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Development and comparison of Japanese martial arts

Thesis

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I declare that I wrote my graduation dissertation (bachelor's/graduate) independently, and that I have stated all the information sources and literature I used. Neither this thesis nor any substantial parts of it have been submitted for the acquisition of another or the same academic degree.

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Gratitude

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Abstract

Name: Development and comparison of Japanese martial arts

Goal: The main aim of this thesis is to describe the origins of martial arts aimed on the arts, which came from Japan. A partial goal is to compare those martial arts based on history, philosophy, sport rules, ranking systems and position in the world.

Methods: This thesis is a theoretical work using the historical method of collecting facts from available literature.

Keywords: Martial arts, Japan, History, Philosophy, Ranking system, Rules

Abstrakt

Název: Vývoj a porovnání japonských bojových umění

Cíl práce: Hlavním cílem práce je popsat původ a vývoj bojových umění pocházejících z Japonska. Dílčím cílem je porovnání těchto umění na základě historie, filozofie, sportovních pravidel, udělování technických stupňů a dnešní postavení ve světě.

Metody: Tato práce má teoreticko-popisný charakter využívající historickou metodu sběru dat z dostupné literatury

Klíčová slova: bojová umění, Japonsko, historie, filozofie, technické stupně

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1. Introduction

At the ancient years survival in the unfavorable conditions was a way of life. As for that people had to develop techniques referring either to their actions in hunting (for food) or to their actions for self defense.

The world would be a simple place to live in if we all we spoke the same the language. Unfortunately we don't. Our world is a Tower of Babel. A country may have one language or many, one dialect or several, and idiosyncrasies or local slangs that can create confusion among the unaware.

The same problem occurs with Japanese-English terminology in the martial arts. It's amazing how many ways the same thing can be said in English and Japanese. There also a variety of ways in which the terms used in the martial arts come in to being. Some arts use terms that deal directly with the physical motion of the Tori (attacker) or Uke (defender). Others use more artistic names for techniques that may sound totally unrelated to those unschooled in the art. Some systems in the U.S use only Japanese terminology and some use only English. When the two meet it can be very confusing (Γιώργος, Σάββας, Μαστραπιάς, 2003).

To survive the man had to invent techniques so that he could reserve his defense and safety for him and for his family. In order for that physical strength was absolutely needed. The stronger you are the greater you will be in your environment.

As years go by and in the efforts attended by the people to seize control of one to another they had to develop physical strength, they had to learn how to fight with bear hands at the beginning and with all different weapons later.

So this necessarily of the people to seize control on others eventually had as a result the creation of groups and alliances, armies, e.t.c. This as a result created the need of training, obey to rules, having leaders and obey to them.

Finally martial arts in general started out as a need of survival and control of the powerful over the weaker opponents.

In this way and step by step martial arts were developed and gradually were formed in different versions.

Martial arts in Japan were developed and coded in the 10th century and after, from warriors that had a target to protect their team in which they belonged and to promote their intentions. They had to obey with no abjections to their leader “the master”.

The training in the martial arts gave to the warrior the needed physical and mental strength as well as the technical sufficiency, to obtain the interests of his martial leader on whom the warriors were loyal.

Few people believe that human is aggressive by instinct and thus no cultural education can reduce this instinct (Dreger, 1973).

Others believe that to be aggressive, and simply people attack to one another is a way of life and matter of the circumstances that people have to go through in their whole environment.

But, whatever the answer or whatever the truth is we have to admit that just with the existence of human there is aggressiveness.

Gradually it was understood and believed that power “muscle strength” or as simply is called “to be strong” is not enough on its own. Human is a logic creature. We can use our brains and minds to go through several conditions in life. We can act not only by instinct, like all the rest of the animals, but with our minds and brains, simply with our logic, our feelings, emotions, e.t.c. (Nakayama, 1982).

Keeping that in mind and come to our point which is fighting and controlling in martial art we can easily conclude that the combination of strong body and sharp mind will conform for sure a better fighter a better karate-ka (practitioner of karate).

In Asian Japan and up to the year 1600-1700 martial arts were referred in general as Bujutsu and Budo. According to Donn F. Dreger there is a great difference between Bujutsu and Budo.

Bujutsu were methods used in the battles and these methods are planed and formed by the warriors for the warriors and the target was to keep the team unified and protected.

Budo were methods used for the spirit and not necessarily and only for warriors. These methods were planned and developed many years after Bujutsu and the target was to improve the personality not only for the warriors but for the people as well.

The different versions of martial arts as we know them today are combinations of Bujutsu and Budo.

The Japanese martial arts as we know them today are Aikido, Judo, Jujutsu, Karate, Kendo, Shurikenjutsu, and Sumo.

I was lucky enough to grow up with one of the most known martial arts karate. I took many things through this process and I feel grateful about karate. The aim of my thesis is to picture out the whole idea of martial arts, to make comparisons between them on the level of philosophy, ranking systems, and rules and make people understand and distinguish the different kinds of them. Apart from that to inform people about the spiritual aspects of martial arts. Because martial arts exist in a large number I will focus only in Japanese martial arts.

2. Current status of research

There are many stories revolving as either true or myth shows the definition above. Below I will describe one of these stories.

It was a celebration and open market, which took place somewhere near Okinawa in Japan. All the people were dressed in Halloween costumes and funny dresses. Suddenly a scary male voice interrupts the festival. In the middle of the crowd a huge scary man was acting crazy and it was obvious that he was drunk. Immediately all the people were running away knowing that something bad will happen. The huge man in the crowd was the well-known master Young. He was a man with more than one thousand students and his reputation was spread considerably. He was also known for his bad character, as he was arrogant and drank a lot. Master Young was angry at this old man who was selling garlic. He was pushing him away and saying to him to get lost of his face, but the old man was surprisingly calm with a little smile on his face. Suddenly the old man said to Master Young that if he wishes to fight he just have to ask him and stop pushing him around. Everybody thought that the old man was crazy and out of his mind even saying this. Then Master Young even more angry and surprised with what he heart from the old man he told him that he will kill him. After this small discussion that they had Master Young raises his fist against the old man and tries to knock him down but the old man performs a slide sight movement and as a result Master Young loses his balance and fall over. He was embarrassed, he jumps up and now even angrier he raises again his fist and this time he hit the old man on the stomach. Everybody thought that it was the end of the challenge but the old man was still standing there was nothing happened with still the smile on his face and with the big fist of master Young stacked between his stomach muscles. Master Young couldn't move, He then went down on his knees, he was humiliated. Then master Young ask the old man to forgive him for his ironic behavior. The old man told master Young that if his apology is sincere he accept it and he forgive him (Γιώργος, Σάββας, Μαστραπιάς, 2003).

Traditional martial art in Japan holds an extremely high level position in their Asian history and culture.

There are many founding's proving their martial spirit. Even their mythology refers on martial spirit and violence. Scripts of 8th century are describing the brave warriors "Mossouraono kiyioki sono na". The glory of the warrior must be honest. The duty of the warrior is over and above his rights and braveness is a part of his faith.

It seems difficult for someone to understand Japan and Japanese people as a whole if you don't have knowledge in their culture and especially in their behavior in martial arts.

Even though Japan's martial history covers more or less two thousand years, it is widely believed that martial arts in the form that we know today are only begun few centuries ago after the 8th century.

Martial arts are extensive systems of codified practices and traditions of combat, practiced for a variety of reasons, including self-defense, competition, physical health and fitness, as well as mental and spiritual development.

The term "martial arts" today has become heavily associated with the fighting arts of eastern Asia, but the term's origin is distinctly western. It is from the Latin that we actually derive the English term, "martial arts" - from "arts of Mars," the Roman god of war. The term "martial art" was used in regard to the sophisticated combat systems of Europe as early as the 1550s, and an English fencing manual of 1639 used it in reference specifically to the science and art of swordplay (Βασιλης, 2007).

One of the most priceless gifts of martial arts practice is to get to know yourself internally and externally

There are three aspects of being, which the martial arts aim to develop: Body, Mind and Spirit. These three aspects must be developed in balance for a person to become properly balanced as a martial artist and therefore as a person.

The first aspect, Body, is developed through the physical exercises involved in martial arts training. Rigorous physical conditioning exercises lead to increased strength, endurance, flexibility and equilibrium. In addition, repetition of martial arts basic and advanced techniques leads to improved physical ability and fluidity of movement.

A martial artist's main goal is to use the body to reach and learn to master the mind. Once you have mastered your mind you will have no desire to ever fight

The second aspect, Mind, is developed through mental training. Meditation teaches the student to focus his mind and to coordinate his thinking with his movement. It also aids him in his abilities to relax and to concentrate. Mental training also calls for active learning in the way of listening, reading and thinking. Students are not to restrict themselves to learning just about the martial arts, but must learn about history, philosophy, law, science, medicine and any other subject that might have a bearing on the martial arts.

In real martial arts, even when faced with the situation, you can stay calm and centered and make the best choices in that moment.

Following the philosophy and ideals of the martial arts develops the third aspect, Spirit. Practice of the martial arts is a pursuit of personal improvement. It is not enough to have a strong mind and body the true martial artist should also strive to be strong in spirit. He should have a goal in life and a firm foundation of beliefs to guide him. The true martial artist is humble but confident, willing to give way to others but unwilling to accept injustice.

By developing all three aspects of the martial arts trinity a martial artist can become a total person and eventually a master. Without equal development of all three aspects, a martial artist will never achieve balance in his life and will never be a true artist.

Training on martial arts helps us learn to deal with adversity. That is what sets it apart from doing things like yoga. In addition martial arts are not about violence but how to provide peace among others and avoid conflicts.

2.2 History of martial sport

The first selective information based on martial arts was found in India, and then it was moved to China after to Okinawa because of war and through the interaction of people and finally martial arts was spread out to the rest of the world.

