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THE MESSAGE TO READERS

I, Shizuo Imaizumi, learned throwing techniques (nage-waza) as well as pinning techniques (katame-waza) when I began Aikido training at Aikikai honbu dojo, Tokyo in May, 1959. As a technique for an article of "An Introduction to Descriptive Aikido (5)," I selected "irimi-nage" that is one of the best known nage-waza in Aikido circle.

To begin with, I would like to mention my experience in learning the names of nage-waza in Aikido. The basic names of nage-waza I learned in those days were "shiho-nage," "kote-kaeshi," "irimi-nage," "tenchi-nage," and "kaiten-nage." The Japanese word "shiho" literally means "four directions," and the word "nage" "to throw or throwing." Thus "shiho-nage" in Aikido implies to throw an opponent opportunely into one of four directions. The word "kote" literally means "a forearm or a wrist," and the word "kaeshi" "to return, to reverse, or to bend." Thus "kote-kaeshi" implies to bend an opponent's wrist inward (without twisting). I could figure out those two techniques from a meaningful point of view through "kanji" or "Chinese character." However, I could not figure out the remaining three techniques even though I could understand those Japanese words as mentioned below. The word "irimi" literally means "to enter your body (toward someone or something)." The word "tenchi" literally means "heaven and earth, or top and bottom." The word "kaiten" literally means "to rotate or to revolve."

It goes without saying that a man can learn how to practice a technique without knowing the meaning of its technical name. I later knew that those three techniques belong to a category of "kokyu-nage." The word "kokyu" literally means "to breathe or to harmonize." Koichi Tohei (1920-2011) classified basic nage-waza into "shiho-nage," "kote-kaeshi," and "kokyu-nage." He explained "kokyu-nage" as a timing-throwing technique, and he taught "kokyu-nage" like this: "kokyu-nage" (irimi-nage), "kokyu-nage" (tenchi-nage), and "kokyu-nage" (kaiten-nage).

To put it simply, "tenchi-nage" is a technique emphasizing to attack uke from the front because tori standing in front of uke throws him by spreading both arms up and down. Meanwhile, "kaiten-nage" is a technique emphasizing to attack uke in the rear because tori standing behind uke controls the head and one arm from behind him, and throws him forward so that he can take a forward roll (zenpo-ukemi) as if he were rotating. On the contrary, "irimi-nage" is a technique emphasizing to attack the front and the back sides of uke at the same time because tori enters his body on the side of uke, holds the area of gi's back collar with one hand, and then throws him with the other hand swinging toward the area of uke's jaw in a circular motion.

Finally, I classified "kokyu-nage" into group A, group B, and group C when I created Aikido testing criteria of Shin-Budo Kai. The G-A implies a group of techniques like "irimi-nage." The G-B implies a group of techniques without touching the area of gi's back collar like "tenchi-nage." The G-C implies a group of techniques with which tori standing behind uke throws him forward so that he can take zenpo-ukemi like "kaiten-nage."

AN INTRODUCTION TO DESCRIPTIVE AIKIDO (5)

By Shizuo Imaizumi

In this issue and the next one, I would like to introduce to you “irimi-nage” that is one of best known throwing techniques (nage-waza) in Aikido circle. Although the word “irimi-nage” is not used in Aikido testing criteria of Shin-Budo Kai, I continue to use this historic word in this issue because I am writing this article by quoting from books by Kisshomaru Uyeshiba (1921-1999).

Kisshomaru Uyeshiba defines that “irimi-nage” is a technique with which tori throws uke after entering his body on the side of uke who is completely controlled his power by a quick act against him. “irimi-nage” is indeed a technique making the most of characteristic of Aikido because this technique (waza) is not only a basic waza of Aikido, but also one of techniques including the essence of Aikido. After he wrote the definition of “irimi-nage” like that, he introduced to a reader an interesting anecdote between O-Sensei Morihei Uyeshiba (1883-1969) and his student.

