

## 大山倍達總裁

*Sosai* (President) Masutatsu Oyama, the founder of Kyokushin Karate, was born in southern Korea in 1923. While living at his sister's farm in Manchuria at the age of nine, he began his lifelong journey along the Martial Way when he began studying the southern Chinese form of kempo known as "Eighteen Hands". When Mas Oyama returned to Korea at the age of 12, he continued his training in Korean kempo.



In 1938, at the age of 15, Mas Oyama moved to Japan to train as an aviator, and continued his martial arts training by participating in judo and boxing. Shortly afterwards, he began training at the dojo of Gichin Funakoshi, who had brought karate from Okinawa to Japan and developed what is now known as Shotokan Karate. Mas Oyama's training progressed so rapidly that by the age of 17, he was a *Nidan* (2nd Dan), and by the age of 20, he was a *Yondan* (4th Dan) in Shotokan. At this point, Mas Oyama took a serious interest in Judo, and

in less than four years he achieved the rank of *Yondan* in Judo as well.

After the end of World War II, Mas Oyama began training under So Nei Chu, one of the highest authorities in Japan of Goju Ryu, an Okinawan karate style. So Nei Chu, renowned for the power of his body as well as his spiritual insight, encouraged Mas Oyama to dedicate his life to the Martial Way. He suggested that Mas Oyama retreat from civilization for three years to train his mind and body without the distractions of the outside world.



Around this time, Mas Oyama also met Eiji Yoshikawa, the author of the novel *Musashi*, which was based on the life and exploits of Miyamoto Musashi, Japan's most famous Samurai warrior. Both the novel and the author helped to teach him the meaning of Bushido, the Way of the Warrior. That same year, Mas Oyama went to Mt. Minobu in Chiba Prefecture, where Musashi had developed his style of sword fighting. Mas Oyama thought that this would be an appropriate place to begin the rigorous training he had planned for himself. Accompanied by a student, he went into the wilderness there to train, with a friend bringing food supplies to them once a month. After six months of training, his student was unable to handle the solitude and secretly fed during the night, leaving Mas Oyama completely alone to continue his training. After fourteen months of training in the wilderness, his friend informed Mas Oyama that he could no longer provide the monthly supplies of food, and Mas Oyama had to return to civilization.

A few months later, in 1947, Mas Oyama won the karate section of the first Japanese National Martial Arts Championships after World War II. However, still feeling empty for not having completed the three years of solitude, he decided to dedicate his life completely to karate. Once again Mas Oyama left civilization for the wilderness, this time going to Mt. Kiyozumi, also in Chiba Prefecture, which he chose for its spiritually uplifting environment. This time his training was fanatical – 12 hours a day, every day, with no rest days, standing under cold buffeting waterfalls, breaking river stones with his hands, using trees as *makiwara* (striking boards), jumping over rapidly growing flax plants hundreds of times each day. Each day also included a period of study of the ancient classics on the martial arts, Zen, and philosophy. After eighteen months of rigorous training, Mas Oyama returned to civilization fully confident in himself and able to take control of his life.

In the 1950s, Mas Oyama began demonstrating his power and skill by fighting bulls. In all, he fought 52 bulls, three of which he killed instantly and 49 of whose horns he took off with *shuto* (knife hand) strikes. In 1952, Mas Oyama traveled throughout the United States for a year, demonstrating his karate live and on national television.



During subsequent years, he took on all challengers, resulting in fights with 270 different people. He defeated the vast majority of his opponents with just one technique. A fight never lasted more than three minutes, and rarely lasted more than a few seconds. Mas Oyama's fighting technique was based on the Samurai warriors' principle of "Ichi geki hissatsu", or "One strike, certain death". If he got through to you, the fight was over. If he hit you, you broke – if you blocked his punch, your arm was broken or dislocated, if you didn't block it, your rib was broken. Because of his strength and skill, he became known as "the Godhand".