Undoubtedly many theories exist concerning the origin of martial arts. Different styles came from different countries. Every culture has some form of hand to hand combat in its history. Combat without weapons usually appear in the form of wrestling and sometimes boxing. Looking at the history timeline, one good hypothesis is that the wrestling techniques of Jiu-Jitsu could very well have come from Ancient Greece. Olympic Games were one of the Greek's strongest traditions. It is most likely that along with Greek ideas, came one of its most popular sports, Pankration. Pankration was a sport that involved both boxing and wrestling techniques and became more popular to the Greeks than either of those sports individually. Pankration would later be overshadowed by the Roman Gladiators, and then banned from the Olympics by Christian leaders of the Roman Empire. Even though new rulers would come and go, Greek customs and ideas still reached India, where Jiu-Jitsu's foundation was likely to have been born. During Alexander the Great's conquests (356 - 323 B.C.), he brought the Greek culture to the areas he conquered. His conquests stretched all the way to India, where he introduced the customs and ideals of Greek culture to the people of that area. Jiu-Jitsu wasn't being formally taught in Japan for over one thousand years after this. Many say that the Greek influence in India led to the development of Kung Fu or more appropriately Wu Shu (martial arts) in China (Βασιλης, 1999).

The Chinese have a great deal of stories to support the history of their martial arts. The general idea embraced by most historians is that systemized martial arts techniques came from India along with Buddhism (Bodhi Dharma). The concept here is that the Shaolin temple was built in the center of China and this is where Bodhi Dharma introduced Buddhism and Boxing (senzuikyo). The story that supports the idea of Jiu-Jitsu coming from China takes place around the time of the fall of the Ming Dynasty. It states that a man named Chingempin came from Japan to live in Tokyo at a Buddhist temple where he met

three Ronin (master less Samurai) named Fukuno, Isogai, and Miura. Chingempin told the Ronin of a grappling art he had seen in China. The Ronin became particularly interested in pursuing the study of this art, so he then began teaching in Japan, and this art became Jiu-Jitsu.

The next theory is that there was many forms of wrestling that had developed in China. One of the most notable is Horn Wrestling, called Jiaodixi. This form of wrestling was practiced by the Mongolians and later evolved into Jiaoli, which was wrestling without the horns. This form of wrestling can be seen in Native American cultures (evident in the typical Native American Buffalo head wear) and most likely arrived there by way of Mongolians migrating through now modern Alaska. Jiaoli evolved and became Xiangpu and it is said that this form of wrestling became Sumo in Japan. Another theory says that there were practitioners of Chikura Karube, a wrestling sport developed around 200 B.C. It is said that Chikura Karube later became Jiu-Jitsu in Japan.

The last story mentioned here is that Jiu-Jitsu is Japanese and from Japan. This story follows the same basic idea but differs in that Chingempin introduced an early form of Jiu-Jitsu (not yet called Jiu-Jitsu) called Kempo in Japan, which consisted mostly of strikes and very little grappling. From there, the Japanese developed it into a more effective grappling art. One thing is certain about these stories, and that is that the Japanese were responsible for refining a grappling art into a very sophisticated grappling system called Jiu-Jitsu.

All ancient cultures had some form of grappling and unarmed fighting techniques. The Greek culture gave its fighters the greatest financial and social rewards. The ancient Greeks conquered quite a bit of territory during the time of Alexander the Great, including the area that Jiu-Jitsu's techniques were said to have come from. Wrestling did exist in China and Mongolia before Jiu-Jitsu did in Japan, and it is interesting to note that this is where Native American wrestling most likely came from by way of migration over the Alaskan Ice Bridge. The pinning and throwing techniques of Jiu-Jitsu are very similar to, and in some cases, the same as those of Greco Roman Wrestling.

Motivation generally in sports is very important for a person to keep him/her involved in the physical activity they are into, during a hard time and broadly speaking for longer

period of time. Martial arts have a motivation that is not found in other sports, the ranking system. Ranking system was firstly introduced by Jigoro Kano and the aim of this system is to offer to the practitioner personal and inner satisfaction, so he/she will engage more to the art/sport.

Furthermore I will continue with analyzing not all of the martial arts due of its largeness but the martial arts originated from Japan.

3. Goals and themes of the work

3.1 Goals

The main aim of this thesis is to describe the origins of martial arts aimed on the arts, which came from Japan. A partial goal is to compare those martial arts based on history, philosophy, sport rules, ranking systems and position in the world.

3.2 Tasks

The task is to study the historical facts about founding martial arts and spreading these physical systems to the entire world. Next task is to study literature, collect facts and choose the suitable Japanese martial arts and describe them on the basis mentioned above. Last task is to compare Japanese martial arts and find the common things.

3.3 Methods used

This thesis is a theoretical work using the historical method of collecting facts from available literature.

4. Methodology of the work

4.1 Aikido

Definition

Ai (harmony), Ki (universal energy/ life force), Do (way).

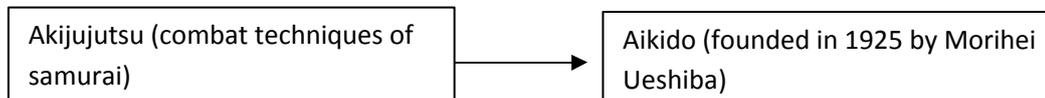
History and Philosophy

Aikido is a unique and still relatively young martial art. Created and developed in the early 1900's by Morihei Ueshiba in Japan, it is both a totally practical martial art and at the same time so powerful in its ability to bring transformation into its practitioners lives that it almost needs another name to describe what it truly is. Aikido is a complex art, and at the same time, a simple way of relating to motion and energy. At the beginning, you simply have to come to the dojo and train. In a short while, your understanding of aikido will become increasingly complex, with a deep understanding of its myriad relationships and implications. Your training will reflect this. You will know hundreds of techniques and thousands of variations. Later as your understanding of the art deepens, you will become as a beginner again, realizing that growth in aikido is a matter of a simply showing up in the dojo and training.

Aikido is performed by blending with the motion of the attacker and redirecting the force of the attack rather than opposing it head-on. This requires very little physical strength, as the aikidoka (aikido practitioner) leads the attacker's momentum using entering and turning movements. The techniques are completed with various throws and joint locks.

Daito-Ryu Aiki-Jujutsu is considered being the "mother" of Aikido, (see, Sch. 1) but began to diverge from it in the late 1920s, partly due to Ueshiba's involvement with the Omoto-Kyo religion. Ueshiba's early students' documents bear the term Aiki-jujutsu (URL₁).

Scheme 1: From aikijutsu to aikido



The techniques and philosophy of aikido can no more be separated that two sides of a coin. A nickel can be cut in two halves, heads from tails, but it isn't worth five cents any more. Separate the form from the spirit of aikido and you end up with neither. The techniques and the philosophy are one.

To follow, there are some of the different aspects, altitudes and practices that set the stage for aikido training. They are presented separately here for ease of explanation. In reality, they are quite intertwined (Shiro, 1998).

An explanation of an idea sometimes supports and sometimes hinders true experience of the subject. If something here enhances training and supports a deep knowing within yourself.

There is a natural process involved in learning and growing in aikido. You begin by practicing small parts of techniques and principles, and then you put some of the parts together and try to make them work smoothly as a whole movement. Often the parts work well but fall apart when the whole technique is attempted. Gradually, you're understanding of the parts and of the whole will merge. The realization that this is a natural process will allow you to focus on one aspect of aikido and not worry about the aspects you are not working on. Trying to get it all now is equivalent to learning to juggle starting with seven balls. You end up dropping them all. Start with one, then two, then three and soon you will be able to pay attention to the overall motion instead of trying to catch each one.

Be patient. You may focus mainly on hip movements for a few weeks, then work on foot movements, and then study the relationship of Aiki (It is a principle or tactic in Japanese martial arts in which the defender blends or receive an attack from an attacker without clashing with him) sword and body arts. An understanding of Aiki and of how the

different aspects of training fit together will develop when all of the pieces are ready, and not a moment sooner.

Gaku Homma (1990) said that being an Aikidoka (Aikido practitioner) and be able to teach the art of Aikido are two very different things. It doesn't really matters whether an Aikidoka can perform in a perfectly way all the movements, but what is important is to be able to have a deeper understanding of the art and also to perform this way of thinking in daily life. If someone achieves this then is consider capable of teaching the art to someone else. Aikido practitioners, as also all the true martial artists have a deeper and unique way of thinking concerning life. The main purpose of a martial artist is to avoid conflicts with other people and live in harmony among them.

The first step in learning anything is to say the words "I don't know". When you say them as a brand new student, you learn. When you say them again after many years of training, at moment you learn again. When you consider yourself an expert, your cup is filled with old knowledge and there is little room for more. The purpose of training in dojo is for discovery, for growth, not for performance of what you already know (URL₂).

For aikido to be effective in a person's life, the techniques and principles must be second nature. The process of taking a shallow understanding of a technique and making it a natural, integrated part of you happens through endless repetition. This repetition must not be empty and mindless. Each repetition of a technique must be filled with your whole being. On million repetitions multiplied by zero equals zero. One thousand times one is one thousand. It is by practicing a technique over and over with your full attention that understanding and ability develop.

We all have the tendency to judge ourselves. It is important to be able to evaluate ourselves honestly. In order to progress, we need the information that a technique worked or was a struggle or was choppy or that we were off balance. But this is different from judging. When we evaluate, we take the information, apply it to the practice at hand, and continue training. We value this information equally whether it is flattering or not. When we judge, we tend to get stuck at the moment of judging and stay stuck in our ego's feeling proud of a well-executed technique or bad for a poor one. Our progress stops. Growth in Aikido is continuous. The only time it stops is when we judge it.

Much more is happening than mere progress in your ability to perform a technique. Through training your sensitivity, awareness, stamina, and centeredness are all being trained. If you should begin to feel that techniques have deteriorated, it might be that your awareness has increased and you have become aware of things that you previously didn't notice. If a technique feels good it's possible that your awareness is down and you aren't being sensitive to your mistakes. Trying to judge your own progress is like trying to look to your own eyes without a mirror. Don't waste the few moments you have in the dojo. Put your heart in to training and you will progress (Bruce, 1987).

Furthermore a remarkable fact according this martial art is that there are no official competitions.

Founder of aikido



Picture 1 Morihei Ueshiba (URL₃)

Morihei Ueshiba (see pic.1) was a notorious martial artist and also the founder of a well known nowadays Japanese martial art, the Aikido. It is common to find characterizes like Osensei which means (Great teacher) or (The founder).