A student asked O-Sensei: “Although I have been learning Aikido under you during six months, I have not yet learned any technique including the essence of Aikido. What kind of technique is that? Could you show me that, please? O-Sensei laughed and answered his question: “I am teaching techniques including the essence of Aikido every day. For example, the waza of ‘irimi-nage’ I taught you today is one of the best among the techniques, that is, the best of techniques including the essence of Aikido. There is no totally unexpected technique in Budo.” [AKD-KU (1957), p. 130]

You should realize from the above anecdote that it is important to find the essence of Aikido by yourself while you are learning the basic techniques like “ikkyo” and “irimi-nage.” When you enter the front gate named “irimi-nage” using your own judgement, you should remember that the essence of Aikido in “irimi-nage” is to enter your body (irimi) and to throw your opponent (nage) with a quick act like lightning speed (denko-sekka). In other words, while you are only standing still in front of the gate of “irimi-nage,” you cannot grasp the essence of “irimi-nage” forever. Later in a section of some advice I write, I will show you how I analyze acts of uke and tori by referring to the description of the upcoming “shomen-uchi irimi-nage.”

Before you start to read about “irimi-nage,” I would like you to keep in mind the following list of various “irimi-nage” summarized from books by Kisshomaru Uyeshiba in this issue. Although a structure of “irimi-nage” is simple, I repeat a similar description so that you can read it any order you like. But you should first read “shomen-uchi irimi-nage” because other techniques of “irimi-nage” derive from “shomen-uchi irimi-nage.”

SHOMEN-UCHI IRIMI-NAGE
KATATE-TORI (KATATE-KOSA-TORI) IRIMI-NAGE
KATATE-TORI IRIMI-NAGE
KATATE-TORI-RYOTE-MOCHI IRIMI-NAGE
YOKOMEN-UCHI IRIMI-NAGE
KATA-TORI-SHOMEN-UCHI IRIMI-NAGE

Now is the time to read about “irimi-nage” mentioned above. After that, you should experiment with those techniques by figuring out by yourself how to move the whole body, how to handle uke, how to finish “irimi-nage,” and so on.

SHOMEN-UCHI IRIMI-NAGE

The following is a summarized article of “shomen-uchi irimi-nage” from the book by Kisshomaru Uyeshiba. [AKD-KU (1957), pp. 130-132]

OMOTE (IRIMI) WAZA

Uke: Uke stands with the right foot forward (migi-hanmi) in front of tori.

Tori: Tori stands with migi-hanmi in front of uke, initiates a movement thrusting his right hand, and then strikes uke in the face (shomen) in order that his act becomes an incentive to make uke protect the face with his right hand.

Uke: Uke raises his right hand to protect the face against tori’s hitting. As a result, both hands of uke and tori cross above their heads.

Tori: Tori pokes uke’s right ribs (hibara or abara) with his left fist while taking the left foot forward (hidari-hanmi) behind the right side of uke. [At that time, both uke and tori pass each other.] Furthermore, tori grabs the area of gi’s back collar with his left hand, cuts down uke’s right hand with his right hand toward the right side of tori, and then slightly twists his koshi (a lower back) clockwise. [Tori’s right foot still remains behind with hidari-hanmi.]

Uke: Uke follows tori’s handling, and lowers his upper body as if he were bowing

Tori: Tori turns his upper body counterclockwise, and raises his right hand toward uke’s jaw in a circular motion as if he were attacking the face with atemi. Furthermore, tori takes the right foot forward (migi-hanmi) behind the right side of uke with his right hand covering the area of uke’s jaw, and, finally, throws him down.

Uke: Uke reacts backward and takes a backward roll (ushiro-ukemi).

URA (TENKAN) WAZA

Uke: Uke stands with the right foot forward (migi-hanmi) in front of tori.

Tori: Tori stands with migi-hanmi in front of uke, initiates a movement thrusting his right hand, and then strikes uke’s shomen in order that his act becomes an incentive to make uke protect the face with his right hand.

Uke: Uke raises his right hand to protect the face against tori’s hitting. As a result, both hands of uke and tori cross above their heads.

