

Author: M. sc. Edvard Šefer, founder of Monku Jutsu, Martial art school of self-defense based on Kata forms. Senior PhD student on Research Centre of the Slovenian Academy of Science and Arts under mentor Prof. Dr. W. Cynarski. Secrets of martial arts hidden in technical forms (Kata) of karate.

Title: *Nai Han Chi (Tekki) Kata and Bunkai*

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Abstract

Nai Han Chi Kata is unique and most effective *Kata* created for defense where redirecting of attacker energy to pass by is not possible. This is best *Kata* for defense when attacker push defender to the wall. Any other use of this *Kata bunkai* have minor value. This techniques were already known in seventeen century Europa and taught by famous wrestler Nicolaes Petter before Bubishi book arose.

Nai Han Chi (Tekki) Kata

Nai Han Chi is the original name of the more well-known *Kata Tekki*. The name was changed by Master Funakoshi. Many people believe that this *Kata* is unimportant, so they do not even teach or practice it. However, *Nai Han Chi Kata* is a special *Kata* with a unique purpose that is not present in any other *Kata*. The purpose of *Na Han Chi Kata* is self-defense when some is pushed by a stronger and/or bigger person on to the wall and defender have no chance to redirect the attacker's energy to pass by, as defender can do it in other *Kata*. This *Kata* teaches that in such a situation where there is no way out, the attacked person should turn the attacker away to the left or the right instead of redirecting the attacker's energy to pass by. To understand *Kata*, we must correctly understand the name of the *Kata*. Mr. Gichin Funakoshi changed the name *Nai Han chi* to *Tekki*, meaning "iron horse" or "iron knight," which refers to the stance used in it. "Iron" refers to its strength and stability. "Horse" refers to the fact that it resembles a man riding a horse and that Mr. Gichin Funakoshi changed the stance from *Nai Han Chi Dachi* to *Kiba Dachi*. Some can find translations and explanations like "battle in a rice field" and similar nonsense saying that you should practice this *Kata* to strengthen your leg muscles. Yes, some will strengthen his leg muscles with this *Kata*, but there is no need to do this *Kata* to strengthen legs. It is much better to go to the gym and do weight lifting. *Kata* are art, not a form of body fitness! Author's opinion is that Mr. Gichin Funakoshi changed the name to *Tekki* because he did not know the meaning of *Nai Han Chi*, and so he created a name that better fit his perceptions. This *Kata* is known in the *Shodan* (low grade), *Nidan* (second alternative), and *Sandan* (third or triple part) versions. Authors opinion is that there are no three levels or parts of *Kata* knowledge he is convinced that all three *Kata* are actually one *Kata*. This is most probably very old *Kata* for we do not know who is creator therefore there was enough time and a great number of practitioners and teachers who forgot some moves or included their own moves, and so three versions were born. Author's opinion is that Mr. Gichin Funakoshi changed the name to *Tekki* based on the

following meaning: *Te* means “hand” and *Ki* means “skill,” so the renamed *Kata* could be translated as “hand skill.”

Nai Han Chi can be translated as:

Nai = dead

Han = opposite

Chi = blood

Author read somewhere that this is the deadliest (killing) *Kata*, which is according to author’s opinion true. This *Kata* will teach some to kill a stronger attacker who has pushed him against a wall. If some cannot escape from attacker, *Nai Han Chi Kata* gives the knowledge to kill attacker before he kills him. Some translate it as “sideways fighting,” but this has nothing to do with *Kata* because defender do not fight to the left or right of the standing attacker. Some fight against the attacker in front of him, as in all other *Kata*. There is no self-defense from an attack coming from behind, because in old times when *Kata* were created some would be dead if somebody came close to his back; they did not pat some shoulder first and say hello, but would immediately break someone’s neck or stab a knife between his ribs while they had the chance.