The early form of training under Ueshiba was characterized by the broad use of strikes to vital points (Atemi waza), a largely use of weapons, and a more linear approach to technique than would be found in later forms of aikido. These methods can be observed in the teachings of his first students Kenji Tomiki (founder of the Shodokan Aikido), Noriaki Inoue (founder of Shin'ei Taïdo), Minoru Mochizuki (founder of Yoseikan Budo), Gozo

Shioda (founder of Yoshinkan Aikido) and Morihiro Saito (who preserved his early form of aikido under the Aikikai umbrella).

Later, as Ueshiba seemed to slowly grow away from Takeda, he began to implement more changes into the art. These changes are reflected in the differing names with which he referred to his art, first as Aiki-jujutsu, then Ueshiba-ryu, Asahi-Ryu, Aiki Budo, and finally aikido.

As Ueshiba grew older, more skilled, and more spiritual in his outlook, his art also changed and became softer and more circular. Striking techniques became less important and the formal curriculum became simpler. In his own expression of the art there was a greater emphasis on what is referred to as Kokyu-Nage (breath throws) which is soft and blending, utilizing the opponent's movement in order to throw them.

The real birth of Aikido came as the result of three instances of spiritual awakening that Ueshiba experienced.

The first happened in 1925 after Osensei had defeated a naval officers bokken (Japanese wooden sword used for training) attacks unarmed and without hurting the officer.

His second experience occurred in 1940 when he was performing Misogi (method which is used to prepare the mind for training). He suddenly forgot all the martial techniques he had ever learned. The techniques of his teachers appeared completely new. Now they were vehicles for the cultivation of life, Knowledge, and virtue not devices to throw people with.

His third experience was in 1942 during the worst fighting, Ueshiba had a vision of the great spirit of peace.

The Way of the true warrior has been misunderstood. It is not a means to kill and destroy others. Those who seek to compete and better one another are making a terrible mistake. To smash, injure, or destroy is the worst thing a human being can do. The real Way of a Warrior is to prevent such butchery. It is the art of peace.

Without a doubt Steven Segal is a personality that cannot be excluded from Aikido. We could safely refer to him as the main reason that Aikido became famous in the western

countries. Segal left from his early child hood from U.S to Japan where he studied Aikido in a complete way. He learned the true of thinking as a martial artist. He also studied Buddhism and became a Buddhist. He then return back to U.S with one of his students and with him make his first movie with big success. After the first movie he continues as it was expected with even more success. He became a film star, and this it was like a big advertisement of Aikido (Mary, 2009).

Ranking System

In Aikido as well as in other martial arts they use the belt ranking system in which is defined the level of every Aikidoka using only two colors of belt (see table 1).

In addition it is important to mention that in Aikido there are no competitions.

Table 1 Aikido ranking system

<i>Rank</i>	<i>Picture</i>	<i>Color</i>
Kyu		White
Dan		Black

The following table shows the ranking system and level of mastery (see table 2).

Table 2 Categories and Ranks of the Aikido Hierarchy

The Kyu category & its ranks	6 th kyu (rokkyu)	white belt
	5 th kyu (gokyu)	
	4 th kyu (yonkyu)	white belt
	3 rd kyu (sankyu)	
2 nd kyu (nikyu)	white with hakama	
1 st kyu (ikkyu)		
The Dan category & its ranks	1 st dan (shodan)	Fuku-Shidoin (assistant instructor)
	2 nd dan (nidan)	
	3 rd dan (sandán)	
	4 th dan (yondan)	Shidoin (instructor)
	5 th dan (godan)	
	6 th dan (rokudan)	Shihan (master instructor)
7 th dan (shichidan)		
8 th dan (hachidan)		
higher		

Hakama is a traditional type of Japanese clothing and they were originally worn only by men, but today they are worn by both sexes.

Equipments

Concerning aikido there is no use of any extraordinary equipment. The main equipment that is used by an aikidoka (aikido practitioner) is the aikido gi (uniform) and the relative belt.

4.2 Judo

Definition

Judo is the way of an effective use of the physical and mental strength. The training in the attack and defense improves the body and spirit. Judo is referred as the (gentle way) (URL₃).

History and Philosophy

Judo teaches the principle of flexibility in the application of technique. This is the flexible or efficient use of balance, leverage, and movement in the performance of Judo throws and other skills. Skill, technique and timing, rather than the use of brute strength, are the essential ingredients for success in Judo. For example, in Judo classes you may learn how to give way, rather than use force, to overcome a stronger opponent.

The principles of Judo, such as "Maximum Efficiency" and "Mutual Welfare and Benefit", can also be used in our dealings with others in life. The ultimate goal in Judo is to develop oneself to the maximum extent possible, always striving for perfection, so that you can contribute something of value to the world.

The philosophy and subsequent pedagogy developed for judo became the model for other modern Japanese martial arts that developed from koryu (traditional schools). The worldwide spread of judo has led to the development of a number of offshoots such as Sambo and Brazilian Jiu-Jitsu. Practitioners of judo are called judoka.

In the traditional system of teaching Judo, beginners, are required weeks or even months learning to fall safely. After intensive training and practice of ukemi (safety falls), the student is taught how to receive (to be thrown). Finally, the student is taught how to throw.

The old method is still widely used. For the highly motivated student under the tutelage of a skilled instructor, it works. For many people the old system has serious drawbacks. Teaching the falls before teaching the throws is a reversal of a logical order. It is more difficult to learn to be thrown than it is to learn how to throw. New students come to Judo with the expectation of learning how to throw; instead they are prevented from learning

what they perceive to be the most interesting facet of Judo. For a new student been thrown is considerably less gratifying than been the thrower. Under the old system the incentive to heighten interest and promote enthusiasm is withheld (Bruce, 1967).

Most students start Judo practice because they are fascinated with the throwing techniques. Being made to practice the falls for a long time before being allowed to learn throwing techniques is discouraging to all but the most determined individuals.

Throws and falls are taught simultaneously, and there is a shift in rolls and status.

By teaching throws and falls to beginning students is a high level of interest and motivation develop quickly.

In the traditional system Tori (the thrower) has a higher status of Uke (who receives the throw). If the partner who takes the role of Uke in practice is made to understand that his ability to be thrown is a highly valuable skill and contributes to faster progress for new students and if his ability to receive is acknowledged as a measure of advanced proficiency, the question of status is eliminated. In training practice, the concept of Uke, as “loser” is replaced by the concept of Uke as advanced Judoka, cooperating with the novice Tori in an atmosphere of respect.

There is a significant safety factor in this method. An advanced player can be thrown by a beginner with relatively little danger of injury if the novice throws awkwardly or improperly.

In some schools, promotion is by competition only and advancement in degree is earned by winning in contest. Some schools emphasize formal demonstration of technique as the favored procedure for belt degree promotion. In other systems, degree promotions are achieved by a combination of formal demonstration and points won in contests. Instructors sometimes award belt degrees at their discretion, sometimes belt degrees are awarded by committees. Since few systems recognize the validity of belt degrees earned in other schools, a belt rang has real significance only within the system in which it is earned.

Judo as physical education provides a combination of mental and physical strength.

Many opinions have been advanced to answer the question what is the aim of physical education. After giving the mater a great deal of thought and exchanging views with many

knowledgeable persons, I concluded that its aim is making the body strong, useful and healthy while building character through mental and moral discipline. Having thus clarified the purpose of physical education, let us see how closely the common methods of physical education conform to the principle of maximum efficiency.

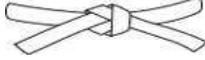
The ways in which persons train their bodies are many and varied, but they fall into two general categories: Sports and Gymnastics. It is difficult to generalize about sports, since there are so many different types, but they share one important characteristic. They are competitive in nature. The objective in devising them has not been to foster balanced physical development or sound health. Inevitably some muscles are consistently overworked while others are neglected. In the process, damage is sometimes done to various areas of the body. As physical education, many sports cannot be rated highly- in fact, should be discarded or improved- for they fail to make the most efficient use of mental and physical energy and impede progress toward the goal of promoting health, strength and usefulness (Alex, 2008).

By contrast, Gymnastics rate highly as physical education. Practice is not injurious to the body, is generally beneficial to health, and promotes the balanced development of the body. Still, Gymnastics as commonly practiced today are lacking in two respects: interest and usefulness (URL₄).

Ranking System

The ranking system was first introduced in Judo by Jigoro Kano and then other martial arts engaged also in this system. This ranking system can be divided into two categories the student's category where the grades are called Kyu and there are six kyu and the second system is the black belt or expert ranks which is called Dan and there are ten, dan (see table 3).

Table 3 Judo ranking system

<i>Kyu System</i>		<i>Description</i>	<i>Dan System</i>		<i>Description</i>
6th grade		White	1st degree		Black
5th grade		Yellow	2nd degree		Black
4th grade		Orange	3rd degree		Black
3rd grade		Green	4th degree		Black
2nd grade		Blue	5th degree		Black
1st grade		Brown	6th degree		Black
			7th degree		Red and white
			8th degree		Red and white
			9th degree		Red
			10th degree		Red

Founder of Judo

Jigoro Kano was the father of judo. He was born in the town of Mikage, Japan to a sake (traditional Japanese alcohol drink) brewery family. His father was an adopted son and he didn't do to the family business. He was also a great believer in the power of education and as a result he provided Jigoro with excellent education.

Picture 2 Jigoro Kano (URL₅)



Jigoro Kano (see pic.2) was small and not significantly strong. He wished to be stronger. A member of the family then introduced jujutsu to Jigoro as it was an excellent form of physical strength and also a martial art where a weaker person can defeat a stronger opponent.

Despite the discouragement of his father, he started looking for jujutsu teachers when he attended the Tokyo Imperial University in 1877.

Jigoro's first teacher was Fukuda Hachinosuke who taught Tenjin Shinyo-ryu. The training method consisted mostly of the student taking fall for the teacher and for seniors. He gave beginners a little description of a particular technique and then let them practice as the main idea was to learn through the experience. It was only after the student attended a particular proficiency that he taught them kata (traditional forms).