Tori: Tori pokes uke’s right hibara with his left fist, takes the left foot forward (hidari-hanmi) behind the right side of uke, and then grabs the area of gi’s back collar with his left hand. Furthermore, tori takes the right foot backward clockwise behind his left foot, leads uke’s right hand toward the right side of tori, and then lowers his koshi in order to make uke lose his balance (kuzushi).

Uke: Uke follows tori's handling, and lowers his upper body with his balance lost. Eventually, that causes reacting backward to get back to his upright posture.

Tori: Tori turns his upper body counterclockwise by taking the left foot backward toward his right foot, and raises his right hand toward uke's jaw in a circular motion. Furthermore, tori covers the area of uke's jaw with his right hand while pulling down the area of gi's back collar with his left hand, and, finally, throws him down.

Uke: Uke reacts backward, and takes ushiro-ukemi.

SOME ADVICE

When you learn "shomen-uchi irimi-nage" mentioned above, you should not consider that the omote (irimi) waza and the ura (tenkan) waza is just a directional difference after beginning on tori's own initiative. I will later explain why.

First, I analyze the omote (irimi) waza. A source of throwing power against uke in the omote (irimi) waza is displayed much more by the right hand attacking the area of uke's jaw than by the left hand holding the area of gi's back collar. Regarding the footwork (ashi-sabaki) in the omote (irimi) waza, two-forward steps are taken like walking straight without hesitation.

Summing up, when tori executes the omote (irimi) waza, he first uses his imagination of walking a straight line beyond uke and moves his body straight with a quick act like lightning speed right after avoiding uke's frontal line of force by twisting his koshi slightly clockwise. Furthermore, tori takes the right foot forward closer to the right side of uke in order to make good use of the power of the right hand attacking the area of uke's jaw with his right hand.

Next, let me analyze the ura (tenkan) waza. In this case, a source of throwing power against uke is displayed much more by the left hand pulling down the area of gi's back collar than by the right hand covering the area of uke's jaw. Regarding the ashi-sabaki in the ura (tenkan) waza, tori takes his steps three times, that is, one-forward step for entering his body (irimi) and two-turning steps for drawing a semicircular figure respectively. Especially, when tori takes the final left foot backward counterclockwise toward his right foot, the left hand holding the area of gi's back collar should be pulled down along the spine of uke.

Summing up, when tori executes the ura (tenkan) waza, he first imagine to draw two semicircles after taking the initial left foot forward. In other words, right after tori turns his body clockwise by taking the right foot backward for making uke lose his balance (kuzushi), he turns his body counterclockwise by taking the left foot backward toward his right foot in order to make good use of the power of the left hand pulling down the area of gi's back collar. At that time, tori's left elbow should be touched on the back of uke so that he can control uke much easier than he throws uke by pulling the area of gi's back collar toward him.

In conclusion, when you practice the omote (irimi) waza with your partner, you should move as slow as possible to avoid getting injured each other. Although this sounds ironical because this waza needs to be executed quickly, you should realize that not only it is very dangerous to practice a quick execution, but also it is almost impossible to apply for real atemi against your partner at a dojo. Of course you can practice the timing of atemi when atemi should be used. So when you take a role of uke, you should be alert anytime to avoid getting injured.

Meanwhile, when you practice the ura (tenkan) waza, you should repeatedly practice both an exercise for drawing a semicircular figure and an exercise for controlling the backside of your partner with your elbow touched on his back.

Finally, when you execute “irimi-nage,” you should decide whether you mainly rely on the frontal attack or the backside so that you can select your final step whether you take a step forward or backward, or keep standing still. All you have to do is make good use of your throwing power. The point of “irimi-nage” is how you make a decision of throwing process because you preserve your own option in mind. You should keep in mind that you can apply this advice to the remaining “irimi-nage” I will introduce to you later. In other words, as there is no specific rule in “irimi-nage,” you should be flexible to the occasion.

KATATE-TORI (KATATE-KOSA-TORI) IRIMI-NAGE

The following is a summarized article of “katate-tori (katate-kosa-tori) irimi-nage” from the book by Kisshomaru Uyeshiba. [AKDGH-KU (1962), pp. 89-90]

OMOTE (IRIMI) WAZA

Uke: Uke stands with the right foot forward (migi-hanmi) in front of tori, and grasps the right hand of tori from the inside (katate-kosa-tori).

