

REPRESENTATIONS OF AUTHENTIC JAPANESE MARTIAL

TRADITIONS:

Examining perspectives of instructors and students of koryū

Master's Thesis

Jussi Jussila

**University of Jyväskylä
Department of Languages**

English

May 2016

JYVÄSKYLÄN YLIOPISTO / UNIVERSITY OF JYVÄSKYLÄ

Tiedekunta – Faculty Humanistinen tiedekunta	Laitos – Department Kielten laitos
Tekijä – Author Jussi Jussila	
Työn nimi – Title Representations of authentic Japanese martial traditions: Examining perspectives of instructors and students of koryū	
Oppiaine – Subject Englanti	Työn laji – Level ProGradu
Aika – Month and year Toukokuu 2016	Sivumäärä – Number of pages 63 sivua, 1 liite
Tiivistelmä – Abstract <p>Tutkimuksessa käsitellään vanhoja japanilaisia taistelulajiperinteitä, niin sanottuja <i>koryū</i>-lajeja kielen- ja kulttuurintutkimuksen näkökulmista. Tutkimuksen tarkoituksena on selvittää, millaisia representaatioita <i>Suiō-ryū iai kenpōn</i>, erään japanilaisen taistelulajiperinteen ohjaajat ja oppilaat luovat lajistaan haastatteluissa, millainen rooli tärkeästä globaalista roolistaan tunnetulla englannin kielellä on koryūn kontekstissa, sekä tutkia muita lajin parissa esiintyviä merkityksellisiä diskursseja.</p> <p>Tutkimuksen teoreettisessa viitekehyksessä avataan aiempaa tutkimusta liittyen representaatioihin, japanilaisiin taistelulajeihin, globalisaatioon sekä autenttisuuden käsitteeseen. Keskeisin teoreettinen lähtökohta tutkimuksessa on konstruktionistinen lähestymistapa kieleen ja kulttuuriin.</p> <p>Tutkimuksen materiaali kerättiin puolistrukturoiduilla teema-haastatteluilla Japanissa ja etäyhteydellä mm. Skypea kautta. Haastateltavia oli kolme, joista kaksi opettaa lajia omilla harjoitussaleillaan Japanissa. Materiaali analysoitiin kvalitatiivisen sisällönanalyysin kautta ensin teemoitellen, sitten representaatioita analysoiden, ja kolmanneksi tarkastellen autenttisuuden diskursseja, joka nousi keskeiseksi sekä haastattelumateriaalissa että taustakirjallisuudessa.</p> <p>Tutkimuksen tulokset vastaavat osittain taustakirjallisuuden luomaa kuvaa koryū-lajeista esim. tavoitteiden sekä lajien ominaisuuksien osalta, ja osittain tuovat ilmi myös erilaisia tapoja representoida kyseisiä lajeja, mm. yksilöllisen näkökulman kautta. Englannin rooli lajin parissa on lähes olematon, ja sillä ei ole merkitystä esim. autenttisuuden luomisessa lajin parissa. Japanin kieli on tässä kontekstissa selkeästi englannin kieltä tärkeämpi. Autenttisuus on tärkeää koryū-lajeille, ja autenttisuuden diskurssi onkin esillä lähes kaikkialla koryū-lajien representaatioissa ja esille tulleissa teemoissa.</p> <p>Tutkimuksen tulokset voivat kiinnostaa representaatioista, englannin kielen roolista tai autenttisuuden tutkimisesta kiinnostuneita tutkijoita. Lisäksi, koska tutkimusta koryū-lajeista on verrattain vähän erityisesti kielentutkimuksen näkökulmasta, tutkimus voi olla kiinnostava niin kielentutkijoille kuin myös alan harrastajille, vaikka tutkimuksen tulokset tuleekin nähdä vain yhtenä rajallisena tulkintana tutkimuksen rajallisesta materiaalista.</p>	
Asiasanat – Keywords: representations, authenticity, discourse, cultural studies, Japanese, English, globalization, Japanese martial arts, budo, koryu	
Säilytyspaikka – Depository: JYX	

TABLE OF CONTENTS

1 Introduction	4
2 Language, representations and Japanese martial arts	7
2.1 Language and representations	7
2.2 Globalization and English	10
2.3 Japanese martial arts	12
2.4 Authenticity and globalization	15
3 Research design	20
3.1 Research questions	20
3.2 Methods of data collection and reliability	21
3.3 Qualitative content analysis	25
4 The authentic koryū	26
4.1 Theme analysis	27
4.1.1 Survival	27
4.1.2 Kuden	30
4.1.3 Individuality	33
4.1.4 Language and culture	34
4.2 Representations of koryū	37
4.2.1 Living Japanese tradition	37
4.2.2 Contradictions	41
4.2.3 Family and friends	42
4.3 Discourse of authenticity	44
5 Discussion and conclusion	50
Bibliography	59
Appendix: The interview template	62

1 INTRODUCTION

The classical Japanese martial arts, or *koryū* (for a simple translation, the word *koryū* consists of characters for *old* and *style* or *school*), as I will call them, are generally not widely known or researched phenomena. As some of the suggestions made in the present study partly rely on my personal experiences of these arts, it is necessary to mention that I have trained in one of the *koryū* traditions, the *Suiō ryū Iai Kenpō* in Finland and in Japan. In my experience, generally the *koryū* are almost equally unknown in Japan as they are outside of Japan. This general unfamiliarity with the arts is in my view perfectly natural however, as the number of people involved with these arts is equally small. Nevertheless, as Friday (1997: 2) mentions, “[s]everal dozen bugei schools, or *ryūha*, continue in existence today, providing researchers with a fascinating window into the samurai past.” Thus researching the extant *koryū* could, for example, provide an interesting point of view to the Japanese culture, as one of the key points of the *koryū* is to preserve and keep alive the authentic methods of training and fighting (Friday 1997: 2). This idea of being able to look at parts of traditional Japanese culture through examining the extant *koryū* is one of the points of view that this study assumes.

The *koryū* are generally, and in this study, defined as the old Japanese martial arts that have been developed in Japan before the *Meiji* restoration in 1868. For a brief and incomplete definition, armed and unarmed techniques to defeat one’s opponents in various scenarios are practised in the *koryū*. This description is limited though, as for one, if the *koryū* only existed to teach techniques with or without weapons in order to defeat one’s opponents, they would probably have disappeared as soon as more efficient and easy to use firearms became available for the purpose of defeating one’s opponents. That is, the *koryū* must also have had underlying aims that are not only concerned with martial technique in order for them to survive hundreds of years to this day. Furthermore in relation to the *koryū*, according to Friday (1997: 9) there are over 700 unique martial art traditions identified and thus ”Anyone attempting to formulate general conclusions about traditional Japanese martial art must therefore do so on the basis of some 700 exceptions.”. This is why, even though in the present study I will often switch from *the koryū* in general to *the Suiō ryū Iai Kenpō* or *the Suiō ryū*, which is the tradition that will be mainly covered in the study, my purpose is not to suggest

that the findings of the study would in any way be relevant to all of the koryū. Thus in this study I will mainly concentrate on one koryū tradition only, regardless of the general use of the term koryū throughout the study.

Currently there is a variety of quality research and literature available on the Japanese martial art traditions in English. They include for example the works of Donn F. Draeger (1973a, 1973b, 1974) that generally introduce some of the modern and classical martial arts. Additionally, there are the works of Karl Friday, one of which for example explores the world of koryū through introducing the Kashima Shin ryū (1997), and one of the most recent and extensive works in the field of Japanese martial arts by Alexander C. Bennett (2015). Furthermore, recently a translation of Risuke Ōtake's work on the Tenshinshōden Katori Shintō ryū (2016) has been published and there is ongoing ethnographic research by Anna Seabourne (2016) in relation to one of the koryū traditions, the Takenouchi ryū Bitchūden. There is also additional English literature available that is not covered here and therefore, although the koryū are widely unknown, the amount of literature and research available on the koryū in English as well has lately seen a significant increase.

The aim of the present study is to examine language use in the context of koryū through analyzing representations made by instructors and students of the Suiō ryū Iai Kenpō. Relevant and important discourses such as that of authenticity in the context of the koryū will also be analysed. Additionally, as English is widely used and accepted as a global language, a lingua franca, while simultaneously the koryū are becoming more global phenomena, the role of the English language in the context of these Japanese arts will also be a target of study. Moreover, the process of becoming global for the arts that seemingly wish to remain local and unchanged is in itself an interesting phenomenon and also the only reason I, as a Finn, have been able to become involved with these arts in the first place. Some of the reasons for choosing to study this area were indeed my personal interest in it, the fact that the classical Japanese martial arts to my knowledge have not been studied through linguistic methods, and because I believe that the arts are becoming increasingly global and also perhaps more relevant in today's world that seems to increasingly part with values such as long-term dedication that the koryū often regard important.

The findings of the study might or might not reveal something about the koryū in general. Nevertheless, they will provide some insight into how certain issues and characteristics of the koryū are perceived within one tradition by the individuals interviewed. In this sense then, I believe that the present study will add to the existing English material on the koryū through focusing on one of the unique koryū traditions from the perspective of language and culture studies. These findings should however be understood as they are – a small scale study of language where the data is interpreted by the researcher subjectively through his limited knowledge of the area, not a literary work on the koryū or the Suiō ryū.

The data of the study was collected through semi-structured theme interviews in Japan and partly through recorded calls. Three individuals of the Suiō ryū tradition were interviewed, two of whom are instructors of the art. The analysis was then done through qualitative content analysis, by forming themes and analysing representations and discourses present in the data. The theoretical framework of the study in general draws on the constructionist point of view to language and culture, which, along with representations, background on Japanese martial arts, globalization, the English language and the concept of authenticity will be presented in more detail in the following chapter 2. The study focuses on the Suiō ryū tradition specifically because I have been involved with the tradition for some time, and being a member of the tradition, I was also able to reach suitable and credible interviewees for the collection of the data.

In the following chapters I will first introduce and present some of the concepts that are important to the theoretical background of the study and the Japanese martial arts. I will also explain the point of view I take on the English language as a language of globalization and also shortly discuss its role in Japan. I will then move on to introduce certain ways of perceiving the concept of authenticity that is important in the context of the Japanese martial arts. This is followed by the research design of the study, and a presentation of the data of the study through three larger parts: theme analysis, representations of the koryū, and the discourse of authenticity. Finally, I will discuss the

findings of the study in relation to its research aims and conclude the study by suggesting possible further research.

2 LANGUAGE, REPRESENTATIONS AND JAPANESE MARTIAL ARTS

In the current chapter I will define some of the core concepts and theory of the present study in more detail. I will start by defining the concepts of discourse and representation in the way they will be used in this study, as they essentially define the underlying constructionist point of view of the entire study. I will then briefly discuss the role of English as a language of globalization in the context of this study, as English is often seen to have an important role in globalization, but in the context of Japanese martial arts I believe that this may not be entirely true. I will then move on to briefly present the Japanese martial arts and introduce the Suiō ryū Iai Kenpō, the martial tradition that is central to this study. Finally, I will discuss the discourse of authenticity in regard to the Japanese martial arts and their globalization. The concept of authenticity appears often in literature concerning the Japanese martial arts and the data of the present study as well, and it is thus important to examine in more detail.

2.1 Language and representations

The term discourse can be defined, according to Pietikäinen and Mäntynen (2009: 23–25) in various different ways depending on the researcher and the purpose of the research. In the present study, however, it is not necessary to define the discourse studies or the concept of discourses in much detail because this study in fact draws more on cultural studies than discourse studies. In this study, where necessary, I will use the term *discourse* simply to refer to a larger unit of language in its specific, generally known or specifically defined context. More precisely, I will mostly use the term *discourse* in connection with *authenticity*, to refer to the ways authenticity is represented in the literature and data of the study in the context of old martial arts. Hall

(1997: 6, 24) suggests that the word “discursive” can generally refer to approaches where “meaning, representation and culture” are seen as constructed and created. This is also relevant to understanding the general approach to language in the present study. Still, the concept of representation, which can also be connected to discourse studies and the way discourses function, is more important here and I will introduce it in more detail below.

