both cases it is clear, as Bruce Lee warns, that martial arts segmentation by styles ends up superimposing the system on its practitioners, separating practitioners from martial arts instead of uniting them by a common interest.

Part of the reading of this criticism is found in a pragmatic and mature vision of Bruce regarding his understanding about fighting styles in the late 60s. In the above mentioned essay, he argues that the segmentation



of styles, institutionally speaking, generates a fragmented view of combat that has little capacity to understand the functioning of said confrontation [Little 1999a: 161]. Observing from this viewpoint, in his famous article "Liberate yourself from classical karate" [Lee 1971: 27] published in *Black Belt Magazine*, he criticizes those teachers who, defending that the martial arts they practice are "like life," perpetuate a watertight and hermetic system, when life is, precisely and just like the combat, a dynamic and changing process. In this article, Bruce Lee affirms that a good teacher should be one who does not dedicate himself to "sharing truths," but rather guides the practitioner to discover the truth for himself. The true teacher studies each student and invites him to know himself, internally and externally, facing his frustrations and helping him to overcome them.

On the other hand, as to the practitioners of these martial styles, Bruce Lee [Little 1997b: 167] viewed as unfortunate those circumstances in which, confused, they have sincerely sought to learn a martial art and have run into "teachers" who preach doctrines based on vacuous knowledge and good marketing strategies. These practitioners always look for, in those who they consider their teachers, a greater, deeper, more complex knowledge of the system they preach. They end up practicing advanced forms/katas that, although they have little or nothing to do with effectiveness in combat, are visually and as a skill set different from what they have seen and practiced until that moment. Bruce Lee points out, in relation to the practice of these forms, that the more complex they become, the less connection they usually have with combat reality; concentrating most effort in the execution of movements that compose them and few in understanding their purpose. This ends up constituting a non-express performance criterion, based on how precise the execution of the technical pattern is, by way of conventions, during practice. As a result of this criterion, the practitioner finds himself paying less attention to what the opponent does during the fight and more to the correct positions of his arms and legs as is advocated in his system [Little 1999a: 183]. Thus, the ranges of belts, as noted by Cynarski, *et al.* [2015], should not be relied on as indicators of the practitioner's competence: if a practitioner is effective, his movements will be revealing, just as a beautiful movement does not necessarily imply that the performer is an effective fighter [Little 1997b: 168]. As indicated in the revised version of the essay "Toward Personal Liberation (Jeet Kune Do)" of 1971 [Little 1999a: 177]: more does not necessarily mean better.

Faced with this conformist attitude on the part of the practitioners of combat systems, the result is usually a dependent mind, removed from attitudes of criticism, understanding and investigation, which succumbs to standardized processes of routine and constant repetition. In short, a mind that has stopped listening to the

circumstances that surround it, to simply recite them [Lee 1971: 27].

It is pertinent, considering this critical approach, to analyze the repercussions it had on the way Bruce Lee viewed how to approach a fight, *Jeet Kune Do*. To understand the evolution of Bruce Lee's arguments regarding his understanding of martial arts systems and the transfer of his teachings to combat, it is necessary to address the event that took place with Wong Jack Man at the end of 1964. Soon after this fight, Leo Fong [Graceffo 2012: 27], a friend of Bruce Lee, pointed out how Bruce himself began to consider the need to study other angles of attack and defense, alluding to the limitations he found in the strategic approach of the Wing Chun system. Tommy Gong [2014] in his work *Bruce Lee: The Evolution of a Martial Artist*, covering the entire trajectory of Bruce Lee, establishes three important stages: the martial arts hatching in Seattle when he arrived in the United States; purification in Oakland; and its consolidation in Los Angeles. This stratification also corresponds to that inflection point marked by the confrontation with Wong Jack Man at the end of 1964. John Little, in one of the comments he makes about the material compiled in *Letters of the Dragon: An Anthology of Bruce Lee's Correspondence with Family, Friends, and Fans, 1958-1973* [1998: 82] indicates it is worth pointing out two phases after the Wing Chun Gung Fu of his first years in the United States: One after 1964 (coinciding with the confrontation with Wong Jack Man), which Little calls *the Jun Fan method* and describes as non-classical Gung Fu and another, coinciding with 1967, when Bruce Lee already began to use the term Jeet Kune Do to denominate its explanatory paradigm of combat.