Tori: Tori stands with migi-hanmi in front of uke, and lets uke grasp his right hand. As soon as uke grasps tori’s right hand with a style of katate-kosa-tori, tori takes the left foot forward (hidari-hanmi) behind the right side of uke, and holds the area of gi’s back collar. Furthermore, tori thrusts his right hand for drawing a circular figure clockwise behind the right side of tori. At that time, tori slightly moves his kochi (a lower back) clockwise in order to make uke lose his balance (kuzushi). [Tori’s right foot still remains behind with hidari-hanmi.]

Uke: Uke follows tori’s handling, and lowers his upper body as if he were bowing.

Tori: Tori turns his upper body counterclockwise, and raises his right hand toward uke’s jaw in a circular motion. Furthermore, tori takes the right foot forward (migi-hanmi) behind the right side of uke with his right hand covering the area of uke’s jaw, and, finally, throws him down.

Uke: Uke reacts backward, and takes a backroll (ushiro-ukemi).

URA (TENKAN) WAZA

Uke: Uke stands with the right foot forward (migi-hanmi) in front of tori, and grasps the right hand of tori from the inside (katate-kosa-tori).

Tori: Tori stands with migi-hanmi in front of uke, and lets uke grasp his right hand with a style of katate-kosa-tori. As soon as uke grasps tori’s right hand like that, tori takes the left foot forward (hidari-hanmi) behind the right side of uke, and holds the area of gi’s back collar. Furthermore, tori takes the right foot backward clockwise behind his left foot for drawing a circle with his right hand in order to make uke lose his balance.

Uke: Uke follows tori's handling, and lowers his upper body with his balance lost. As a result, uke reacts backward to get back to his upright posture.

Tori: Tori turns his upper body counterclockwise by taking the left foot backward toward his right foot, and raises his right hand toward uke's jaw in a circular motion. Furthermore, tori covers the area of uke's jaw with his right hand while pulling down the area of gi's back collar with his left hand, and, finally, throws him down.

Uke: Uke reacts backward, and takes ushiro-ukemi.

SOME ADVICE

If you are a beginner, I recommend you to first learn this technique because "shomen-uchi irimi-nage" is more difficult than "katate-tori (katate-kosa-tori) irimi-nage." But the technical process of both techniques is almost the same.

KATATE-TORI IRIMI-NAGE

The following is a summarized article of "katate-tori irimi-nage" from the book by Kisshomaru Uyeshiba. [AKDGH-KU (1962), pp. 124-125]

Uke: Uke stands with the right hanmi (migi-hanmi) in front of tori, and grasps the right hand of tori.

Tori: Tori stands with the left hanmi (hidari-hanmi) in front of uke, and lets uke grasp his left hand. As soon as uke grasps tori's left hand, tori takes the right foot sideward (hidari-hanmi) clockwise with his upper body turning 90-degree (1/4 circle), and then thrusts his left hand in front of uke with his left palm upward. [Refer to "tai no tenkanho—uchi tenkan" in The Quarterly AKBD No. 2 Summer 2019.]

Uke: Uke keeps a migi-hanmi position with his right hand grasping tori's left hand.

Tori: Tori grasps uke's right hand with his right hand from underneath as if he were pushing up uke's right hand, takes the left foot forward (hidari-hanmi) behind the right side of uke, and then leads uke's right hand in front of uke horizontally. Furthermore, tori grabs the area of gi's back collar, leads uke's right hand toward the right side of tori, and then makes uke lose his balance.

Uke: Uke follows tor's handling, lowers his upper body, and then tries to get back to his upright posture.

Tori: tori turns his upper body counterclockwise, and raises his right hand toward uke's jaw in a circular motion. Furthermore, tori takes the right foot forward (migi-hanmi) behind the right side of uke with his right hand covering the area of uke's jaw, and, finally, throws him down.

Uke: Uke reacts backward, and takes a backward roll (ushiro-ukemi).