Before moving on to define the concept of representation, it is necessary to define the constructionist point of view to language that is central to this study. Hall (1997: 5–6) explains that reality has been traditionally seen as something that exists with its qualities and characteristics and has a meaning in itself that is not related to how it is perceived by anyone outside of it. However, after what he calls the cultural turn in the human and social sciences, “... meaning is thought to be produced – constructed – rather than simply ‘found’” (Hall 1997: 24–25). Hall calls this a constructionist approach. That is, meaning, and through it reality, is not simply found as it is but instead actively constructed and created by language users. Similarly, according to Pietikäinen and Mäntynen (2009: 53), use of language constructs our social reality, that is, the process of using language not only defines the object we talk about, but it also defines us and others, our time and its social and cultural structures and methods. Thus by observing language one can reveal something not only about the target phenomenon of the language, but also the users of the language and their culture, society and its values. This constructionist approach is central in the present study, and it forms the basis for the research aims and questions later in chapter 3.

According to Hall (1997: 4, italics original), “... languages work *through representation*. They are ‘systems of representation’.” He then continues to explain how the concept of language is not limited to that of spoken or written language, but that it also includes for example music, body language, clothing, facial expressions, colours in traffic lights et cetera. Hall (1997: 5) also discusses the way languages function by saying that they “... construct meaning and transmit it. They signify. They don’t have any clear meaning in themselves.” He uses the metaphor of language as signs that we use to represent our ideas in order to enable others to understand or interpret our meaning through decoding the signs. Thus, as language constructs meaning and

transmits it forward, it creates representations of objects, ideas and concepts. The signs transmitted forward will however always have to be decoded by others, resulting in an interpretation of the intended meaning.

Looking at language from this constructionist point of view then, meaning is always created by someone, as it does not exist on its own. Hall (1997: 24) explains that it is us who make language mean something, and therefore meaning is constantly changing for example over time and from one culture to another. Representations are thus not fixed either, changing through times and cultures and of course, depending on individuals and their agendas and ways of interpreting the world. The formation of representations is therefore strongly connected to the context they are created in. Pietikäinen and Mäntynen (2009: 57) suggest that representations are context-based and connected to representations that existed before, and therefore representations are connected to for example history, politics and ideologies. To illustrate the point, they give an example of representing soldiers in war, that is, whether the soldiers are called soldiers, rebels, freedom fighters or for example terrorists. For another example regarding the Japanese martial arts, depending on the context, intention and the individuals, the same Japanese martial arts have in my experience been represented, among many other things, both as aerobics for youngsters or as a respected and grave form of Japanese culture and religion performed by elderly men and women.

Yet, representations are not always this simple. Hall (1997: 17) points out that even though it might be easy to understand how concepts of concrete objects like tables are formed, there are also more complex concepts such as war, death, love, or God that cannot necessarily even be seen or experienced. When complex concepts such as gods or death are defined and given meaning, the complexity, diversity and highly personal and interpretative nature of representations can perhaps better imagined. Through this example it may also be possible to better understand the previously mentioned idea of context and building on previous representations. For example, meanings of death or gods will probably be formed based on the surrounding, already existing representations created in that religion and culture, especially as they are concepts that are difficult to experience first-hand. Reality can thus be formed and created through representations in this sense as well.

There are also certain limitations to representations, as can be seen from the previous examples. According to Pietikäinen and Mäntynen (2009: 54-55), representations, like discourses, always include certain aspects and, consciously or not, leave out others. Thus representations are always limited and can only present a certain, restricted point of view that can be intentionally or unintentionally crafted. For example the authenticity of the martial traditions, examined in more detail below in 2.4, often seems to be constructed linguistically through certain type of intentional representations that aim to prove their authenticity and validity, whether or not they are in fact historically proven.

In the following section I will move on to examine globalization and the English language in more detail as they are important in order to better understand the representations and themes that later come up in the data of the study.

2.2 Globalization and English

Globalization is a complex phenomenon with several possible ways of looking at it. Pennycook (2007: 25) describes it as complex, not simply a US driven economic or political phenomenon, where "... new technologies and communications are enabling immense and complex flows of people, signs, sounds, images across multiple borders in multiple directions." In the present study, globalization is mainly seen in the context of Japanese martial arts that have been gaining popularity in almost every country of the world and thus, have in reality become global. In the context of Japanese martial arts then, the flow of people, images, videos, live demonstrations and articles that presumably originates from Japan has reached almost every corner of the world by now.

According to Bennett (2015: 981), the amount of English material on traditional Japanese swordsmanship is on the rise. Articles and books, translated into English or written in English by English speaking authorities, on old and modern martial arts can be found or bought through the internet anywhere in the world. Furthermore, for example YouTube nowadays provides videos of many modern and old martial arts for anyone to see. Today there are also numerous *dōjō* (hall used for martial arts training)

all over the world teaching various different Japanese martial arts. According to Bennett (2015: 507), today there are in fact tens of millions more non-Japanese practitioners of Japanese *budō* than Japanese in the world. Bennett (2015: 5282) also calls the martial arts of Japan "... Japan's most successful cultural export." The Japanese martial arts are thus popular and to some extent a known phenomenon all over the world, so much so that the Japanese practitioners are outnumbered by the non-Japanese today.

English is widely accepted and seen as a language of globalization, or a global language that is present in almost any country and culture of the world today (Crystal, 2003: 1-2). English is also used as a lingua franca, or a common language, around the world to help people to communicate in international settings. The use of English as a common language, in my experience, is also typical in Japanese martial art events and seminars held outside of Japan. In Japan too, "'English' has become synonymous with 'the foreign language'" (Oishi 1990, as quoted in Kubota 2002: 19). That is, English has obtained the role of international language in Japan in a manner where other foreign languages may be completely ignored, and it is assumed that English is the language of foreign people and cultures. Kubota (2002: 20) explains that for example elementary school teachers in Japan understand 'foreign language' that is mentioned in the school curriculum as 'English', an assumption backed up by the Ministry of Education. This may be generally true to the context of martial arts as well, and for example at the annual International Seminar of Budō Culture (2016) in Japan that is intended for foreign practitioners of Japanese martial arts, Japanese and English are the two languages of instruction. English can thus be seen to have the function of a lingua franca, a common international language that allows communication and exchange of information between people from different cultural and linguistic backgrounds in the context of martial arts in Japan as well.

The role of English is therefore undeniable in the global world of today, even in the process of globalization of the Japanese martial arts. Nevertheless, this point of view is most likely not enough in this context, as the Japanese language seems to have a strong position in the context of Japanese martial arts (further demonstrated in section 2.4 Authenticity and globalization), and for example, although the International Seminar of Budō Culture (2016) is targeted mainly at non-Japanese practitioners of the arts,

Japanese is still mentioned first as the language of instruction. Globalization, as mentioned above, can be seen as a phenomenon where information travels to multiple directions across multiple borders not only in an English setting or through English. In the present study then, I will adopt Pennycook's (2007) view of globalization as a complex, global exchange of culture and information not only concerned with the US or the English language. That is, in the context of the present study, it is the Japanese martial arts and culture that are spreading globally to other parts of the world. Globalization will be further discussed in section 2.4 in relation to the discourse of authenticity. In the following section the Japanese martial arts and some relevant terms related to them will be introduced.

2.3 Japanese martial arts

Japanese martial arts are appreciated in Japan as an important part of Japan's traditional culture (Bennett 2015: 507). Some older martial art schools for example claim to have a history of over 400 years, some twice as long, and they are generally regarded as having had an effect on the development of Japanese culture in many areas. The Japanese martial arts practised in Japan can thus be regarded as something more than simple hobbies or minority interests. Bennett generally divides today's Japanese martial arts into two categories:

The various forms of budō that are popular as competitive sports today were developed during and after the Meiji period (1868-1912) – and epoch of frantic modernization and importation of Western ideas and technology. Martial arts in existence before this time are now referred to as kobudō (classical budō), koryū (old styles), or bujutsu (martial technique). (Bennett 2015: 507.)

In this study the modern, competitive sport-like martial arts will from now on be referred to as *modern budō* or *modern martial arts*. The older martial arts developed before the Meiji period will from now on mainly be referred to as *koryū*. The meaning and suitability of these terms are debatable, however I will use these terms here to make a distinction that is generally made between the older and more recent martial arts, not in the sense of historical or linguistic accuracy. Additionally, the present study focuses on the latter only, that is, the older forms of Japanese martial arts created before the period of strong modernization and westernization of Japan. Still, to form a better image

of the koryū I believe it is useful to determine what the modern, more popular arts such as kendō, judō and iaidō, which are practised more like competitive sports today, are in comparison to the older arts. Bennett continues to define the modern budō in the following way:

Modern variants of these traditional martial arts trace their philosophical and technical roots to the classical styles, but their current forms, rules, etiquette, pedagogical methodologies, and societal objectives are very different. (Bennett 2015: 507.)

The modern *martial ways*, as the term budō is sometimes translated, thus have their own content and characteristics, although some of them can superficially appear to be similar to the koryū because of their origins. The koryū on the other hand usually aim to preserve authenticity of their technique and tradition, rejecting change and for example introduction of equipment or rules that would make the practice of their art safer (Friday 1997: 2). This is not the case in for example *kendō*, one of the modern budō, which uses regularly updated rules and modern equipment to enable competition and safe practice of the art.

Various other differences exist between the modern budō and koryū, for example as Draeger (1983: 13) explains: “Much of the material about classical disciplines is, by tradition, not available to the public. That for the modern disciplines, however, is relatively free from such restrictions.” Information available on the koryū can thus be intentionally scarce, contributing to the general unawareness of their nature and even existence. Books and studies in English can still be difficult to find, although nowadays the number of translations, articles and books written directly by non-Japanese authors on the old martial arts has been on the increase, as mentioned earlier in chapter 1 and section 2.2.

Describing the koryū more accurately without concentrating on individual arts would be difficult. Friday (1997: 9) points out that “[t]o varying degrees, each of the more than 700 schools that scholars have identified is unique in terms of organizational structure and history, strategy, philosophy, and technique.” I may have already made remarks that some of the arts mentioned do not agree with. The number of extant koryū schools

today is smaller than before though, and according to Bennett (2015: 527), 78 classical traditions are currently listed in one of the main associations that oversee the old martial arts in Japan, the Nihon Kobudō Association. Bennett also demonstrates that the number of the old traditions is on the decline because of a lack of interest in the arts in Japan. Yet, the number of arts that claim to be one of the koryū is larger than 78 – the Nihon Kobudō Association simply does not list them, as it does not recognize them as one of the koryū traditions. There are other associations in existence that additionally recognize other traditions as real classical traditions, but this is not relevant to the present study and will thus not be discussed further here.

The data of the present study has been collected around one of the extant koryū, the Suiō ryū Iai Kenpō, and for this reason it will be briefly introduced here. The school has been founded in around 1615 in the Dewa fiefdom of Japan, from where it has been passed down to the 15th and current headmaster, or *sōke*, of the tradition, Katsuse Yoshimitsu Kagehiro, who resides in Shizuoka (Cundy 2005). The practice of the art is done in paired kata forms that are as realistic as possible within the method of kata practice. Solo practice of the kata is also a method of training in the art. (Katsuse 2004.) That is, paired and solo kata practice is the primary form of practice in the tradition. The curriculum of the tradition consists of techniques in for example *iai*, *kenpō*, *kogusoku*, *wakizashi*, *naginata*, *jōhō* and *kusarigama*, which are all different type of weapons or strategies for defeating one's opponents (Katsuse 2004).

The size of the school is relatively small in comparison with larger, more popular koryū schools in Japan. The Suiō ryū, like many other koryū traditions, is nowadays practised worldwide in several countries outside of Japan, currently with possibly more non-Japanese practitioners than Japanese (Suiō ryū Honbu website, dōjō 2016).

To conclude the brief definition of the Japanese martial arts, the koryū, like the modern budō, are multifaceted phenomena with as many unique characteristics as there are traditions and arts in existence. Interest in the old martial arts also seems to be decreasing in the contemporary Japan. The Suiō ryū Iai Kenpō is one of the extant koryū traditions and central to the present study, as the data has been collected from its

instructors and students. In the following section I will discuss the concept of authenticity in the context of both modern and old martial arts of Japan, mostly through the definitions of authenticity made by Van Leeuwen (2001). Additionally the relationship of globalization and authenticity in the context of Japanese martial arts will be discussed.