An understanding that is more correct is “fighting before a wall,” but not with the wall in front but with the wall behind defender back. The real meaning is “dead from opposite blood.” Details about how to kill will not be discussed in detail. The translation to fighting in front of a wall has nothing to do with the name, but it has much to do with the *Kata Bunkai*. If some study the stances described for *Nai Han Chi*, he will find a great mess. *Nai Han Chi Kata* was originally performed in *Nai Han Chi Dachi*, where the feet and knees are slightly turned inward and the body is dropped down. This stance is very similar to the most stable Karate stance of *San Chin Kata*. This stance is a yin stance (176) and confirms the theory that *Kata* were formed for the purpose of women’s self-defense. This stance enables defender to walk sideways to the left and right easily and with more stability. Author do not understand why it is so often written that Mr. Funakoshi changed the stance to *Kiba Dachi* when in books, films, and videos you can see that he is mostly using *Shiko Dachi*.

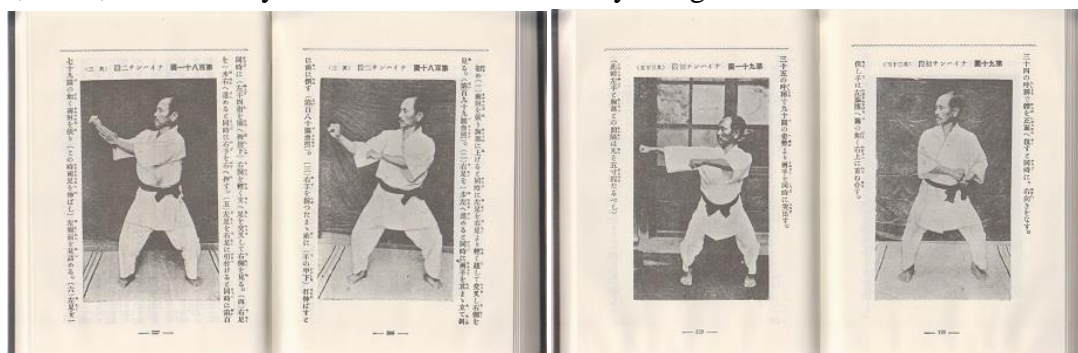


Fig. 1 and 2 Funakoshi performing *Tekki Kata* (Funakoshi, Gichin. *Rentan Goshin Karatejutsu*. 1. 1925.)

Shiko Dachi is like *Kiba Dachi*, but with the knees and feet open to the front (opposite to *Nai Han Chi Dachi*), and is very stable stance. However, this is a yang stance. Author do not understand why people do this *Kata* nowadays in *Kiba Dachi*. On the Internet, some can find that maybe nowadays this *Kata* is done in *Kiba Dachi* because it looks nicer and is easier to do, but this has nothing to do with the science of statics and body stability that will be explained later. The horse stance (*Kiba Dachi*) has only two points of stability (parallel feet). This is like sitting in a chair with only two legs or sitting on a swing. All other stances except *Heisoku* and *Heiko Dachi* have three points of stability because the feet are not parallel; rather, one is turned 30, 45, or 60 degrees. In this way, feet make a triangle, and a triangle is the most stable structure. (A chair with three legs never rocks.)

When looking at these old pictures, we have to be aware that the old masters did not always perform everything perfectly and according to modern rules. Maybe they were fed up or tired of the photographers. Photographers were not very patient and pictures were expensive, so they did not do repeat shots. That's why some have to be very careful when observing old photos and be able to evaluate what is right and what is wrong. If some observe these pictures in detail, he will understand what author is talking about. Such inaccuracies over the years plus superficial students have led to different understandings and different styles.

Nevertheless, old pictures are still the best source of knowledge, and for the most part studying the new versions will not lead to the correct answers.

To get the right answer, we have to study all three stances in front of wall in detail.