SOME ADVICE

The technical process of “katate-tori irimi-nage” is almost the same as the omote (irimi) waza of “shomen-uchi irimi-nage” after tori leads uke’s right hand toward the right side of tori. All he has to do from there is turn his upper body counterclockwise and take the right foot forward (migi-hanmi) behind the right side of uke with his right hand covering the area of uke’s jaw.

As an option of the final execution of “katate-tori irimi-nage,” tori keeps a hidari-hanmi posture without taking the right foot forward, concentrates on pulling down the area of gi’s back collar along the spine of uke, and then throws uke down. Try to experiment with two methods accordingly.

KATATE-TORI-RYOTE-MOCHI IRIMI-NAGE

The following is a summarized article of “katate-tori-ryote-mochi irimi-nage” from the book by Kisshomaru Uyeshiba. [AKDGH-KU (1962), pp. 126-128]

IN CASE UKE IS STANDING IN FRONT OF TORI

Uke: Uke stands with the right foot forward (migi-hanmi) in front of tori, and grasps tori’s right hand with his right hand. Furthermore, uke takes the left foot forward (hidari-hanmi) in front of tori, and grasps tori’s right hand with his left hand (katate-tori-ryote-mochi).

Tori: Tori stands migi-hanmi in front of uke, and lets uke grasp his right hand with katate-tori-ryote-mochi. As soon as uke grasps tori’s right hand like that, tori takes the left foot forward (hidari-hanmi) behind the right side of uke, and grabs the area of gi’s back collar. Furthermore tori takes the right foot backward clockwise behind his left foot, leads his right hand grabbed by uke’s hands toward the right side of tori in a circular motion, and then makes uke lose his balance (kuzushi).

Uke: Uke follows tori’s handling, lowers his upper body as if he were bowing, and then tries to get back to his upright posture.

Tori: Tori turns his upper body counterclockwise, and raises his right hand toward uke’s jaw in a circular motion. Furthermore, tori takes the right foot forward (migi-hanmi) behind the right side of uke with his right hand covering the area of uke’s jaw, and, finally, throws him down.

Uke: Uke reacts backward, and takes a backward roll (ushiro-ukemi).

IN CASE UKE IS STANDING NEAR THE SIDE OF TORI

Uke: Uke stands with the right foot forward (migi-hanmi) in front of tori, and grasps tori’s right hand with his right hand. Furthermore, uke takes the left foot forward (hidari-hanmi) near the right side of tori, and grasps tori’s right hand with his left hand (katate-tori-ryote-mochi).

Tori: Tori stands with migi-hanmi, and lets uke grasp his right hand with katate-tori-ryotemochi. [This time uke stands near the right side of tori.] As soon as uke grasps tori's right hands like that, tori takes the left foot backward counterclockwise by turning his upper body 180-degree (1/2 turn), and then raises his right hand upward in front of him with his ki extending. After that, tori turns his upper body clockwise, and cuts down uke's holding hands with his right hand from the top. At that moment, tori takes the left foot forward (hidari-hanmi) behind the right side of uke, and grabs the area of gi's back collar. Furthermore, tori takes the right foot backward clockwise behind his left foot, leads uke's holding hands toward the right side of tori, and then makes uke lose his balance.

Uke: Uke follows tori's handling, lowers his upper body, and then tries to get back to his upright posture.

Tori: Tori turns his upper body counterclockwise, and raises his right hand toward uke's jaw. Furthermore, tori takes the right foot forward (migi-hanmi) behind the right side of uke with his right hand covering the area of uke's jaw, and, finally, throws him down.

Uke: Uke reacts backward, and takes ushiro-ukemi.

SOME ADVICE

When you execute both methods mentioned above, you should extend ki through the whole body from the beginning so that you can handle uke's holding power effectively. The former is a typical style of "irimi-nage." The latter is a more difficult style of executing "irimi-nage" than the former because you must turn your body three times. You should practice ashi-sabaki repeatedly before your partner joins your practice.