Reviewing the available information pointing in this direction, a letter addressed to his friend Taky Kimura in February 1965 [Little 1998: 43] after the confrontation with Wong Jack Man, portrays Bruce telling him that he is working on his own combat system, which is based on the concepts of rhythm, *timing* (execution of an action at the moment that is determined appropriate) and distance, as well as what he refers to as "the five ways of attack". This system makes use, with Wing Chun as a starting point, of the broken rhythms in combat with the objective of interrupting and intercepting the rhythm of the opponent in the fastest and most efficient way possible, without being constrained to the exclusive use of straight trajectories or curves in the action strategies.

From the year 1967 there are two documents that can be considered as the first written evidence of the term Jeet Kune Do: one of them in the article "In Kato's Gung-Fu Action is Instant," in *Black Belt Magazine* [Pollard 1967] and another document that Bruce Lee gave to the members of his school in Chinatown, Los Angeles, called "Jeet Kune Do: The Way of the 'stopping fist'" [Little 1999a: 120]. The name Jeet Kune Do is developed

in the aforementioned article of Black Belt Magazine [Pollard 1967: 17], explaining it as:

... the only non-classical style of Chinese gung-fu in existence today. It is simple in its execution, although not so simple to explain. Jeet means 'to stop, to stalk, to intercept' while Kune means 'fist or style' and Do means 'the way to the ultimate reality.'

In other words, 'The Way Of The Stopping Fist.' The main characteristic of this style is the absence of the usual classical passive blocking. Blocking is the least efficient. Jeet Kune Do is offensive, it's alive and it's free.

From the description of Jeet Kune Do as the only non-classical Chinese Gung Fu system, one grasps that Bruce Lee understood he was doing something different with respect to traditional systems. He was Chinese, with a background in Chinese combat systems, but distanced from the traditional perspective of such systems. He gave much importance to the absence of classic, passive blocks (those whose purpose is only and exclusively stopping or repelling a received attack, as in the application of the concept of right of way in foil and saber in sports fencing [Saucedo 1997: 5]) in Jeet Kune Do, that he coined the name from this element.

Also in 1967, evidence about his questioning, not of the traditional systems, but of the concept of the combat system itself began to appear. In his essay "Jeet Kune Do: The Way of the 'stopping fist'" [Little 1999a: 120–121], he explains how Jeet Kune Do consists in avoiding the accumulation of knowledge, in a gradual descent towards the search for simplicity. In another of his essays, "Toward Personal Liberation (Jeet Kune Do)" [Little 1999a: 125], he admits he has not invented any style, nor has he modified or composed it through other styles. This last statement creates a dissonance regarding his comments in 1965, where he pointed out that he was using the Wing Chun style as a basis for his new orientation. At this point, Bruce Lee understood that, although some technical considerations could be provided by other systems, the approach he was taking was completely separate from what he had practiced and experienced to date, giving it a sense of being beyond a technical-strategic conglomerate. The Jeet Kune Do described in that essay does not observe combat from a single angle, but from all possible ones. Since combat does not respond to a fixed and unique pattern, Jeet Kune Do does not intend to circumscribe any of these angles, but make use of all simultaneously, depending on the needs. It is in this way that Bruce Lee avoided the obsession of practitioners with a specific model [Little 1999a: 126].

The importance and significance for Bruce Lee of this turning of the page on the traditional approaches, styles and his new approach through Jeet Kune Do are collected in the letter sent to his friend and former training partner of Wing Chun in his Hong Kong stage, William Cheung, on January 4, 1969 [Little 1998: 111],

where he explains that what he practices cannot be considered Wing Chun and thus the name of Jeet Kune Do. Following this evolution, in another letter sent to another of his training partners in Hong Kong, Wong Shun Leung, on January 11, 1970 [Little 1998: 124], he points out how the name of his new approach is just that: a name.

In a more specific orientation, there are two approaches to Jeet Kune Do by Bruce Lee in this last stage, both year 1971, collected in two of his essays previously cited. In "JKD (Jeet Kune Do: VII)" [Little 1999a: 172] he mentions that while Jeet Kune Do is not a method of fighting, it does use a systematic approach to the training of combat situations, constituting itself as a process, not a goal, much less an end.