Kano had trouble defeating a senior at his school named Fukushima Kanekichi and it was then what made him seek for other unfamiliar techniques. At first he tried Sumo techniques, when this didn't help he tried a technique of western wrestling that he found in a book. This worked and Kataguruma (shoulder wheel) still remains part of Judo techniques.

Fukuda, Jigoro Kano's teacher died and then he continue to study under Iso. Iso's jujutsu training had given him a powerful build. He was excellent in kata and he was also a specialist in atemi (vital points). Iso's method of training was at the beginning kata and then randori (free fighting). At the age of 21 Jigoro Kano gained the license to teach Tenjin Shinyo-ryu.

During that period Kano witness a demonstration by the Yoshin ryu teacher Totsuka Hikosuke and then he took part in randori with his students.

After this experience that Kano went through he realized that he would never be able to beat someone as talented as Tostuka simply by training harder, he also needed to train smarter and as a result he conclude that to be truly superior one needed to combine the best elements of several ryu (schools of jujutsu).

After Iso died, Kano began training in Kito-ryu with Likubo Tsunetoshi. During the early of 1880's the places between student and master began to exchange as Kano began to defeat Likubo during randori. This exchange wasn't random and it was based in the loyalty and research that Jigoro Kano demonstrated in the art and on how to break the posture of the opponent before the throw. That incident brought Kano and Likubo to the point of separation as Likubo said to Kano that he had nothing more to teach him.

At the end Jigoro Kano followed and dedicated on his own way. The name that he chose for his system was judo which derived from a term that Terada Kan'emom (the fifth headmaster of Kito-ryu) had adopted when he founded his own style. Kano also oversaw the development and growth of Kodokan (his judo organization). This was a remarkable effort in itself, as the Kodokan's enrollment grew from fewer than a dozen students in 1882 to more than a thousand dan-graded members by 1911 (Kano, 2005).

Rules and Techniques

Judo practitioners typically devote a portion of each practice session to ukemi (break-falls), in order that nage-waza can be practiced without sustaining injury. Several distinct types of ukemi exist, including ushiro-ukemi (rear breakfalls), yoko-ukemi (side breakfalls), mae-ukemi (front breakfalls) and zempo kaiten-ukemi (rolling breakfalls).

The person who performs a waza is known as tori (taker) and the person to whom it is performed is known as uke (receiver).

There are three basic categories of wasa (techniques) in judo: nage-wasa (throwing techniques), katame-wasa (grappling techniques) and atemi-wasa (striking techniques).

Judo (see table 4, 5) is most known for nage-waza and katame-waza (Kudo, 1967).

Table 4 Throwing techniques

Nage-waza (throwing techniques)	Tachi-waza (standing techniques)	Te-waza hand techniques
		Koshi-waza hip techniques
		Ashi-waza foot and leg techniques
	Sutemi-waza (sacrifice techniques)	Ma-sutemi-waza rear sacrifice techniques
		Yoko-sutemi-waza side sacrifice techniques

Table 5 Grappling techniques

Katame-waza (grappling techniques)	Osaekomi-waza (holding techniques)
	Shime-waza (strangulation techniques)
	Kansetsu-waza (joint techniques)

At the old times contests in Judo were rough and usually cost their lives. However, and for the protection of the participants there were established certain rules.

Kata (Forms) are pre-arranged patterns of techniques and in judo, with the exception of the Seiryoku-Zen'yo Kokumin-Taiiku, they are all practiced with a partner. Their purposes include illustrating the basic principles of judo, demonstrating the correct execution of a technique, teaching the philosophical tenets upon which judo is based, allowing for the practice of techniques that are not allowed in competition, and to preserve ancient techniques that are historically important but are no longer used in contemporary judo (URL₆).

There are ten kata that are recognized by the Kodokan today:

- Randori-no-kata (Free practice forms)
- Nage-no-kata (Forms of throwing)
- Katame-no-kata (Forms of grappling or holding)
- Kime-no-kata (Forms of decisiveness)
- Kodokan goshinjutsu (Kodokan skills of self-defense)
- Ju-no-kata (Forms of gentleness & flexibility)
- Go-no-kata (Forms of proper use of force)
- Itsutsu-no-kata (The five forms)
- Koshiki-no-kata (The antique forms)
- Seiryoku Zen'yo Kokumin Taiiku (Maximum-efficiency national physical education)
- Joshi-goshinho (Methods of self-defense for women)

Equipments

Judoka (judo practitioner) have no remarkable equipments apart from the gi (uniform) and the relative belt.

4.3 Jujutsu

Definition

The word Jujutsu is separated into two parts: Ju, which means (gentle or flexible), and Jutsu, which means (art or technique).

History and Philosophy

Several theories explain the origins of jujutsu. One theory holds that in the 17th century, a Chinese man named Chen Yuan Ping introduced the techniques of Ju-jutsu to three Ronin (The term originated in the Nara and Heian periods, and it was used for a samurai who had lost his master). Fukuno Hichiroemon, Miura Yojiemon and Isogai Jirozaemon. The other theory propounded by the Yoshin-ryu holds that a doctor named Akiyama Shirobei from Nagasaki devised jujutsu upon his return from China where he learned the art of Hakuda. Yet another theory claims that jujutsu began in the age of the gods and is a purely Japanese invention. Ju-Jutsu was originally the Japanese Martial Art. It began with the training that the Samurai Warriors undertook in order to learn to defend themselves on the battlefields of feudal Japan. Using the Samurai sword (Katana), and other weapons, on foot and on horseback, often dressed in full armor made from bamboo. The Art of Ju-Jutsu was taught separately, and was to be used if the Samurai was unhorsed, and had lost his weapons. Unarmed, the Samurai would still be in a position to defend himself against both an armed and unarmed enemy. The aim was the same as for the unarmed combat skills taught today, maim, incapacitate or kill the attacker, and escape to fight again.

Ju-Jutsu today is based on unarmed self-defense. The Art of using the traditional Japanese weapons is still practiced today, and is still considered to be beneficial to the skills base of the Jujutsu exponent. However, Ju-Jutsu is geared more towards the street situations in the sometimes dangerous towns and cities of the world today. Situations that might be met on the violent, modern streets might include muggers, robbers, rapists, or simply thugs who consider perpetrating violence upon others as fun, Ju-Jits shows you how to use your body as a weapon to defend yourself against attackers, with minimal effort.

and maximum effect. Strength need not be the prime consideration, as often the attackers weight and or momentum is utilized against them, locking techniques and knowing where and how to strike will enable the Ju Jutsu exponent to act, and win. The self-confidence that comes with being ready, willing and able to protect yourself, becomes self evident to others, and the attacker is likely to seek out an easier target (George.K, 1985)

The novice, starting on his or her Ju-Jutsu career, is about to take an intelligent and progressive step, which should provide mental and physical benefits not only in the immediate future but also for the rest of their lives. Ju-Jutsu tends to even out differences of size, weight, height and reach. The possessor of Ju-Jutsu skills gains tremendous self-confidence and this usually translates to other parts of their lives.

The skills and knowledge learned are in themselves sufficient to subdue an aggressor, however strong or vicious. An experienced student of Ju-Jutsu will be ready for action, unarmed, in any situation, regardless of the direction from which the attack comes. The novice will learn poise and assurance, to be mentally cool and alert in the face of danger and will begin to experience the kind of self-restraint, which comes only with supreme self-confidence (George, 2001).

Ranking system

Table 6 Jujutsu ranking system

<i>Color</i>	<i>Picture</i>	<i>Rank</i>
White belt		7 Kyu
Yellow belt		6 Kyu
Orange belt		5 Kyu
Green belt		4 Kyu
Blue belt		3 Kyu
Purple belt		2 Kyu
Brown belt		1 Kyu
Black belt		Dan (1-10)

The table above is showing the ranking system in jujutsu (see table 6).

Differences between Japanese and Brazilian Jujutsu

Origins of Japanese Jujitsu

Japanese jujitsu is hundreds of years old, but it is not an original art. The mainly empty-handed forms of jujitsu found across the world today are descended from the original Japanese koryu schools, or the old battlefield arts of Japan. These arts were designed primarily for use by an unarmed warrior against an armed opponent and were typically only used if the warrior's weapon was lost. It was not until a couple of hundred years ago that jujitsu became seen as a form of unarmed self-defense and spiritual development. Japanese jujitsu typically focuses on the gentler aspects of fighting. It is often recommended as an art suitable for smaller or weaker people, since correctly applied allows control over stronger and bigger opponents. Typical schools focus on the self-defense aspects, such as blocking, throwing an opponent and controlling him, usually with

only a small focus on striking, except to set up grappling techniques. Many joint locks and choke holds are applied from standing, either to throw an opponent off his feet or immobilize him. Many schools include techniques against armed opponents. Gi (traditional uniforms) are worn known, with colored belts ranging from white to black, indicating the rank of a practitioner, while set of patterns known as kata that are used to practice techniques (URL₇).

Origins of Brazilian Jiu-Jitsu

Brazilian jiu-jitsu, commonly known as BJJ, is a descendant of traditional Japanese jujitsu. In the early 20th century, Jigoro Kano created judo, believing that the essence of jujitsu was being lost as many schools ceased to emphasize live training and competition. By removing the striking elements of jujitsu and the more dangerous aspects, he created an art based on throwing an opponent and then controlling him or submitting him on the ground. BJJ was born when one of Kano's students, Mitsuyo Maeda, came to Brazil, where he taught the art to locals, including the Gracie family. They placed a greater emphasis on the ground-fighting aspect of the art and the grappling art of Brazilian jiu-jitsu was born. Brazilian jiu-jitsu is a competition sport. Like Japanese jujitsu, BJJ features throws as well as joint locks and chokes. However, it is more influenced by competition-orientated judo. Many of jujitsu's traditional locks and takedowns work best against unsuspecting opponents, so they are hard to use in competition. BJJ focuses on grappling on the floor and features no striking. It is taught mainly through live training and competitive sparring, known as rolling. The aim is to control an opponent before applying submission holds such as joint locks and strangleholds to get him to tap, signaling that he cannot escape. Belt ranging system is used from white to black. It can take significant time to progress between belt levels, so stripes can be attached to the belt to signify progress at a certain rank.

