

TERMINOLOGY

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An analysis of the conceptual language used for the general theory of martial arts – Japanese, Polish and English terminology

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Abstract:

Problem. The following study is concerned with the issue of the terminology used in martial arts, both widely in their practice, as well as in the scientific sphere. It deals with errors and misunderstandings, and changes and establishes definitions of terms.

Method. The research is particularly concerned with the basic terms for martial arts used in the English, Japanese and Polish languages. Hermeneutic content analysis of the subject literature, dictionaries and scientific studies is here carried out from the perspective of the Humanistic Theory of Martial Arts (HTMA).

Results. The authors present general comments about language changes and their causes. They make comparisons between definitions in specialist literature. They explain the problems of translation and refer to the statements of other researchers. The appendix features a glossary with analysis and explanation of selected basic concepts.

Conclusions. Stipulative definitions, whose purpose is to clarify the basic concepts used in the science of martial arts, were used. This new scientific specialization should extend from the jargon of trainers to the language of scientific description. The causes of errors in martial arts terminology were also pointed out.

Introduction

Martial arts and combat sports (area of the martial arts science / science of martial arts) terminology is very diverse and heterogeneous due to the number of different methods, styles, schools; martial practices, fighting skills and sports that exist all around the world. The assumption of one **general theory of martial arts and related systems** needs the scope of terminology and the choice of proper names to be established. How can one name cover the various systems of art, ways, sports, methods, self-defence options and different usage methods in military service (police, combat systems etc.) as well as those elements which are closer to ritual, meditation and healing properties?

Terminology of martial arts, it is (1) the language used for scientific description, and (2) the vocabulary used in the practice of martial arts. It is important for this language to be commonly understood both by researchers and practitioners and

to describe the reality of martial arts well. Scientist-specialists should be familiar with this specific terminology and understand its meaning. In turn, practitioners should use the scientific description to expand their knowledge and its practical use.

In the primary meaning it is a conceptual language resulting from the adopted theoretical perspective (definitions of terms), which depends on the choice of theoretical concepts. Authors possessing narrowly specialized knowledge about martial arts, or only selected combat sports, do not provide correct interpretation of the facts in the field of martial arts. This requires both practical knowledge and personal experience in the study of different types of martial art. However, there are very few expert-scientists, who are at the same time high-ranking masters in several martial arts (classical and modern, using traditional weapons and hand-to-hand fighting).

In its other meaning the terminology stems from socially and historically conditioned practice

of language. It is often a language not commonly used or known only to specialists. This applies to old types of weapons and armaments, the names of parts of weapons and ways of using them, the tradition of fighting on horseback (naming the harness, the vocabulary concerning horses), kinds of armour and the names of fighting techniques.

The **Humanistic Theory of Martial Arts** (HTMA) includes the physical and psychological dimension of individual martial arts originating from eastern Asia, and other systems of psychophysical practice, which means “self-realisation is achieved through training in fighting skills or weapons training”.

A systematic and multi-dimensional approach is needed here so that comparative studies of different theoretical concepts are carried out [Cynarski, Kurek 2009] along with the creation of new concepts.

HTMA seems to contain the greatest explanatory power for the multidimensional phenomenon of martial arts. It introduces a language to describe the various traditions of martial arts [Cynarski, Obodyński 2003; Cynarski 2004, 2009a] and proposes a rational glossary [Cynarski 2004: 393-401, 2009a: 236-247]. It should help to sort out the existing conceptual chaos in publications. The chaos can result from the translation of concepts from eastern Asia into English and other European languages [cf. Figueiredo 2009; Pérez-Gutiérrez, Gutiérrez-García, Escobar-Molina 2011].

Some additional complication are dictionary definitions, sometimes mistakenly or without a logical consequence explaining basic concepts such as ‘martial art’ [Cynarski 2013a]. Sometimes definitions are simplified and do not explain the complexity of the term e.g. “martial arts are any one of several forms of fighting and self-defence (such as karate and judo) that are widely practiced as sports” [Merriam-Webster 2014].

From the language of the Samurai come such names as ,empi-uchi , (strike of a swallow), referring to elbow-strokes, or „tsubame-gaeshi’ (swallow counter), which is the name of one of the techniques used to counter an attempt to undercut. Many others, such as *jūjutsu*, *shihan*, *sōke* come from Old Japanese. They are mostly incomprehensible to contemporary Japanese people.

The language of historical fencing requires knowledge of concepts not used today, and the study of old treaties. Zbigniew Czajkowski, an expert in fencing in the European tradition, and in Old English and French, has had some significant achievements in this field [Czajkowski 1968, 2007] as have scholars dealing with Old German [Leffer 2007; Clements 2011; Walczak 2011] and

traditional Polish literature [Zabłocki 2000; Sawicki 2011; Szajna 2007; Borysiuk *et al.* 2013]. However reflection on the language of fencing and analysis of “general” sports language, with its terminology of war and battle: attack, aggressive defence, fighting, offence, trap, shooting etc. [cf. Polok 2005] will not be covered in this paper.

Martial arts, regardless of their origin, have become a cultural phenomenon on a global scale. It is worth analysing the nomenclature adopted in the major European countries (France, Spain, Germany). Asian martial arts came here quite early and often transferred to other countries through French, Spanish or German instructors respectively. And this oral or written message, is sometimes burdened with errors (speech and writing, transcription and spelling). However, this study focuses mainly on the main Polish, Japanese and English terminology.

A lot of content, especially Chinese, is literally untranslatable into European languages. So various versions of the same original content are available. In addition poetic descriptions from old treaties are sometimes an image of a state of mind rather than a physical condition. They become more understandable only by long practice of martial arts. Another necessity is to understand the language of symbols in eastern and south-eastern Asian countries i.e. possession of certain hermeneutical competence in this field. The lack of humanistic, anthropological and cultural knowledge, prevents the full understanding and explanation of the world of martial arts (from the axiological sphere to the psychophysical reality) particularly because the same symbols in China and Europe sometimes have quite different meanings [cf. Grossman 1988; Florence 1995; Eberhard 2001; Cynarski, Obodyński 2009].

General comments about changes to languages

Technological advances have meant many significant changes in the art of war. Hand-to-hand fighting, the use of old steel and the cavalry have lost their importance. So the notions that for centuries have described the weapons and armament, armour or harnesses have also become obsolete. Who in Poland today knows what a glaive or glaive flagstaff, bolt, stirrup or bridle is? In addition, the old treaties were written in the language of our ancestors, which makes everything less understood.

A country’s national martial arts may be promoted by State patronage. Sometimes, however, the same tradition is named differently by various

state agencies: for example the Chinese *wushu* (PRC) and “Taiwanese” *kuoshu* (Republic of China). In addition, the PRC and Taiwan adopt different transcriptions of the Chinese language into Latin lettering: respectively *pinyin* and Giles-Wade’s.

Another manifestation of the politicization of martial arts language is a kind of terror of political correctness. As a result the Japanese concept of *bujutsu* (martial arts) has been replaced by the general term *kakugi* (combat sports). In the West also the adjective *martial* is sometimes associated with militarism and as such is used reluctantly.

Another means of change is the commercialization of martial arts. For reasons of prestige, marketing or commerce different names, or new ways of recording old names (e.g., *Ving Tsun*, *WingTsun*, *Wing Chun*; *Jiu-Jitsu*, *jujutsu*, *jujitsu* etc.) have been introduced. The same principle applies to the names of new schools and styles or new varieties of martial arts (eclectic systems). The self-proclaimed masters often introduce their own terminology far removed from the original.

Terminology in British and American English

Many texts are written or translated by different speakers of English. Inevitably some inconsistencies will arise over the spelling of words which refer to the practice of martial arts. For example the very word “practice” is the correct spelling for the noun in both British and US English but is also the spelling of the verb in US English. However, in British English the verb is spelt “**practise**” [<http://www.oxforddictionaries.com>]. “Defence”, another word widely-used in martial arts is a noun in British English while its equivalent in American English is “defense” [<http://www.oxforddictionaries.com>]. However, these words do not usually obscure the understanding of the overall message.