Meanwhile, in the essay "Toward Personal Liberation (JKD: VIII)" of 1971 [Little 1999a: 180–181], he describes how the fact that in Jeet Kune Do there are no forms / katas, this is not incompatible with the fact that it pursues efficient ways to carry out combat actions and, that this is so, is not incompatible with the need to apply them in a single way.

### Type of duel

The type of duel is predominantly represented in the work of Bruce Lee in the form of sequences of images, photographs or diagrams. This, coupled with the fact that data from textual sources obey descriptions of what can be seen in the images, orients the discussion of this category to a descriptive rather than to an analytical approach.

This category includes two fundamental cases: The circumstances of singular confrontation against one or several opponents and the demonstration sequences. Likewise, we must remember that the sequences that have been codified are those in which Bruce Lee participates, since there are many others in his work starring friends and training partners, such as the case of Ted Wong, Dan Inosanto or James Yimm Lee, for example.

The first aspect corresponds to the development of sequences of action before one or several opponents, and there is prevalence in the explanations of singular combat between two opponents. These sequences are scattered throughout the entire work, though they are polarized in the work *Bruce Lee's Fighting Method: The Complete Edition* [Lee, Uyehara 2008], which contains a large part of the photographic material that took place between 1966 and 1967, after the famous encounter with Wong Jack Man at the end of 1964 that determined the evolution of Bruce Lee in the refinement of his understanding of combat.

Although to a lesser extent, it is also possible to find some sequences containing multiple attackers. In reference to situations with multiple attackers, Bruce Lee [Little 1997b: 124] suggests that fluidity is especially important for the transition of actions against the different attackers in order to succeed in such an unfavorable situation.

The demonstration sequences are in another order. This type of representations corresponds to explanatory and sequentially ordered sequences, where the execution of some action is carried out, without the intention that said sequence be understood to have a direct transfer to the actual confrontation situation. They are characterized, fundamentally, by the passive action (static or throwing a blow) of an opponent that is offered simply as an objective for the action that it seeks to demonstrate.

It is also important to note that these illustrations are exclusively present in the works corresponding to the first stage (*Chinese Gung Fu: The Philosophical Art of Self Defense*; and *The Tao of Gung Fu: A Study in the Way of Chinese Martial Art*) and in that of transition (*Bruce Lee's Fighting Method: The Complete Edition*). The reluctance of Bruce Lee regarding the publication of his works to the public, added to his practically exclusive dedication to his film career in his last years, may have reduced his interest in recording and disseminating this type of material, the reason why written materials and technical diagrams and demonstrations are preferentially collected in the works containing the information generated in the last stage (*Tao of Jeet Kune Do: New Expanded Edition*; and *Jeet Kune Do: Bruce Lee's Commentaries on the Martial Way*).

### Terms of confrontation

The sequences carried out during the duel situations (*1vs1*, *1vs2*, *1vs3*) in the work of Bruce Lee are predominantly in standing and with separation between the opponents. This data is extracted by comparing the total number of illustrated clashes ( $149 \text{ 1vs1} + 6 \text{ 1vs2} + 2 \text{ 1vs3}$ , see Table 5; the *demonstration* code is left out of this summation, as they are explanations in relation to the technique and not on situations of simulated clash) with the codifications of the *terms of confrontation* category. Of the total confrontations (157), 5 occur *seated* and 2 *lying down* (see Table 5), so that 150 of them occur in standing position. It is inferred that most of these duels begin with distanced opponents because 29 of these situations begin grabbed, subtracting 128 situations where there is no initial contact (being 14 of them with an armed adversary, as can be seen in Table 5).

However, some situations are detailed where the course of the action does not take place under these same conditions. One of these cases is when the opponent is armed. In none of the cases analyzed is the aggressor armed, since Bruce [Little 1997c: 23–24] argued that an armed man is a disadvantaged adversary because, psychologically, the aggressor only cares about the use of the weapon. Therefore, all the situations suggested are oriented towards how to defend against an armed adversary, in a standing situation for both opponents.

Apart from standing situations, Bruce poses other starting conditions, such as sitting or from the floor (lying

down). The first is a situation where the combat action has not begun to develop; the person being attacked is sitting while being attacked.