In 1953, Mas Oyama opened his first "dojo" on a grass lot in Tokyo. In 1955, he opened his first real dojo in a former ballet studio behind Rikkyo University. In 1957, the name "Kyokushin", or "Ultimate Truth", was adopted for Mas Oyama's karate organization, which had 700 members by then, despite the high drop-out rate due to the severity of training. Practitioners of other styles also came to train here for the *jis-sen kumite* (full contact



fighting). Mas Oyama would observe those from other styles and adopt any techniques that would be useful in a fight. By doing so, Kyokushin Karate evolved into one of the most formidable style of martial arts in the world. It soon became known as "The Strongest Karate", not only because of the incredible feats of strength and endurance that Mas Oyama performed, but also because of the rigorous requirements of the training and tournaments.

In order to test his own abilities, Mas Oyama decided to perform a three hundred man *kumite* (fight) in three days. He chose the strongest students in his dojo to fight him one at a time. After each had a turn, they started from the beginning again until all three hundred fights were completed. Each student had to face Mas Oyama about four



times over the three days, though some never made it past the first day due to Oyama's powerful blows. He defeated all of his opponents, never wavering in his resolve, despite the fact that he was injured in the process. Legend has it that Mas Oyama was willing to go for a fourth day, but no opponents were willing or able to do so.

Since its inception, Kyokushin Karate has spread to more than 120 countries, with more than twelve million practitioners, making it one of the largest martial arts styles in the world.

Sadly, Mas Oyama (a non-smoker) died of lung cancer in 1994.

Mas Oyama's unexpected death left his organization, the International Karate Organization (IKO), in a very confused state. Prior to his death, he stated in his will that Yukio Nishida would be his successor to lead the IKO, but on his deathbed he spontaneously appointed Akiyoshi Matsui, then Godan (5th Dan). This has resulted in a splintering of the IKO into a number of groups, each of which claims to be the true successor to Mas Oyama's organization.

One group of Kyokushin *karateka* decided to affiliate themselves with *Hanshi* (Master) Steve Arneil of Great Britain, who left the Japanese Kyokushin organization in 1991 to form the International Federation of Karate (IFK).

[The information on this page was obtained in large part from the extensive [Australian Kyokushin](#) website created and maintained by Sempai Shaharin Yussuf.]

## Kyokushin Kata

The word *kata* means "shape" or "form". The *kanji* for kata (the Japanese character above at the right) is composed of the following characters:

形 *Katachi* meaning "Shape",

刈 *Kai* meaning "Cut", and

土 *Tsuchi* meaning "Earth" or "Soil".

Literally translated, *kata* means "shape which cuts the ground".

A kata is a sequence of blocks, kicks and punches from one or more stances, involving movement forward, backward and to the sides. The number of movements and their sequence are very specific. The balance between offensive and defensive techniques, the stances used and the direction and flow of movement all serve to give each kata its distinctive character.

Through the practice of kata, the traditional techniques used for fighting are learned. Balance, coordination, breathing and concentration are also developed. Done properly, kata are an excellent physical exercise and a very effective form of total mind and body conditioning. Kata embodies the idea of *ren ma*, or "always polishing" – with diligent practice, the moves of the kata become further refined and perfected. The attention to detail that is necessary to perfect a kata cultivates self discipline.

Through concentration, dedication and practice, a higher level of learning may be achieved, where the kata is so ingrained in the subconscious mind that no conscious attention is needed. This is what the Zen masters call *mushin*, or "no mind." The conscious, rational thought practice is not used at all – what was once memorized is now spontaneous.

Mas Oyama said that one should "think of karate as a language – the *kihon* (basics) can be thought of as the letters of the alphabet, the *kata* (forms) will be the equivalent of words and sentences, and the *kumite* (fighting) will be analogous to conversations." He believed that it was better to master just one kata than to only half-learn many.

Mas Oyama also emphasized the three fundamental principles of kata:

技の緩急 **Waza no Kankyu.** The Tempo (slow/fast) of the Techniques.  
The tempo of the kata varies – some techniques are performed quickly, while others are done more slowly.

力の強弱 **Chikara no Kyojaku.** The Force (strong/weak) of the Power.  
The power of a technique derives from the proper balance between strength and relaxation.

息の調整 **Iki no Chosei.** The Control (regulation) of Breathing.