In American and British English there are a few terms which are connected with fighting arts including “martial arts”, “combat sports” and “combatives”. Although some laymen may use them interchangeably they are, however more complex and involve additional connotations.

The dictionary definitions of the adjective “Martial” for example, are:

1. inclined or disposed to war; warlike, 2. of, suitable for, or associated with war or the armed forces, 3. characteristic of or befitting a warrior [<http://dictionary.reference.com>]. The word comes from the Latin (*Mārtiālis*) and it means belonging to Mars, the Roman god of war. It appeared in Middle English between 1325-75. The synonyms

for “martial” include: military, hostile, combative, aggressive and soldierly [*Roget’s 21st Century Thesaurus, Third Edition*. Retrieved June 30, 2014, from Thesaurus.com website: <http://thesaurus.com/browse/martial>].

The word “combat” (the American English past form of the verb is: “combated”, “combating” or in British English: “combated”) means: to fight or contend against; oppose vigorously or as a noun it means active, armed fighting with enemy forces or a fight, struggle, or controversy, as between two persons, teams, or ideas from the Old French *combattre*, from Vulgar Latin *combattere* (unattested) and from Latin *com-* with + *battuere* to beat, hit [<http://dictionary.reference.com>].

The Western, especially the American perception of martial arts finds its expression in the language. **Martial art** is often understood as any one of several arts of combat and self-defence (or forms of fighting, various fighting sports or skills), mainly of East Asian origin, that are widely practised as sport. There are armed and unarmed varieties, most based on traditional fighting methods used in East Asia. Its popular use is gradually changing (institutionalizing) into dictionary terms. Here are some examples from various British and American dictionaries where martial arts are defined as: *any of several Asian arts of combat or self-defense, such as aikido, karate, judo, or taekwondo, usually practiced as sport. Often used in the plural.* [*The American Heritage 2000/2009*], or there are *Individual Sports & Recreations / Martial Arts (other than Judo & Karate) & Combat Sports*, or (*Individual Sports & Recreations / Judo & Karate*) *any of various philosophies of self-defence and techniques of single combat, such as judo or karate, originating in the Far East* [Collins 1991/2003]. Among martial arts several arts, styles, schools and methods are identified. However, defining on the basis of enumeration is completely unsuitable for research in the field of “martial arts science”.

Another dictionary entry distinguishes armed and unarmed varieties of martial arts, most based on traditional fighting methods used in East Asia. In modern times, derivatives of armed martial arts include *kendo* (fencing with wooden swords) and *kyudo* (archery). Unarmed varieties include *aikido*, *judo*, *karate*, *kung-fu*, and *taekwon do* [Merriam-Webster 2014]. *Encyclopedia Britannica* mentions also spearmanship, and swordsmanship as an armed variety of martial arts; the latter, which originated in China, emphasize striking with the feet and hands or grappling. In Japan, traditionally a warrior’s training emphasized archery, swordsmanship, unarmed combat, and swimming in armour. Members of other classes interested in combat concentrated

on arts using the staff, everyday work implements (such as thrashing flails, sickles, and knives), and unarmed combat. Derivatives of many of the armed and unarmed forms are practised as a means of spiritual development [Enc. Britannica 2014].

The primary unifying aspect of the East Asian martial arts, which sets them apart from other martial arts, is the influence of Daoism and Zen Buddhism. This influence has resulted in a strong emphasis on the mental and spiritual state of the practitioner, a state in which the rationalizing and calculating functions of the mind are suspended so that the mind and body can react immediately as a unit, reflecting the changing situation around [Enc. Britannica 2014].

Some writers try to define and compare the terms “martial arts”, “combat sports” and “combatives”.

A **combat sport**, also known as a **fighting sport**, is a competitive contact sport where two combatants fight each other to gain enough points or to achieve a condition to declare a single winner by means of using certain rules of direct engagement. These rules of engagement and conditions are significantly different from the rules in a simulated contact or combat meant for technically-based challenges, practice, or demonstration in martial arts, typically with the aim of simulating elements of real hand-to-hand combat through *kata* and self-defence training. Boxing, kick-boxing, amateur wrestling, judo, mixed martial arts, Muay Thai and **swordsmanship** are examples of combat sports.

Martial arts are extensive systems of codified practices and traditions of combat that are practised for a variety of reasons, including self-defence, competition, physical health and fitness, as well as mental, physical and spiritual development. The term *martial art* has become heavily associated with the fighting arts of eastern Asia, but was originally used in regard to the combat systems of Europe as early as the 1550s. An English fencing manual of 1639 used the term in reference specifically to the „Science and Art” of swordplay. The term is ultimately derived from Latin, martial arts being the „Arts of Mars,” the Roman god of war. Some martial arts are considered ‘traditional’ and tied to an ethnic, cultural or religious background, while others are modern systems developed either by a founder or an association. [Wikipedia 2012].

An introductory definition in the Encyclopedia *Martial Arts of the World* is as follows: “**Martial arts** are considered to be systems that blend the physical components of combat with strategy, philosophy, tradition, or other features that distinguish them from pure physical reaction (in other words, a technique, armed or unarmed, employed randomly

or idiosyncratically would not be considered a martial art.)” [Green 2010: xvi]

As far as combatives are concerned it is a term used by the United States Army for its hand-to-hand combat training programme. The authors from “Modern Combatives Systems” website claim that Modern Combatives System (MCS) is based on the belief that self defence training needs to be based on defending against the ways you are most likely going to be attacked and counter attacking in such a way that makes it hard for your attacker to defend [<http://www.moderncombativesystems.net/>].

Most spontaneous attacks whether they are with an open hand, stick knife or gun will require you to respond initially with your open hands. The first part of MCS involves recognizing pre assault indicators and preparatory movement that is required for someone to attack another person. The second part is teaching defence against the mechanism of the attack [<http://www.moderncombativesystems.net/>]. Whereas American Combatives, Inc. is the premier training academy for Close-Quarters Combat (CQC) Defense Training. This method was essential to survival for soldiers during WWII, initialized by Rex Applegate [1943], American combatives’ foundation lies in the close quarters combat techniques developed by British armed forces officers William E. Fairbairn and Eric A. Sykes while working for the Shanghai Municipal Police between 1907-1940 [cf. Fairbairn 1931]. In 2002, Matt Larsen created the Modern Army Combatives programme, which incorporates *judo*, *escrima*, boxing, *muay Thai* and the *Brazilian jiu-jitsu* [<http://www.blackbeltmag.com/category/combatives/>]. The methods are supposedly easy to learn, simple to execute, and proven to be effective on the streets, as well as on the battlefield [<http://www.americancombatives.com/>].

Reception of *Budō*, martial arts and combat sports has been examined in the West since at least 1994, while research on the understanding of these in the U.S. and Europe, give similar results [Donohue 1994; Saldern 1998; Cynarski 2006; Cynarski, Sieber, Litwiniuk 2006; Raimondo 2007; Green, Svinth 2010]. Martial arts are often understood as a sport, as self-defence, and aestheticized or romanticized. In addition to the classical, purely scientific reflection, different definitions (encyclopedia, dictionary) are in wide circulation. This is accompanied by colloquial and often incorrect understanding of the martial arts. What is a martial art?

Agreement concerning terminology

Some agreement concerning terminology was reached during a conference of the Japanese Academy of Budo

in Tokyo in 2012. Wojciech J. Cynarski's suggestions were generally accepted [2013a, b]. The Humanistic Theory of Martial Arts, which has been developed in Poland, is oriented towards martial arts as forms of personal and psychophysical development. Martial arts teach self-defence. However, apart from the development of technical and tactical skills, they also introduce disciples into specific axiological, normative and educational systems. Differentiated functions of martial arts bring the necessity of systematic and interdisciplinary approaches. The variety of martial arts and the multifaceted nature of practising martial arts make it necessary for them to describe them and interpret them in a systematic, multifaceted, interdisciplinary and multidisciplinary way. The Humanistic Theory of Martial Arts takes into consideration other dimensions: anthropological, cultural, moral, social and pedagogical, psychological and philosophical, religious and health aspects. In this perspective (in line with the humanistic theory of martial arts), martial arts are a historical category of perfectionist systems of hand-to-hand fighting or using weapons, originated in the cultures of warriors, connected with ethical codes and elements of metaphysics. Therefore, it is neither rivalry nor direct confrontation but rather its connection to spiritual culture which defines a martial art.