In contrast, the situation on the ground acquires a more dynamic character, since it is understood that, in order to reach it, you have had to develop other actions before, which can range from an unexpected attack to a development of actions in which the aggressor has finished by bringing down the victim. In both cases, the actions are more direct, since the margin of mobility is much smaller and requires greater efficiency in decision-making and in the results of the actions carried out.

Thus, it is also common to observe (mainly in the work *Bruce Lee's fighting method: The complete edition*) the appearance of many sequences that begin with the attacker grabbing the victim, both standing, sitting or knocked down. Although the roles in these situations will be analyzed in the following analysis framework, it is important to point out that all the sequences that start with a grip are done by the attacker, so these sequences are aimed at proposing solutions to an aggressor that begins their action with a grip.

### Duel training

The pragmatic orientation towards the reality of combat meant that Bruce Lee made use of diverse elements that brought him closer to a simulated and controlled situation of the same. In this category they are studied, finding among them materials and devices to develop certain actions and manifestations (striking power with leg and arms, precision, timing...), as well as other elements of protection, aimed at enabling a simulation with an opposing partner that is not intended to do him harm.

One of the classic training elements that Bruce Lee used deriving from his practice in the Wing Chun system was the so-called *wooden dummy*. The wooden dummy has a central block structure in which several appendages are embedded simulating the upper and lower limbs of the opponent. The disposition of the same has as its rationale the execution of the technical elements of the combat system. Although Bruce Lee conceived the wooden dummy as an interesting training element for the work of blocks, punches and other exercises of Wing Chun without hurting a partner, in no case is it something that replaces sparring with a flesh and blood adversary [Little 1997b: 106].

During his time in Oakland, with James Yimm Lee and together with his friend George Lee, they make modifications to the wooden dummy to adapt it to their training demands, as he relates to his friend William Cheung in the letter dated October 30 of 1964 [Little 1998: 41]. In the new versions, the dummy's height is modified and elements that simulate the neck and the head of an opponent are incorporated, making it possible to have a better correspondence with the evolution of the com-



bat concept that Bruce Lee is undergoing at this time.

In a parallel fashion and in that same letter of 1964 to William Cheung [Little 1998: 41], he mentions that he was already working on protective material that would make it possible to perform sparring training with a partner in situations close to real combat. In correspondence with George Lee, principal architect of Bruce's ideas on training materials of December 18, 1965 [Little 1998: 66–67], he emphasizes to his friend the tremendous importance he gave to training with a partner and using protections to simulate real combat.

As they were gathering information on the importance of the protections in the training of combat sports in Downey [2007], Gupta [2011] and Ramazanoglu [2012], in individual letters of 1969 and 1970 to his training friends of the Hong Kong era, William Cheung and Wong Shun-Leung [Little 1998: 110–111], Bruce Lee pointed out the importance the change in his conception about combat had had on him in recent years and how that issue had translated into the intensive and extensive use of these protective materials.

Additionally, they incorporated various training materials with which to work on other types of demonstrations. Thus, in a January 1968 letter to George Lee, Bruce [Little 1998: 105–106] thanked him for the design of the wall punching bags he made for him and suggested modifications in their design to be able to adapt them to other circumstances.

A wall punching bag [Little 1997b: 107] consists of a bag made of a resistant textile material filled with beans, to develop depth and penetration in the hitting techniques. Although Bruce considered it a very interesting device to develop the power of punching, he did not recommend its extensive use because he understood that it worsened the speed of the punch.

For the more technical training of hitting, with high coordinative demands, Bruce used devices like a sheet of paper suspended (*hanging paper*) by a rope to train for speed [Little 1997b: 108], the *platform speed bag*, the function of which is to work the rhythm and the position of arms [Little 1997c: 325], the *top and bottom bag*, which emphasizes the need to hit in a linear way and to control mobility to avoid the return of the ball when hit [Little 1997c: 325], or *pads*, that protect the hands of a partner to perform hitting sequences.

Other materials incorporated into the training were the striking shields and the punching bag. The striking shields, typical of sports such as football, useful in improving strokes with greater penetration, such as the lateral kick [Little 1998: 126].

Regarding working with the bag, Bruce gave much importance to the way he trained with it [Little 1997c: 324], since, not being a living adversary that responds to attacks, it can be the perfect means to maximize the failures and defects that are found in combat. At all times it is necessary to keep the attention on mobility and guard-

ing to improve not only the power of the strike, but also *timing* and strategy.

