

PRACTICING GOSHIN JUTSU SAFELY

The following is a tutorial that I wrote in December of 2009. It deals with some basic explanations & history of Goshin Jutsu and was specifically drawn up to assist practitioners of this kata with some ideas on how to protect themselves from some of the more hazardous techniques that are contained within this kata.

The Goshin Jutsu was implemented in 1956 by the Kodokan Institute with a mandate to compliment and modernize its predecessor the Kime no Kata, which had been the standard for judo self defense kata since the Kime's inception in 1888.

The Goshin in its early days was sometimes referred to as the Shin Kime no Kata or "New forms of self defense" and consists of twenty-one techniques designed to assist an individual in defending themselves from attacks by others.

The following three groupings of various techniques make up the Goshin Jutsu:

Defense against grasping attacks: (unarmed)

- 1) RYOTE-DORI
- 2) HIDARI-ERI-DORI
- 3) MIGI-ERI-DORI
- 4) KATAUDE-DORI
- 5) USHIRO-ERI-DORI
- 6) USHIRO-JIME
- 7) KAKAE-DORI

Defense against striking attacks or attacks from a distance: (unarmed)

- 1) NANAME-UCHI
- 2) AGO-TSUKI
- 3) GAMMEN-TSUKI
- 4) MAE-GERI
- 5) YOKO-GERI

Defense against weapons: (three separate groups: knife, stick & gun)

- 1) TSUKKAKE
- 2) CHOKU-ZUKI
- 3) NANAME-ZUKI
- 1) FURIAGE
- 2) FURIOROSHI
- 3) MOROTE-ZUKI
- 1) SHOMEN-ZUKI
- 2) KOSHI-GAMAE
- 3) HAIMEN-ZUKI

Practicing or demonstrating techniques or parts of techniques from the Goshin can be a relatively passive process. However to apply the kata with full application for competition or grading purposes, may require both partners to subject themselves to the possibility of rough handling.

As in all judo kata, Uke's roll is paramount to a successful demonstration and requires an individual that is committed & skilled. There are a number of techniques in this kata that may place Uke in positions of which they have very little control over the end result. Tori, needs to fully understand Uke's physical limitations prior to raising the level of the demonstration.

I would like to use this document to explain some of the '**HIGHER RISK AREA'S**' that can be encountered so that observers are better able to understand where extra caution should be taken, especially if they should be called upon to either teach or demonstrate this kata.

The degree of force Tori uses to implement a submission from Uke can vary from technique to technique. Applications of wrist & arm locks from a standing position can be fairly easy to control. Concerns, however may materialize once Uke is being taken to the ground while one of the above mentioned control techniques is simultaneously being applied.

Our **first** technique of this nature is HIDARI-ERI-DORI. Once Tori has applied the KOTE-HINERI his next move is to place Uke on the ground & finish with a TE-GATAME. Care needs to be taken in pulling Uke down using only his right arm, wrist & elbow as leverage. (a basic take down can be done using a number of forward moving steps to gradually place uke on the mats) The advanced method places Uke on their front in one solid pull down movement. Care needs to be taken to insure that Uke's right shoulder is not overextended prior to applying the TE-GATAME.

Second technique of concern is the MIGI-ERI-DORI in which Uke is thrown forward using a KOTE-GAESHI. It is most beneficial to Uke to insure that their right arm is kept as close to Tori's chest as possible during the throw. As well Uke's right foot placement is very important. A much stronger throw can be obtained if Uke's wrist is forced away from Tori's body so it is imperative that Tori concentrate on close contact so as not to damage Uke's wrist.

Third would be USHIRO-JIME. The same process will occur as in HIDARI-ERI-DORI however usually at least one leading step will be used by Tori in order to gain momentum and body leverage positioning prior to planting Uke on the mats. Take care of Uke's shoulder.

Forth: NANAME-UCHI. After Tori delivers his uppercut to Uke's chin he is required to take Uke by the throat and throw them with an OSOTO-OTOSHI.

At a basic level it might be advisable to have Tori switch their grip to Uke's left lapel prior to throwing. At the advanced level, Tori must concentrate on not losing their balance at the end of the throw, causing them to inadvertently apply pressure to Uke's throat.

Fifth: GAMMEN-TSUKI. Tori needs to be cautious when pulling Uke backwards while applying HADAKA-JIME.

Sixth & Seventh: An improper or overzealous completion of either MAE-GERI or YOKO-GERI on Tori's part could result in severe head & or neck trauma to Uke. Tori, needs to carefully control their final push or pull.

Eighth: TSUKKAKE. As Tori's attack and take down occur prior to Uke physically revealing the knife it will be up to Uke to insure that they get their right hand with knife, free of their gi prior to making contact with the ground. This will assist in breaking their fall. At an advanced level this take down will likely occur in one fast movement. Working up to the advanced level might require Tori to assist with a few advancing steps to slowly take Uke to the mats.

Ninth: NANAME-ZUKI. Again a technique that finishes with a forward throw controlled by a KOTE-GAESHI. This one however will require that Tori keep Uke's hand away from his body in order to avoid the knife. Uke will need to pay particular attention to the placement of their right foot just prior to the throw being executed in order to insure that they are able to come over in a tight circle thus better protecting their wrist.

Tenth: FURIAGE. Tori needs to control Uke's right arm throughout the OSOTO-GARI so that the stick does not strike either of them or get trapped under uke's body.

Eleventh: HAIMEN-ZUKI. Another forward throwing technique which restricts Uke's right wrist & thumb. Uke's foot work just prior to being thrown is again very important. As well, at a basic level, having Uke keep their thumb tucked out of the way while holding the gun (for all three gun techniques) might assist in alleviating thumb injuries.

As seen from the above examples, at least ½ of the techniques in the Goshin Jutsu fall into an area of **higher risk**. Hopefully this brief tutorial will help assist students and instructors to better prepare themselves for the practice of this kata.

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