2.4 Authenticity and globalization

The discourse of authenticity occurs in almost any literature related to the Japanese martial arts. Friday (1997: 2) comments on the authenticity of the classical martial arts or koryū in the following way: “A key concern for these classical schools, and a cardinal point separating them from some modern cognate martial disciplines such as kendō or judō, is the insistence of the former on preserving the authenticity of their training and fighting methods.” For the koryū then, preserving their authenticity is generally seen as an important matter. Bennett (2015) comments on the issue of authenticity mostly regarding the modern budō, but he also gives some insight into the discourse of authenticity concerning the koryū. Firstly Bennett (2015: 542) comments on the old arts emerging globally: “... the lion’s share are Frankensteins – totally fabricated and supported by bogus claims of historical legitimacy.” Bennett (ibid.) explains that “typically, the school’s representative masquerades as a sanctioned professor of “such-and-such-ryu’s ancient traditions,” but in truth he or she has no association whatsoever with that ryu in Japan.” On the other hand, he adds that this takes place in Japan as well and that it is not a new phenomenon. Bennett’s comment thus also suggests that within the koryū the historical legitimacy and origins of the arts are important to their authenticity and members.

This method of creating authenticity here is in accordance with Van Leeuwen’s (2001: 393) argument that authenticity can be discursively created simply by having an authority claim something to be authentic, with or without scientific or historical methods of proving it. As Bennett illustrates above, authenticity seems to be often successfully created through this process in Japan and globally within the koryū. However, as also suggested by Bennett above, some of the authorities that claim

authenticity in this manner are in fact not based on any scientific or historical evidence, simply on false claims by false authorities.

Van Leeuwen (2001: 392) also notes that something may be called authentic “because its origin or authorship are not in question, and it is not an imitation or a copy.” This makes it possible to define authenticity in scientific terms by proving the age, origins or the author of the object in question. However, as copying used to be an accepted and normal practice, this definition could for example render many famous pieces of art inauthentic. (Van Leeuwen 2001: 393.) This definition is therefore not without its problems, but it is also relevant in the discourse of authenticity of the old Japanese martial arts. For example, the tradition relevant to this study, the Suiō ryū Iai Kenpō, presents the line of its headmasters, from the founder to the current headmaster, on its official website (Suiō ryū Honbu website, genealogy). Additionally rather detailed information on the founder of the school can be found on the website (Suiō ryū Honbu website, founder). The website does not contain many pages, yet there are two dedicated to the previously mentioned matters. This information, presenting the unbroken line of its sōke and proof of its founder, is obviously important to the school and its authenticity.

Van Leeuwen (2001: 392-393) presents a third way to see authenticity as “faithful reconstruction or representation, as when baroque music is played on authentic instruments (paradoxically usually copies) in historically accurate ways.” Looking at the old martial arts of Japan, this view on authenticity may also be relevant. Friday adds to the authenticity of the koryū:

A key concern for these classical schools, and a cardinal point separating them from some modern cognate martial disciplines such as kendō or judō is the insistence of the former on preserving the authenticity of their training and fighting methods. Students today learn, or believe they learn, the selfsame arts of sword, spear, and glaive that the samurai practiced. (Friday 1997: 2)

Depending on the school and individuals the weapons used in the practice of koryū can be for example mock weapons designed for training, wooden weapons that can also be seen as authentic tools of training, or actual old weapons made centuries ago. The weapons and techniques are also at least believed to be used in historically accurate

ways according to Friday. However, to say that training in a koryū or for example performing an embu (a martial art demonstration) is solely for the purpose of reconstructing or representing a historical tradition is probably not entirely true, and I believe, may even be offending to the authenticity of some koryū. In an article about the Suiō ryū for example, Cundy (2005: 61, italics added) describes the Suiō ryū as "... a truly *living* martial tradition," on the basis of its paired practice and practicality, realism and experimentation, whereas many others "... lose their original martial intent ...". The koryū therefore may also view themselves as living traditions, that is, not as reconstructions or representations, but as the original entity.

Finally, Van Leeuwen introduces a fourth definition of authenticity: the way something is regarded authentic because it is "thought to be true to the essence of something ..." and gives examples of a singer's voice or an artist's style. Artists may, he explains, be able to perform in many different styles and yet to be authentic they should choose one and leave the rest. (Van Leeuwen 2001: 393.) Koryū schools, in my experience, are usually recognizably different from one another, and can often be identified quickly by watching a practitioner move or perform a technique. Thus it can be argued that this point of view on authenticity, that is, being true to the essence and style of a single system of koryū, is also clearly present in the discourse of authenticity of the koryū today.

To conclude the above, according to previous literature and my own experience as a practitioner of koryū, authenticity is an important matter in the world of koryū. Above I have presented four different ways to define authenticity that are all used to some extent in defining the authenticity of the koryū. That is, authenticity based on authority, authenticity based on historically proven origins, authenticity based on historically accurate recreation, and authenticity based on originality and being true to the essence of a tradition. These four ways of defining authenticity will also be used in the analysis of the data of the study.

In a different vein, Pennycook (2007: 100) suggests that authenticity, in the context of hip-hop that he covers in his book, does not mean for example strongly clinging into

certain narrow forms of hip-hop, or "globalization of an individualist philosophy" that is, being true to oneself and one's philosophy no matter what. Instead he suggests that the concept of "exploring different horizons of significance in order to make things local" is central to authenticity. Pennycook then goes on to develop this theory of localization further. Interestingly, this discourse of authenticity in Pennycook's book is drastically different to that of the world of budō and koryū, which indeed seem to strongly advocate the preservation of the forms and spirit of the martial arts more or less strictly even when spreading globally. In previous literature, the idea of "making things local" in the setting of globally practised budō and koryū seems almost impossible and against the essence of the Japanese martial arts as we will see in the following examples.

Bennett (2015) addresses the discourses of authenticity more thoroughly with the modern budō and its globalization in his book. For example, Bennett (2015: 567) shows that the Japanese Budō Association has been active in attempting to "mitigate the negative effects of globalization on traditional Japanese culture ...". Bennett argues that globalization is still seen as a force that impairs the culture of budō, quoting the then governor of Tokyo in 2012 during the London Olympic Games: "Westerners practicing judo resemble beasts fighting. Internationalized judo has lost its appeal. ... In Brazil they put chocolate in *norimaki*, but I wouldn't call it sushi. Judo has gone the same way." (Bennett 2015: 595.) One point of view on the globalization of budō thus is that it has, or will, impair the budō and its culture, turning it into something that can no longer be regarded as authentic Japanese budō.

Bennett (2015: 5081) continues to add to the discourse by showing that the All Japan Kendo Federation "believes that its form and spirit (*seishin*) should not be compromised in any way by foreign influence." The president of the International Kendo Federation Takeyasu Yoshimitsu is quoted: "... our responsibility is to further extend kendo's role as a form of traditional Japanese culture, and to unpretentiously promote the true form of kendo internationally" (Bennett 2015: 5085). Moreover, Bennett (2015: 5087) explains that "the idea of internationalization also implies that the culture of kendo may be adapted to suit the social and cultural milieu in the countries in which it takes root. This is undesirable to the Japanese." Thus Pennycook's concept of authenticity, that is,

in which the process of localization of a phenomenon is central to its authenticity, does not seem to be relevant in this context. Rather the opposite, that is, accurately preserving and promoting the Japanese culture even globally seems to be an important element of authenticity in the context of budō. Connected to Van Leeuwen's previously introduced terms, authenticity in the modern budō seems to be produced by staying true to its essence and originality even when it is spread globally. The analysis of the present study will attempt to confirm whether or not this point of view is true to the data of the present study.

Although the previously introduced examples are mostly in regard to the modern budō and their already decades long processes of globalization outside of Japan, similar attitudes are most likely present in the koryū, the older martial arts, which can be seen to be even stricter in preserving their culture and characteristics and through them, their authenticity. Moreover as the practitioners are sometimes practicing both modern and older martial arts, and the roots and history of the modern martial arts are in the koryū (Bennett, 2015: 527, 507), it is possible to suggest that similar attitudes are probably present in the world of koryū as well. To my understanding there is not much research or material available on this subject, possibly because of the lack of wide global emergence of the koryū when compared with the modern budō, or either because the koryū are more secretive in nature, or simply because this may be regarded as a self-explanatory matter. This is nevertheless one of the questions that the present study attempts to find answers to.

To conclude section 2.4, six ways of defining authenticity were presented by Van Leeuwen (2001), Pennycook (2007) and Bennett (2015) and they were 1) authority based authenticity with or without historical proof, 2) having proven origins and not being an imitation or a copy, 3) being a faithful reconstruction or historical representation, 4) being true to the essence of something and having an original style, 5) by localizing the phenomenon, and finally 6) by preserving the Japanese spirit and seeing globalization as an impairing force to the budō.

3 RESEARCH DESIGN

In this chapter I will first clarify the research questions and general aims of the present study. I will then move on to present the methods used for the collection and analysis of the data of this study. Finally, I will briefly discuss ethical issues: the reliability of the study and the anonymity of the interviewees.

3.1 Research questions and aims

The present study aims to discover aspects and characteristics of the koryū through examining representations constructed through language, and on the other hand, explore the significance of language choice – in this case English vs. Japanese – in the context of the koryū. As there exists a wide variety of distinct koryū traditions, this study will focus on the Suiō ryū Iai Kenpō, which is the tradition of the individuals interviewed for the study. The findings and aspects of the koryū discovered in this study will nevertheless be suggestions at best of the koryū in general, and ultimately because of the limited data, of the Suiō ryū as well.

The first more specific aim of the present study is to examine the representations that the instructors and practitioners of the Suiō ryū Iai Kenpō, a 400-year-old martial art tradition, create of their art and koryū in general in the global world of the 21st century. That is, the aim is to examine the representations that the interviewees consciously or unconsciously produce of their art and possibly koryū in general through their use of language in the data of the study.

Secondly, the study aims to find out what the role of English is in the context of the Suiō ryū and koryū. Further points of interest are: Can English be used as a lingua franca to practise and advance in this traditional Japanese art? Is English alone enough? Is English the language of globalization in this context?

Thirdly and finally, the study attempts to find and examine any other reoccurring or otherwise relevant discourses found and formed within this material, contributing to the discourse of koryū in general.

Some of the reasons for studying the above issues are firstly that whether or not they have been studied before, they have not been studied within this particular tradition or from the point of view and with the methods of this study (see chapter 2 and sections 3.2-3.3). This alone may produce different results, as each koryū tradition is indeed unique. Secondly, there are certain issues such as the role of English and globalization that have not, to my knowledge, been studied within the older martial arts of Japan, as mentioned in section 2.4.

3.2 Methods of data collection and reliability

The material for this study was obtained through three interviews during May-November of 2015. The interviews were semi-structured theme interviews with the aim of giving the interviewees freedom to express their thoughts and views on the matters presented. Kvale (1996: 1) summarises the idea of an interview in the following way: “If you want to know how people understand their world and their life, why not talk with them?” This is the foremost reason for my decision to acquire the material for this study through an interview. That is, the interview would let me examine the way the members of this tradition represent it and to get an insider’s point of view to the matter. As I was aiming to analyse the material through tools of qualitative content and theme analysis, an interview was a natural choice as it would enable me to directly analyse the interviewees’ own voice and thoughts on the themes of the interview.

The interviews took place partly in Japan and were partly done through voice calls in Skype. The interviewees, two of whom are originally from English-speaking countries and one a Japanese national, all lived in Japan during this study. The interviewees were

chosen based on the following criteria: firstly, their ability to take part in the interview in English, and secondly, their position and experience in the school. The preferred language was English because the study would be in English and also for my personal convenience, as it would have taken more time and effort to translate the data from Japanese to English. My aim was also to have interviewees who would preferably have as much experience as possible in the art in order for them to be able to answer as thoroughly as possible. I believe that I was successful in this goal, as two of the interviewees are instructors of the art and all three have plenty of experience in the art.

Two participants requested to see the themes of the interview beforehand (see Appendix: The interview template) and one also provided their notes in written form before the actual interview, allowing more precise discussion at the time of the interview. According to Tuomi and Sarajärvi (2002: 75), an interview's purpose is to collect as much information as possible regarding its themes, and for this purpose giving the interviewees the themes or questions beforehand was a justified decision. Based on the way the interviews turned out, whether the interviewees received the themes beforehand or not did not essentially affect the answers given by the three interviewees. Nevertheless, as one of the interviewees provided me with the notes before the actual interview, I was able to ask perhaps more accurate questions based on the notes, which meant that this particular interview covered slightly different themes from the other two interviews. One of the interviews was performed twice because of technical difficulties that led into the first recording being lost. On the other hand, during the second time the interview was approximately twice as long and possibly more fruitful, although different in nature from the first one in ways that unfortunately cannot be recalled for the lack of notes.

