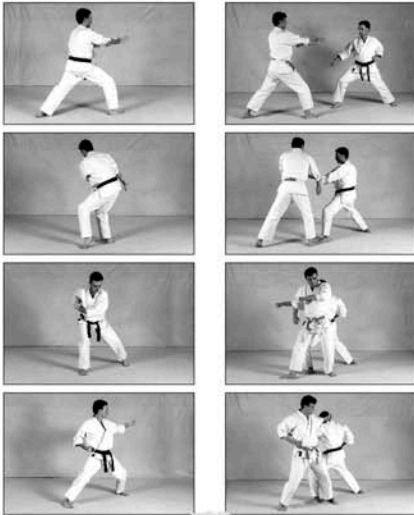


Page Samples from Cracking the Kata Code

How Does A Kata Mean?

2. Techniques done at one level may be applied at another level as long as their generic form is not changed.

(Illustration: Hejin Sandan Nuki-te to spinning Uraken uchi)



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A movement may be hidden in a (Goho) form simply because its rigid format cannot possibly emphasize every application. By changing the rigid format to a more flexible one, we can experiment with and more easily recognize those applications which at first seemed absent.

Cracking the Kata Code

3. Timing and exact positioning of body and limb rotations, details in application of force or weight may vary with each bunkai.

(Illustration: Hejin Yondan first movement, blocking inside arms for side cross odori)



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KATA, WAZA, BUNKAI AND OYO

"JUHO-KATA" "GOHO-KATA"

One-word translations of Japanese terms have served us up to this point, but how these words are used to describe some nuances of kata study requires more informative definitions. As you will see, this will not necessarily clarify the use of these terms, but it is a starting point.

"Kata" in its simplest translation means "form". It is a prearranged series of movements. There are two ideographs in Japanese which are pronounced "kata" in this context. One can be translated into "mold, model or impression" and suggests rigid adherence to the prearranged set, the other which can be translated as "shape or format" suggests a more most fundamental level, a compilation of waza.

"Waza" in martial arts is usually translated as "technique," but it literally means "an act, a deed, a work," even a "performance." This means we have Waza used in two senses. In one sense, Waza are compiled to form a choreographed kata. In another sense, the actual use of the movements of the kata is Waza. In other words, when a person applies the present certain rules of grammar in the abstract while the latter part of the chapter may show examples or applications of those rules. This is Bunkai. In karate circles Bunkai is usually referred to as "application." However, dictionaries

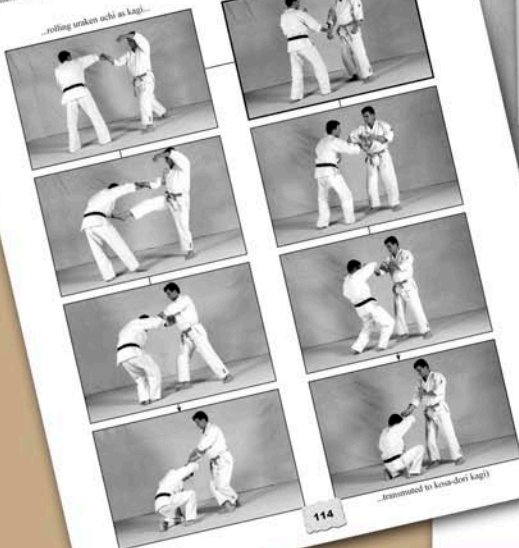
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Cracking the Kata Code

7. Details have details which have bunkai.

(Illustration: godan burai from Hejin Shodan)

6. Illustrated



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...rolling uraken uchi as kagi...
...arammado to koma-deki kagi

Understanding at least one basic application per movement allows one to remember the kata better and begin to form a "feel" for the form

CRACKING THE CODE

When I was but a youth...oh about 9 years old, I guess...I sent away for an Official Captain Midnight S Decoder Badge. I thought how cool it would be ("cool" was a word recently brought into suburban beatnik culture and rock 'n' roll) to be able to send secret messages to my friends in our backyard S.C. It didn't occur to me that my friends might not have sent away for the Official Decoder Badge. Blah was going to and that was enough for me.