Martial arts are the forms of psychophysical activity linked to a certain tradition of hand-to-hand fighting or using weapons, aimed at personal development and merging educational methods with improvement in the spiritual dimension. It is *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) [cf. Cynarski 2004, 2009b].

Ways of martial arts include certain forms of physical (psychophysical) culture, which, based on the tradition of warrior cultures lead, through training in fighting techniques, to psychophysical improvement and self-realization. At the same time, they are 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 2004: 20-21]. The pathways (e.g. *budō*) are educational systems, however, and move beyond the fields of sport and fighting understood as a direct confrontation of power. Their numerous properties that are not only technical or physical should also be considered [Cynarski 2000; Oździański 2004; Cynarski, Litwiniuk 2005; Sieber, Cynarski, Litwiniuk 2006; Sasaki 2009; Kitamura *et al.* 2012].

Budō (Japanese *bu* – martial, military, take the spear, *dō* – way, ways) relates, in the strict sense, to a set of martial arts of Japanese origins. It is part

of the culture of the land of the samurais [Sasaki 2009]. Japanese *budō* is a complete martial arts system in the strict sense, a set of complementary methods derived from *bushi* culture associated with the *Bushidō* code and the philosophy of “the road”. Considered here are specific hierarchical degrees and titles, and according to the type of feudal masters and seniority in the hierarchy. Martial arts include indications of hygiene and diet, exercise energizing (revitalizing) and medical methods (*idō*), a form of mental training (mental, spiritual), codes of ethics and honour. The foundation of *budō* is the authority of the master, mutual respect and discipline.

Taking all psycho-physical systems into consideration, we shall differentiate the martial arts that retain the reality of training and fighting skills – martial arts and martial ways (ways of these martial arts deriving from the 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”. Technically speaking fighting arts extend from the arts of fortification, pyrotechnics and shooting, through historical horse-riding skills and jousting, swimming art (*sueijutsu*), archery and slingshot, throwing stones and other sharp objects (*shurikenjutsu*), long-distance fighting (ropes and chains with weights and blades such as *kusarigama*, spear or sword, such as *naginata*), medium distance (staff, swords, sabre, knives and other weaponry) to hand-to-hand fighting. Ancient schools (*koryū*), such as *Takeda-ryū* and *Katori Shintō-ryū* used to teach or still teach those valuable skills for a warrior. The techniques of these schools were combined with the strategy and tactics of combat fighting. Unarmed fighting used to be solely complementary [Cynarski, Słopecki 2006].

These days, the situation is reversed. Modern *budō* and the most popular fighting arts of modern times concentrate on the use of a person's body. However, both *kung-fu* and *karate* teach techniques for using at least a couple of weapons which is similarly in case for *jūjutsu* (especially in schools of ancient origin). *Aikidō* members practise with the *bōken* (artificial sword) and *jō* staff. *Kendō* only teaches the techniques of using swords. Fighting with swords is practised in *taiji quan* and *iaidō*, and European historical fencing schools still focus on melee weapon. In addition to these, weaponry is also used in Philippine martial arts, Hindu *kalarippayattu*, *ninjutsu* schools and in many types of *kobudō*.

Similarly to ancient times, a warrior should be broadly taught in using weapon and in hand-to-hand combat. An ancient Korean treatise *Muye Dobo Tongji* [Yi Duk-moo, Park Je-ga 2000] portrays

the techniques of wield (by several training schools), jousting and vaulting as well as hand-to-hand combat. 80% of the text focuses on fencing. **Complete systems** of training teach most of the above mentioned skills [Cynarski, Buchhold 2006]. Original **martial arts** (Jap. *bujutsu ryūha, koryū, kobudō, sōbudō*) not only teach fighting. These are schools of character, whole educational systems. They involve teaching particular knowledge, including practical medicine (*bujutsu idō*).

What is the area for the general theory of fighting arts (by referring to martial art – the **art of war**)? Apart from anthropological aspects it should undoubtedly refer to **fighting skills**. We shall differentiate, as in the case of the 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, these used to be bows and crossbows. And finally, a **small theatre** refers to a battle between groups or a fight with one against a group (various self-defence situations) as well as one-to-one fighting [Cynarski 2013a]. The warrior should be able to use all means of fighting available – either weapon or objects in everyday use. It could be: 1) cold steel of different lengths and construction, including staves as well as flails and clubs; 2) longer range weapons (throwing, hurling weapons, ropes, chain weapons etc.); 3) short-range weapons (small weapons e.g. knuckledusters); 4) unarmed fighting – the use of one's own body [cf. Fairbairn 1931].

These particular means of fighting have been used by infantrymen, the cavalry, warriors on chariots, during sea battles and in other fighting activities. The warrior should be able to use every weapon 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 others. 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 has been designed, which includes punches, kicks, grappling, blocking, choke-holding and joint locks [Rosa, Figueiredo 2011]. Roman M. Kalina [2000] and which differentiates between less-aggressive means of fighting (i.e. holds) and more dangerous ones (punches and kicks). Indeed, the participant's general knowledge about fighting should comprise tactics, perception and control of distance, and rhythm and timing, as well as knowledge of techniques, mental training etc. Creating abstract models, however, contributes little to the knowledge of the subject.

The warrior should 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 the fighting arts. It has changed over the years as the threats in social life have modified. In the past, it would 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. [Cynarski 2009b].

Combat sports, on the contrary, are a simple derivative of Eastern and Western fighting skills 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. Combat sports, such as sport *karate* or *judo*, teach distance or only grip fighting.

Consequently, MMA (mixed martial arts) training programmes and the practise of these modern types of **gladiatorship** (MMA shows), which do not fit the martial arts category and describing them as sports arouses serious doubts, also can be defined as a neutral "type of combat" [Cynarski, Sieber 2012; Cynarski 2013a].

Comments on symbolic language and the Far-Eastern language of martial arts

The ambiguity of the Chinese language, resulting from ideographic transcription, different ways of reading individual ideograms and recording words by means of different ideograms, penetrated into the Japanese language. The languages of the Far East (Japanese, Chinese) are characterized by ambiguity in the writing and reading of ideograms and syllabograms. In ancient treaties on war strategy and in school annals, poetic and symbolic language appears and this symbolism is characteristic of the individual countries of eastern and south-eastern Asia¹ [cf. Jordan 1997; Eberhard 2001; Tu Chuan-Fei, Green, Zheng Guo-Hua, Feng Qiang 2013]. All this makes it difficult to understand the source material and is partially responsible

¹ E.g. explanation of the term *ki/qi* – see: *Appendix. Glossary ...*

for the confusion of terminology. Meanwhile, the equivalence/uniformity of concepts is a basic requirement of science. This situation justifies the desire to sort out the terminology for the purpose of specialization under the name of martial arts science or science of martial arts.

Usually, on a global scale, the specialist terminology of a sport or martial art comes from the language of the country of birth of the sport or martial art. Thus, for example, the modern Japanese *karate*, *jūdō*, *kendō* and *sumō* use Japanese terminology. Similarly, it is accepted in the original *jūjutsu*, *aikidō* and so called *koryū* – classic martial arts schools.

In turn, on Okinawa and in traditional styles of *karate* (i.e. those from Okinawa) Okinawan names of the forms (*kata*) are present. Generally, in karate Sino-Japanese numerals are used, whereas in the classical Chinese styles the Chinese names are used, in Korea–Korean, etc. In these forms we find gestures and names relating to the symbolism, mythology and history of the countries of eastern Asia [cf. Cynarski, Obodyński, Litwiniuk 2008].