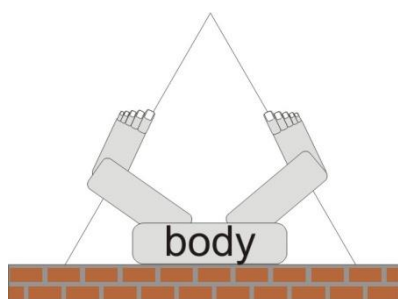


Fig. 3 *Nai Han Chi* stance

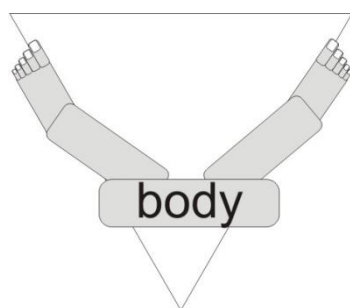


Fig. 4 *Shiko* stance (author)

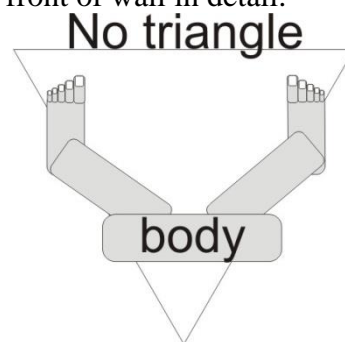


Fig. 5 *Kiba* stance (author)

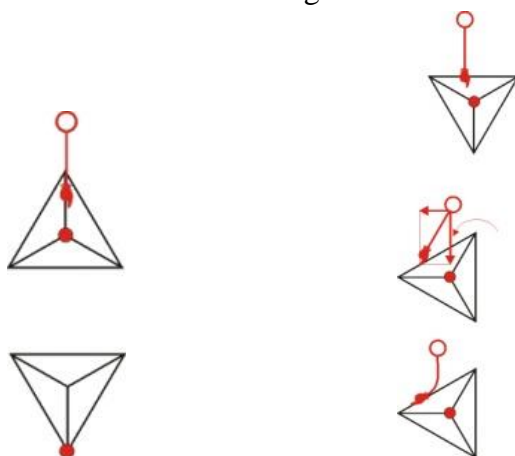


Fig. 6 Pyramid fall over the line (author)

Fig. 7 Pyramid turn over the spike (author)

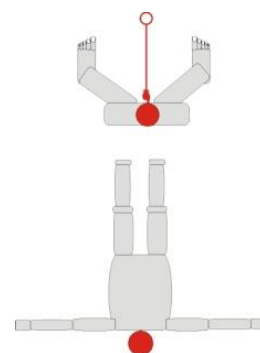


Fig. 8 defender fall on his back (author)

Remark: Red point is defenders head

The feet in *the Nai Han Chi* and *Shiko* stances form a triangle, and the whole body is in pyramidal form. In *Kiba* stance, the feet do not form a triangle, so the body is only stable in the left-right direction in this stance. That's why the *Kiba* stance is suitable only for actions that are done to the left or right. On first sight, the *Nai Han Chi* and *Shiko* stances should be suitable for all directions, but if some study geometrical forms in more detail, he will find that a pyramid is easier to turn over by a line than a spike. If some turn a pyramid over a spike, it will land again on the ground, but if you turn it over the side, it will fall down. So the *Shiko* stance is suitable for defense from attacks that come from the front side because it is very hard to push a pyramid over a spike. It always turns first to the left or right. This transforms and redirects part of the force to the left or right, and the attacker slides to the left or right while the pyramid maintains an upright position. Based on these facts, the *Nai Han Chi* stance should be suitable for attacks coming from the back, but this does not fit in any form performed in *Nai Han Chi Kata*. So there must be another logical answer. What is common believe nowadays some may find on authors web page under others about us were it is told that this Kata is for fighting in front of a wall. If some have a wall supporting the back of his body, he is able to maintain a perfectly stable stance in the way, like when supporting a friend climbing a wall. All of these explanations finally confirm that *Nai Han Chi Kata* is best used when attacker push defender up against a wall; the wall gives defender a third leg therefore he become very stable like an iron knight.