Two of the interviews were conducted mostly in English apart from the occasional budō jargon in Japanese. One was conducted in a mixture of English and Japanese. The recorded interviews were then transcribed to written form with the aim of transcribing the language accurately on the level of words and meaning. That is, for example pauses, sighs, and repetition with no purpose were not marked in any way where I did not consider them to have a meaning or an effect on the message conveyed.

As regards my position as a researcher, it must be remarked that for some years now I have been a part of the art in question and have taken part in its practice at several different dōjō and events in Japan. I have never been in the role of a researcher during a training session as there is simply no time or place, nor intention, for this at the dōjō. Still, my observations from years of teaching received from the sōke of the tradition and other instructors have most probably had an effect in the direction this study has taken. In this sense then I have unknowingly observed the phenomenon over several years. I have attempted to not use this information inappropriately, as I have never attended training or spent my free time with the students and instructors of the tradition as a researcher, and I never intend to do so unless clearly stated otherwise, as with the collection of data for this study. My experience of the art has, on the other hand, enabled me to prepare the interviews, reach the suitable interviewees, and perhaps make connections inside the data more easily than I could have done without it.

This study would not have been possible as it is had I not been a part of the community that the study concentrates on. I believe that the interviewees allowed me more freedom in my questions and answered in more depth than they would have had the researcher been an outsider to the tradition. The koryū, in my experience, tend to be based on confidentiality and personal relationships. On the other hand, throughout the study I felt that I may easily make biased remarks, not being able to see clearly because of my personal commitment to the art. However, as Peshkin explains: “Constructivists embrace subjectivity as a pathway deeper into understanding the human dimensions of the world in general as well as whatever specific phenomena they are examining” (Peshkin, cited in Patton 2002: 546). As from the point of view of constructionists (that the study relies on, as defined in chapter 2) there is little objectivity in the world in the first place, subjectivity can be seen to instead aid the study in reaching a better understanding of its data.

In addition the technique of triangulation, which Patton (2002: 556) explains to be a method that can add to the validity and reliability of a qualitative analysis by having for example “... multiple data sources, observers, methods, and/or theories...”, has been

used in the present study to some extent. The data of the study has been obtained through interviewing, but my own experience of the tradition and comparing the results with relevant literature have been used in the analysis of the data to make the conclusions drawn more reliable. Ultimately though, as explained in the next section 3.3, the voice and perspectives of the interviewees take priority in this study over my experience or previous literature and thus, although the method was used to some extent, it was not the most used tool in this study.

Patton explains that in addition to the qualitative researchers seeking to be as objective as possible with for example complex systematic procedures for data collection, thus increasing the credibility of their research, there is also another argument and point of view that favours a more subjective approach to research:

They triangulate to capture and report multiple perspectives rather than seek a singular truth. ... They're more interested in deeply understanding specific cases within a particular context than in hypothesizing about generalizations and causes across time and space. ... They offer perspective and encourage dialogue among perspectives rather than aiming at singular truth and linear prediction. (Patton 2002: 545-546)

The present study follows these lines, as it does not attempt to generalize or find truths, but to, for one, analyse certain representations of a phenomenon in a certain context with a limited material that is interpreted from a subjective point of view of the researcher and his experiences. In other words, the material will to some extent be interpreted by me through my personal experience and point of view. The material contains many culture-specific ideas and concepts, for example, which might be difficult for me to understand in their original context and meaning, or the meaning the interviewee intended to get across to me. As Hall (1997: 28) summarises, "The world is not accurately or otherwise reflected in the mirror of language. Language does not work like a mirror." Thus the possible results will, as in any qualitative research or analysis, be my subjective and limited interpretation of the material I possess. The material analysed is also limited in the sense that it consists only of three relatively short interviews and some additional written material. Nevertheless, this can be seen as a feature of the qualitative method used here, and for representations and discourses, the part that is omitted can perhaps reveal as much about them as can the part that is

included. My aim is thus to examine this limited material in order to answer my research questions, not to find the absolute truth about this particular koryū or koryū in general. The material, from this point of view, is sufficient for its purpose.

The world of the koryū is small and for this reason, even as the anonymization of the interviewees is done as well as it can be done in this context, it is probably impossible to achieve total anonymity. Additionally for the study to make sense, it is necessary to reveal certain aspects of the interviewees and present their voice as directly as possible through examples from the transcribed data. The anonymity of the interviewees has been protected as well as possible in this context by omitting their names, as well as not expressing the interviewees' locations, professions or exact positions in the tradition, and sometimes when necessary, by not disclosing the information of which one of the interviewees has answered in a certain way.

3.3 Qualitative content analysis

The approach on analyzing the data of the study is summarised by Patton (2002: 432) in the following way: "Qualitative analysis transforms data into findings. No formula exists for that transformation." There is thus no one correct and complete method for analyzing the material of the present study. The qualitative method of examining the data of this study is mostly based on the material itself, and was thus created through and while processing the data. According to Patton (2002: 453), the term content analysis can be used to describe the method of analysis of the present study in a general way: "More generally, however, content analysis is used to refer to any qualitative data reduction and sense-making effort that takes a volume of qualitative material and attempts to identify core consistencies and meanings." This is the point of view that is taken in this study.

Moreover, the general methodology of the present study can also be described through the emic approach. The emic approach here is seen through the definition of Lett (1990: 130): "Emic constructs are accounts, descriptions, and analyses expressed in terms of

the conceptual schemes and categories regarded as meaningful and appropriate by the native members of the culture whose beliefs and behaviors are being studied.” That is, the terms and concepts that are used by the members of the tradition themselves are seen as important and treated as such in the analysis of the data of the study. In the analysis of the present study then, most importance is placed on the data, which is a product of the interviewees themselves.

The method of analysis of the present study can thus be categorized into being qualitative content analysis, where thematic analysis was used as the main tool of processing and making sense of the material. The material was firstly read through multiple times, collecting examples of the themes originally present in the interviews, at the same time searching for any other reoccurring and unexpected themes or discourses that might emerge from the material. Possibly interesting, solitary remarks that are relevant to the research aims of the study were noted, such as the role of English and globalization in this context. The research aim of examining the representations of the koryū present in the data was then done with the help of the formed themes. The themes and representations that were formed were finally connected to the discourse of authenticity that was present throughout the data.

4 THE AUTHENTIC KORYŪ

The analysis is divided into three larger parts. The first part consists of examining themes that are relevant or reoccurring in the material. The second part consists of examining representations of the koryū and the Suiō ryū that are created in the material. Finally, in the third part the discourse of authenticity that is present throughout the material will be examined. The contents of all parts overlap to some extent with the intention of deepening and supporting the analysis of the issues that are covered as a whole. The interviewees have been coded with the letters A, B, and C and the examples have been numbered.

4.1 Theme analysis

In this section I will present four themes that appeared to be significant in the material. The themes that I will present are survival, kuden, individuality, and language and culture. They were chosen based on their apparent significance, reoccurrence, and possibly interesting or even surprising nature in relation to previous research on koryū.

4.1.1 Survival

The most common theme that is covered throughout the interviews is the theme of survival. The following four survival related issues are present throughout the material: 1) defeating one's opponent in the most efficient way, 2) the dangerous nature of the training, 3) how pain has a role in the training of the art, and 4) the nature of the art as a martial art instead of a sport. I will now examine the theme of survival through analysing these four topics in more detail.

Survival is directly mentioned by two of the interviewees as they talk about their views on the possible goals of training in the tradition:

- (1) The aim ... is I think only survival. (C)
- (2) The philosophy is unchanged by time, because it is only survival. (C)
- (3) How are you going to survive? What do you have at your disposal to survive? (A)
- (4) ... efficacy is more important than form and sequence. (A)

Interviewee A also suggests that similar philosophy of surviving a battle through using the available tools in the most efficient way possible may also be applied to everyday life. He also suggests (4) that in the Suiō ryū the outward form of performing the techniques is not as important as the outcome. Survival regardless of the outward form is thus considered important and possibly the single most important goal of the tradition.

In relation to survival, defeating one's opponent is continuously mentioned by the third interviewee. Physical as well as mental preparation for overcoming one's opponent is mentioned to be a part of training in a koryū.

(5) ... to most efficiently defeat your opponent (B)

(6) ... focused on how you can damage your opponent most effectively. (B)

(7) ... both physical and mental to prepare yourself to execute movements and forms and literally physical techniques that will allow you to overcome your opponent. (B)

Survival and anything related to it such as defeating one's opponent in the most efficient way possible thus seems to be at the core of the koryū. In the material survival is mostly connected to an opponent. Words such as *to defeat*, *win*, *subdue* or *kill* the opponent are used. However, survival is also mentioned in a general sense with no further explanation, although in fewer occasions. Additionally as mentioned above, interviewee A connects, in a philosophical sense, the most effective use of tools that are available in a martial setting to other aspects of life as well. Thus, even though the curriculum of the tradition seems to concentrate on achieving victory over one's opponent presumably in a conflict situation related to violence, a general idea of survival and effectiveness that may point to other aspects of life as well can also be found in the material.

Closely related to survival, danger is one of the aspects of koryū that comes up in the interviews repeatedly. Sharp swords are used to train, and in paired practice usually, according to interviewee A, (8) *this is only substituted with a heavy piece of solid wood which can still cause immense damage*. Danger is seen to be an important element in the training of the koryū. Interviewee A explains that in kendō, a type of modern budō that uses a bamboo sword and protective equipment, it is probably possible and not too dangerous to take part in training on a bad day with a slightly unsuitable attitude. For example, (9) *maybe they just go a little out of control* (A). In koryū on the other hand, the interviewee A continues, it is not possible to enter the training hall (10) *in a bad mood*. (11) *You've got to completely check that at the genkan (entrance) with your shoes*, as in the training of a koryū with sharp swords or a *solid piece of oak* (A), this would likely result in serious, even lethal damage to oneself or others. The interviewee

thus suggests that (12) *essentially, there's an element of danger in koryū that is absent from many of the modern schools.* (A)

The presence of danger may also be connected to other goals of training in a koryū, such as becoming more humble. According to interviewee B,

(13) There's nothing more humbling to an individual to understand how quickly life can be taken. (B)

Moreover, interviewee B suggests that the existence of danger may help in (14) *bringing yourself to an understanding of how finite it (life) is, is a great way of reminding you of what really is important in your life.* Thus, danger seems to have a role in achieving certain experiences that can possibly be of use to the practitioner in some ways.

Thirdly, in relation to danger and survival, experiencing pain is repeatedly mentioned by one interviewee. In a similar fashion with the previous aspect of danger, learning about pain and fragile nature of life, according to the interviewee B, will teach one about humility and the ways one should treat others.

(15) ... what you're actually practicing is how to kill an opponent and learning yourself about pain. (B)

(16) ... that level of proximity to pain and injury and death that humbles you as an individual ... (B)

Experiencing pain and danger are thus considered to be intentional characteristics of training in a koryū and also possibly tools that may aid the practitioner in for example becoming more humble and thus realizing some of the possible goals of training in a koryū.

Related to the theme of survival is the point of view that the Suiō ryū is essentially a

koryū tradition, not a modern budō sport. Defeating one's opponent regardless of the outward form, presence of danger and pain and the ultimate goal of survival that were presented above all contribute to this point of view. Furthermore, there is a lack of rules and competition, something that makes the koryū fundamentally different to for example the modern budō and sports.

(17) ... as with other koryū traditions, there are no rules. (A)

Furthermore, according to interviewee B, the koryū start with learning (18) *techniques to damage maim and kill*, which is not what the modern budō start with, or even ever discuss or teach in their curriculum. However the possibility of both koryū and modern budō reaching a somewhat similar goal in the end, that is, more abstract concepts such as (19) *greater humanity* (B), is mentioned in one interview. The koryū are still said to be more focused on the practicality of techniques, that is, (20) *how you can damage your opponent most effectively* (B).

According to interviewee C, generally modern budō is a sport like activity where one can compete with others and win competitions. Koryū on the other hand stresses survival and techniques both (21) *physical and mental to prepare yourself to execute ... techniques that will allow you to overcome your opponent* (B). The Suiō ryū is thus seen to be a martial tradition where survival is the key, not for example winning competitions.

