
NAGINATA

The (very unofficial and not quite) Definitive Glossary!

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Japanese pronunciation

Transcription

Japanese can be transcribed with western alphabet. It's what Japanese call *romaji* ("Roman letters"). The most widely used transcription system is called "Hepburn", from it's inventor name, and is based on English pronunciation of Latin letters. Here is however some pointers:

A like in "father"

I like in "machine"

U like in "hoop"

E like in "set"

O like in "rope"

G like in "give"

GU like in "good"

UN loike in "moon"

R like in "row" (actually a sound between 'l' and 'r', but closer to 'r')

N short 'n' at the end of a syllable, pronounced as 'm' before 'b', 'p' or 'm'

Note that "u" is often weak at the end of syllables. In particular, the common endings *-desu* and *-masu* are pronounced as [des] and [mas] respectively.

Long and short syllables

Somme syllables are longer than other. It's important to pronounce them as such, otherwise it could cause confusion in meaning. Prolonged vowels a signalled by the macron

Chizu : map

Koko : here

Senshu : sport player

chīzu [chiizu] : cheese

kōkō [koukou] : high school

Senshū [senshou] : last week

Doubling consonants

In the same way, there are prolonged consonants, that are signalled in transcription by the doubling of the letter. It pronounces with a slight pause and a lightly forced utterance of the sound. Exemple : *roppon me* [ro-ppon me]

Kanji system

Characters of Chinese origin, names *kanji* in japanese, bear both meanings and one or more pronunciation. There are both *ON* and *Kun* readings. *ON* reading refers to the Chinese origin, and the *Kun* reading to Japanese pronunciation.

Kana system

There is also two sets of Japanese syllabary: *hiragana* and *katakana*, that have only pronunciation and no particular meaning. Unlike *kanji*, they have only one pronunciation. *Hiragana* are used for of Japanese origin, whereas *katakana* are used for word of foreign origin.

Sources: CNED, Wikitravel

Every *romaji* word is followed by its Japanese equivalent, and its meaning in the context of Naginata practice. For a better understanding of Japanese vocabulary, literal meaning of *kanji* and some grammar pointers are detailed (except when the word is *kanji* meaning).

Dōjō training

| | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|
| Dōjō 道場 Practice place | 道 the way, the path 場 location, place |
| Renshū 練習 Training | 練 practice, train 習 learn |
| Onegai shimasu お願い します Beginning of practice wish | 願 wish, prayer |
| Arigatō gozaimasu ありがとう ございます End of practice thanks (thank you very much) | ("to have hard", thanks for the effort of the others) |
| Gōrei 号令 Command | 号 signal 令 orders, command |
| Hajime 始め Start! | |
| Hayaku 速く Quick! | |
| Kiai 気合 "Yell" | 気 spirit 合 join, fit → <u>to join spirit or energy</u> |
| <ul style="list-style-type: none"> ☞ <i>Kiai</i> is not a mere yelling. The cry that is uttered is the result of <i>kiai</i>, not <i>kiai</i> itself. <i>Kiai</i> is to join energy, breathing and spirit with those of the opponent. Another translation is "fighting spirit" | |
| Kihon 基本 Basics | 基 fundamentals 本 origin |
| <ul style="list-style-type: none"> ☞ <i>Kihon</i> encompasses stances (<i>kamae</i>), moving (<i>taisabaki</i>) and basic movements (strikes <i>uchi</i>, blocks <i>uke</i>, swings <i>furi</i>) | |
| Kōhai 後輩 One's "younger", people who are newer in the practice | 後 behind, successor 輩 comrade |
| Kōtai (shimasu) 交替 (します) Change | 交 mix, mingle 替 exchange します do |
| <ul style="list-style-type: none"> ☞ More often use to swap roles (<i>shikake/ōji, uchi/shi...</i>) | |
| Massugu 真直ぐ Straight ahead | 真 true 直 straight away |
| Mawatte(kudasai) 回って(ください) Turn | 回 revolve |
| <ul style="list-style-type: none"> ☞ Used to command partner change. Rotêshon ロテーション is sometimes used too | from english rotation ;) |
| Mō ichido もう 一度 One more time | もう again 一 one 度 time |
| <ul style="list-style-type: none"> ☞ Mō ikkai もう 一回 is also used | 回 fois |
| Mokusō 黙想 Meditation | 黙 silence 想 thought |
| Naore 直れ Back to natural standing stance (<i>shizentai</i>) | to put back |
| Onaji 同じ Same | |
| Rei 礼 Bow, salute | The <i>kanji</i> literally means "politeness" or "etiquette" |
| Ritsu rei 立礼 Standing bow | 立 stand up 礼 salute |
| Seiza 正座 Sitting position, kneeling and on the heels | 正 correct 座 sit |
| Sensei 先生 Teacher | 先 before, precedence 生 birth |