The practice of traditional kata is also a way for the *karateka* to pay respect to the origins and history of Kyokushin Karate and the martial arts in general.

## Origins

Kyokushin kata are often categorized as "Northern Kata" or "Southern Kata," based upon their origin and development.

**The Northern Kata** are similar to those found in Shotokan Karate, since they were developed from Mas Oyama's training under Gichin Funakoshi. Master Funakoshi in turn derived these kata from northern Chinese kempo and Shorin Ryu, the Okinawan karate style based on Chinese Shaolin (i.e. "Shorin") kempo. These kata utilize long, powerful stances and strong blocks and strikes. The Northern Kata include:

- Taikyoku Sono Ichi, Ni and San
- Pinan Sono Ichi, Ni, San, Yon and Go
- Yansu
- Tsuki no Kata
- Kanku Dai
- Sushiho

**The Southern Kata** were developed from Mas Oyama's study of the Okinawan karate style of Goju Ryu under So Nei Chu, which in turn were derived from southern Chinese kempo. The movements in these kata are more circular and flamboyant than those in the Northern Kata. The Southern Kata include:

- Sanchin no Kata
- Gekisai Dai and Sho
- Tensho
- Saiha
- Seienchin
- Gayru
- Seipai

## Meanings

**Taikyoku** is literally translated as "grand ultimate", and in Chinese, the *kanji* characters are pronounced *Tai Chi*. The word *Taikyoku* can also mean overview or the whole point – seeing the whole rather than focusing on the individual parts, and keeping an open mind or beginner's mind. The beginner's mind is what is strived for during training and in life. The beginner's mind does not hold prejudice and does not cling to a narrow view. The beginner's mind is open to endless possibilities.

**Pinan** is the Okinawan pronunciation of the *kanji* characters for peace and relaxation (pronounced *Heian* in Japanese). Though the physical moves of kata involve techniques used for fighting, the purpose of kata is to develop a calm, peaceful mind and harmony between the mind and body.

**Sanchin** literally means "three battles" or "three conflicts". It is the principal kata in certain Okinawan karate styles, such as Goju Ryu and Uechi Ryu, and it is likely one of the oldest kata. Certain legends attribute the creation of Sanchin to Bodhidharma in the early sixth century. Sanchin kata seeks to develop three elements at the same time:

- The mind, body and the techniques,
- The internal organs, circulation and the nervous system, and
- The three *ki*, located in:
  - the top of the head (*tento*),
  - the diaphragm (*hara*), and
  - the lower abdomen (*tan den*).

Sanchin is an isometric kata where each move is performed in a state of complete tension, accompanied by powerful, deep breathing (*ibuki*) that originates in the lower abdomen (*tan den*). The practice of Sanchin not only leads to the strengthening of the body, but to the development of the inner power (*ki*) and the coordination of mind and body.

**Gekisai** means conquer and occupy. The name is derived from the characters *Geki*, meaning attack or conquer, and *Sai*, meaning fortress or stronghold (literally translated as "closed", "shut" or "covered"). The word *Gekisai* can also mean demolish, destroy or pulverize. The katas teach strength through fluidity of motion, mobility and the utilization of various techniques. Flexibility of attack and response will always be superior to rigid and inflexible strength.

**Yansu** is derived from the characters *Yan*, meaning safe, and *Su*, meaning three. The name is attributed to that of a Chinese military attaché to Okinawa in the 19th Century. The word *yansu* also means to keep pure, striving to maintain the purity of principles and ideals rather than compromising for expediency.

**Tsuki no** by its very name is a punching kata (there is only one kick and just a few blocks in the entire kata). The word *Tsuki* can also mean fortune and luck. Good fortune and luck does not come by waiting. For every punch in this kata, envision that a personal barrier is being broken down. Strong, persistent effort directed at problems will bring good fortune.

**Tensho** means rolling or fluid hand, literally translated as "rotating palms". Tensho is the soft and circular (yin) counterpart to the hard and linear (yang) Sanchin kata. Not only was Tensho one of Mas Oyama's favorite kata, he considered it to be the most indispensable of the advanced kata:

Tensho is a basic illustration of the definition of Karate, derived from Chinese kempo, as a technique of circles based on points.