YOKOMEN-UCHI IRIMI-NAGE

The following is a summarized article of "yokomen-uchi irimi-nage" from the book by Kisshomaru Uyeshiba. [AKDGH-KU (1962), pp. 138-141]

OMOTE (IRIMI) WAZA

Uke: Uke stands with the right foot forward (migi-hanmi) in front of tori, raises his right hand, and then strikes tori in the left side of face (yoko-men-uchi).

Tori: Tori stands with the left foot forward (hidari-hanmi) in front of uke. When uke strikes tori with yokomen-uchi, tori takes the left foot forward (hidari-hanmi) with okuri-ashi (sliding a forward step) at the right side of uke, and strikes uke's face with his hands.

Uke: Uke stops his movement receiving tori's counterattack.

Tori: Tori raises and crosses his right hand over his left hand in order to lead uke's right hand. At that moment, tori takes the left foot forward (hidari-hanmi) with okuri-ashi behind the right side of uke, and grabs the area of gi's back collar. Furthermore, tori leads uke's right hand toward the right side of tori by slightly twisting his koshi (a lower back) clockwise, and makes uke lose his balance (kuzushi).

Uke: Uke follows tori's handling, lowers his upper body, and then tries to get back to his upright posture.

Tori: Tori turns his upper body counterclockwise, and raises his right hand toward uke's jaw in a circular motion. Furthermore, tori takes the right foot forward (migi-hanmi) behind the right side of uke with his right hand covering the area of uke's jaw, and, finally, throws uke down.

Uke: Uke reacts backward, and takes a backward roll (ushiro-ukemi).

URA (TENKAN) WAZA

Uke: Uke stands with migi-hanmi in front of tori, raises his right hand, and then strikes tori in the left side of face (yokomen-uchi).

Tori: Tori stands with hidari-hanmi in front of uke. When uke strikes tori with yokomen-uchi, tori takes the left foot backward about 45-degree behind the right foot, and leads uke's hitting power with his left hand while striking uke's face with his right hand. At that moment, tori raises and crosses his right hand over his left hand in order to lead uke's right hand upward, takes the left foot forward (hidari-hanmi) behind the right side of uke, and then grabs the area of gi's back collar with his left hand. Furthermore, tori takes the right foot backward clockwise behind his left foot, leads uke's right hand toward the right side of tori, and then makes uke lose his balance.

Uke: Uke follows tori's handling, lowers his upper body, and then tries to get back to his upright posture.

Tori: Tori turns his upper body counterclockwise by taking the left foot backward toward his right foot, and raises his right hand toward uke's jaw in a circular motion. Furthermore, tori covers the area of uke's jaw with his right hand, pulls down the area of gi's back collar with his left hand, and, finally, throws uke down.

Uke: Uke reacts backward, and takes ushiro-ukemi.

IRIMI-TENKAN WAZA

Uke: Uke stands with migi-hanmi in front of tori, raises his right hand, and then strikes tori's left side of face with a style of "yokomen-uchi."

Tori: Tori stands with hidari-hanmi in front of uke. When uke strikes tori with yokomen-uchi, tori takes the left foot backward about 45-degree behind his right foot, and leads uke's left hand with his left hand while striking uke's face with his right hand. At that moment, tori grasps uke's left hand from the inside with his right hand, takes the left foot forward (hidari-hanmi) behind the right side of uke, and then grabs the area of gi's back collar. Furthermore, tori takes the right foot backward clockwise behind his left foot, leads uke's right hand toward the right side of tori, and then makes uke lose his balance.

Uke: Uke follows tori's handling, lowers his upper body, and then tries to get back to his upright posture.

Tori: Tori turns his upper body counterclockwise, and raises his right hand toward uke's jaw in a circular motion. Furthermore, tori takes the right foot forward (migi-hanmi) behind the right side of uke with his right hand covering the area of uke's jaw, and, finally, throws uke down.

Uke: Uke reacts backward, and takes ushiro-ukemi.

SOME ADVICE

The execution of "yokomen-uchi irimi-nage" is easier than "shomen-uchi irimi-nage." There are two types of footwork of its initial act: (1) taking a step forward with okuri-ashi for blocking uke's hitting, and (2) taking a step backward for reducing the effect of uke's hitting. Try to experiment with both types of ashi-sabaki mentioned above.