To conclude, survival is seen to be an important element in the Suiō ryū. This element also clearly separates the koryū from sports and modern budō that it may sometimes be superficially linked to.

4.1.2 Kuden

The word *kuden* is used in connection to teaching of the Suiō ryū by one interviewee.

Kuden (22) *is written with the character for mouth and to transmit* (B), meaning oral instruction or oral transmission. In this section I will briefly examine the theme of kuden through analysing certain matters that I believe to be related to it in some ways, such as 1) the relationship between the teacher and the student, 2) having small groups intentionally, 3) valuing other aspects than just technical proficiency, 4) the role of the main teacher or *sōke* of the tradition, and finally 5) by giving an example of how the salience of kuden in the *Suiō ryū* may affect it.

Kuden is essentially the method of teaching in the *Suiō ryū* and it is an important theme that is related to various other characteristics of the tradition as well. Connected to the concept of kuden, it is considered important for the teachers to know their students in order to successfully teach them in the art, as according to interviewee B, teaching is done in face to face situations and small groups.

(23) The relationship between the teacher and the student is incredibly important (B)

(24) It's no good trying to fix one individual by trying to fix the whole group (B)

Secondly, the interviewee further explains that *koryū* has been designed for smaller groups that are connected to each other through other means. Thus instead of teaching large groups, teaching that is ideally tailored for each individual's needs is preferred.

(25) ... was designed for small groups ... connected to each other through the clan or through the family ... *koryū* certainly in my view are not designed for large numbers.
(B)

The other two interviewees do not mention the word kuden, however they suggest that they receive all of their teaching in a similar fashion and deny the possibility of learning from books or other means that do not involve face-to-face teaching.

Thirdly, in relation to the social aspects that follow the concept of kuden, training in a *koryū* is seen to be more than just achieving technical proficiency in the skills taught in the system. Other aspects such as being loyal, supporting the tradition and belonging to

it for a long time are regarded as, or perhaps more important than technical proficiency alone:

(26) ... it's a family feeling and it's not a question of just being very good at stuff, it's about demonstrating over decades your diligence, your wholehearted desire to learn but also how you can support the tradition itself. (B)

Fourthly, it is seen as important to be close to the main teacher, the *sōke* of the tradition, and to be taught by him directly. All of the interviewees report visiting the *sōke* regularly. The *sōke* is seen to be central in the tradition, and it is suggested that (27) *the further it gets away from the core which is sōke, the more watered down it gets* (A). The quality of teaching and technique is seen to weaken when there are intermediaries between the students and the *sōke*. Thus in accordance with the concept of oral transmission, being taught by the *sōke* of the tradition directly and first-hand is valued in this context.

Finally, as the tradition still functions through personal relationships, there may for example be certain level of conscious choosing of members present in the *koryū* even today:

(28) ... when you join a *koryū* you join not an organization, you join a family... you want to have some understanding of who they are and whether they're going to match that family and I think without being too aggressive it's very important to try to maintain that level ... still to this day (B)

In conclusion of this section, the previous theme of survival was more closely related to the curriculum and goals of the tradition whereas the current section concentrated on introducing the methodology that the *koryū* and its techniques and teachings are transmitted forward and taught to its students. This is done through *kuden*, or oral transmission, which in this context and limited material is defined as face to face teaching and direct transmission of knowledge from teacher to student.

4.1.3 Individuality

In this section I will concentrate on the theme of individuality that in the context of the Suiō ryū seems to be valued in a certain, and perhaps in some sense, unique way.

(29) There is heavy emphasis on finding a way to make the waza work for you "as an individual" as opposed to simply "imitating the movements of your teacher." (A)

(30) ... your character comes out very very strongly in your movements ... (B)

Importance is thus placed on finding ways to perform the techniques in a way that is suitable to the individual. This is, according to interviewee A, not done through imitating one's teacher. Interviewee B describes the expression of one's personality from another perspective by explaining that one's character will be clearly recognizable in one's movements.

The practitioner is also seen as somebody who must learn individually and actively, not for example by imitating one's teacher but by training in a way that will make the individual able to learn for and also to express him or herself. For example, details may be intentionally left out as they are something that the students should find themselves as they progress in their training:

(31) ... eventually through natural progression and through diligent training specific movements will become obvious to the person. (B)

In addition, finding the most natural and in a sense, essential form to perform techniques is preferred, which may not be possible through simply copying others.

(32) ... 本来の姿を追求するのが、水鷗流の姿だと思っています。 [... I think that Suiō ryū is about seeking the natural form]. (C, English translation by the author)

The theme of individuality can thus be found from all of the interviews in some form. One of the interviewees also mentions noticing that this method of learning and practicing which stresses the importance of the individual and their personality may not be common in some other traditional Japanese arts. On the contrary, careful copying of

one's teachers may be traditionally required in some arts. In accordance with this, Bennett (2015, 1448) for example suggests that in all Japanese arts, martial or not, teachers are normally copied meticulously for a certain period of time. This is typically a remarkably long period of time, after which there are similar ideas of introducing individual style and personality present.

All in all, according to the interviewees, bringing one's personality into the training is an important goal in the Suiō ryū. That is, simply copying one's teacher or mimicking others may be regarded as a negative trait while bringing one's personality into the movements is seen as a desirable goal.

4.1.4 Language and culture

In this section I will present the theme of language and culture through first going over the Japanese and English languages, then moving on to learning through body language. The theme of language and culture was one of the important themes of the interview and for this reason it was present throughout the data. That is, the interviewees were directly asked about the roles of Japanese and English. The concept of body language however came up unexpectedly and was not included in the original themes of the interviews.

All of the interviewees agree that the Japanese language is needed to some extent in order to successfully learn the art. Yet, it is also agreed by two of the interviewees (A, B) that the art can be learned and practised without Japanese skills as well, for example through body language alone. All the interviewees suggest that for a deeper or more subtle understanding of the tradition one will need to be able to understand the Japanese language.

(33) ... the imagery that will allow the individual to gain the better understanding of the tradition – is quite dependent on the understanding of Japanese. There are limits to what can be communicated through a translation. (B)

(34) Knowing more Japanese is always going to be helpful if you're heavily committed to a Japanese art like Suiō ryū (A)

(35) I think it is necessary to understand Japanese culture and language at least in some measure ... (C)

An example is given through the names of the kata, that is, the forms that are practised which can also be seen to be the curriculum of the tradition. Two of the interviewees (A, B) mention that the names (36) *often give hints as to way that kata needs to be performed* (B). Furthermore, interviewee B explains that even though the outward form of training and technique may be easy to catch without the understanding of Japanese, understanding more subtle and philosophical matters of the tradition will require Japanese language skills. According to interviewee C, in addition to understanding Japanese culture and language, understanding its religions as well will aid in studying the koryū on a deeper level.

The role of English seems to be minimal in this context. The art is nowadays practised all over the world, yet all of the interviewees suggest that Japanese language specifically is needed in order to understand the art on a deeper level, or to help with understanding the techniques and more subtle matters of the tradition. Overall, English does not seem to have an important role in the data. Rather it is seen as something that is simply not used, while studying Japanese is encouraged by the native English speakers and Japanese interviewees alike.

(37) ... if you really want to understand the pure essence of the tradition then... I believe you do have to have a level of Japanese. (B)

(38) ... everything's done in Japanese. (B)

(39) I hardly ever get chance to speak English. I do not use it much. (C)

One of the interviewees also mentions that in the case of having visitors from foreign countries English is still only used if it is necessary, whereas Japanese is used as much as possible. This behaviour supports the interviewees' statements on the importance and role of Japanese in this context.

The interviews were however partly performed in Japan and all of the interviewees were living in Japan at the time they were performed. This may have had an effect on the interviewees' point of view when discussing the role of English, as they were surrounded by Japanese language and culture in all aspects of life.

Nevertheless, it is also mentioned by interviewee B that Japanese is not necessarily needed at all to study the art to a certain extent as many things can be learned through body language or repetition alone.

(40) A lot of what we're doing is a very physical art. So I've seen a lot of instruction over the years being done through body language. And because of the way that our system in the Suiō ryū is structured, everything is paired, so it's very obvious very quickly whether you're doing the technique correctly or incorrectly. (B)

(41) Certainly there are practitioners outside of Japan with perhaps little to no language comprehension, yet excel in technique. So essentially, much can be understood from a technical standpoint... (A)

Interviewee B's example (40) here is supported by interviewee A's statement (41) that there are technically skilled practitioners who have little Japanese skills. Thus training and advancing technically is seen to be possible simply through body language, repetition and experimentation, without language proficiency in Japanese. Language in the sense of spoken words is thus not necessarily required at all in order to become skilled at least in the technical side of the art.

Moreover, as mentioned above in section 4.1.3 example (31), the students should be able to learn by themselves through individual training as well, which suggests that little verbal teaching may be needed. In support of this view, interviewee A mentions that repetition is a widely used method in the training of the art.

(42) ... most of the practice here (Japan) is just done through repetition. (A)

(43) ... one adjustment and just work on that for the rest of the weekend. (A)

In this section I have presented the theme of language and culture through examining

the role of both Japanese and English languages in the context of koryū. Additionally the importance of learning through body language alone and for example through experimentation within the techniques was covered. The Japanese language is clearly important in the context of koryū and studying it is recommended by all of the interviewees, whereas English seems to have little or no importance. Learning through body language alone is also a widely used tool of learning and teaching in the tradition.

The first part of the analysis, theme analysis, has covered the themes of survival, kuden, individuality, and language and culture. The themes that have been presented here are the ones that I have interpreted to be most important and relevant to the present study and its aims. Some of the covered themes will be analysed again in the coming sections from slightly different point of views.

4.2 Representations of koryū

I will now examine some of the possible representations that the above themes form of the koryū and more specifically, the Suiō ryū Iai Kenpō. Many of the topics below overlap with the themes presented above with the intention of deepening and, in another sense, extending the analysis. The previous section, by presenting themes that have appeared throughout the data thus also supported and created basis for the current section of representations. I will now introduce certain representations of the art through three sections that are 4.2.1 Living Japanese tradition, 4.2.2 Contradictions, and 4.2.3 Family and friends. The representations have been created by the instructors and practitioners of the art in the data of the present study, although ultimately they have been interpreted into the sections below by me. The representations below are thus entirely my interpretations based on the material and should be treated as such.

4.2.1 Living Japanese tradition

Throughout the material it is clear that the Suiō ryū is essentially an old Japanese

tradition with Japanese history, roots and core where knowledge of Japanese language, culture and even religion is required for a deeper understanding of the tradition (as shown in section 4.1.4 Language and culture). The curriculum seems to teach martial skills mainly on how to defeat one's opponent in the most efficient way. However, there also seem to be social and humane aspects to the tradition (4.1.2 Kuden), and for example aims of developing oneself as an individual (4.1.1 Survival, examples 13-16). Below I will present certain concepts and views that I believe to form this representation of a living Japanese tradition.

Firstly, seeing the tradition as something that is alive comes mainly from the way the art has been created and taught down to this day through having an unbroken line of headmasters originating from the founder of the art (see also section 4.3 example 60). The teaching of the art is done through face-to-face interaction between the teacher and the student, not through for example books. Instead of written sources, oral instruction or kuden is the method of transmitting knowledge within the tradition. In this sense then, there is a certain sense of continuity in the tradition and it is seen to be alive, as it has supposedly not been recreated from for example written sources at any point since its founding.

Part of representing the Suiō ryū as an old, living Japanese tradition is the way it is represented as something more than just learning techniques with a sword and something else entirely in comparison with for example sports and competition. The use of brutal vocabulary and the presence of danger and pain through training lethal techniques with real weapons are all somehow connected to the concept death. This creates an image of activity designed for adults and something that cannot be trained with a carefree attitude. In addition interviewee B suggests that

(44) ... occasionally bringing yourself to an understanding of how finite it (life) is, is a great way of reminding you of what really is important in your life. (B)

Bringing oneself to understand the finiteness of life that is done through training in this context that is full of reminders of death can thus according to the interviewee clarify

values and priorities in one's life. The existence of a more philosophical side to the training of a koryū is also present in the following examples:

(45) If it's just about how you perform a technique then you could make a robot, or you could teach a child to do it. (B)

(46) Swinging a sword around in a manner that was probably put together 400 years ago ... it's a nice hobby but what you develop as an individual from the dedication required to become skilled in it ... (B)

The Suiō ryū is thus represented as something more than just learning how to perform techniques with Japanese weapons. It is presented as activity that will affect its practitioner in other, perhaps deeper ways through for example the mentioned proximity to danger and pain, and through the dedication that is required from its practitioner in order to become skilled in the art that is difficult to master.