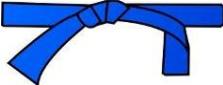
Brazilian Jiu-Jitsu (BJJ) was developed after Mitsuyo Maeda brought judo to Brazil in 1914. Maeda agreed to teach the art to Carlos Gracie, son of his friend, Businessman and politician Gastao Gracie. After Carlos learned the art from Maeda, he passed his knowledge to his brothers Oswaldo, Gastao Jr., George, and Helio. At the time, judo was still often commonly referred to as Kano "Jiu-Jitsu" (from its founder Kano Jigoro), which

explains why this derivative of judo is called Brazilian Jiu-Jitsu rather than Brazilian Judo. Its emphasis gradually shifted towards ground grappling when Helio Gracie was too small and weak to perform a lot of the standard moves and helped the development of this art through fights, competition and experimentation. BJJ dominated the first large modern mixed martial arts competitions, causing the emerging field to adopt many of its practices. Less practiced stand-up techniques in Gracie Jiu Jitsu remain from Judo and Jujutsu heritage (knife defense, gun defense, throws, blocking, striking etc.).

Ranking System of Brazilian Jujitsu

Furthermore it follows the ranking system for BBJ (see table 7).

Table 7 Techniques and rankings for BJJ

<i>Rank</i>	<i>Picture</i>	<i>Color</i>
9 th Kyu		White
8 th Kyu		Blue
7 th Kyu		Purple
6 th Kyu		Brown
5 th Kyu		Black
4 th Kyu		Black and Red
3 rd Kyu		Red

Equipments

Concerning jujutsu practitioners the only equipment that is used is the gi (uniform) and the relative belt.

4.4 Karate-Do

Definition

Karate was originally written as Chinese hand. It was later changed to a unanimous meaning of empty hand. Thus the word karate was originally a way of expressing martial art from China. Do mean the way. The literal meaning of the two Japanese characters which make up the word Karate is empty hands. This of course refers simply to the fact that karate originated as a system of self defense which rely on the effective use of the unarmed body of its practitioner. This system consists of techniques of blocking an attack and counter attacking the opponent by punching, striking, or kicking. The modern art of karate was developed out of a more thorough organization and rationalization of these techniques. And the three branches of present-day karate as a physical art, as a sport, and as a self defense, are all based on the use of these same fundamental techniques.

Kata is a Japanese word describing detailed choreographed patterns of movements practiced either solo or in pairs. The term form is used for the corresponding concept in non-Japanese martial arts in general.

Kumite means sparring and is the part of karate in which you train against an adversary, using the techniques learned from kata.

History and Philosophy

There are three kinds of ailments that afflict a human being: illnesses that cause fever, malfunctions of the gastrointestinal system and physical injuries. Almost invariably, the cause of a disability is rooted in an unwholesome life-style, in irregular habits and in poor circulation. If a man who has a high fever and he is practicing until the sweat begins to pour from his body, he will soon find that his temperature has dropped to normal and that his illness has been cured. If a man with gastric troubles does the same, practice karate to the point of sweat, it will cause his blood to circulate more freely and so alleviate his distress. Physical injuries are, of course, another matter, but many of these too may be avoided by a well-trained man exercising proper care and caution. Karate Do is not merely a sport that teaches how to strike and kick; it is also a defense against illness and disease.

Karate as a means of self defense has the oldest history, going back hundreds of years, but it is only in recent years that the techniques which have been hunted down were scientifically studied and principles evolved for making the most effective use of the various movements of the body. Training based on these principles and knowledge of the working of the muscles and joints and the vital relation between movements and balance enable the modern student of karate to be prepared both physically and psychologically, to defend himself successfully against any would-be assailant.

As a physical art, karate is almost without equal. Since it is highly dynamic and makes balanced use of a large number of body muscles it provides excellent all-around exercise, and develops coordination and agility. Many girls and women in Japan have taken up karate, since in addition to its usefulness as a self defense; it is especially good for the figure. It is widely practiced by both, children and older people as a means of keeping in top physical shape, and many schools are promoting it as a physical art among their students.

Karate began as a common fighting system known as te (Okinawan: ti). After trade relationships were established with the Ming dynasty of China by King Satto of Chuzan in 1372, some forms of Chinese martial arts were introduced to the Ryukyu Islands by the visitors from China, particularly Fujian Province. A large group of Chinese families moved to Okinawa around 1392 for the purpose of cultural exchange, where they established the community of Kumemura and shared their knowledge of a wide variety of Chinese arts and sciences, including the Chinese martial arts. The political centralization of Okinawa by King Sho Hashi in 1429 and the 'Policy of Banning Weapons,' enforced in Okinawa after the invasion of the Shimazu clan in 1609, are also factors that furthered the development of unarmed combat techniques in Okinawa (Rudolf, 1998).

Matsumura taught his art to Anko Itosu (1831–1915) among others. Itosu adapted two forms he had learned from Matsumura. These are kusanku and chiang nan. He created the ping'an forms (heian or pinan in Japanese) which are simplified kata for beginning students. In 1901 Itosu helped to get karate introduced into Okinawa's public schools. These forms were taught to children at the elementary school level. Itosu's influence in karate is broad. The forms he created are common across nearly all styles of karate. His students became some of the most well known karate masters, including Gichin

Funakoshi, Kenwa Mabuni, and Motobu Choki. Itosu is sometimes referred to as "the Grandfather of Modern Karate" (Funakoshi, 1973).

Division of karate styles

Karate is divided into style organizations. These organizations sometimes cooperate in non-style specific sport karate organizations or federations. The largest karate federations are Gojuryu, Shotokan, Wadoryu and Kyukushin (URL₈).

Of course there exist lot federations/ organizations but I will only referred to the big ones because of the large number (see table 8).

Goju ryu style

In 1881 Higaonna Kanryo returned from China after years of instruction with Ryu Ryu Ko and founded what would become Naha-te. One of his students was the founder of Goju-ryu, Chojun Miyagi. Chojun Miyagi taught such well-known karateka as Seko Higa (who also trained with Higaonna), Meitoku Yagi, Eiichi Myazato and Seikichi Toguchi, and for a very brief time near the end of his life, An'ichi Miyagi.

In addition to the three early te styles of karate a fourth Okinawan influence is that of Kanbun Uechi (1877–1948). At the age of 20 he went to Fuzhou in Fujian Province, China, to escape Japanese military conscription. While there he studied under Shushiwa. He was a leading figure of Chinese Nanpa Shorin-ken at that time. He later developed his own style of Uechi-ryu karate based on the Sanchin, Seisan, and Sanseiryu kata that he had studied in China.

Shotokan style

Gichin Funakoshi, founder of Shotokan karate, is generally credited with having introduced and popularized karate on the main islands of Japan. In addition many Okinawans were actively teaching, and are thus also responsible for the development of karate on the main islands. Funakoshi was a student of Anko Asato and Anko Itosu who had worked to introduce karate to the Okinawa Prefectural School System in 1902). During this time period, prominent teachers who also influenced the spread of karate in Japan included Kenwa Mabuni, Chojun Miyagi, Motobu Choki, Kanken Toyama, and Kanbun Uechi. This was a turbulent period in the history of the region. It includes

Japan's annexation of the Okinawan island group in 1872, the First Sino-Japanese War (1894–1895), the Russo-Japanese War (1904–1905), the annexation of Korea, and the rise of Japanese militarism (1905–1945).

Japan was invading China at the time, and Funakoshi knew that the art of Tang/China hand would not be accepted, thus the change of the art's name to way of the empty hand.

The do suffix implies that karate-do is a path to self knowledge, not just a study of the technical aspects of fighting. Like most martial arts practiced in Japan, karate made its transition from -jutsu to -do around the beginning of the 20th century. The do in karate-do sets it apart from karate-jutsu, as aikido is distinguished from aikijutsu, Judo from Jujutsu, Kendo from Kenjutsu and Iaido from Iaijutsu.

Wado ryu style

In 1922, Hironori Ohtsuka attended the Tokyo Sports Festival, where he saw Funakoshi's karate. Ohtsuka was so impressed with this that he visited Funakoshi many times during his stay. Funakoshi was, in turn, impressed by Ohtsuka's enthusiasm and determination to understand karate, and agreed to teach him. In the following years, Ohtsuka set up a medical practice dealing with martial arts injuries. His prowess in martial arts led him to become the Chief Instructor of Shindo Yoshin-ryu jujutsu at the age of 30, and an assistant instructor in Funakoshi's dojo.

By 1929, Ohtsuka was registered as a member of the Japan Martial Arts Federation. Okinawan karate at this time was only concerned with kata. Ohtsuka thought that the full spirit of budo, which concentrates on defense and attack, was missing, and that kata techniques did not work in realistic fighting situations. He experimented with other, more combative styles such as judo, kendo, and aikido. He blended the practical and useful elements of Okinawan karate with traditional Japanese martial arts techniques from jujitsu and kendo, which led to the birth of kumite, or free fighting, in karate. Ohtsuka thought that there was a need for this more dynamic type of karate to be taught, and he decided to leave Funakoshi to concentrate on developing his own style of karate: Wado-ryu. In 1934, Wado-ryu karate was officially recognized as an independent style of karate. This

recognition meant a departure for Ohtsuka from his medical practice and the fulfillment of a life's ambition, to become a full-time martial artist. (Nakayama.M, 2006)

4.4.1 Kata

Kata means literally shape or model. Kata is a formalized sequence of movements which represent various offensive and defensive postures. These postures are based on idealized combat applications.

Some kata use low and wide stances. This practice develops leg strength, correct posture, and gracefulness. Vigorous arm movements enhance cardiovascular fitness and upper body strength. Kata vary in number of movements and difficulty. The longer kata require the karateka (karate practitioner) to learn many complex movements. Diligent training and correct mindfulness lead to real understanding of combat principles.