Tensho should be a prime object of practice because, as a psychological and theoretical support behind karate training and as a central element in basic karate formal exercises, it has permeated the techniques, the blocks and the thrusts, and is intimately connected with the very life of karate.

A man who has practiced Tensho kata a number of thousands of times and has a firm grasp of its theory can not only take any attack, but can also turn the advantage in any attack, and will always be able to defend himself perfectly.

**Saiha** means extreme destruction, smashing or tearing. The word *Saiha* can also mean great wave, the source of the IFK logo. No matter how large a problem is encountered, with patience, determination and perseverance (*Osu*) one can rise above and overcome it, or smash through and get beyond it.

**Kanku** means sky gazing. Literally translated, *Kan* means "view", and *Ku* means "universe", "air", "emptiness" or "void" (the same character as *Kara* in karate). The first move of the kata is the formation of an opening with the hands above the head, through which one gazes at the universe and rising sun. The significance is that no matter what problems are faced, each day is new and the universe is waiting. Nothing is so terrible that it affects the basic reality of existence.

**Seienchin** means conqueror and subdue over a distance, or attack the rebellious outpost. In feudal Japan, Samurai warriors would often go on expeditions lasting many months, and they needed to maintain their strength and spirit over a long period of time. This kata is long and slow, with many techniques performed from *kiba dachi* (horseback stance). The legs usually become very tired in this kata, and a strong spirit is needed to persevere, instead of giving up. The word *Seienchin* can also mean to pull in battle.

**Sushiho** means 54 steps. *Sushiho* is derived from the words *Usheshi*, the Okinawan pronunciation of the *kanji* characters for 54 (pronounced *Go Ju Shi* in Japanese), and *Ho*, meaning walk or step. Other karate styles call this advanced kata *Gojushiho*.

**Garyu** means reclining dragon. In Japanese philosophy, a great man who remains in obscurity is called a Garyu. A dragon is all-powerful, but a reclining dragon chooses not to display his power until it is needed. Likewise, a true *karateka* does not brag about or show off his abilities. He never forgets the true virtue of humility.

**Seipai** is the Okinawan pronunciation of the *kanji* characters for 18 (pronounced *Ju Hachi* in Japanese). In other karate styles, this kata is sometimes called *Seipaitai*, or eighteen hands. The number 18 is derived from the Buddhist concept of 6 x 3, where six represents color, voice, taste, smell, touch and justice and three represents good, bad and peace.

## Kyokushin Terminology

<b>KIHON WAZA</b>	<b>BASIC TECHNIQUES</b>	<b>基本技</b>
Tsuki	Punch (thrust)	突き
Uchi	Strike	打ち
Uke	Block	受け
Geri	Kick	蹴り
<b>BUKI</b>	<b>WEAPONS</b>	<b>武器</b>
Ashi	Foot or Leg	足
Chusoku	Ball (middle) of the Foot	中足
Haisho	Backhand	背掌
Haisoku	Instep of the Foot	背足
Haito	Inner Knife Hand	背刃
Hiji	Elbow	肘
Hiraken	Flat Fist	平拳
Hiza	Knee	膝
Kakato	Heel	踵
Keiko	Chicken Beak	鶏口
Koken	Wrist Top	吭拳
Kote	Forearm	小手
Nakayubi Ippon Ken	Middle Finger Knuckle Fist	中指一本拳
Nukite	Spear Hand	貫手
Oyayubi Ippon Ken	Thumb Knuckle Fist	親指一本拳
Ryutoken	Dragon's Head Fist	竜頭拳
Seiken	Forefist (correct fist)	正拳
Shotei	Palm Heel	掌底
Shuto	Knife Hand	手刃
Sokuto	Outside (knife) Edge of the Foot	足刃
Sune	Shin	脛
Te	Hand	手
Teisoku	Arch of the Foot	低足
Tetsui	Hammer Fist	手槌
Toho	Sword Peak Hand	刀峰
Uraken	Backfist	裏拳