## Conclusions

From this analysis of Bruce Lee's work, it can be observed how the author delves more deeply into the study and critique of traditional martial arts (*martial arts\_general code*), being a main constant in the early moments of his work. In the same way, as his work progresses chronologically, his proposals are outlined to this critique, which would end up becoming concrete in what is known as *Jeet Kune Do*. This proposal is based on his critique of the concern that traditional martial arts attributed to form and technique, an issue that, in his opinion, limited the understanding of combat as a dynamic process. *Jeet Kune Do* is his answer to this question, explaining the non-sporting duel as a living and interactive process, product of the established opposition between the fighters. For this reason, the technique is not an element that builds the combat but allows mediating within it.

There is multitude of graphic evidence in Bruce Lee's work that exemplify simulations of struggle, being accompanied in most cases by informative text that describes what happens in these sequences. A deep treatment of different cases of the duel is also observed (confrontation one against one or against multiple adversaries), emphasizing those of singular confrontation in *bipedestación* between two fighters or in which demonstrations of the functioning of the actions of combat are made. Specifically, the *Bruce Lee's Fighting Method* series is the one that reflects the greatest number of data, being a material located chronologically in its transition from the practice of traditional systems to its eclectic model *jeet kune do*. Fewer situations have been observed that move away from this pattern, among which we can highlight those where the aggressor starts grabbing the assaulted.

Likewise, combat training situations have been identified using specific devices for this purpose (improvement of the strike and protection of the training partner), in order to bring this context as close as possible to the conditions of a real confrontation. These are manifested, especially, in the stage of transition of its practice of traditional systems towards the model of *jeet kune do*, because the graphic evidence observed in the sequences of demonstration or of simulated confrontation become prevalent in the series *Bruce Lee's Fighting Method*, as well as in the own correspondence of that epoch. The reason for this increase and his interest in this type of materials is due to his concern to be able to simulate in a real way a confrontation in training situations, without causing harm among the fighters.

This is why, for Bruce Lee, combat and his training was a phenomenon that deserved to be approached like



life: Contemplating circumstances realistically, with a critical vision, making decisions without prejudices and according to the difficulties encountered.

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### **Dziedzictwo Małego Smoka: Wkład w koncepcję pojedynku bojowego w dokonaniach Bruce'a Lee**

**Słowa kluczowe:** Bruce Lee, studium przypadku, pojedynek, walka, sztuki walki

#### **Streszczenie**

Tło i cel. Praca ta stanowi podejście, poprzez dokonania Bruce'a Lee, do koncepcji pojedynku bojowego, jego cech i przeszkolenia.

Metody. Wykorzystując strategię badania przypadku, wybrano przykładowy fragment z oficjalnej, aktualnej bibliografii Bruce'a Lee oraz zastosowano technikę analizy treści za pomocą oprogramowania MaxQDA v.11.

Wyniki. Po przeprowadzeniu analizy materiału przykładowego i zastosowaniu techniki kodowania w dwóch cyklach określono skład czterech głównych kodów: pojedynek (gdzie ogólne warunki, w jakich ma miejsce i rozwija się w konfrontację zorientowaną na obronę i jak sztuki walki odnoszące się do tej sytuacji, są wyjaśnione poprzez *Jeet Kune Do*); typ pojedynku (gdzie proponowane są sytuacje z pojedynczym lub wieloma przeciwnikami oraz dobrze zilustrowane za pomocą technicznej demonstracji konkretne działania); warunki konfrontacji (w których zakodowane są sytuacje konfrontacyjne, które różnią się od sytuacji wyjściowej w walkach bezkontaktowych lub ofensywnych, istniejących przy użyciu broni); oraz szkolenie (gdzie badane są materiały i techniki obrony wykorzystywane przez Bruce'a Lee, zbliżające się maksymalnie do sytuacji podobnej do prawdziwej konfrontacji).

Wnioski. Z uzyskanych wyników wynika, że Bruce Lee rozumiał walkę jako proces niesportowej konfrontacji indywidualnej, gdzie sztuki walki stanowiły narzędzia interwencji i dla których sformułował swój alternatywny paradygmat, który nazwał *Jeet Kune Do*.