Physical routines were a logical way to preserve this type of knowledge. The various moves have multiple interpretations and applications. Because the applicability for actual self-defense is so flexible there is no definitively correct way to interpret all kata. That is why only high ranking practitioners are qualified to judge adequate form for their own style. Some of the criteria for judging the quality of a performance are: Absence of missteps, correct beginning and especially ending, crispness and smoothness, correct speed and power, confidence, and knowledge of application. Kata with the same name are often performed differently in other styles of karate. Kata are taught with minor variations among schools of the same style. Even the same instructor will teach a particular kata slightly differently as the years pass.

To attain a formal rank the karateka must demonstrate competent performance of specific required kata for that level. The Japanese terminology for grades or ranks is commonly used. Requirements for examinations vary among schools.

The kata of karate-do are logical arrangements of blocking, punching, striking and kicking techniques in certain set sequences. About fifty kata or formal exercises, are practiced at the present time, some having being past down from generation to generation, others having being developed fairly recently.

Kata can be divided into two broad categories. In one group are those appropriate for physical development, the strengthening of bone and muscle. Through seemingly simple, they require composure for their performance and exhibit strength and dignity when correctly performed. In the other group are kata suitable for the development of fast reflexes and the ability to move quickly. All kata require foster rhythm and coordination.

Training in kata is spiritual as well as physical. In this performance of kata, the karateka should exhibit boldness and confidence but also humility, gentleness and essence of decorum, thus intergrading mind and body in a singular discipline. As Gichin Funakoshi often reminded his students, the spirit of karate do is lost without courtesy.

4.4.2 Kumite

Sparring in Karate is called kumite. It literally means "meeting of hands." Kumite is practiced both as a sport and as self-defense training. Levels of physical contact during sparring vary considerably. Full contact karate has several variants. Knockdown karate (such as Kyokushin) uses full power techniques to bring an opponent to the ground. In Kickboxing variants (for example K-1), the preferred win is by knockout. Sparring in armor (bogu kumite) allows full power techniques with some safety. Sport kumite in many international competitions under the World Karate Federation is free or structured with light contact or semi contact and points are awarded by a referee.

In structured kumite (Yakusoku – prearranged), two participants perform a choreographed series of techniques with one striking while the other blocks. The form ends with one devastating technique (Hito Tsuki).

In Jiyu Kumite (free sparring), the two participants have a free choice of scoring techniques. The allowed techniques and contact level are primarily determined by sport or style organization policy, but might be modified according to the age, rank and sex of the participants. Depending upon style, take-downs, sweeps and in some rare cases even time-limited grappling on the ground are also allowed.

Free sparring is performed in a marked or closed area. The bout runs for a fixed time (2 to 3 minutes.) The time can run continuously (Iri Kume) or be stopped for referee judgment. In light contact or semi contact kumite, points are awarded based on the criteria:

good form, sporting attitude, vigorous application, awareness/zanshin, good timing and correct distance. In full contact karate kumite, points are based on the results of the impact, rather than the formal appearance of the scoring technique.

Gichin Funakoshi said there are no contests in karate. In pre-World War II Okinawa, kumite was not part of karate training. Shigeru Egami relates that, in 1940, some karateka were ousted from their dojo because they adopted sparring after having learned it in Tokyo.

Founder of Shotokan

Picture 3 Gichin Funakoshi (URL₉)



Gichin Funakoshi (see pic.3) was born on November 10, 1868 (the year of the Meiji Restoration), in Shuri, Okinawa, to ethnic Okinawan parents and originally had the family name Tominakoshi. His father's name was Gisu. After entering primary school he became close friends with the son of Anko Asato, a karate and kendo master who would soon become his first karate teacher.

Funakoshi had trained in both of the popular styles of Okinawan karate of the time: Shorei-ryu and Shorin-ryu. Shotokan is named after Funakoshi's pen name, Shoto, which means pine waves or wind in the pines. In addition to being a karate master, Funakoshi was an avid poet and philosopher who would reportedly go for long walks in the forest where he would meditate and write his poetry. Kan means training hall, or house, thus Shotokan referred to the house of Shoto. This name was coined by Funakoshi's students when they posted a sign above the entrance of the hall at which Funakoshi taught reading Shoto kan.

In 1924 Gichin Funakoshi, founder of shotokan karate, adapted the Dan system from judo founder Jigoro Kano using a rank scheme with a limited set of belt colors. Other Okinawan teachers also adopted this practice. In the Kyu/Dan system the beginner grades start with a higher numbered kyu (10th Kyu or Jukyu) and progress toward a lower numbered kyu. Some styles of karate starts from 8th Kyu (see table 9). The Dan progression continues from Shodan (1st Dan) to the higher dan grades. Kyu-grade karateka are referred to as color belt or mudansha (ones without dan/rank). Dan-grade karateka are referred to as yudansha (holders of dan/rank). Yudansha typically wear a black belt. Requirements of rank differ among styles, organizations and schools. Kyu ranks stress stance, balance and coordination. Speed and power are added at higher grades.

Gichin Funakoshi interpreted the "kara" of karate-do to mean to purge oneself of selfish and evil thoughts. For only with a clear mind and conscience can the practitioner understand the knowledge which he receives. Funakoshi believed that one should be inwardly humble and outwardly gentle. Only by behaving humbly can one be open to Karate's many lessons. This is done by listening and being receptive to criticism. He considered courtesy of prime importance. He said that Karate is properly applied only in those rare situations in which one really must either down another or be downed by him. Funakoshi did not consider it unusual for a karateka to use Karate in a real physical confrontation no more than perhaps once in a lifetime. He stated that Karate practitioners must never be easily drawn into a fight. It is understood that one blow from a real expert could mean death. It is clear that those who misuse what they have learned bring dishonor upon themselves. He promoted the character trait of personal conviction. In time of grave public crisis, one must have the courage to face a million and one opponents. He taught that indecisiveness is a weakness.

The modernization and systemization of karate in Japan also included the adoption of the white uniform that consisted of the kimono and the dogi or keikogi, mostly called just karategi and colored belt ranks. Both of these innovations were originated and popularized by Jigoro Kano, the founder of judo and one of the men Funakoshi consulted in his efforts to modernize karate (URL₁₀).

Ranking System

Table 8 Karate Shotokan ranking system

<i>Picture</i>	<i>Color</i>	<i>Description</i>
	White	9 Kyu
	Yellow	8 Kyu
	Orange	7 Kyu
	Green	6 Kyu
	Blue	5 Kyu
	Purple	4 Kyu
	Brown	3-1 Kyu
	Black	Black belt (From 1-10 Dan)

Ranking systems defers from each other federation's mostly with belt's color but they all follow the Kyu/Dan system (see table 9).

Equipments

In karate the common equipment that is used in all federations is the uniform (karate gi) and the relative belt. Furthermore in few federations they use protectors like gloves, shin guards and foot guards while in other federations they don't use them.

4.5 Muay-Thai

Definition

The word Muay derives from the Sanskrit mavya which means to bind together. Muay-Thai is referred to as the art of eight limbs or the science of eight limbs because it makes use of punches, kicks elbows and knee strikes, thus using eight points of contact.

History and philosophy

Muay-Thai evolved from the older muay boran (ancient boxing), an unarmed combat method which would have been used by Siamese soldiers after losing their weapons in battle. At the beginning there was only one category regardless of size and weight differences. Later on weight categories were introduced. Most Muay-Thai fighters belong to the lighter weight category.

During the 19th century king Chulalongkorn ushered in a golden age not only for Muay-Thai but for the whole country of Thailand. Muay-Thai progressed greatly during the reign of Rama V as a direct result of the king's personal interest in the art. The country was at peace and Muay-Thai functioned as a means of physical exercise, self-defense, recreation, and personal advancement.

Masters of the art began teaching Muay-Thai in training camps where students were provided with food and shelter. Trainees would be treated as one family and it was customary for students to adopt the camp's name as their own surname. Scouts would be sent by the royal family to organize matches between different camps (URL₁₁).

King Rama VII was the one who boosted for codifying rules for Muay thai, and they were put into place. Thailand's first boxing ring was built in 1921 at Suan Kularp. Referees were introduced and rounds were now timed. Fighters began wearing modern gloves during training and in boxing matches against foreigners. Rope-binding was still used in fights between Thais but after the occurrence of a death in the ring, it was decided that fighters should wear gloves and cotton coverlets over the feet and ankles. It was also around this time that the term Muay thai became commonly used while the older form of the style came to be known as Muay boran, which is now performed primarily as an exhibition art form (O'Shei, 2009).

Rules and techniques

There are a lot of differentiations concerning rules depending on which country the fight will take place and under what organization the fight is arranged (see table 10).

Table 9 Muay-Thai techniques

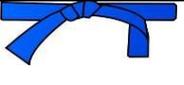
<i>Punching (Chock)</i>	<i>Elbow (Ti Sok)</i>	<i>Kicking (Te)</i>	<i>Knee (Ti Khao)</i>	<i>Foot-thrust (Thip)</i>
Cross	Elbow Slash	Straight Kick	Stright Knee Strike	Straight Foot-Thrust
Hook	Horizontal Elbow	Roundhouse Kick	Diagonal Knee Strike	Sideways Foot-Thrust
Swing	Uppercut Elbow	Diagonal Kick	Curving Knee Strike	Reverse Foot-Thrust
Spinning Back fist	Forward Elbow Thrust	Half-Shin, Half-Knee Kick	Horizontal Knee Strike	Slapping Foot-Thrust
Uppercut	Reverse Horizontal Elbow	Spinning Heel Kick	Knee Slap	Jumping Foot-Thrust
Cobra Punch	Spinning Elbow	Down Roundhouse Kick	Knee Bomb	
	Elbow Chop	Axe Heel Kick	Flying Knee	
	Double Elbow Chop	Jump Kick	Step-Up Knee Strike	
	Mid-Air Elbow Strike	Step-Up Kick		

Ranking system

Traditionally, a Muay Thai fighter's record is his ranking. Thais can fight almost every week if they want as fights occur that often. However, in the U.S., Muay Thai fights, happen very rare, so the ranking system is used to keep track of students' progress (see table 11).

They use tassels or the good luck charm as its symbol of ranking. Each tassel is woven in the colored of the Thai flag with different colored tassels representing the rank. Each student must test to advance in rank In front of his instructors and be approved by all of them to pass (URL₁₂).