The badge arrived after many weekly episodes of Captain Midnight had gone by and during the had been imagining what sorts of code it would use. I remember that in first grade, I had worn an Imprint Good Luck Ring and Peter Storkersen and I used the stamp in the secret compartment to my good luck imprint so that the bullies (yes, even in first grade and even in the 50's) could not overtop this in my mind. I determined that the Captain Midnight Secret Squadron Badge might have seen imprinted. But it was even cleverer than that! On the back of the badge, which served as a sign of Secret Squadron, there was the alphabet printed in a circle. An inner movable disk had the alpha This meant that you could rotate the ring to get twenty-six different correspondences between... he represented by Z in the code. Tomorrow A could be aligned with Y and the whole code would I discovered that I could actually use the code to send messages to friends who did not own the they understood the nature of the code, all they needed was the key to the code that day.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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Page Samples from Sudden Attack Defense



"If uke-te's avoidance is unsuccessful, blocks are one's only line of defense unless there is the possibility of an intercepting strike or thrust. But in order for blocks to be used in a variety of situations at a variety of distances from a variety of postures, they must be modified."

BLOCK (THE B OF A B O B A FU GO)

1. BASIC BLOCKS

If uke-te avoids successfully, he/she still may wish to use a block in order to knock the opponent's limb out of the way, to strike the opponent's limb as a painful warning, or to off-defense unless there is the possibility of an intercepting strike or thrust. But in order for them to be modified.

To modify blocks for actual use, one needs something to modify. That's why there are arguments amount to comparing the value of their chosen set of blocks. Usually the is only barely relevant, if at all. It is fire to measure the "blocking power" of different styles' monality is established, then one must agree on which stance and at which distance the different engagement distances, such arguments are usually futile. But even if common advanced blocks, the comparison of advanced blocks is near impossible because modifications one can devise before one's "advanced block" looks like someone else's. As I because we base other things on them.

ough it is important that each style's basics be tested for effectiveness on their own — in case they need to be used literally and in order to build a sturdy fundament — of stylistic basics one chooses is less important than the understanding that those blocks must be modified to be effective.

we see karate-ka practicing ippon kumite with strong, picture-perfect basics, you can be that the kumite is intended to develop only a portion of the karate-ka's skills (as are drills) and therefore that most of the drill is not yet approaching self-defense reality. over elements of the kumite are pre-arranged or otherwise controlled, you will see the he inevitably augmenting his perceptions.

The modifications which follow in the remainder of this chapter are based on the following set of basics — used with some stylistic adjustments — in most Shotokan, Shito, and Shorin styles.

PARRY/BLOCK



5-1.a. Preparation for an upper block.



5-1.b. The upper block.



5-2.a. Preparation for the lower (aka, Annesi) block.



5-2.b. The lower block.



5-3.a. Preparation for the inside forearm block (sometimes called an outward block).



5-3.b. The inside forearm block.



5-4.a. Preparation for the outside forearm block (sometimes called an inward block).



5-4.b. The outside forearm block.



5-5.a. Preparation for the knife-hand block.



5-5.b. The knife-hand block.

Without modifying the shape of our basic blocks, we can use the preparatory hand to help deflect the attack, so that our blocking hand and arm needs to do less work, or to actually effect the block (thus freeing the "blocking" hand for another purpose like striking or off-balancing).

Basic blocks with "stretching" hand as parry:



5-6.a. The preparatory hand of the upper block as a parry.



5-6.b. The execution of the upper block.



5-7.a. The preparation of the down block as a parry.



5-7.b. The execution of the down block.



5-8.a. The preparation of the inside forearm block as a parry.



5-8.b. The execution of the inside forearm block.



5-9.a. The preparation of the outside forearm block as a parry.



5-9.b. The execution of the outside forearm block.



5-10.a. The preparation of the knife-hand block as a parry.



5-10.b. The execution of the knife-hand block.

Possible application of the above blocks with parries:



5-6.1a. Defender parries a head-high thrust...



5-6.1b. ...and uses an upper block to strike the attacker's upper arm and off-balance him.



5-7.1a. Defender uses a parry to a high thrust and uses the extended hand for a strike...



5-7.1b. ...then completes the down block as a thrust.



5-8.1a. The defender moves his upper body inside opponent's thrust and parries...



5-8.1b. ...then uses the inside forearm block first to off-balance the opponent...



5-8.1c. ...and then uses the completion of the block to thrust the opponent.



5-8.1a. The defender uses the extended hand to deflect a high thrust...



5-8.1b. ...catching the opponent's wrist, the defender uses the outside forearm block to effect an elbow strike.



5-10.1a. The defender parries with the extended hand...



5-10.1b. ...and then uses the knife-hand block as a strike.