The Suiō ryū is essentially represented as an old Japanese tradition. Accordingly, koryū and modern budō such as aikidō and kendō are clearly separated throughout the interviews (also in 4.1.1, examples 17, 18, 20). The koryū and modern budō do not seem to have much in common. The modern budō are described with words like *sport* and *games*, *sporting element*, *rules* and *parameters*, mainly to describe what the koryū are not. Koryū is described as *only survival*, *to achieve victory over one's opponent*, and *to most efficiently defeat your opponent*. There is thus a clear difference between the sport-like activities governed by rules and parameters and the ones that are simply about survival and have no rules.

The koryū are also not represented as sports or leisure time activities (also in 4.1.1). There is danger present at the practice that can lead into serious or lethal injuries if mistakes were to happen. Experiencing pain and danger is a part of the training. This seems to have an educational purpose in the training, as it is intentionally present. For example, kendō, where a mock sword made of bamboo and protective equipment that reduce the risks of injury to very little are used, intentionally removes this element of danger from the sport. This is not done with the koryū and danger is represented as a unique and important aspect of the training (also in 4.1.1, examples 12-14, 16). Training

is generally not described as *fun* in this context:

(47) ... I'm sometimes asked if I had fun at a gasshuku, I don't think of it as fun ... it's something else, it's certainly special. (A)

In addition, according to interviewee A, ranks or titles in koryū are not seen as strongly defining or important, as they might be treated in modern budō:

(48) ... it's just a very different type of world where it's not rank based ... I often have no idea who's shoden chūden chūmoku-roku ... I always know who the seniors are but most people I have no clue. (A)

The Suiō ryū, according to the interviewee, is not strongly based on ranks. The senior practitioners or teachers are known, which however would be normal in a Japanese setting where generally being aware of one's position in terms of seniority is a normal aspect of life, not only a feature of martial arts. It is thus suggested by the interviewee that ranks may not be highly valued in this context.

Although the existence of clear differences between modern budō and koryū is made clear throughout the material, there is also a mention of possibly having somewhat similar goals of for example greater humanity and developing individuals in the end for both modern budō and koryū (also in 4.1.1, example 19). Even though all of the interviewees make a clear distinction between modern budō and koryū in many aspects, I suspect that the comparison of the two may be clearly present in all of the interviews because of the way the question was formed in the interview. It is thus likely that this comparison between the two is partly my own creation through the formation of the questions of the interview. On the other hand, some of the previous research and literature on the subject also make these types of comparisons, perhaps due to the fact that the modern budō is more commonly known, and close enough to be compared with the koryū, also in order to give examples on what the koryū is not. Either way, the Suiō ryū and koryū are clearly distinguished from the modern budō in the data of the present study.

To conclude section 4.2.1, Japanese language, culture and religion are at the core of the old tradition. The koryū is taught and transmitted forward through oral instruction by its teachers and the sōke of the tradition, has deeper aims than simple technical proficiency in martial techniques, and is profoundly distinct in comparison to the modern budō.

4.2.2 Contradictions

In this section I will approach the representations of the art through examining certain contradictory images created through the vocabulary, phrasing and content that is presented by the interviewees in the material. The contradictions, as discussed below, may be only superficial, but I believe that analysing them will aid in understanding the representations that exist of the koryū. In the following I will examine the contradictions in the language used versus some of the aims of the art, and the possibly contradictory representation of the role of English in the training of the art.

One of the issues that immediately arise from the representations of the art is the obvious contradiction of harsh language like *kill, maim, cut throat, killing art, slicing their carotid artery* present throughout the interviews and, on the other hand, the goals of *greater humanity, strengthening the body and mind*, understanding the finiteness of life, and learning about humility and confidence. The actual goals of training that each interviewee mention thus seem to be different, even conflicting in a way, with the discourse present in the training of the art that can be described as violent and aggressive. The goals on the other hand point to a softer, humane discourse of generally aiming to become a better person, which will be further discussed in the following section 4.2.3 Family and friends. This contradiction can also be seen directly in one interviewee's contemplation over the matter of having friends train together while superficially attempting to hurt or kill each other.

(49) We're practicing this killing art ... but there's a mutual respect because we both care about each other's lives. (A)

There are thus certain, though possibly only superficial contradictions between the technical curriculum and the goals of the tradition. As suggested before (4.1.1, examples 13-16), the harsh language and elements that are connected to death may in fact serve as a tool to reach some of the goals of the tradition that can be described as humane in nature. That is, for example learning about humility or enabling one to prioritise matters in one's life through experiencing danger and pain in the training.

The representation of English in this context can also be seen as contradictory. As mentioned previously in section 4.1.4, English is represented as something that is not used much or at all in the context of training in the Suiō ryū. However, English is undeniably used for some purposes in the training of this koryū. For example, an interviewee mentions that English is sometimes used as a tool to teach him more complex matters as English is his first language. Additionally this study was made almost completely in English and information on the koryū is nowadays also available in English through books and articles that have either been translated or directly written in English by international practitioners of the arts. On the other hand, as mentioned earlier (4.1.4), the context in which the interviews were done may have had an effect on the way English was treated. To conclude, nevertheless, in the context of training the art in Japan, regardless of the practitioner's nationality or language skills, English language is represented as something unimportant and of minimal value in this material.

There are thus certain apparent contradictions present in the language used in connection to the art and the possible long-term goals of the art. However they may be simply superficial contradictions when they are examined within the context they are used in and considering the goals they seem to serve. English is represented as unimportant in the training of the art, although it may have a larger role in the training of the art at least outside of Japan.

4.2.3 Family and friends

In this final part of the section that deals with the representations of the art I will look at

the representation of the koryū and the Suiō ryū through the emphasis that is put on the social aspects of training in the art (previously introduced as the theme of kuden in 4.1.2).

The koryū are represented as something that do not aim to grow in size and become large associations or groups of people. Rather, they are described as having small groups intentionally, and words like *clan*, *family*, *friends*, *trust*, *mutual respect*, *friendships* are used to describe the members' relationships with each other (also in 4.1.2 Kuden, examples 25, 26, 28). The koryū are thus represented in this material as relatively small groups that are closely tied together through friendship, trust, and respect to an extent that they are described with words like *family* and *family feeling*.

Importance of the relationship between the teacher and the student is stressed and being taught directly by the sōke of the tradition is valued. Kuden, or oral instruction is the sole method of teaching in the tradition. The relationships between the members of the tradition and the sōke are thus important in this context, as the tradition seems to essentially function through these relationships. Thus instead of for example placing emphasis on ranks, technical proficiency and ability, or aggressive growth of the tradition, the koryū are represented as activities where the emphasis seems to be put on social and humane values.

In this section I have examined the representation of the social and humane side of the koryū that seem to be important aspects of the arts. This representation is different to the perhaps more apparent and visible representation of the koryū as something aggressive, martial, or even violent, where defeating one's opponent and survival through learning and performing lethal techniques is seen to be the aim of the arts.

To conclude section 4.2, I have now introduced and examined some of the representations that the practitioners and teachers of the art have created in the material that was available to me. As mentioned earlier, the representations presented have been heavily influenced by my personal point of view and interpretation, and others may

have reached different conclusions and interpretations. This is, however, a characteristic of the qualitative method of analysis used here and will produce certain kind of results that I believe contribute to the research aims of the present study. The representations were introduced and analysed through the topics of living Japanese tradition, contradictions, and family and friends. These, I believe, best represent the images and representations produced of the koryū and the Suiō ryū in the material of the present study.

4.3 Discourse of authenticity

One of the central issues of the study is the concept of authenticity. The discourse of authenticity can be found throughout the material of the present study and can be connected to almost all of the themes and representations that have been presented above. Authenticity in this context is created through various matters that will be examined in more detail below. The six topics that will be analysed here are 1) the Japanese language and culture, 2) the sōke and his role in the tradition, 3) expressing one's own personality and the importance of originality, 4) the presence of danger, 5) the art being alive in a sense instead of historical recreation, and 6) the way globalization is perceived in this context of koryū and authenticity. I will now proceed to conclude the analysis of the present study through looking at the whole material, the koryū and more specifically the Suiō ryū, from a different point of view, that is, the discourse of authenticity.

To start with, Japanese language and culture is seen as a central tool to gaining a deeper, authentic understanding of the tradition (also in 4.1.4 Language and culture). It is considered that without some understanding of the Japanese language and culture, knowledge of the tradition is less likely to become deep, as it is more difficult for the practitioner to understand the (50) *pure essence of the tradition* (B). Thus without some knowledge of the Japanese language and culture, knowledge of the tradition may also remain superficial and in a sense, may not become authentic.

One interviewee contemplates on the situation outside of Japan and on whether authentic teaching of koryū is possible outside of Japan with minimal connection to the Japanese culture.

(51) The question is how the tradition can be passed on with little to no association with Japanese culture. Certainly there are practitioners outside of Japan with perhaps little to no language comprehension, yet excel in technique. So essentially, much can be understood from a technical standpoint, however I would also say there is a great deal of depth to the tradition that can only be experienced by living here, training here, and immersing oneself within the culture that Suiō ryū emerged from. (A)

The ability to teach the art forward in an authentic way without extensive experience and involvement in the Japanese culture is thus questioned by the interviewee. The interviewee also suggests that this cannot be achieved in a short period of time. Thus, interpreting the above example (51), according to interviewee A, certain knowledge and experience of Japanese language and culture is required in order to teach the koryū forward in an authentic manner. The issue of authenticity in regards to globalization will be examined further at the end of this section.

Secondly, the role of the (52) *head instructor* (B), or the sōke of the tradition seems to be important to the authenticity of the Suiō ryū (also in 4.1.2, example 27, and 4.2.3).

(53) ... at the top of the pyramid and he has the power to promote, he has the power to demote, he has the power to say what is right and what is wrong. (B)

(54) It's necessary to learn directly from sōke. Sōke is the top of Suiō ryū. (C)

The sōke thus seems to have absolute control over the tradition and its members in the context of training in the tradition. Two of the interviewees also mention that they visit the sōke regularly, even if they do not live in the same area and need to travel long distances in order to do this. It is also seen as important to learn directly from the sōke of the tradition. Teaching and learning the art seems to be ultimately done under the supervision of the sōke of the tradition in Japan. This in a sense can be seen as a safeguard to ensure the authenticity of the tradition. It can be concluded then that the sōke is seen as important to the authenticity of the tradition.

The method of teaching and the way knowledge is transmitted forward in the tradition also most likely has a part in forming the discourse of authenticity of the koryū, that is, the point of view authenticity is seen from and the way it is represented and formed in this context. Kuden, or oral instruction (as seen in 4.1.2 Kuden) is the method of teaching and learning in the tradition, and none of the interviewees accept other methods, such as books or any type of remote teaching to be valid methods of learning or teaching in the tradition. This suggests that kuden is seen as one of the central concepts that create the authenticity of the koryū.

Thirdly, authenticity is created through the importance of expressing one's individual characteristics in the training of the art (as seen in 4.1.3 Individuality). Copying others is not a goal in the tradition.

(55) ... what do you as an individual bring to those (kata) and I think that that's certainly one of the goals... (A)

(56) ... this is like a project for you to work on with yourself, is to be able to ... bring the authenticity to the forms. (A)

(57) You're not being authentic, you're mimicking one another. You're just trying to posture and show off how clean your movements are and I want you to bring some authenticity to it ... could you bring some of that to the kata and bring it to life? (A)

The interviewee in the example (57) is explaining the way the sōke of the tradition instructed interviewee A to practise and perform the techniques. According to the interviewee, this is both an important and a difficult matter to realize in the training. Authenticity is thus created through bringing the practitioner's personality into the training of the art, through allowing it to be expressed in the movements and forms.

Additionally the way the tradition is taught can be seen to produce authentic learning and understanding of the tradition. Meticulous copying is not a valued method and details might be intentionally left out for the students to find themselves.