Table 10 Muay-Thai Ranking system

<i>Color</i>	<i>Pictures</i>	<i>Description</i>
Yellow		Represent a student who has learned all the basic techniques of Muay Thai.
Green		The green tassel represents an intermediate level boxer, who has learned some advanced techniques, basic combos, and an understanding of basic strategies.
Blue		The blue tassel represents a boxer who has proven to be ring-ready.
Red		The red tassel represents a boxer who has proven himself in the ring to be proficient in the techniques and strategies of Muay Thai.
Black		The black tassel represents someone who has earned the right to teach; who knows all the techniques of Muay Thai and is able to competently instruct others.
Black/Red		Black and red tassel represent someone who has earned the right to teach and has also proven himself to be an accomplished fighter.

Equipments

In Muay Thai there exist protective equipments due to its aggressiveness (see table 12).

Table 11 Muay-Thai equipments

<i>Description</i>	<i>Pictures</i>
Muay Thai Gloves	
Muay Thai short	
Muay Thai ankle support	

4.6 Sumo

Definition

Sumo is a Japanese form of wrestling in which a Rikishi (sumo wrestler) loses if forced off the Dohyo (wrestling ring) or if any part of his body except the soles of his feet touches the ground.

History and Philosophy

The sport originated in Japan, the only country where it is practiced professionally. It is generally considered to be a Gendai Budo (a modern Japanese martial art), though this definition is incorrect as the sport has a history spanning many centuries. Many ancient traditions have been preserved in sumo, and even today the sport includes many ritual elements, such as the use of salt purification, from the days when sumo was used in the Shinto religion.

Historians agree that the origins of sumo date back 2000 years. Like any other social group in Japan, there are strict rules and traditions that are observed throughout the sport. The beginner watching his first sumo broadcast on television soon realizes that very little time is actually spent grappling. The Rikishi spend most of their time performing pre-bout ceremonies steeped in Shinto tradition.

Presently, sumo consists of six major tournaments a year called Hon-Basho. The tournament months and sites are as follows: January-Tokyo, March-Osaka, May-Tokyo, July-Nagoya, September-Tokyo, and November-Fukuoka. Up through the early 20th century, there were only two Basho a year; however, as sumo's popularity grew, the number of major tournaments increased to four Basho a year and then in 1958, the current six-Basho-a-year format was established. Also, up until 1949 a Basho only lasted for 10 days; currently a Basho runs for 15 days. In between Basho, the Rikishi constantly keep busy by touring the outskirts of Japan giving exhibitions for fans that might otherwise not get a chance to see the sport up close and live. This touring is called Jungyo, and while the Rikishi do battle each other in front of the fans, they are more concerned about avoiding injury than winning. This type of exhibition sumo is called Hana-Sumo, or flower sumo (URL₁₃).

Sumo and Shintoism

The earliest origins of Shinto are lost to history, but it seems to have been established by the late Jomon period. Most likely after the arrival of the earliest ancestors of today's Japanese.

Shinto is the native religion of Japan and is more a set of rituals and ceremonies than a system of beliefs or a definite code of ethics. The word itself means “way of the Gods“. Sumo was originally performed to entertain the Gods (Kami) during festivals (Matsuri).

As a religion of customs and not laws, Shinto developed as a religion to please the gods in order to ensure a good harvest and divine protection, but soon made headway into the sport of sumo as a way to entertain those same gods, purify the sport itself and protect the Rikishi from harm (URL₁₄).

Life as Rikishi

Life as a Rikishi (sumo wrestler) is highly regimented, with rules laid down by the Sumo Association. Most Sumo wrestlers are required to live in Heya (communal sumo training camps) where all aspects of their daily lives from meals to their manner of dress are dictated by strict tradition.

Another fascinating aspect of sumo is the daily practice sessions (called Keiko) just prior to and during the major tournaments. Practice begins around 5:00 in the morning for the lowest ranked Rikishi and starts with stretching followed by actual practice bouts in a makeshift ring. The most common form of Keiko is called Moshi-ai-geiko. This form of Keiko is basically winner stays in the ring until someone can beat him. As soon as one bout ends, every Rikishi at the practice session is expected to rush into the ring towards the winner in hopes that he will be chosen as his next opponent. There is no formal teaching of holds or maneuvers; rather, the Rikishi learn these themselves by watching their seniors and practicing endlessly. The higher-ranked a Rikishi is, the later in the morning he may enter the practice ring. The Makuuchi Rikishi usually arrives at the practice session at 8:30 in the morning and bark out instructions to their inferiors as they stretch ringside. As the higher-ranked Rikishi begin their practice, those of lower ranks are busy in the kitchen preparing the first meal of the day.

At around 11:00 am the Rikishi sit down to this meal. The higher-ranked Rikishi eat first while the others stand at attention around the table waiting to serve their superiors. The main meal of the day consists of a stew dish called Chanko-nabe. The broth is derived from seaweed, and different meats, fish, vegetables, and noodles are added to create a high-calorie meal. Chanko-nabe is eaten with rice and washed down with bottles of beer. The higher-ranked Rikishi eat and eat sometimes only leaving scraps for the younger Rikishi to finish up. After the mid-morning meal, the Rikishi lie down for afternoon naps as there are no more official duties to be taken care of at the stable.

Each Rikishi belongs to a camp, or Sumo-Beya. A stable can consist of anywhere from three to 20 Rikishi (there is no set rule) of all different ranks. The lower Rikishi live at the stable full-time, and here is where they will practice and receive their training. Each stable has a master, or Shisho, who is a former Rikishi himself. The Shisho is in charge of the daily operations of the stable and usually keeps a sharp eye on the progress of each Rikishi in his stable. Rikishi who belong to the same stable do not fight each other at major tournaments.

Rules and Techniques

The sport of sumo has very few rules, which can result in some exciting bouts. Sumo takes place in a ring approximately 15 feet in diameter that is raised about 2 1/2 feet off the ground on a huge block of clay called a Dohyo. A light sprinkling of sand is applied inside of the ring. The edge of the ring is made of tightly wound straw bands called Tawara and rises up about 3 inches out of the Dohyo. A new Dohyo is created for each tournament. Five judges, or Shinpan dressed in black kimono, sit below the Dohyo and around the ring. These judges are former Rikishi themselves. A Gyoji (Referee), dressed in an elaborate kimono stands at the edge of the ring and gives the signal for the bout to begin. At the end of the bout, the Gyoji points to the winner. In a particularly close bout, any of the five judges can dispute the call made by the referee. In this case, a conference, called a Mono-ii, is held inside the ring with the Gyoji and five Shinpan to discuss the match. In modern times, television instant replay is used to determine the actual outcome of a match when in dispute. In each grand tournament, the wrestlers fight against competitors in the same division.

It also should be mentioned that during the ancient times judges had a knife and when they made a wrong decision they had to kill themselves. Although nowadays when this happens judges must go on retirement.

A Rikishi loses a match when any part of his body other than the bottoms of his feet touches the Dohyo or when he is pushed or thrown outside of the ring. In the middle of the ring are two white lines called Shikirisen. These lines are the starting points of each Rikishi for each bout. When a judge gives the signal for the Rikishi to fight, both Rikishi crouch behind their respective Shikirisen and face each other. When both Rikishi place both hands clenched in fists on or behind the Shikirisen, the bout begins.

During the actual bout, a Rikishi may use any technique or maneuver except pulling his opponent's hair, hitting his opponent with a closed fist, boxing his opponent's ears, choking his opponent (although he may push at the throat), or grabbing his opponent's Mawashi in the crotch area. Rikishi uses mainly two techniques during the bout, Oshi-zumo and Yotsu-zumo.

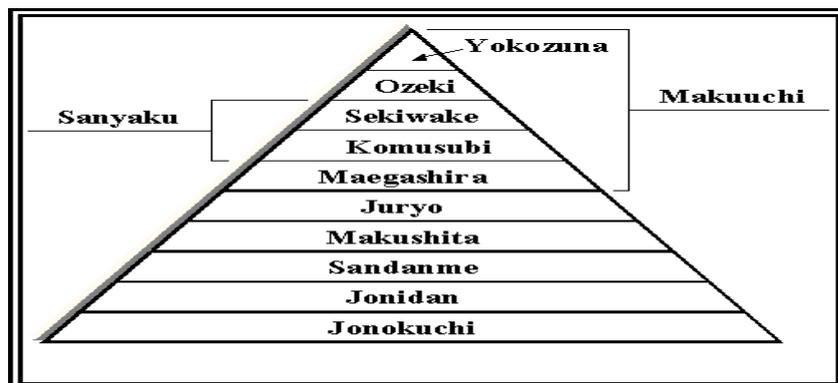
At the end of each bout, a Kimarite, or winning technique, is announced informing the spectators exactly what method was used to win the bout. While there are over 60 official Kimarite, only a dozen or so are seen regularly. Perhaps the greatest advantage a Rikishi can gain over his opponent is to reach around and grab his opponent's belt thus keeping his opponent's arm pinned near his body. This technique is called Uwate, or outside grip (see table 13).

Table 12 Sumo techniques

Kimarite list	
Oshi	Push with elbows bent
Uwate	Outer grip on belt
Otoshi	Drop
Tsuki	Push with elbows locked
Shitate	Inner grip on belt
Hineri	Twist
Yori	Lean or force with one's weight
Kiri	Literally to cut, or force out
K/gake	Trip
Okuri	Send out of the ring
Nage	Throw
Dashi	Send out of the ring
Soto	Outside
Taoshi	Knock down to the ring
Hiki	Pull down
Uchi	Inside

Ranking System

Picture 4 Sumo ranking system



All ranks and divisions in sumo are divided into the East group and the West group. For example, in the Juryo rank there are 28 Rikishi. Instead of ranking this Rikishi 1 through 28, they are divided into two groups, East and West, and the Rikishi in each group are ranked 1 through 14 with the East rank being the most prestigious. The top two Rikishi in Juryo will be ranked 1 East and 1 West respectively. The East-West aspect of sumo is rather meaningless; it mainly determines from which side the Rikishi will enter the ring before his bout (see pic.4).