The Portuguese language is used in the so-called Bjj i.e. Brazilian jiu-jitsu, as well as for the dance-fight *capoeira* and in *vale tudo*. *Vale tudo* (*anything goes*) is more a formula of competition rather than a separate martial art which has been fashionable since the beginning of the C21 when MMA developed, where the English language is used. The same applies to the United States where the rules for a kick-boxing were established, so this sport already uses English terminology.

In Germany teaching *jūjutsu* (as a combat sport or for self-defence) takes place mostly in German *Jūdō-dō* founded in Austria (then called the European *jūdō*) has been taught from the beginning (1947) in German, with names including techniques. The new eclectic systems in particular use the language of their American or European creators.

For the formulation of the scientific theory of martial arts it was necessary to clarify the language describing their history and present situation, to define the concepts and describe clearly the scope of possible meaning (or meanings), and the often ambiguous terms coming from the cultural traditions of eastern Asia. Scientific accuracy of interpretation requires the adoption of regulatory definitions, as well as formulating new terms for the purposes of research methodology in the theory of martial arts.

It is noteworthy to draw attention to the most common language errors. They include among others: 1) the connection of pronunciation errors with spelling errors; 2) errors due to the spelling

rules of a language, e.g. Polish, which consists of mixing rules of the original language for describing martial arts with the principles of the language of description. The first group of errors that appear particularly in popular publications, will be illustrated with examples from Germany and France. In addition, in the encyclopedias and reference books, there are many factual errors arising from ignorance of the subject i.e. the field of martial arts [Cynarski, Litwiniuk 2001, 2005].

French translations of Japanese terms contain frequent errors associated with French not pronouncing the letter “h”. In fact, it is often (in a situation when the transcription of the Japanese language into the Latin alphabet and pronunciation rules of that language were not common) the case that a French author writes, as he or she pronounces; Japanese words beginning with the consonant “h” may, for the above reasons, start with “a”. Similar errors occur in recording and reading some of the words in German. For example, ‘seiken’ or ‘seitei’ are often read (and written): ‘saiken’, ‘saitai’ [Cynarski, Litwiniuk 2002-2003].

There is another illustration of the second group of errors. In (the Polish literature the most common errors occur in the recording of the sounds and letters *ch/h* and *j/y*. Marking long vowels is becoming more common, but not universal. Sometimes linguistic errors are duplicated from the classic literature, e.g. ‘shuyo’ instead ‘shūgyō’ by Benedict [1946].

The ordinary Japanese themselves also have problems with the specialized language of martial arts. Some of the concepts behind the terminology are preserved from the old samurai language, for example, ‘sōke’², which means the head of the clan (*uji*) or a leader – successor of martial arts school. A contemporary Japanese does not know the tradition of martial arts and e.g. associates *jūjutsu* with *jūdō*, or nothing at all [Cynarski 2009a: 237].

Many terms were defined or described in the book *Sztuki walki budō w kulturze Zachodu*³. In the *Appendix* below, just some selected concepts are presented, including their explanations in the international literature. Some of the Polonized jargon expressions such as “mawacha” (*mawashi-geri kick*) or “balacha” (*ude-hishigi-juji-gatame* arm lock) *etc.* are omitted.

² *Soke*, in German is a “sock” (*die Socke*), that is why the term is not enthusiastically used in Germany. Terms which do not have positive connotations are a separate linguistic issue.

³ See: *Skorowidz wybranych nazwisk i hasel* [Cynarski 2000: 152-158].

Discussion

The problem of translations was analysed by Groff [2013] based on the translation of *The Five Rings* by Miyamoto Musashi into English. In his general conclusions he proposes working with masters-teachers in the lineage of the *budō* style in question to understand the technical aspects. An original text should be translated as literally as possible. Include plenty of linguistic and historical notes to allow the reader to make sense of the text as it is – for real understanding [cf. Eco, McEwen 2001].

Martial arts jargon was explained in popular books on *jūdō*, *karate*, *aikidō*, *kung-fu* and *taekwondo* [Miłkowski 1987; Tokarski 1989; Lewis 1998, 2003]. It mainly illustrates the reception of supporters of the different varieties of combat sports and martial arts. Mainly due to confusion with fighting and combat sports, martial arts and Japanese *budō* are often associated with struggle, aggression and violence. This confusion of terms and meanings does not order a scientific literature if, for example cultural anthropologists and hoplologists extend the name of martial arts to any form of even the most primitive rituals, or sports in which the goal of exercise is simply to prepare to fight [Jones 2002b]. So *budō* educative systems are in the same “bag”, with for example, primitive fist fights from Peru or other “combat behaviour”.

It encompasses a variety of martial arts and derivative combat sports which, in many cases, are based on mutually contradictory assumptions of ideals. It seems to be 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 these ones which are focused on fighting, named “combative disciplines”, by Lee-Barron [2011] or “combatives” by Reguli [2009]. Putting martial arts and combat sports or e.g. *yoga* and *qigong* into one section entitled “oriental sports” [Raimondo 2007] complicates rather than explains the issue.

Researchers from Spain focus their attention on naming the different types of martial arts and combat sports. They conclude that generally, a preferred and most common term is used by authors when a martial art can be referred to by different names, so future studies should introduce it for getting a wider publication visibility. Also, several terms (e.g. *sumō*) have produced excessive informational noise due to their polysemy and usual appearance in others fields of study. Including or specifying broader terms (e.g. martial arts) in the usual indexing fields (title, abstract, keywords) should go with them as well. They conclude that “Romanization, the popularization of some terms,

the names given to MA&CS [martial arts and combat sports] by different organizations, and syllable separation are the main problems for the lack of standardized terms in this area of knowledge” [Pérez-Gutiérrez, Gutiérrez-García, Escobar-Molina 2011].

Indeed, some organizations adopt names contrary to scientific knowledge and logic. For example, calling one of the varieties of Japanese sports *karate* traditional *karate*. Scientific attempts have been made to influence the unification of terms in the organizational structures of the sport, such as providing an expert opinion on the draft of a new law on physical culture for the Polish Ministry of Sport and Tourism [Cynarski 2009c].

Attempts to systematise terminology have been undertaken by instructors themselves including

Velte [1976], Lind [1996, 2001], Cynarski [2004, 2012a, 2013a] and other encyclopedia authors and researchers. The achievements of the American [Corcoran, Farkas 1983; Brakel 1987; Corcoran, Farkas, Sobel 1993; Green, Svinth 2010], German [Velte 1976; Lind 1996, 1999, 2001; Velte, Matschke 2007], Polish [Lipoński 2003; Cynarski, Litwiniuk 2001; Miłkowski 2008] and other Encyclopaedists are very valuable. Accomplishments in taxonomy/typology [cf. Reguli 2009; Jankowiak 2013] and bibliographical studies are also important.

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 [cf. Cordes 1994; Eichberg 2004; Green, Svinth 2010] have been used. However, researchers from the Rzeszów School and IPA adopt a different approach – the new paradigmatic. To be more specific, it is a humanistic systematic anthropology of martial arts which rejects reductive attitudes in favour of the complex treatment of a man and places him at the centre of attention. Explanation of the fighting phenomenon has been enriched by the function of the social and cultural aspects of the international environment of martial arts. Therefore, a complex analysis of the martial arts which are popular nowadays demands sociological and anthropological description and a similar monograph by Cynarski [2012a] has already been published.

The term “fighting arts” combines the skills, forms or fighting behaviour, which are mistakenly called martial arts by anthropologists and hoplologists [cf. Jones 2002; Crudelli 2008; Cynarski, Kurek 2009]. The term also describes self-defence and other combat sports and training programmes within this scope etc. Raczkowski [2008] uses the broadest term possible “fighting system”, which would be better 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. On the contrary, for an “eclectic” system which combine several various elements, it is difficult to indicate technical and tactical coherence or cohesion of the “physics of movement”.