(58) The reality is I cannot teach you anything. What I can show you is a way to help

you learn for yourself. (B)

(59) It's very important to understand that within the koryū a lot of very minute detail is not taught because eventually through natural progression and through diligent training specific movements will become obvious to the person as they come along. (B)

That is, the students of the art are ultimately left with the responsibility of learning actively by themselves. This may lead, in a sense, into authentic learning of the details and the curriculum of the tradition by the practitioners themselves, as they are not copied or received from the teacher directly.

Fourthly, the presence of danger can also be seen as a way to maintain the authenticity of the koryū. The intentional presence of danger and pain in the training of the art (also in 4.1.1) is seen to be something that for example most of the modern budō arts do not have. Interviewee A comments (4.1.1, example 12) that *essentially, there's an element of danger in koryū that is absent from many of the modern schools*. Friday (1997, 2) also suggests that danger is an important element for the koryū and their authenticity (further discussed in 5.1).

Fifthly, the Suiō ryū is not seen as a historical reproduction or a representation of for example old methods of samurai warfare or martial training. Instead the tradition and its teachings are described to be *living past* by interviewee B.

(60) ... living past, they've not been recreated, they've been handed down generation for generation. (B)

The above example points to the idea of authenticity being created here through having an unbroken line of teachers, resulting in the concept of *living past* instead of for example historical reproduction or historical material found in books.

Closely in relation to this concept of living past, the outward forms of the tradition are believed to change and alter through times. It is regarded as impossible to maintain the same forms for hundreds of years. It is also not seen as important to the authenticity of

the tradition to strictly keep to the existing forms. Instead, the original *principles and spirit of the tradition* and *philosophy* are mentioned to be important.

(61) ... how kata were performed 200 years ago, neither I nor the head instructor Katsuse sensei of the tradition could tell you. (B)

(62) I think techniques of Suiō ryū change depending on times ... but the philosophy is unchanged ... (C)

(63) When I say preserved I mean preserved in a sense that the principles and the spirit of the tradition have I believe been taught down. (B)

According to the data then, the importance of maintaining the original philosophy, spirit and principles of the tradition, while not paying as much attention to the outward forms, is one of the ways that the authenticity of the tradition is formed in the context of the Suiō ryū.

An important part of the authenticity of the Suiō ryū and possibly other koryū as well is thus the concept of being in a sense alive regardless of the tradition's history that is several centuries, and thus lifetimes, long. This is achieved through having an unbroken line of teachers, and attempting to transmit the original principles, spirit and philosophy of the tradition from one teacher to another.

Lastly I will examine the concept of globalization mostly in relation to the discourse of authenticity in this context. While globalization is generally not covered in much of the material of this study, it is partly covered by some of the interviewees through their representations of for example the Japanese language and culture and their contributions to the discourse of authenticity in the context of koryū. For example, an interviewee with experience from training in the tradition both in and outside of Japan contemplates on issues of authenticity that might arise especially in the future as the koryū become more globally practised phenomena. I will now examine this example in more detail.

All of the interviewees recommend non-Japanese students of the Suiō ryū to study the Japanese language (also in 4.1.4 examples 33-35). Two interviewees also directly

recommend familiarizing oneself with Japanese culture. The Suiō ryū is represented as something deeply Japanese and in order to understand it and its philosophy and nuances deeper, knowledge of Japanese language and culture is required. Moreover, sōke is at the top of the tradition and it is necessary to learn directly (as seen in 4.3, example 54) from him. This may be seen as problematic in relation to the art spreading globally around the world, where the knowledge of Japanese culture and language is scarcer and direct contact with the sōke more difficult to realize. Accordingly, as mentioned above, interviewee A contemplates on how the global teaching and training of the koryū can be authentic (4.3, example 51) without extensive knowledge of the Japanese language and culture. This can be seen to directly relate to the previously presented (2.4 Authenticity and globalization) attitudes to globalization in the context of the modern budō, that is, regarding globalization and foreign influence as something that may have an impairing effect on the authenticity of the modern budō.

In addition the interviewee mentions that there are certain differences to training in the Suiō ryū outside of Japan and in Japan. For example, teaching is mentioned to be more verbal outside of Japan, whereas the Japanese style of teaching is described to be more about repetition and generally less use of spoken language.

(65) There's certainly a lot less explanation ... most of the practice here (Japan) is just done through repetition. (A)

(66) ... one adjustment and just work on that for the rest of the weekend. (A)

(67) Katsuse sensei would ... get lots and lots of questions and most of those questions could be answered in two ways ... it depends on your opponent and ... I don't know, and that could answer most questions. (B)

These examples suggest that the previously mentioned (also in 4.1.4, body language) method of learning through training and experimenting on an individual level instead of receiving detailed teaching by a teacher is indeed preferred in Japan. Similarly, the example (67) suggests that there may be some differences between Japan and the rest of the world in perceiving the ideal methods of teaching and training. In sum, according to the limited coverage of the issue in the data of the present study, similarly to the previously introduced issues within the modern budō in 2.4 Authenticity and globalization, there seem to be certain challenges to the authenticity of the koryū as well

in the globalization of the arts.

Finally, as seen in section 4.3, authenticity seems to be an important issue in the context of koryū and there are probably as many ways to see and define authenticity as there are koryū traditions in existence. Perhaps, however, there are certain common elements that are generally important to the authenticity of the koryū, such as the Japanese language and culture, presence of danger, and the role of the sōke for example. English clearly has no role in the formation or maintaining the authenticity of the koryū. Above I have briefly attempted to examine the many ways in which the discourse of authenticity is formed in the context of the koryū, within the data of the study.

To conclude chapter 4, I have now covered the material of the study by presenting and analysing examples from the interviews. I divided the material into three parts that were theme analysis, representations, and the discourse of authenticity, which were then divided into smaller sections and examined in more detail. In the next chapter I will discuss the previously introduced material in light of the research aims and theoretical background of the present study.

5 DISCUSSION AND CONCLUSION

In this final chapter I will firstly present the main findings of the study in light of the research questions and aims of the study. The second aim of this chapter is to discuss the findings of the study in connection to previous research and material available on the matters found in the data, that is, mostly the theoretical background of the present study that has been presented in chapter 2. Thirdly I will discuss the study and its strengths and weaknesses, suggesting ways it could have been conducted differently, in a possibly more accurate and reliable way. Finally I will conclude the study and suggest further research on the field.

The three main research aims of the present study were to firstly find and examine the representations that the teachers and practitioners of the art produce of their art and koryū in general, secondly to analyse the role of English in the context of koryū and find out whether its common role as a lingua franca functions in this context, and thirdly and finally to find any other reoccurring or relevant discourses that are present in the material. I will now attempt to briefly summarise the findings of the study in relation to the research aims.

The representations of the Suiō ryū by its teachers and students are generally similar to the literature and available material on the koryū, for example that of Bennett (2015) and Friday (1997). The culture and language of Japan and the Japanese essence of the tradition are important, while there are certain, though possibly only superficial contradictions between the technical side of the tradition, that is, in learning how to damage and defeat one's opponent efficiently and survive, and on the other hand in the ultimate goals of the tradition that can be described as humane or even peaceful in nature, where heavy emphasis is put on social aspects within the tradition.

The effect of the representations of the instructors and students of the art on the nature and reality of the art itself naturally cannot be confirmed, yet in the constructionist view that I take in this study, I presume that the representations that are created of the art will in some way affect the current and future reality and consistency of the tradition itself. Moreover, I presume that in the case of the Suiō ryū, the most impact on the reality and the nature of the tradition will be on the way the headmaster, or the sōke of the tradition represents the tradition through his appearance in for example interviews, published articles and mainly, teaching of the art, as he seems possess authority over the entire tradition and anything related to it.

The second research aim was to examine the role of English in this context. The main finding is that the role of English is minimal in the context of koryū. The tradition of the study mostly functions through Japanese language and culture and English is not perceived as important, or is mentioned to be in a subsidiary role where it will only be used if necessary. For an additional example supporting this view, the tradition's

website (Suiō ryū Honbu website 2016) is entirely in Japanese with no English section or text. Thus it can be concluded that having only English language skills is not enough in this context. A certain amount of Japanese language is also needed, and possibly even required when attempting to advance further in the tradition. Additionally it is suggested that understanding the language and culture wherein the art has been created and practised for the past 400 years will help in understanding the tradition on a different level. The need for Japanese language may also be due to the fact that, as shown in the material (in 4.1.2 and 4.3), having a direct relationship with the headmaster is seen as a positive matter, even something that is expected and necessary.

Interestingly in contrast to the findings of the study regarding the role of English, two of the interviewees' first language is English, while the third, a native Japanese user, used English as a tool to take part in the interview of this study. Regardless of the role of English as the interviewees' first language, or a tool that enabled communication and participation, English is represented as unimportant in the data.

The results of this study concerning English can, however, be a target of criticism in various ways. Firstly the interviews were mostly made in Japan, where the Japanese environment may have affected the way the interviewees responded to questions considering English. The study in this sense then focused in the art as it is represented in Japan specifically. The role of English in the context of training the art in Japan is thus minimal, as could perhaps be expected. Interviewing members of the tradition who reside in Japan was a conscious decision though, as the art is, in my eyes too, essentially a Japanese art with Japanese roots and a Japanese headmaster. Admittedly, the way English language was present in the interview could have been differently formed to achieve results that cover not only Japan.

In relation to language however, it is mentioned that body language and learning and teaching through it without a spoken language is an important and used tool in the tradition. That is, no language in the traditional sense is necessarily required to learn the art, as it is possible to understand many of the techniques and movements through observing one's training partner and learning through experimentation. In addition much

emphasis is placed on individual learning, that is, not through copying or simply receiving information from the instructors but by learning through personal experience. This also contributes to the idea of being able to learn without much verbal teaching whatsoever.

To sum the findings about English in this study, English seems to have a small role in the context of *koryū* in Japan. English does not contribute to the authenticity of the *koryū* for example, like many other themes and representations of the art that have been examined in the study do. English may have some value in the training of the art globally but the data of the study does not directly support or suggest this. The Japanese language is thus clearly prioritised over English in this context. Moreover, the concept of body language and learning without verbal instruction seems to have an important role in the learning of the art.

The findings concerning English also point to a conclusion that English is not always the language of globalization or even a *lingua franca*, as is sometimes suggested. The Japanese language, that is, the local language in this context, shows no signs of losing to English in any way. On the contrary, the English language is always represented in a subsidiary position or it is simply non-existent. This is the case on the tradition's entirely Japanese website as well, even if the tradition may currently have more non-Japanese than Japanese members.

The discourse of authenticity is present in most of the data of the study. Thus the third research question of searching for other important and relevant discourses from the data is answered: the discourse of authenticity is clearly visible in the data. To summarise the analysis of the study before discussing the findings further, authenticity is created in the context of in the data of the present study in several ways, mainly through 1) representing the art as something deeply Japanese and being connected to Japanese language and culture, 2) the historical and current role of the *sōke* of the tradition in maintaining and creating its authenticity, 3) the importance of the concept of *kuden*, or oral transmission and instruction, 4) expressing one's individual personality, 5) representing the tradition as being alive instead of historical recreation through

preserving the original spirit, principles and philosophy of the tradition, and 6) having certain concern over the globalization of the art and issues that may follow regarding its authenticity.

Examining the material, it is obvious that authenticity is important to the koryū traditions. As mentioned by Friday (1997: 2) and introduced in 2.4, for the koryū, preserving the authenticity of their training methods and techniques is an important matter. Perhaps the importance of authenticity is also due to the fact that the koryū are old traditions that consider their history, origins and original characteristics to be important while at the same time, according to Bennett (2015: 542), there are also a large number of frauds with made-up histories in existence that claim to be real traditions. Widespread existence of frauds would probably emphasize the importance of proving one's authenticity in this context within the traditions that are in reality old with hundreds of years of history and tradition that are valued and preserved within these traditions. Perhaps it is partly for this reason that the discourse of authenticity can be found in many of the themes and representations that I have introduced from the data.

I will now briefly discuss the findings in relation to authenticity by comparing them to the previously introduced perceptions of authenticity in 2.4 Authenticity and globalization. In short, 6 ways of regarding authenticity were presented by Van Leeuwen (2001), Pennycook (2007) and Bennett (2015) and they were 1) authority based authenticity with or without historical proof, 2) having proven origins and not being an imitation or a copy, 3) being a fateful reconstruction or a historical representation, 4) being true to the essence of something and having an original style, 5) by localizing the phenomenon, and finally 6) by preserving the Japanese spirit and seeing globalization as an impairing force to the budō. The methods 5) and 6) are connected to globalization and thus the role of globalization in the authenticity of the koryū will also be discussed here. Finally the presence of danger and its importance to the authenticity of the koryū will be discussed.