KATA-TORI-SHOMEN-UCHI IRIMI-NAGE

The following is a summarized article of "kata-tori-shomen-uchi irimi-nage" from the book by Kisshomaru Uyeshiba. [AKDGH-KU (1962), pp. 132-134]

OMOTE (IRIMI) WAZA

Uke: Uke stands with the left foot forward (hidari-hanmi) in front of tori, and grasps tori's right shoulder.

Tori: Tori stands with the right foot forward (migi-hanmi) in front of uke, and lets uke grasp his right shoulder. As soon as uke grasps his right shoulder with his left hand, tori strikes uke in the face (shomen) with his right hand, and pokes uke's right ribs (hibara or abara) with his left fist.

Uke: Uke raises his right hand to protect his face against tori's hitting, but receives tori's atemi at his right hibara.

Tori: Tori leads uke's right hand crossing with both hands of uke and tori above their heads, takes the left foot forward (hidari-hanmi) behind the right side of uke, and then grabs the area of gi's back collar with his left hand. Furthermore, tori leads uke's right hand toward the right side of tori, slightly twists his koshi (a lower back) clockwise, and then makes uke lose his balance.

Uke: Uke follows tori's handling, lowers his upper body, and then tries to get back to his upright posture.

Tori: Tori turns his upper body counterclockwise, and raises his right hand toward uke's jaw in a circular motion. Furthermore, tori takes the right foot forward (migi-hanmi) behind the right side of uke with his right hand covering the area of uke's jaw, and, finally, throws him down.

Uke: Uke reacts backward, and takes a backward roll (ushiro-ukemi).

URA (TENKAN) WAZA

Uke: Uke stands with hidari-hanmi in front of tori, grasps tori's right shoulder with his left hand, and then strikes tori in the face (shomen) with his right hand. [Uke initiates shomen-uchi.]

Tori: Tori stands with migi-hanmi in front of uke, and lets uke grasp his right shoulder and strike his shomen (kata-tori-shomen-uchi). As soon as uke attacks tori like that, tori raises his right hand over the head for blocking uke's right hand, and pokes uke's right hibara with his left fist. At that moment, tori takes the left foot backward about 90-degree (1/4 turn) behind his right foot, and leads uke's hitting power toward the left side of tori. Furthermore, tori takes the left foot forward (hidari-hanmi) behind the right side of uke, leads uke's right hand toward the right side of tori with his right hand, and then grabs the area of gi's back collar with his left hand. Furthermore, tori takes the right foot backward clockwise behind his left foot, leads uke's right hand toward the right side of tori, and then makes uke lose his balance.

Uke: Uke follows tori's handling, lowers his upper body, and then tries to get back to his upright posture.

Tori: Tori turns his upper body counterclockwise, and raises his right hand toward uke's jaw in a circular motion. Furthermore, tori takes the right foot forward (migi-hanmi) behind the right side of uke with his right hand covering the area of uke's jaw, and, finally, throws him down.

Uke: Uke reacts backward, and takes ushiro-ukemi.

SOME ADVICE

The technique of "kata-tori-shomen-uchi irimi-nage" is for an advanced student because it is difficult for a beginner to execute this technique until he or she has learned a basic technique like "katate-tori irimi-nage." But its idea is almost the same as "shomen-uchi irimi-nage." You should not be bothered by uke who is grasping your shoulder.

CONCLUSION OF SPRING ISSUE

As I mentioned in "The Message to Readers," the waza of "irimi-nage" is a versatile technique because tori emphasizes to attack both sides of uke from the front and the rear by standing at the side of uke. As I explained earlier, you should be flexible to the occasion when making your own decision of throwing process because there is no specific rule of "irimi-nage."

In the next issue, I would like to introduce to you "kokyu-nage (irim-nage)" from the books by Koichi Tohei. Also I will add an article on Tohei Sensei because this year of 2020 is the 100th anniversary of his birth.

<To be continued.>