

Midori Yama Budokai: *Hanshi's Corner*  
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***Ichigo, ichi e: One life, one meeting***

***Tsukuri and Kake***

The following information was taken from Arima Sumitomo's outline, *Judo-taii*. This was one of three book/lets Arima wrote, making them the first books written on *judo*. Arima was a *Yodan* in the early 1900's, being the third person to join *Kodokan*, and was a remote member of the Imperial Family. Jigoro Kano wrote a preface to the above-mentioned booklet; the implication being that Arima's outline was consistent with Kano's teaching. However, Arima was thought to be a Nationalist, and Kano, to some extent, distanced himself from Arima.

Arima contends that only six directions are those in which *uke* is most likely to fall. These are front, rear and front and rear corners. The sides are "excluded...because they are less liable to falls, as a man never stands with his legs drawn together, but separates them to some extent." Arima continues by stating that the method by which *uke* is "raised nearly from the ground," and "then pulled toward oneself, thus preparing the way for the ultimate unbalancing of his body...is called *tsurikomi*..." Arima continues with the explanation: "...one may exert another effort upon him so as to overpower him to such a degree that nothing remains for him but to fall. Such a move is called *kuzushi*." Further explanation by Arima states that *tsurikomi* and *kuzushi*, "form what is called *tsukuri* (making)." As explained in a former "Hanshi's Corner," *tsukuri* included *kuzushi*, and is not a separate element.

*Tsurikomi* includes the lifting arm (*tsurite*), which is usually on the lapel, and the pulling arm (*hikite*), which is usually on the sleeve. Arima explains these grips as follows: "...in order to take a man off his balance, power must be exerted on the highest possible parts of his body," which, for Arima, is the head. Arima acknowledges that this is difficult due to the flexibility of the neck. Therefore, the lapel grip against the chest ("the highest possible part of his body") is used in its stead. The sleeve grip controls the ability of the opponent to turn from side to side, but does not control the head. Consequently, the sleeve and lapel grip was designed to at least partially control the head and body, and this is the reason for it being the basic grip.

***Tegumi***

*Tegumi* is a term used to describe *Ryukyū Kempo's* grappling techniques. This includes throws, takedowns, strangles, holds and chokes, all included in *kata*. Originally, these techniques were just as much a part of *karate* as were the percussive methods. Actually, *tegumi* was used in the Naha district; *mutō* (*mutou*) was the term used in the Tomari and Shuri districts. The older versions of the martial arts covered every range of combat. The omission of any range could spell the difference between life and death. A noted martial artist, Geoff Thompson said, "You can be a 10<sup>th</sup> *Dan* on your feet, and a white belt on your back." The original fighting techniques and concepts of *karate* are contained within the style's *kata*. These include techniques and concepts for every range. In addition, each *kata* contains all the information for any attack at any range! Both Funakoshi and his student Egami stated that there were throwing techniques and joint locks included in the

*kata* as they learned it. *Te waza* (hand techniques), *koshi waza* (hip techniques) and *ashi waza* (foot/leg techniques) are all included in the *kata*. The key principle in throws is that the opponent be unbalanced. This too is recorded in the *kata*.

Oh, yes. The characters for *te gumi* (*te* + *gumi*), when reversed are pronounced “*kumite*.”

### ***Aikido* Waza or *Aikido* Techniques**

Every technique in *Aikido* is a function of *kokyu*, or total body movement. It is the motion of power emanating from the center of the body through the arms in a single unified motion of the body. *Kokyu* is a combination of inhalation (*do*, or activity) and exhalation (*seimei*, or life force). From sitting (*suwari*) and standing (*tachi*) *kokyu-undo* (breath exercises) one proceeds to *ugoku-kokyu* (moving breath) and then to *kokyu-ryoku* (breath power). Breath power is dependent upon *kokyu dosa* or exercises of extending *ki*.

*Kokyu undo* are breath movements. These are techniques to develop *kokyu-ryoku*, individually and with a partner. When working with a partner, one uses *ki musubi*, or linking oneself to the opponent. Ueshiba referred to this as “tying one’s *ki* to another person’s *ki* in an endless stream.” *Kokyu-ryoku* unites universal energy to the body of the individual. *Ki o dashite haku* is exhaling as one pours forth his or her *ki*.

*Kikai* is the moment which separates the movements of attack and defense during combat. During this moment, one of the opponent’s will experience a state of uncertainty, which allows the other opponent to realize a potential advantage.

*Chowasuru* (to harmonize) refers to harmonizing one’s movements with those of the opponent in four ways. The breath (*ki*), the body (*tai*), the mind (*shin*) and one’s moral outlook (*ri*).

### ***Aikido* Sabaki or *Aikido* Body Movement**

This is somewhat misleading as the methods listed below are not the movements themselves, but the applied timing of the movements.

***Kotai*** means static or solid body. There is no motion until after *uke* has taken his or her grip.

***Jutai*** means flexible body and begins as the grip is taken.

***Ryutai*** means flowing body and coincides with an attempted grip.

***Kitai*** means spirit body and begins as the idea of attack occurs to *uke*, but before it can be made.

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