Conclusions

Stipulative definitions, whose purpose is to clarify the basic concepts used in the science of martial arts, were used. This new scientific specialization should extend from the jargon of trainers to the language of scientific description. The causes of errors in martial arts terminology have also been pointed out.

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Appendix

Glossary of selected technical terms

The aim of the glossary is to help specialists to sort out the terminology, and to help people less familiar with the topic read specialized texts. The following terms, especially some of them (such as 'asceticism', 'budō', 'ontogenetic way of budō', 'the highest degree of technical'), are particularly significant for the theory of martial arts, especially Japanese budō. The concept of the psycho-physical 'ontogeny of budō', introduced by W. J. Cynarski to scientific literature in 1999, is presented here as a constitutive for the formulation of the concept of 'mastery in budō'.

These are technical terms, relating generally to the Japanese martial arts (cf. "the French cycling tradition") tradition. General notes: 1) In Japanese surname precedes first name, names are essentially indeclinable and are written in lower case. Long sounds are marked (*hyōjunshiki* – the standard spelling system has been adopted). 2) For Chinese *pinyin* transcription has been used, but for some, widely used terms Giles-Wade's transcription (such as *kung-fu*) is used. It is important to remember the ambiguities of transcription, sound/pronunciation and understanding of the Chinese and Japanese words. Specialist terms relating to the theory of martial arts are marked with an asterisk (*).

* * *

Age – (direction) upwards

Aiki – harmonization of energy [Floquet 1989: 7], the basic principle of the systems → *aikijutsu*, *aikibudō*, *aikidō*.

Aikibudō – 1) these are generally martial arts implementing *aiki* as a general principle; 2) Morihei Ueshiba's method (*ueshiba-ryū*) used between 1930 and 1940; 3) style of Alain Floquet's school (teaching: *ditō-ryū*, *aiki-yoseikan*, *katorishintō-ryū*); 4) description of a system taught in the *ditōkan* school of the masters Tokimune and Munemitsu Takeda.

Aikidō – 1) all schools deriving from the tradition of *aikijutsu* (e.g. Kor. *hapkido*); 2) all schools and styles performing the spiritual and technical heritage of Morihei Ueshiba (e.g. *aikikai*).

Aikijutsu, *aikijūjutsu* – 1) generally – *jūjutsu* with the principle of *aiki*; 2) historical, traditional *ditō-ryū* or *takeda-ryū* [Cynarski 1997].

Anthropology of martial arts – (Pol. *antropologia sztuk walki**) – 1) generally the science of man in martial arts; 2) A philosophical and socio-cultural theoretical concept which is an expansion of the Humanistic Theory of Martial Arts [more: Cynarski 2012a, b; Zeng, Cynarski, Lisheng Xie 2013: 9-54].

Anti-way* – the cult of power, aggression and violence; a primitive understanding of martial arts (the law of the jungle – the stronger and more ruthless wins) where martial arts is/are reduced to a mere fight.

Art* (Pol. *sztuka*) – creative human activity to produce a quality product. [Cynarski 2009: 245; cf. Durozoi, Roussel 1997: 276-278]

Art of war (Pol. *sztuka wojny*, *sztuka wojenna*) – ordered knowledge about war, how to prepare for war and warfare.

Ascesis – the practice of conscious mental and physical improvement [cf. Lind, 1999: 53-54]. The concept of → 'positive ascesis' was introduced in contrast to the destructive practices which form the basis of the theory of martial arts. It is about self-realization and spiritual growth through specific exercises.

'Positive ascesis*' – (Pol. *asceza pozytywna*) positive ascesis combines physical exercise with conscious self-discipline; it is focused on moral and spiritual progress. [Cynarski 2004: 20-21]

Ashi – leg, foot

Ate-waza – techniques of strokes

Bajutsu – horseriding, horseriding skills

Basami (*hasami*) – scissors (e.g. *kani-basami* – crab-scissors, one of the techniques → JJ)

Bō – (Jap.) trees, tree; stick (long staff)

Bōjutsu – martial arts using a stick or sticks of different lengths

Boxing (Pol. *Boks*) – 1) generally fistfight (e.g. American, English, Burmese, Chinese, French, Lao, Thai boxing); 2) as a popular sport (amateur, Olympic, professional).

*Budō** – is a fundamental concept in the theory of martial arts. 'Dō' is the way/road, the United Way of Heaven (Chinese *tao*, *dao*, Korean *do*). 'Bu' means martial, military, and etymologically: "stop the spear" i.e. to stop aggression, to resolve conflict.

1) Originally in Japan *budō* was understood as a synonym of *bushidō* – the way of a warrior. In a narrower sense it refers to the Japanese tradition of chivalry (knights, samurai), hand-to-hand combat and yielding weapons. Another fact is that some martial arts were practised by representatives of different social classes e.g.

townspeople practised *jūjutsu*, fishermen and peasants on Okinawa practised karate, and *ninjutsu* by the *ninja* assassins who lived outside the law. Thus, in central Japan today the most valued are the strictly Japanese martial arts, practised by the old aristocratic families.

2) The concept of Budō in a broader sense – as a „way of a warrior” or „a spiritual path of martial arts”, and as a group of these kinds of cultural traditions throughout the Far East Asia i.e. martial arts in general.

3) *Budō* understood in a narrow sense as a group of Japanese martial arts.

4) *Budō* as a way to “stop violence”, moral development, an educational system, improvement and striving for widely understood perfection. A derivative term → *budōkan*.

Budōkan – is 1) a popular name for many *dōjō* martial arts in Japan and around the world. For example, W. J. Cynarski has been the leader and the head coach of *Dōjō Budōkan* since 1987 (Academy or “Lykeion Budō” in Rzeszów and Strzyżów). 2) the Tokyo Nippon Budōkan – “the palace of national Japanese varieties of sport” [Ławrjentiew 1984: 43].

Bujutsu – martial art / martial arts, especially classical Japanese schools (including *bugei*, *kobudō*)

Bujutsu idō – (Jap.) medicine of martial arts

Butoku – knightly, military virtues

Chikara – strength

Chikuden – speed

Chūsoku – part of the sole at the base of the toes

Combat sport* (Pol. *sport walki*) – 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*).

Combat system* (*system walki*) – 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).

Complete system* (*system kompletny*) – educational system within a martial arts school or organization where students are taught various methods of dealing with weapons and hand-to-hand fighting, but also gain ethical, historical, medical and psychological knowledge.

Cultura militum (Latin) – cultures of warriors are military cultures (in Latin: *cultura militaris*) with developed codes of honour and ethics, where warriors occupy a high position in social class or caste. [Cynarski 2004: 20]

Daitō-ryū – the school of the great West, *daitōkan* (in Abashiri, Hokkaido)

Dan – level, degree/rank of a master

Dō - (Pol. *droga*) – pathway/way/road. The Japanese

language has 4 meanings of *dō*, and in the theory of martial arts the philosophical significance of the way is the most important [Lind 1999: 146]. Por.: *chiń.* ‘tao’, ‘dao’; *Kor.* ‘do’. See: → ‘budō’, ‘dōjō’.

Dōjō – is (1) literally a place (Japanese *jō*) way/road (Japanese *dō*). Since it was usually a room for praying meditation and exercise in the temple, this term should be translated as a place of learning the spiritual way. However, today it is sometimes associated with a club or section or martial arts. The term *bu-dōjō* indicates more clearly the military nature of the practice, asceticism of the way of martial arts⁴.

Domo arigato – thank you very much

Eclectic style* (Pol. *styl eklektyczny*) – has a blended, heterogeneous character (mixed techniques and tactics from different martial arts and combat sports).

Enbu-sen – a line, a technical scheme → *kata*

Ethos of warriors* (Pol. *etos wojowników*) – hierarchy of values and patterns of behaviour developed in chivalric cultures (*cultura militum*), especially in Europe and Japan [Cynarski 2002: 46-57].