We must be grateful to Mr. Funakoshi because he preserved this Kata form for us. However, he most likely did not know *Tang shou Bunkai* and the purpose of this Kata. If some look at old photos, some can see that Mr. Funakoshi was performing this *Kata* in *Shiko Dachi*, probably because he thought that this *Kata* was to be used in self-defense from a frontal and side attack or even most probably that he was not aware about that because human we subconsciously stand in stable stances. *Kata* always teach self-defense from a frontal attack. Turns in *Kata* are mostly used for leg breaking, accompanying throws. It is natural that when an attacked person recognizes danger, they immediately turn their body towards the front of the attacker's body, or simply turn and run away. Just think about how an animal would do this. Later on, he changed his mind and probably started to think that this *Kata* was for self-defense from a side attack, and that's why he changed the *Shiko* stance to *Kiba Dachi*. We will never know for sure what really happened.

There is one more point in this *Kata* that is not well understood. This is the foot kick called *Nai Han Chi Geri*. For this hit, the explanations state that this is defense against a kick to the groin area, but this is hard to perform because some must be well trained to push his leg up in this way, and it causes him to lose his stability. This *Kata* is for close-distance self-defense when defender is pushed against a wall, so there is no place for the attacker's *Mae Geri*. For defense from *Mae Geri*, Tang shou style teaches to use *Gedan Barai*. Then, there is the funny explanation that some should show on yourself where to hit the opponent, and so on. So what is the truth? If some dig deep enough, he will find the right answer in the original name, *Nami Geashi*, which means "returning wave," or, as it is called in Mandarin, *Neixi* ("inside knee"). When some combine both names and the BL 54 pressure point, he finally come to the correct translation and explanation how to perform *Nai Han Chi Geri* and for what it is meant.

Before author explain *Nai Han Chi Geri* any further, we have to focus on a few more things. Defender do the *Kata* by walking to the left and right with the wall behind. From this, the basic *Kata Bunkai* is to turn the attacker on the left or right side away from defender through several different actions.

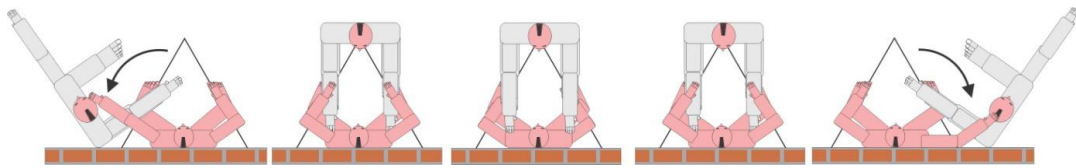


Fig. 9 End of action left Start End of action right (author)

Kata give several methods for turning an attacker and several methods for knocking him out or killing. Some do not turn an attacker on the side with brutal force. *Kata* teach three ways to throw an attacker off balance. The first method is forcing the attacker to squat. The second is to use *Nai Han Chi Geri*, and the third is to step aside. These actions may be used when an attacker pushes defender with both hands into a wall or when he holds defender with one hand and raises another for a punch.

The pressure points used in *Kata Bunkai*.

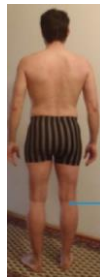


Fig. 10 BL 54 point (author)



Fig. 11 H3, GB1 and TW23 point (author)

TW23 and GB1 are used to knock out or kill (the details will not be explained here). When practicing the *Kata Bunkai*, do not press or hit hard because you may kill your partner. Here lies the weakest bone in the human head and beneath it is the artery supplying blood to the brain, so death comes in seconds.

Pressing BL54 inside will numb the leg. The pressing must be done in a in and down direction by pressing the attacker's knee with defenders heel on the BL54 point to immobilize the leg. The ST5 point is one of the best knockout points. It is in the middle of the jaw. Hit must be in an upwards or downwards rotation form.

Lung 5 and extraordinary points M-UE-31 and M-UE-32. Striking these three points from the back towards the hand will cause the knees to buckle, and the head will come forward. Doing so may even knock the attacker out. Besides L5, we use LI11 to weaken the hand and the heart 3 and heart 2 points. The heart points work especially well to weaken the hand because pressing them signals the brain that the hand is broken, so all of the muscles are immediately released and we can do whatever we want with the attacker's hand, no matter how strong he is.