**NERAIDOKORO  
KOGEKIHOKO****TARGETS &  
DIRECTIONS****狙い所攻撃方向**

Age	Rising	上げ
Ago	Chin or Jaw	顎
Atama	Head	頭
Chudan	Middle Level	中段
Ganmen	Face	顔面
Gedan	Lower Level	下段
Hana	Nose	鼻
Hara	Abdomen	腹
Hidari	Left	左
Hizo	Spleen	脾臓
Jodan	Upper Level	上段
Johanshin	Upper Body	上半身
Kahanshin	Lower Body	下半身
Kake	Hooked	掛け
Kansetsu	Joint (of limb)	関節
Kata	Shoulder	肩
Kintama (Kin)	Groin, Testicles (gold jewels)	金玉
Komekami	Temple	米噛み
Kubi	Neck	首
Kuchi	Mouth	口
Mae	Front, Forward	前
Mawashi	Round, Circular	回し
Me	Eye(s)	眼
Migi	Right	右
Mimi	Ear(s)	耳
Mizo-ochi	Solar Plexus	鳩尾
Momo	Thigh	腿
Mune	Chest	胸
Naname	Diagonal	斜め
Nodo	Throat	喉
Oroshi	Descending	下ろし
Rokkotsu	Rib(s)	肋骨
Sakotsu	Collarbone	鎖骨



Sayu	Left and Right	左右
Soto	Outside	外
Tobi	Jumping	跳び
Uchi	Inside	内
Ude	Arm	腕
Ura	Reverse, Backwards	裏
Ushiro	Back (direction)	後ろ
Yoko	Side (direction)	横

### DACHI

### STANCES

### 立

Yoi Dachi	Ready Stance	用意立
Fudo Dachi	Immobile Stance	不動立
Zenkutsu Dachi	Forward Leaning Stance	前屈立
Uchi Hachiji Dachi	Inside Character "8" Stance	内八字立
Sanchin Dachi	Three Point Stance	三戦立
Kokutsu Dachi	Back Leaning Stance	後屈立
Musubi Dachi	Open Foot (connected) Stance	結び立
Kiba Dachi	Horseback Stance	騎馬立
Neko Ashi Dachi	Cat Stance	猫足立
Tsuru Ashi Dachi	Crane Stance	鶴足立
Moro Ashi Dachi	One Foot Forward (two-foot) Stance	両足立
Heisoku Dachi	Closed Foot Stance	閉足立
Heiko Dachi	Parallel Stance	平行立
Yonjugodo Kiba Dachi	Forty-Five Degree Horseback Stance	四十五度騎馬立
Kake Dachi	Hooked Stance	掛け立
Soto Hachiji Dachi	Outside Character "8" Stance	外八字立
Shiko Dachi	Sumo Stance	醜立
Kumite Dachi	Fighting Stance	組手立
Han Mi	Half Body Stance	半身
Migi Ashi Mae	Right Foot Forward	右足前
Hidari Ashi Mae	Left Foot Forward	左足前

### TSUKI WAZA

### PUNCHING

### 突き技

## TECHNIQUES

Seiken –	Forefist –	正拳
– Oi Tsuki	– Lunge Punch	追突き
– Morote Tsuki	– Two-Handed Punch	両手突き
– Gyaku Tsuki	– Reverse Punch	逆突き
– Tate Tsuki	– Vertical Punch	縦突き
– Jun Tsuki	– Side (corresponding) Punch	準突き
Shita Tsuki	Lower Punch	下突き