Fighting art* (Pol. *sposób walki*) – collective term for different ways of fighting, including → martial arts, → combat sports, → combat systems, etc.

Form – layout of techniques in a given style, the sequence of the layout of the techniques for fight moves, the style, the sequence of fighting movements (Jap. *kata*).

Full-contact – 1) full-contact combat (to be decided by knock out); 2) rules of fighting in *kick-boxing*; 3) professional sports karate in the United States, which American kick-boxing derives from

Fumi-geri (*fumi-komi*, *-kiri*) – stomping kick (kicking with the side of the foot *kakatō*) or foot sword kick or cut (*-sokutō*)

Garyu – a Chinese warrior; one of the forms of *kyokushin karate*

Gendai budō – modern *budō*

Gi – a training uniform (*keikogi*) e.g. in *karate* (*karategi*) or *jūjutsu* (*jūjutsugi*)

Gladiatorship, modern gladiatorship* (Pol. *gladiatorstwo*) – an extreme form of commercialization and brutalization of show fights, for example, the so-called MMA [Cynarski, Litwiniuk 2006].

Gō - toughness

Goshinjutsu (Pol. *samoobrona*) – art of self-defence (Amer. Self-defense), technical and tactical skills to avoid or fend off an attack and neutralize the attacker/s. It is also a subsystem of → *jūjutsu*

Gyaku – contrary

Hai! – yes!

⁴ According to Lewis [1998: 169] *dōjō* is “a training room or space used for practising Japanese martial arts”, because every place indicated by the *sensei* (teacher) can be *dōjō*. The Korean equivalent is ‘*dojang*’, and the Chinese - ‘*kwoon*’ [Miłkowski 1987]. In another form (2) the term *dōjō* can be translated as “compassion, sympathy” [Yoshigami 2000: 108].

Hajime! – start, forward!

Hakkō – 8 rays, the name of one of the schools →

JJ and → *shiatsu*

Hanshi – title of a master-teacher, level 8-10 dan

Heijōshin – peace of mind and state of confidence in a situation of attack

Heiko – (Jap.) in parallel

Hidari – left, left side

Highest technical degree* (*najwyższy stopień techniczny*) – the highest master degree, which requires passing a practical exam. Higher degrees are now awarded as honorable.

Hiji (*enpi*) – elbow

Hiki – withdraw, back away

Hōjutsu – art of gunnery

*Homo creator nobilis** – in Latin ‘noble and creative man’; the idea of the ethical and the highest knightly order in Idōkan Poland Association (IPA) [cf. Cynarski 2011].

Hyoshi – rhythm

Idō – 1) (perpetual) movement; 2) medicine [more: Cynarski 2009: 146-181].

Idōkan – organization of study and research into martial arts, including style (e.g. *idōkan karate*)

Idōkan karate → *zendō karate tai-te-tao*

Irimi – entrance, coming in (*uchi-irimi* – internal, *omote-* or *soto-irimi* – external)

Ishin (or *shin*) – heart, soul

Ishin-den shin – ‘from heart to heart’, traditional teaching / knowledge transfer

JJ → *jūjutsu*

Jō – Jap. 1) place; 2) stick

Jū – flexibility, softness

Jūdō – judo; 1) in general *jūjutsu* performing an aspect of ‘dō’; 2) Prof. Jigorō Kanō’s method → *kōdōkan*; 3) popular Japanese and Olympic sport

Jūdō-dō (German *Judo-Do*) – an expanded way (method) of judo

Jūjutsu – (Jap.) “art of flexibility” or “technique of softness”. The name⁵ refers to: 1) martial arts performing the principle of ‘jū’; 2) Japanese hand-to-hand martial arts; 3) in general – related methods of self-defence (*goshinjutsu*); 4) “sports” *jūjutsu*, combined with *jūdō*, *karate* or kick-boxing.

Jutsu – technique, art, method

⁵ Different transcripts are accepted: ‘jiu-jitsu’, ‘ju-jitsu’ etc. [Cynarski 2000: 99]. It happens that in one piece of work there are inconsistencies in spelling, for example, Craig uses “jūjitsu” in the title, but the transcription “Ju Jutsu” when giving examples of methods. [Craig 1995: 3]. *Jūjutsu* is often associated with ‘taijutsu’ or ‘taihojutsu’ (a body technique) [Craig 1995: VII, 167]. However, ‘taihojutsu’ and ‘taiho-waza’ relate essentially to the so-called. police techniques and controlling grips, and are thus a subsystem or technical part of *jūjutsu*.

Kaeshi – counterpunch, change

Kaiden shihan – master who obtains the licence of → *menkyō kaiden*

Kaiten – circle, turn

Kakugi → combat sport

Kalaripayat (*kalarippayattu*) – original martial art from Southern India.

Kan – academy, building, house

Kancho – (Jap.) 1) “office, an authority; a new title (from the Meiji period) for representatives of the Buddhist school” [Lind 1999: 288]; 2) title of a leader in some Japanese martial arts organizations

Kanki-geiko – winter training (→ *keiko*)

Kanku – contemplating the sky; the name of one *karate kata* from the tradition of *Shuri-te* / *Shōrin-ryū*

Kansetsu – 1) joint, 2) joint lever

Karate – literally empty hand, empty hands; 1) generally a fight with hands, legs etc. – e.g. ‘Korean karate’; 2) martial art originating from Okinawa; 3) traditional *karatedō*, as an art and philosophy of combat (in the Japanese spirit of *bushidō*); 4) – sports karate, with competition according to defined rules and regulations.

Kata – 1) form (of movement, technical), 2) scapula/shoulder (e.g. *kata-kansetsu* – shoulder joint lock)

Katana – so-called *samurai sword*, actually a kind of sabre (*uchigatana*)

Katsu → *kuatsu*

Kawashi – dodge

Keiko (in some phrases – *geiko*) – training of body and soul

Keiko-gi – training uniform (e.g. *karategi*)

Ken – sword, or other cutting tool; it also means fists.

Kendō – Literally meaning ‘the way of the sword’. Japanese fencing sport, which is a continuation of *kenjutsu ittō-ryū* (school of one sword).

Kenjutsu – 1) traditional Japanese fencing still practised in its classic form; 2) the meaning of “the art of the fist” – one of the German schools of karate.

Kenpō – 1) ‘a method of a fist’ – Japanese term for Chinese martial arts; 2) ‘method of the sword’ in some Japanese schools of martial arts.

Ki – (Japanese, Korean; Chinese qi/chi) “life energy” [Smedt de 1978] or internal energy, power, “breath of life”. Positive and negative parts are distinguished (Chinese *yin-yang*, Jap. *in-yō*). Poetic term describing energy resulting from breathing, proper concentration and coordination of movement.

Kick-boxing – Pol. ‘kopany boks’. 1) in the U.S. version it is a combat sport rejecting philosophy, which combines western boxing with *karate* and *taekwondo* kicks; 2) in the oriental version it is the national fighting sport of the Thais, Khmers and in Laos, popular in Southeast Asia.

Kiritsu! – get up!

Kitō-ryū – JJ school of the rule → *yin-yang*

Knock-down karate – rules allowing a strong punch and KO in sports fights

Kobudō – literally old *budō* schools before the Meiji Restoration (1868), especially teaching techniques using weapons. The most popular is *kobudō* from Okinawa island, and little is known (*nihon-den*) *honshu kobudō* from central Japan.

Kōdōkan – a school of *shihan* Jigorō Kanō, the creator of modern *jūdō*; still functioning as an institute of *jūdō* in Tokyo.

Kongō rikishi – (Jap.) *rakan*, *arhat*, *luohan* – wardens in fighting positions [Lind 2001: 347], e.g. at the entrance to a temple.

Koshiki – (Jap.) an old ceremony (ritual, custom). One of the forms of *jūdō kōdōkan* deriving from *jūjutsu kitō-ryū* named *koshiki-no kata*.