The higher his rank, the more privilege a wrestler commands. In particular, there is a substantial divergence of status for those in and above the Juryo division and those ranked below. Rankings also influence their choice of kimono and hair styles, and whether they don silk or mere cotton belts (URL₁₅).

Equipments

The only equipment that is used by a sumo wrestler is the mawashi (sumo belt).

4.7 Taekwon-do

Definition

Taekwon-do is a Korean martial art which can be translated as the way of the hand and the foot. Separately Tae means to strike or break with foot, Kwon means to strike or break with hand and Do as the way, method or path.

History and Philosophy

The philosophy of the Taekwondo is to build a peaceful world. To accomplish this Taekwondo begins with the foundation, the individual. The art strives to develop the character, personality and positive moral and ethical traits in each practitioner.

The oldest Korean martial art was Subak and it was developed by the three rival Korean kingdoms of Goguryeo, Silla and Baekje. From Subak, Taekkyeon was the most popular and it was trained by young men to develop strength, speed and survival skills.

Silla warriors were given training in Taekkyeon by the early masters from Koguryo. These warriors then became known as the Hwarang. The Hwarang set up a military academy for the sons of royalty in Silla called Hwarang-do, which means the way of flowering manhood. The Hwarang studied taekkyeon, history, Confucian philosophy, ethics, Buddhist morality, social skills and military tactics. The guiding principles of the Hwarang warriors were based on Won Gwang's five codes of human conduct and included loyalty, filial duty, trustworthiness, valor and justice. Taekkyeon was spread throughout Korea because the Hwarang traveled all around the peninsula to learn about the other regions and people.

During the Japanese occupation of Korea (1910–1945), everything involved in ethnic Korean identity were banned or suppressed. Traditional Korean martial arts such as taekkyeon or subak were banned during this time. During the occupation, Koreans who were able to study and receive rankings in Japan were exposed to Japanese martial arts. Others were exposed to martial arts in China and Manchuria. When the occupation ended in 1945, Korean martial arts schools (kwans) began to open in Korea under various influences. There are differing views on the origins of the arts taught in these schools. Some believe that they taught martial arts that were based primarily upon the traditional

Korean martial arts taekkyon and subak. Because of many theories that exist the exact origin of Taekwondo is controversial. Few claim that taekwondo was derived from native Korean martial arts with influences from neighboring countries. Still others believe that these schools taught arts that were almost entirely based upon karate. (Henry.S, 1968)

At the beginning of 1960s, was the first attempt for unification of Taekwondo but it failed as the kwans continued to teach differing styles. Another request from the Korean government for unification resulted in the formation of the Korea Tae Soo Do Association, which changed its name back to the Korea Taekwondo Association in 1965 following a change of leadership. The International Taekwon-Do Federation (ITF) was founded in 1966, followed by World Taekwondo Federation (WTF) in 1973. Since 2000, Taekwondo has been one of only two Asian martial arts (the other being judo) that are included in the Olympic Games (URL₁₆).

Equipments

There is protective gear that is associated with taekwondo and can help you remain free from injuries. Such equipments are head guard, chest protector, groin cup, shin guard, forearm guard and foot pads.

Ranking system

Ranking in Taekwondo is divided in to two categories junior/student and senior/instructor. Junior category is consisting of ten ranks called (geup) beginning from 10th Kup to 1st Kup being the best and senior category with nine ranks called (dan), from 1st Dan to 9th Dan being the best (see table 14).

Table 13 Taekwondo ranking system

Junior/Student		Senior/Instructor	
White Belt - 10th Kup		Black 1st, 2nd & 3rd Degree - Novice	
White Belt, Yellow Tag - 9th Kup		Black 4th, 5th & 6th Degree – International(Sabum)	
Yellow Belt - 8th Kup		Black 7th & 8th Degree - Master (Sahun)	
Yellow Belt, Green Tag - 7th Kup		Black 9th Degree - Grand Master (Sasung)	
Green Belt - 6th Kup			
Green Belt, Blue Tag - 5th Kup			
Blue Belt - 4th Kup			
Blue Belt, Red Tag - 3rd Kup			
Red Belt - 2nd Kup			
Red Belt, Black Tag - 1st Kup			

Rules and techniques

Taekwondo is divided in two big federations with little differences concerning rules, the ITF (International Taekwondo Federation) WTF (World Taekwondo Federation) (see table 15).

Table 14 Taekwondo federations

ITF	WTF
Hand and foot attacks to the head are allowed	Olympic taekwondo.
Punches to the head or body result one point	A win can occur by points or if one competitor is unable to continue (knockout) the other competitor wins.
Kicks to the body and head result two points.	There are three semi-continuous rounds with one minute's rest between rounds.
Flying kicks to the head result three points.	Two age categories: 14–17 years and 18 and older
Competitors do not wear the Hogu (chest protector) although they are required to wear approved foot and hand protection equipment, as well as optional head guards.	Points are awarded by three corner judges using electronic scoring tallies. However, nowadays they are using electronic scoring equipment contained within competitor's body protectors.
The competition area may vary between 9x9 meters or 8x8 meters in international championships.	At the end of three rounds, the competitor with more points wins the match.
There is a continuous point system in ITF competition, so the fighters are allowed to continue after scoring a technique.	In the event of a tie at the end of three rounds, a fourth "sudden death" overtime round will be held to determine the winner after a one minute rest period.
Full-force blows are allowed, and knockouts result in a victory.	If there is no score in the additional round the winner will be decided by the superiority of the refereeing officials.
At the end of two minutes (or some other specified time) the competitor with more scoring techniques wins.	If a competitor has a 12 point lead at the end of the second round or achieves a 12 point lead at any point in the 3rd round then the match is over and the athlete in the lead is declared the winner.
Categories are divided as follows: 12-14 years old 15-17 years old 18- 35 years old 36-45 years old 46 years and older	

Taekwondo masters gave more emphasis on foot techniques as they follow the theory that the lower extremities are longer and stronger (see table 16). Although there is a variety of hand techniques and blocks for unifying Taekwondo as a complete martial art. (URL₁₇).

Table 15 Taekwondo techniques

<i>Foot techniques</i>	<i>Hand techniques</i>	<i>Blocks</i>
Front Snap Kick	Fore fist	Single Forearm Block
Side Thrusting Kick	Hammer fist	Low Block
Back kick\horse kick	Back fist	Rising Block
Reverse Side Kick A.K.A. Spinning Side Kick	Knife Hand	Palm Block
Hook Kick	Fingertips	Knife Hand Block
Axe Kick/Downward kick	Thumb	Double Forearm Block
Crescent Kick	Palm Heel	Double Knife Hand Block
Spin Kicks	Elbow Strike	Nine Block
Jump Kicks	Four Knuckle strike	
	Eagle strike	
	Tiger Claw	

4.8 Comparison of martial arts

Table 16 Comparability of martial arts

<i>Names of Martial arts</i>	<i>Equipments</i>	<i>Origin</i>	<i>Olympic/ Non-Olympic</i>	<i>History and philosophy</i>
Aikido	No equipment	Japan	Non Olympic	Work with opponent's energy against him.
Judo	No equipment	Japan	Olympic	How to give away the opponents power.
Jujutsu	No equipment	Japan	Non Olympic	Break the balance of an opponent.
Karate-Do	Exist in few federations	Japan	Non Olympic	Avoid conflicts with others.
Muay-Thai	Exist	Thailand	Non Olympic	Elimination of the opponent.
Sumo	No equipment	Japan	Non Olympic	More spiritual, respect of the elders.
Taekwondo	Exist	Korea	Olympic	Develop a good personality and morality

Judo and Taekwondo due to the fact that are Olympic sports it can be observed that their way of structure and rule are oriented in such a way to represent the general idea of Olympics.

On the other hand Muay Thai represent the idea of eliminate and overcome an opponent and as a result, several stronger and more dangerous hits are allowed like elbows and knees.

Aikido, Jujutsu and Sumo are arts that try to keep their roots with their past. Through the years there were established few changes, but there are more connected to their origin ideas instead of influenced from nowadays.

Karate though is been changed through years as an attempt to enter the Olympic Games. Until now it was not able to be done because of the great separation that happened to the art with the establishment of all those federations and associations (see table 17).

5. Conclusion

Martial arts developed through years, and changed because of the development of the culture of the people in the society. But this is not always a good thing. If we observe literature from elderly descriptions of martial arts we can see how the philosophy took place at the beginning, we can clearly understand the difference. However it's the personal opinion of every individual to decide if the development of Martial Arts has positive influence on the people that are connected with them or if it's necessary to take a different approach and to return back in the real ancient meaning of Martial Arts. In my opinion is good to keep the tradition and develop what we found from ancestors with respect. Martial sports as exist today originated from martial arts, but there are few examples where there are no competitions as is been given a try to keep the traditions. An example is the aikido which is derived from aikijutsu (killing system) and still there are no competitions.

An impressive observation is that nowadays remind us the old times in Rome with gladiators from the point of view of violence and blood. Mixed martial arts (MMA) the most popular sport concerning martial arts and the reason is the violence that is provided during a fight. During those old times the emperor of Rome Caesar organized the famous games with gladiators to keep busy the crowd serving his own benefits. Nowadays people like to see these violence and blood and probably the reason is the satisfaction and the adrenaline that offers.

I believe that human beings have inherit from their existence a sort of inner energy, and as a result of this energy is not expressed everyday through physical and mental can be converted to other means as violence. As the famous ancient greek saying healthy mind in a healthy body 'νοῦς υγιεῖς ἐν σώματι υγιεῖ'.

Martial arts were designed at first for to be able to protect and defend yourself and secondly to avoid any conflicts with others as the main purpose was to reach inner peace. These days I think the purpose of martial arts is lost in the way of serving other benefits such as money.

Concluding I strongly believe that generally money is the nowadays disease.

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Dictionary

Kata (choreographed patterns of movements)

Kumite (Sparing in Karate)

Hakama (type of traditional Japanese clothing)

Karategi (uniform of karate practitioners)

Katana (samurai sword)

Rikishi (sumo wrestler)

Dohyo (sumo wrestling ring)

Muay boran (ancient boxing)