## UCHI WAZA

## STRIKING TECHNIQUES

Seiken –	Forefist –	打ち技 正拳
– Ago Uchi	– Chin / Jaw Strike	顎打ち
– Furi Ichi	– Hook Strike	振り打ち
Tetsui –	Hammer Fist –	手槌
– Oroshi Ganmen Uchi	– Descending Face Strike	下ろし顔面打ち
– Komekami Uchi	– Temple Strike	米噛み打ち
– Hizo Uchi	– Spleen Strike	脾臓打ち
– Mae Yoko Uchi	– Forward Side Strike	前横打ち
– Yoko Uchi	– Side Strike	横打ち
Uraken –	Backfist –	裏拳
– Ganmen Uchi	– Face Strike	顔面打ち
– Sayu Uchi	– Left and Right Strike	左右打ち
– Hizo Uchi	– Spleen Strike	脾臓打ち
– Oroshi Ganmen Uchi	– Descending Face Strike	下ろし顔面打ち
– Mawashi Uchi	– Roundhouse Strike	回し打ち
Nihon Nukite	Two-Fingered Spear Hand	二本貫手
Yonhon Nukite	Four-Fingered Spear Hand	四本貫手
Shotei Uchi	Palm Heel Strike	掌底打ち
Shuto –	Knife Hand –	手刃
– Sakotsu Uchi	– Collarbone Strike	鎖骨打ち
– Yoko Ganmen Uchi	– Side Face Strike	横顔面打ち
– Sakotsu Uchikomi	– Collarbone Driving Strike	鎖骨打ち込み
– Hizo Uchi	– Spleen Strike	脾臓打ち

– Uchi Uchi	– Inside Strike	内打ち
Hiji Ate	Elbow Strike	肘当て
Mae Hiji Ate	Forward Elbow Strike	前肘当て
Age Hiji Ate	Rising Elbow Strike	上げ肘当て
Ushiro Hiji Ate	Backwards Elbow Strike	後ろ肘当て
Oroshi Hiji Ate	Descending Elbow Strike	下ろし肘当て

## UKE WAZA

## BLOCKING TECHNIQUES

## 受け技

Jodan Uke	Upper Block	上段受け
Gedan Barai	Lower Parry	下段払い
Chudan Uchi Uke	Middle Area Inside Block	中段内受け
Chudan Soto Uke	Middle Area Outside Block	中段外受け
Morote Chudan Uchi Uke	Two-Handed Middle Area Inside Block	両手中段内受け
Chudan Uchi Uke Gedan Barai	Middle Area Inside Block with Lower Parry	中段内受け 下段払い
Shuto Uke	Knife Hand Block	手刃受け
Juji Uke	Crossed Block	十字受け
Kake Uke	Hooked Block	掛け受け
Shotai Uke	Palm Heel Block	掌底受け
Mawashi Uke	Circular Block	回し受け
Osae Uke	Push-Down Block	押え受け

## GERI WAZA

## KICKING TECHNIQUES

## 蹴り技

Hiza Ganmen Geri	Knee Face Kick	膝顔面蹴り
Kin Geri	Groin Kick	金蹴り
Mae Geri	Front Kick	前蹴り
Mae Keage	Front Rising Kick	前蹴上げ
Soto Mawashi Geri	Outside Crescent Kick	外回し蹴り
Uchi Mawashi Geri	Inside Crescent Kick	内回し蹴り
Yoko Keage	Side Rising Kick	横蹴上げ
Mawashi Geri	Roundhouse Kick	回し蹴り
Kansetsu Geri	Joint Kick	関節蹴り
Yoko Geri	Side Kick	横蹴り

Ushiro Geri	Back Kick	後ろ蹴り
Mae Kakato Geri	Front Heel Kick	前踵蹴り
Ago Geri	Chin / Jaw Kick	顎蹴り
Tobi Mae Geri	Jumping Front Kick	跳び前蹴り
Ashi Barai	Leg Sweep	足払い

## KIHON JUTSUGO

## BASIC TERMINOLOGY

## 基本術語

Anza	Relaxed Sitting	安座
Arigato Gozaimasu	Thank You (polite)	有り難う 御座います
Budo	Martial Way	武道
Bunkai	Application (analysis)	分解
Dan	Grade (Black Belt)	段
Dojo	Training Hall (Way place)	道場
Dojo Kun	Training Hall Oath	道場訓
Dogi (Gi)	Karate Uniform (Way clothes)	道衣
Fumiashi	Step (with a change of feet)	踏み足
Goshin Jutsu	Self-Defense Techniques	護身術
Gasshukoku	United States	合州国
Hajime	Begin	始め
Hanshi	Honorable Master	範士
Hikite	Pulling Hand	引手
Ibuki	Forced Tension Breathing	息吹
Idogeiko	Moving Drills	移動稽古
Jisen Kumite	Full-Contact Fighting	甚戦組手
Jiyu Kumite	Free Fighting	自由組手
Kaiten	Rotation	回転
Kamaete	Take Ready Position	構えて
Kami no Kamae	Upper Body Posture	上の構え
Karate	Empty Hand	空手
Kata	Form	型
Ki	Inner Energy	気
Kiai	Explosive Scream	気合い
Kiai Irete	With Explosive Energy	気合い居れて