Fig 12 L5 point (author)



Fig. 13 LI11point (author)



Fig. 14 H3 point (author)

Author will present *Nai Han Chi Kata* in for him the most preferable form. This form is very similar to the version seen in the old pictures of Mr. Funakoshi, but it is done according to Tang shou teachings.



Fig. 15-19 first action *Nai Han Chi Kata* 1-5 (author)

The first action is defense when the attacker pushes defender into the wall and holds him with both hands, standing with his left foot forward. What can be seen in the last picture is not the *Empi* elbow strike. This is not effective enough for a woman, and there is no sense in passing by the head of the attacker with a fist.

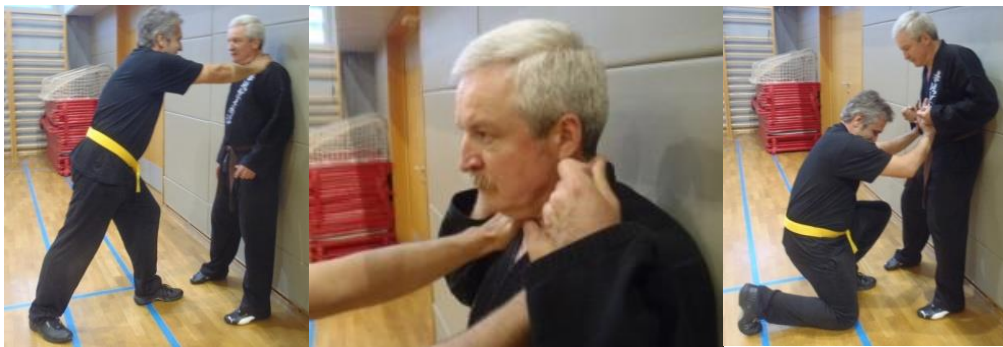


Fig. 20-22 First part of first action *Nai Han Chi Kata Bunkai* 1-3(author)



Fig. 23-24 Final part of first action *Nai Han Chi Kata Bunkai* (author)

In the Bunkai, defender first catch and hold the attacker's fingers in the way as named in Qi Jiguaning verses (1560AD) "holding the banner" and bend them down to drop the attacker onto his knees, then cross his hand hold so that he keep the attacker's left hand in his left hand and catch the attacker's hair and pull him down with his right hand. Defender finalize the action so that he turn attackers head in the direction that he wants it to turn (to see defender), and with his fist punch attacker's head to knock him out. Do not do this action by hitting the GB1 or TW23 point because you may kill. Here lies the weakest bone in the human head, and beneath it is the artery supplying blood to the brain, so death comes in seconds.

Author made a calculation of kinetic energy for the fist strike with simplifications and approximations—the arm and upper arm have the same length (L), the velocity of the forearm (v) is the same as the velocity of the upper arm, and the weight of the upper arm is the same as the weight of the forearm—and neglect the weight of the fist, the kinetic energy of the fist is:

$$W_k = \frac{1}{2} \cdot \frac{1}{3} m_{ua} L^2 v^2 / L^2 + \frac{1}{2} m_{fa} (3v/2)^2 + \frac{1}{2} \cdot \frac{1}{12} m_{fa} L^2 (v/2L)^2$$

$$W_k = \frac{1}{2} m v^2 (4/12 + 9.3/12 + 1/12) = 4/3 m v^2 \text{ when defender hit as author describes.}$$

If defender hit only with the elbow, then it is four times smaller

$$W_k = 2 \cdot \frac{1}{2} \cdot \frac{1}{3} m L^2 (v/L)^2 = 1/3 m v^2$$

Hitting with the fist instead of the elbow makes this hit approximately four times stronger. For the difference in yang applications, the defender hits not with the elbow but with the fist because the fist comes faster to the attacker's head and it is easier to hit with the fist than with the elbow.

The second action is defense in case defender missed the moment for the first defense or being pushed into a wall with one hand while attacker grab a knife or want to deliver a low punch to stomach. It is suitable for woman to defend in this way when rapist want to touch her crotch.