Kuatsu (katsu) – Japanese tradition of resuscitation

Kung-fu (gong fu) – Chin. man-perfection; 1) a general name in Chinese martial arts (→ *kenpo*); 2) a practitioner of Chinese martial arts; 3) a popular name in Hongkong and in → 'kung-fu movies'.

Kung-fu movie – 1) a film genre containing scenes of martial arts fights; 2) Chinese cinema (Hongkong, PRC) presenting *wushu / kung-fu* [see: Cynarski 2000].

Kyū – student, a degree (level) of study

Kyūdō – "the way of the bow". An archery skill as a manifestation of Zen Buddhism. There are now two different styles – ritual and sports.

Kyubajutsu – archery on horseback

Kyujutsu – traditional archery as a military skill

Kyūshō (jintai kyūshō) – vital points on the human body); the aim of kicks and pressure.

Light-contact – the rules of a light contact fight (KO is banned) in kick-boxing

Mae – front, forward

Makiwara – "rolled straw"; a plank for practising punches and kicks on, a traditional training tool in karate

*Martial art** (Pol. *sztuka walki*) – Chin. *wushu*, Jap. *bujutsu*; a historic category of flawless methods of unarmed combat fights and use of weapons combined with a spiritual element. [Cynarski 2004: 20]

*Martial (path)way ** (Pol. *droga/drogi sztuk walki*, Jap. *Budō*) – these are particular forms of physical or psycho-physical culture based on the traditions of warrior culture (→ *cultura militum*) which lead through the training of fighting techniques, to psycho-improvement and self-realization. These are simultaneous processes of education and → positive asceticism [Cynarski 2004: 20]. In other words: "the 'way of martial arts' is a psychophysical process of improvement and of understanding the complex systems of values, knowledge and skills". [Cynarski 2004: 80-81]

Master (Pol. *Mistrz*)* – in martial arts: 1) the founder of a school or a succeeding (*sōke*) teacher who knows the whole system and educational programme of that school (→ *kaiden shihan*, *hanshi*, *meijin*); 3) the holder of a high rank (e.g. 8th dan) in combat sports 4) a sports

champion. However, the title Master or even more so Grand Master (GM), refers only to martial arts.

Meijin – a titular champion in a form of martial arts, such as karate; a title achieved by the small number of holders of the highest Master degrees

Menkyō – licence which specifies the resulting level of competence

Menkyō kaiden – licence confirming mastery of the whole curriculum

*Method** (*metoda*) – the way of behaving; 1) procedure/ training plan, 2) a variety of martial arts (Jap. *jutsu*, *dō*, *pō*), 3) style of a master (*ha*), 4) a way of conducting studies [Cynarski 2004: 23].

Migi – right, right side

MMA – mixed martial arts, full-contact fights in cages or rings, an expression of → gladiatorship

Munen-mushin – spirit without an idea or thought, free and independent; the state of mind of a warrior ready for combat.

Musha-shūgyō – (Jap.) a method of learning in Japan during the Tokugawa period; a warrior went from master to master to get to know as much as possible of martial arts [Lind 1999: 423].

Nage – throw (*nage-waza* – throwing techniques)

Ōginata – glaive, popularly (wrongly) called halberd

Natsu-geiko – summer training (→ *keiko*)

Naura – return

Ninja – 1) a specialist in silent killing and espionage as well as clans in feudal Japan. They lived on the fringes of society. 2) Today, thanks to action films their art of 'ninjutsu' is quite popular.

Ninjutsu (as well as 'ninpō' or 'shinobi') – an occult art of spying and assassination in ancient Japan, taught today by a number of commercial schools.

Non-contact – a rule of stopping strikes in front of a target in „non-contact” karate.

Obi – belt – in the Japanese and Korean schools in particulars, the colours of belts signify the level of mastery (mostly from lighter to darker).

Okuden – the secrets of a school; knowledge reserved for high-ranking masters

Omote – Outside/External

Onegai shimasu – "please teach me that" (salutation, which does not actually have a Polish equivalent)

Onegai shimasu gazai-mashita – a greeting formula during the ceremonial start to training (→ *reigi saho*)

Ontogenetic way of budō [Pol. *droga ontogenetyczna budo*] – the process of the psycho-physical practice⁶,

⁶ The ultratechnical dimension of championship is here defined on a scale of development, similar to the next level of consciousness in spectral psychology defined by Ken Wilber (from the level of the ego, by bio-social and existential, and transpersonal [Wilber 1975]). The ontogenetic way of *budō* includes a description of the ontogeny of spiritual progress. It

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 conditions⁷.

Oroshi (otoshi) – 1) downwards (direction), 2) to drop

Oshikiuchi – defence of the court, the term for techniques of the old *aikijutsu* of the Aizu clan, preform → *daitō-ryū*.

Psychophysical practice (Pol. *praktyka psychofizyczna*)* – This is a practice of exercising the body and mind for the improvement of spiritual development, health, ability to concentrate or other purposes. Such practices are associated with prayer, meditation, control of breathing, mental training (positive self-suggestion, visualization), with exercise in either a static position or in motion. [Cynarski, 2009: 50]

Randori – sparring, fighting practice

Rei – bow, e.g. *za-rei* – bow in a sitting position → *seiza*

Reigi sahō – etiquette → *dōjō*

Renraku-, *renzoku-waza* – combination of techniques

Ryoshintō – the way of the dragon's spirit, the name of one of the schools → JJ

Ryū – 1) dragon; 2) in compounds – school, method, style (e.g. *yōshin-ryū*); traditional school of *bujutsu* (classic *ryūha*).

goes from ignorance (*avidya*) and spiritual underdevelopment (e.g. "of anal type", which Erich Fromm characterized as selfish, bureaucratic and market-oriented, in order to "have" [Fromm 1976/1989]) - on the continuum axis - to holiness and enlightenment (*satori*, *samadhi*) or full integration of personality. Drozdowski [1996: 67] wrote about the construction of the "sports biography" of an athlete, characterized by his/her sporting results, the image of biological changes, a description of training loads, etc. Ważny refers to the concept of ontogeny in training theory ("sports ontogeny") [Ważny 2000a: 12]), emphasizing the need to respect the principle of comprehensiveness [Ważny 2000b].

⁷ Such an approach is consistent with the new paradigm system of science, the holistic treatment of a human being and the synthetic recognition of anthropology. But only a few people are trying to learn and mature into the spiritual dimension of *budō* (or other martial arts). Studying the effects of spiritual progress relating to the issues of awareness (a sort of assessment of the level of mastery), which is also a tool for the mind, is necessarily doomed to subjective assessment. Judging by the healthy longevity, joy of life and biopsychosocial harmony of many *budō* masters, this way is worth popularizing. It gives the chance for continuous, lifelong creation and recreation, a healthy hobby for a man working in an era of growing in a post-industrial society with less free time [Cynarski 2009: 239-240].

Ryudotai – fluidity, smoothness

Sambo – Soviet and Russian system of self-defence and hand-to-hand combat [cf. Błach, Cynarski, Błach 2006]. It has both sport and combat versions. It was established mainly on the basis → *jūdō* and Caucasian varieties of wrestling.

School – representatives of the mainstream, students of one master or of a given centre, who prefer certain methods. This may relate to a martial arts school, or to philosophical, artistic or scientific aspects [cf. Durozoi, Roussel 1997: 271-272].

Seiretsu! – line-up! (e.g. in rows)

Seishin – spiritual energy [Floquet 1989; Cynarski 1997]

Seiza – Japanese sitting squatting or a command "sit down!".

Semi-contact – Pol. "pół-kontakt". A competition in (American) *kick-boxing*

Senpai – 1) senior in rank; 2) instructor without a black belt.

Sensei – 1) high ranking teacher, professor; it is also a salutation⁸; 2) master of a school or instructor in a → *dōjō*; 3) politely: instructor with a black belt.

Seienchin – silence during a storm; the name of *kata* karate in the tradition of *naha-te* / *shōrei-ryū*

Shiatsu – traditional Japanese massage and healing exercise

Shihan – master-teacher⁹; function of a professor and tutor. *Shihan* is sometimes a function of → a technical director.