Kihon	Basics	基本
Kihon Waza	Basic Techniques	基本技
Kime	Focus	決め
Kohai	Junior Student	後輩
Kokusai	International	国際
Kosa	Switch (i.e. switch stance L to R or R to L)	交叉
Kotai	Switch (i.e. partners switch places in a drill)	交替
Kumite	Fight	組手
Kyokushin	Ultimate Truth	極真
Kyu	Rank (below Black Belt)	級
Maai	Interval (between opponents)	間合い
Makiwara	Striking Post (straw wrapped)	巻稜
Mawatte	Turn	回って
Mokuso	Meditation (silent thought)	黙想
Mugorei	No Counting (no commands)	無号令
Mushin	Without Thought (no mind)	無心
Naore	Return to Starting Position	直れ
Nogare	Calm, Controlled Breathing	逃れ
Obi	Belt (sash)	帯
Okuriashi	Shuffle Step (sending foot)	送り足
Onegaishimasu	Please (polite)	お願いします
Osu	Determination (push and endure)	押す
Otagai	Each Other	御互い
Rei (...ni Rei)	Bow (Bow to...)	礼
Renmei	Federation	連盟
Renma	Polishing, Training	錬磨
Renraku	Combinations	連絡
Seishin	Spirit	精神
Seiza	Formal Kneeling (correct sitting)	正座
Sempai	Senior (1st & 2nd Dan)	先輩
Sensei	Teacher (born before) (3rd & 4th Dan)	先生
Shomen	Front (correct face) of	正面

	the Dojo	
Shihan	Expert (5th Dan & higher)	師範
Sosai	President	総裁
Tameshiwari	Breaking Test	試し割り
Tanden	Center of Body (below navel)	丹田
Waza	Technique(s)	技
Yakusoku Kumite	Pre-Arranged Fighting	約束組手
Yame	Stop	止め
Yasume	Rest, at Ease	休め
Yoi	Ready	用意
Yudansha	Black Belt Holder	有段者
Zanshin	Remain Alert (remaining mind)	残心

## TAIKAI JUTSUGO

## TOURNAMENT TERMINOLOGY

## 大会術語

Aka	Red	赤
Awasete Ippon	Adds Up to One Point	合わせて一本
Chui	Warning	注意
Enchosen	Final Overtime Round	延長戦
Fukushin	Corner Judge (assistant referee)	副審
Fukushin Shugo	Referees' Conference	副審集合
Genten	Penalty	減点
Hantei	Decision	判定
Hikiwake	Draw, Tie	引き分け
Ippon	One Point	一本
Kachi (...no Kachi)	Win (...the Winner)	勝ち
Kiken	Forfeit	棄権
Saishiai	Overtime Round	再試合
Senshuken Taikai	Championship Tournament	選手権大会
Shikaku	Disqualification	失格
Shiro	White	白
Shushin	Referee	主審
Waza Ari	Half Point (has a technique)	技有り
Zokko	Resume Fighting	続行

**KAZU**

Ichi  
Ni  
San  
Shi, Yon  
Go  
Roku  
Shichi, Nana  
Hachi  
Ku  
Ju  
Sanju  
Yonjugo  
Hyaku  
Sen  
Man

**NUMBERS**

One  
Two  
Three  
Four  
Five  
Six  
Seven  
Eight  
Nine  
Ten  
Thirty  
Forty-Five  
Hundred  
Thousand  
Ten Thousand

数  
一  
二  
三  
四  
五  
六  
七  
八  
九  
十  
三十  
四十五  
百  
千  
万