The first method of creating authenticity through having an authority that claims it is probably in effect in the context of this study as well through the role of the sōke in the

tradition. However in the data there is no mention of creating authenticity in this sense present, that is, through simply believing the words of the sōke about the legitimacy and history of the tradition. The importance of learning directly from the sōke is nevertheless stressed and the role of the sōke as the main instructor that has power over the tradition is clearly expressed (for example in 4.3, examples 53, 54). A certain form of authority based authenticity is thus clearly present in this context as well.

The second aspect of authenticity, that is, having authentic origins and not in this sense being a copy or an imitation of something, is possibly important in this context, however it is not supported by the data directly. The importance of authentic history and lineage of the sōke indicate that the traditions view their originality as important to their authenticity. That is, I believe, not being a copy of for example other koryū traditions is seen as important to each individual tradition.

The third aspect of creating authenticity through accurate historical representation or reconstruction does not seem to be of importance in this context. The representation of a living Japanese tradition created throughout the material is essentially about not needing to historically recreate or represent anything, as it has not been lost in the first place (first discussed in 2.4 and 4.2.1). For example, the outward forms are suspected, and even expected, to have changed during the hundreds of years of existence of the tradition, whereas maintaining and preserving the original principles, spirit, and philosophy of the tradition are seen to be important (4.3, examples 60-63). The tradition is thus seen to be alive, not a reconstruction or representation of something in the past.

The fourth introduced method of building authenticity through having an original style and being true to the essence of something can also be seen to exist in the context of the koryū. Also related to the second introduced method of defining authenticity, not being an imitation or a copy seems to be important to the tradition and its methods of practice on the level of individual practitioners as well. For example, it is mentioned that the individual practitioners should not aim to simply copy their instructors but instead aim to express their own personality in the movements and techniques, and in a sense, *bring it to life* (for example in 4.3 example 56).

The issue of globalization was not directly present in much of the data. This may be due to the fact that the interviews were done in Japan with members of the tradition who were living in Japan permanently. The questions were thus not directly aimed at for example examining the globalization of the art outside of Japan. However, when the issue of globalization did arise directly, it was in relation to questioning the authenticity of transmission of the art in global settings outside of Japan with minimal connection to the Japanese culture and language. This in general supports and follows the way globalization in the world of modern budō is treated by some authorities, that is, as a possibly impairing force, as Bennett (2015) shows. Perhaps then, similar attitudes and views regarding the globalization of budō (that were introduced in 2.4 Authenticity and globalization) can be found from the world of koryū as well. The tools, such as the authority of the sōke, for preserving certain type of authenticity that is characteristic to the koryū on the other hand seem to be effective within the koryū. As mentioned earlier, preserving their authenticity seems to be one of the key concepts and characteristics of the koryū traditions. In the modern budō on the other hand, even though similar views of needing to preserve their authenticity clearly exist, it seems to be a matter that is discussed and negotiated, at least within the global practitioners and communities.

Moreover, to discuss the point of view of Pennycook (2007) in which authenticity is created through localization of phenomena, as presumed already in 2.4 Authenticity and globalization and according to the data of the present study, authenticity in the context of the koryū is not created through localization. On the contrary, authenticity seems to be formed through attempting to preserve the original spirit and characteristics of the Japanese traditions by maintaining a connection to the original culture and language in various ways. This is supported by for example the view of all of the interviewees, regardless of their nationality, that understanding Japanese language and culture will aid in learning and advancing in the tradition, whereas English language is seen as having minimal value. Additionally the questioning of whether the koryū can be authentically transmitted forward globally or not by one of the interviewees can also be seen to support the view that authenticity is not created in this context through localizing the koryū to the various local cultures and settings that they are practised at globally.

Finally, danger seems to be an important element to the authenticity of the koryū. This is also mentioned by for example Friday (1997: 2), who suggests that “When this sense of realism and danger is removed, with it vanishes the unique frame of mind it produces. And without this, they believe, the bugei become indistinguishable from non-martial sports and other forms of exercise.” Danger is thus something that is important to the unique characteristics of the koryū as it distinguishes them from for example sports, and according to the data of the present study, modern martial arts as well. Furthermore, experiencing danger and in relation to it, pain, is seen to provide the practitioner with the possibility to achieve some of the possible goals of the art, such as becoming more humble.

All in all, I believe that the study succeeded in its purpose moderately well as I was able to reach suitable interviewees from the core of the tradition. Still, my own lack of experience in interviewing and conducting a research, as well as the obviously limited resources available for this study, did not allow me to get the best of the interviews and the data. In addition, the interview could have been constructed in a different way to better suit the purposes of the study, that is, by concentrating more directly on the issue of globalization for example. However, at the time of interviewing the research questions in their current form had not yet taken their shape, and in this sense I believe that the interviews were successful as they covered a sufficiently wide area of topics from where it was possible for me to find the exact issues to be analysed in more detail.

Choosing English as the language of the interviews slightly limited my options, as the number of members in the tradition who are able to fluently take part in an interview in English is small. Doing the interview in Japanese would have resulted in interviewing different people from different backgrounds, most likely affecting the findings of the study in certain ways that however are either impossible or needless to consider further here. Nevertheless, choosing Japanese as the language of the interviews would have increasingly limited the study to cover the context of Japan only, possibly leaving the perspective of globalization and the role of English to an even smaller role. Moreover, some of the interviewees that I was able to reach are some of the most senior members of the tradition. Therefore I believe that by choosing English as the language of the interviews I have not in any way reduced the quality or credibility of the data of the

present study.

To conclude, the koryū are diverse, distinct Japanese forms of martial arts which are not well known outside of the members of the traditions. This is perhaps partly intentional, as the method of transmitting knowledge is mainly done through the concept of kuden. In the data of this study, the koryū are on one hand represented as severe, violent and grave arts that teach skills of defeating one's opponents regardless of the methods used, and on the other hand as humane arts where social aspects, friendships, family and for example humility are emphasized. Authenticity is important to the koryū in Japan as well as globally and it is present in many aspects of the koryū, such as in the importance of the Japanese language and culture. The English language is not relevant to the authenticity or the practice of a koryū in the context of the present study. English is only used when it is the last tool available, and possibly in the global practice of the art that the present study was not able to cover.

English language academic research and material on the old Japanese martial arts is still relatively scarce, especially from the point of view of language and culture. The koryū are interesting, diverse and complex phenomena that could be studied in more detail for interesting findings. The koryū can be seen to represent a part of Japan's past and are in my opinion an essential part of the traditional culture of Japan that is still alive. Nevertheless, to make my personal position clear, studying the koryū academically with the aim of learning more about them is pointless, as suggested by the findings of the present study as well, in the sense that kuden cannot function through studies such as this. However there are other, valuable outcomes and reasons to perform academic research.

Looking at the present study, there are several interdisciplinary themes to study further, such as the transmission of knowledge through kuden, the use of body language and kata as a method for effective teaching and a learning of skills, analysing the concept of authenticity in more detail in this context where it is clearly important, or examining the attitudes towards globalization within the koryū as they become increasingly global in the contemporary world.

The findings of the present study may be of interest to for example linguists interested in authenticity, representations, or the role of English as a lingua franca. Some practitioners of Japanese arts, modern or classical, may also be interested in some of the findings of the present study, as presently there is not much research available on the matter and thus perhaps even relatively unimportant studies such as the present study may be of interest to them.

BIBLIOGRAPHY

Bennett, A. (2015) *Kendo. Culture of the Sword*. California: University of California press. KINDLE eBook.

Crystal, D. (2003). *English As a Global Language*. UK: Cambridge University Press.

Cundy, A. (2005). Classical Warrior Traditions of Japan, Part 6: The Suio Ryu of Iai Kenpo. *Kendo World 2* (2), 2003, 52–61.

Draeger, D. F. (1973a). *Classical Bujutsu. Martial Arts And Ways of Japan*. Boston & London: Weatherhill.

- Draeger, D. F. (1973b). *Classical Budō. Martial Arts And Ways of Japan Vol 2*. Boston & London: Weatherhill.
- Draeger, D. F. (1974). *Modern Bujutsu & Budō. Martial Arts And Ways Of Japan Vol 3*. New York and Tokyo: Weatherhill.
- Hall, S. (1997). Introduction. In S. Hall (ed.), *Representation. Cultural Representations and Signifying Practices*, London: Sage Publications Ltd, 1– 29.
- Friday, Karl F. (1997). *Legacies of the Sword. The Kashima-Shinryu and Samurai Martial Culture*. USA: University of Hawai'i press.
- Katsuse, Y. (2004 [1996]) Bu Creates the Man [translated by A. Cundy]. [online] <http://www.suioryu-usa.org/bucreates.html>. (15th Feb 2016).
- Kubota, R. (2002). The impact of globalization on language teaching in Japan. In D. Block and D. Cameron (eds.), *Globalization and Language Teaching*, London and New York: Routledge, 13-28.
- Kvale S. (1996). *Interviews. An introduction to qualitative research interviewing*. London: Sage Publications Ltd.
- Lett, J. (1990). Emics and etics: Notes on the epistemology of anthropology. In Headland, T.N., Pike, K.L. & Harris, M. (eds.), *Emics and etics: The insider/outsider debate. Frontiers of anthropology*, 7, California: Sage Publications, 127-142.
- International Seminar of Budō Culture (2016). http://www.nipponbudokan.or.jp/english/semi_english. (27th May 2016).
- Patton, M. Q. (2002) *Qualitative research & evaluation methods*. London: Sage Publications Ltd.
- Pennycook, A. (2007). *Global Englishes and transcultural flows*. New York: Routledge.
- Pietikäinen, S. and Mäntynen, A. (2009). *Kurssi kohti diskurssia*. Tallinn: Vastapaino.
- Seabourne, Anna (2016). <http://lucubrat.wordpress.com>. (24th April 2016)
- Suiō ryū Honbu website. <http://www.suiouryu-hekiunkan.net>. (28th May 2016).
- Suiō ryū Honbu website, dōjō. <http://www.suiouryu-hekiunkan.net/suioudoujou.htm>. (23rd Feb 2016).

Suiō ryū Honbu website, founder. <http://www.suiouryu-hekiuncan.net/suiouryuso.htm>. (23rd Feb 2016).

Suiō ryū Honbu website, genealogy. <http://www.suiouryu-hekiuncan.net/suioukeihu.htm>. (23rd Feb 2016).

Tuomi, J. and Sarajärvi, A. (2002). *Laadullinen tutkimus ja sisällönanalyysi*. Jyväskylä: Gummerus Kirjapaino Oy.

Van Leeuwen, T. (2001). What is authenticity? *Discourse Studies*, 3 (4), 392–397.

APPENDIX: The interview template

The interviews in reality were slightly different with each interviewee, however the template used for the interviews that can be found below was the same for everyone. The interview was a so called semi-structured theme interview, that is, the interviewees were given freedom to define the direction of the interview inside the suggested themes.

1. General background of the interviewee and the Suiō ryū

- The interviewee's profession, position in the tradition, education, location, experience of being abroad (from Japan) etc.
- How did the interviewee end up training in a koryū tradition?
- What is Suiō ryū's position in comparison to for example modern budō? What are the differences?
- What is the meaning of training in this art to the interviewee?

2. Teaching and transmission of the art

- How does one train in the koryū? How is it taught and trained?
- What is the role of the sōke in the tradition?

3. Preserving the tradition

- Are the koryū about preserving technique and philosophy unchanged through history?
- Were the koryū more secretive before?
- Non-Japanese practitioners and training in the koryū.

4. Goals of the group and the individual

- Are there any objectives or goals in the tradition?
- Goals of the tradition versus the goals of the individual members.

-Have the goals have remained the same since the founding of the tradition?

5. Culture and language, the opponent

-What kind of words or language is used in teaching and learning of the Suiō ryū?

-How and with what words is the opponent referred to?

-What kind of role does English have in the tradition?

-Can the Suiō ryū be studied and learned without the understanding of Japanese language and culture?

6. Any other issues that the interviewee wishes to bring up