Fig. 25-29 second action *Nai Han Chi Kata* 1-5 (author)



Fig. 30-37 second action *Nai Han Chi Kata Bunkai* 1-8 (author)



The defender first pushes the attacker's hand away, then holds it and turns it around, hitting the kidney area to raise the attacker up. He then grabs his hair, pulls him down, and knocks him out.

The third defense action is used if the attacker is pushing defender with both hands with one foot in the front position.



Fig. 38-46 third action to the left *Nai Han Chi Kata* 1-9 (author)



Fig. 47-53 third action to the left *Nai Han Chi Kata Bunkai* 1-7 (author)



In this self-defense, it is important to do Nai Han Chi Geri to the inside of the knee by pressing the attacker's knee with the heel down and to immobilize the leg using the BL54 point. The attacker's leg bends because it numb and cannot carry the attacker's weight, so the attacker is thrown off balance. He will fall down in rotation form after a head rotation with the monk's palm on the ST5 point. Action ends with hit on GB1 point to knock out or kill.

The fourth defense to the left is used as protection from a hit to the face.



Fig. 54-63 fourth action to the right *Nai Han Chi Kata* 1-10 (author)



Fig. 64-69 fourth action to the right *Nai Han Chi Kata Bunkai* 1-6 (author)



In fourth defense is important that defender first bend in the attacker's pushing left hand, and then press the H3 point on the attacker's elbow to weaken the attacker's hand. After that, it is easy to do the turn and knock him down.

There are other possible forms of self-defense in this *Kata Bunkai*, and as with all *Kata Bunkai* you may combine different actions as they fit into the particular self-defense moment.

Similar techniques were known in Europe to chosen ones already in seventeenth century and taught by Nicolaes Petter who was (1624-1672), a seventeenth-century German wine merchant and wrestling master.

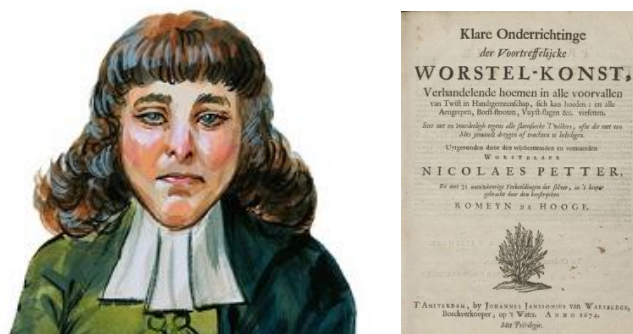


Fig. 70-71 Nicolaes Petter (Worstel Konst 1674)

He was born in Mommenheim, Germany and took on an apprenticeship in Amsterdam, the Netherlands as a young man. He was never in China or Okinawa, and his book *Klare Onderrichtinge der Voortreffelike Worstel-Konst* (1674) was printed before *Bubishi* appeared in the Far East even before the oldest Okinawan master we have written information about, Peichin Takahara (1683-1760AD). It is interesting how different people in different parts of the world can come to the same or similar conclusions. His techniques look very much like Chinese martial arts, but with a big influence from Greek wrestling, where power comes to play in many techniques. In many of his techniques, author found that the most important Sun Tzu saying is missing: “In ancient times, an experienced warrior first assured his own invulnerability and then waited for the enemy’s vulnerability.” Petter practiced a style of grappling known at that time as *luctorius* (“wrestler” in Latin) and was known in his time as an undefeatable wrestler. His clientele seems to have consisted mostly of upper-class gentlemen, and the techniques he taught them were considered more “civilized” than common wrestling. We have to focus on the words “upper class” and “civilized,” as they indicate that he used knowledge more than brutal force. Thus, his knowledge was the art of self-defense for the upper class, and the upper class do not want to get their hands dirty and are too lazy to train every day to build muscle.



Fig. 72-73 Nicolaes Petter’s turning a side and *Nai Han Chi Geri* technique