Shiwari – breaking tests used in various Far Eastern martial arts (e.g. *tameshiwari* – breaking boards).

Shūgyō – (Jap.) "Self-discipline influenced by training" [Preston 1991: 56-57]. Psycho-physical practice or full commitment to training.

Sōbudō – all *budō*, a group of martial arts (e.g. in the system of *takeda-ryū* H. Nakamura)

Sode – sleeve (*sode-dori* – gripping by the sleeve/s)

Sōke (also 'soke') – (Jap.) head of the family or clan in Japan. A founder or representative, successor, the head of 'ryū' (also the founder of 'shōdai') [Lind 2001: 567].

Soto – external, from the outside

Sumō – literally "mutual struggle", Japanese ritual wrestling

Sutemi-nage – throws with one's own fall

⁸ Linguistic considerations concerning the contemporary uses of the term 'sensei' in Japan and the „Polish-Japanese language” conducted by Nowakowski are interesting [2002].

⁹ Authors define the concept differently. Lind identifies the concept of 'shihan' and 'hanshi', master level of 9-10 dan. It is: "Master, whose art has exceeded the limits of the flesh" [Lind 1999: 534]. Craig says: "title *shihan* ('Doctor' or 'Past Master') - master-teacher" [Craig 1995: 166], but that it is also a title derived from the military tradition of Japan [Craig 1995: 168].

Taekwondo – Korean variety of *karate*. The most popular are versions from the ITF organization (more traditional) and WTF (Olympic).

Taiji quan – Chin. "great extremes boxing", "boundless fist", the classic system of 'internal *kung-fu*' (*neijia*), practised in several styles.

Taijutsu – the struggle with one's own body (without weapons): 1) hand-to-hand fight in → *ninjutsu* and *aikidō*; 2) a synonym of *jūjutsu*; 3) the French system developed by Hernaes

Tai-te-jutsu – "technique of a peaceful hand", created by *meijin* Sieber, a humanized form of *jūjutsu yōshin-ryū* – a gentle form of self-defence, with the emphasis on health and recreation (→ TJS)

Tai-te-tao – "the way of the peaceful hand" – the name of a *karate* style (and the first master form of that style) created by Peter K. Jahnke (→ *zendō karate tai-te-tao*)

Takeda-ryū [武田流] – school (of martial arts) of the Takeda clan

Takenouchi – within bamboo, from the name Hisamori Takenouchi – one of the schools → JJ

Tandoku-renshu – practising without an opponent

Tameshigiri – tests of cutting bunches of straw, cane, bamboo etc with a sword, used in *kenjutsu* or *battōjutsu* (e.g. in → *takeda-ryū*).

Tameshiwari – tests of breaking boards or other hard objects

Tao – 1) the main idea of Taoism; 2) a road (*dao*, *dō*), way, method

Tatsujin (*tatsushi*) – 1) invincible fencer, 2) expert

Te – hand, hands; → *karate*

Technical direktor (technical director) – the person responsible for the quality of teaching.

Tengu geijutsuron – (Japanese) art of *tengu* [Lind 1999: 602], mountain demons.

Tenjin-Shin'yo-ryu – school of divine truth, the name of one of the schools → JJ

TJS - Tai-Te-Jitsu Ring Lothar Sieber (in Munich, Germany)

Tokui-waza – favourite techniques

Traditional style – mostly rejected by sports competition, grows out of the particular tradition of teaching by an historical master and his school. For example, in *karate* these are the schools of Okinawan origin, or refers to the teaching of the old masters. The traditional approach may refer to practising classical technical forms or the rejection of sports competition, as incompatible with the idea of non-violence.

Uchi – 1) internal, from inside; 2) hit/blow

Uchi-deshi – "inside", direct student who lived and trained with the master, who has passed on secrets which were often inaccessible to "outside" students (*soto-deshi*).

Uke – 1) block; 2) partner for exercises

Ura – vice versa

Ushiro – back, backwards

Viet-vo-dao – Vietnamese *kung-fu*

Ving Tsun (also spelt *WingTsun*, *Wing Chun*) – one of the popular styles of *kung-fu* [cf. Kernspecht 2013].

Wa – (Jap.) peace, harmony

Wakarimaska? – was that understood?

Waza – technique, a group of techniques e.g. *nage-waza*

Wushu – (Chin.) martial art. The name used to describe the sport developed in PRC.

Yame! – finish!

Yawara – soft, "softness" (also *jū*), pre-form of *jūjutsu*

Yin-yang – Taoist theory of opposites (also written *ing-yang*, Jap. *in-yō*)

Yoko – side, to the side

Yoseikan – house of honour and justice; the school of master Minoru Michizuki.

Yōshin-ryū [楊心流] – the first school of *jūjutsu* founded in Japan by a semi-legendary master Shirōbei Akiyama Yoshitoki or another master Yoshin Miura

Yūdansa – a holder of a black belt/rank → dan

Zanshin – the state of watchful awareness, alertness

Zen – 1) 1) (Japanese from Chinese: *chan*) the name of a variety of Buddhism deriving from the Shaolin monastery; 2) general term referring to "meditation" (from 'zenna')¹⁰; 3) 'common, unified' (e.g. Zen Nihon – 'common Japanese').

Zendō – 1) the way of meditation, "internal way"; relating to the physical and psychological dimension of the practice; 2) a full, complete road or method, for example, in relation to the art of *karate* (see → *zendō karate tai-te-tao*).

Zendō karate tai-te-tao – school, the style and direction of *karate* created by Peter K. Jahnke (1975) and expanded by his official successor Lothar Sieber (10 dan, *sōke*). (→ *tai-te-tao*, → *idōkan karate*)

¹⁰ The relationship between "Zen and the martial arts" is mentioned by Anna Žuk who quotes Ruyi Nagatsuka that "Buddhist priests during meditations rise to the peaks of human thought" [Žuk 1996: 99-105]. Thus the way to transgression and transcendence may include meditation, other religious practices, *budō* as a manifestation of Zen Buddhism (for its followers) or nonreligious *budō* – a practical and philosophical system, based on humanistic indications of the universalist ethics of its contemporary, modified (rejecting old, harsh *bushidō*) forms [Ratti, Westbrook 1973]. It is the use of meditation and introspection in the individual way of a warrior.

Analiza języka pojęciowego dla ogólnej teorii sztuk walki – pojęcia japońskie, polskie i angielskie

Słowa kluczowe: walka, sztuki walki, terminologia, język, zmiany, rozumienie

Streszczenie

Problem naukowy. W niniejszym stadium podjęto problem terminologii stosowanej w sztukach walki, zarówno powszechnie w ich praktyce, jak i w refleksji naukowej. Dotyczy to błędów i nieporozumień, zmian, percepcji, rozumienia i ustalenia definicji pojęć.

Metodologia. Przedmiotem badań są zwłaszcza podstawowe terminy języka sztuk walki funkcjonujące w językach angielskim, japońskim i polskim. Hermeneutyczna analiza treści literatury

przedmiotu – słowników i opracowań naukowych – realizowana jest tu w perspektywie Humanistycznej Teorii Sztuk Walki. Wyniki. Autorzy przedstawiają uwagi ogólne o zmianach językowych i ich przyczynach. Dokonują porównań definicji funkcjonujących w literaturze przedmiotu. Wyjaśniają problemy przekładów z języków Azji Wschodniej na europejskie. Odnoszą się do wypowiedzi innych badaczy. W aneksie zamieszczono słowniczek z analizą i wyjaśnieniem wybranych podstawowych pojęć.

Konkluzje. Przedstawiono propozycje definicji projektujących, których celem jest doprecyzowanie podstawowych pojęć na użytek nauki o sztukach walki (*science of martial arts*). Ta nowa specjalność naukowa powinna przechodzić od żargonu instruktorów do języka naukowego opisu. Wskazano na przyczyny najczęściej występujących błędów w terminologii sztuk walki.