Senpai 先輩 One's "senior", people who are older in the practice

先 輩 comrade

Shita made 下 まで Until down

下 down まで until

Shizentai 自然体 Natural standing position

自 oneself 然 natural 体 body

Shūgō 集合 Gather up

集 gather 合 join, fit

Sōtai 相对 Assume face to face standing stance

相 mutual 对 opposite, vis à vis

Shōmen 正面 Front wall of the dōjō

正 correct, justice 面 face

Taisō 体操 **Warm-ups**, gymnastics

体 body 操 manoeuvre

Yame 止め Stop !!

Yukkuri ゆっくり Slowly

Zarei 座礼 Sitting bow

座 sit

Numbers and grades

Kyū 級 Grades under *shodan* (from *rokkyū* to *ikkyū*)

級 class, grade, rank

Dan 段 Grades starting at *shodan* and up (until *godan*)

段 grade, rank, level

Ichi 一 one

Ikkyū 一級 1st kyū

Shodan 初段 1st *dan*
初 beginning

Ni 二 two

Nikyū

Nidan

San 三 three

Sankyū

Sandan

Shi

Yon 四 four

Yonkyū

Yondan

Go 五 five

Gokyū

Godan

Roku 六 six

Rokkyū

Nana

Shichi 七 seven

Hachi 八 eight

Kyū 九 nine

Jū 十 ten

Shōgō or titles

Shōgō 称号 Title (here, titles delivered after 5th *Dan* in Naginata)

Renshi 錬士 "The one who polishes his technique"

士 gentleman, samurai

Kyōshi 教士 "The one who teaches"

Hanshi 範士 "The one who became a model"

The weapon

Ha 刃 The blade

Kissaki 切先 The tip of the blade 切 cut 先 ahead

Mono uchi 物打 The part of the Naginata with which the strike must be delivered
物 chose 打 frapper

Shinogi 鐔 lateral ridges of the blade

Shinogi ji 鐔地 Area between *mune/mine* and *shinogi* 地 ground

Mine 峯 The back of the blade

➡ This is for the wooden or bamboo blades. For live blades, the right word is *Mune* 棟

Sendan-maki 千段巻 Device that joins *e-bu* (handle) and *ha-bu* (blade)
千 thousand 段 level 巻 scroll

➡ "Thousand level scroll". It's said that in old days, the *sendan-maki* was made of rice straw (the same material used nowadays to fix *zenkashi naginata tsuba*). The straw is so thin that at least 1000 rounds might be required to cover the length of the *sendanmaki*.

Sendan-maki is also a rattan work.

E 柄 The handle of the naginata 柄 handle, shaft

Ishi-zuki 石突 The butt end of the naginata shaft 石 stone 突 stab, pierce

➡ The *ishi-zuki* was originally a metal piece (point, blade...). It's now represented on practice naginata by a leather cap

The outfit

Keikogi 稽古着 Training vest 稽古 keiko (cf. Pair training) 着 garment, uniform

➡ 稽古着 = vest for keiko. Also called *naginata-gi*.

Hakama 袴 Traditional japanese trousers

Obi 帯 Belt

Tenugui 手拭い Piece of cloth wrapped around the head 手 hand 拭い wipe, mop

Armour

Bōgu 防具 Armour 防 protect 具 tool, means

Fukuro 袋 Bag

Men 面 Head protection (helmet) 面 mask, face

Dō 胴 Torso protection (plastron) 胴 torso

Kote 小手 Wrist protection (gauntlet) 小 small 手 hand

➡ Nowadays either 小手 or 甲て can be used (*kote* with 甲 refers to the word " shell ", but it's seldom used and considered somewhat improper).

| | | |
|----------------------|-----------------------------------------------------------------------------|--------------------------------------|
| Tare 垂れ | Waist protection | 垂 suspend, hang |
| Sune ate 脛 当て | Shin protection | 脛 shin 当て hit |
| Himo 紐 | Cord (attaching Men and Dō) | |
| Zekken ゼッケン | Small apron bearing the identity of the practitioners, attached to the tare | from german <i>decken</i> , to cover |

Postures

| | | |
|--------------------------------|--------------------------------------------------------|-------------------------------------|
| Kamae 構え | Posture | |
| Chūdan no kamae 中段 の 構え | Medium posture | 中 center 段 steps の [= direction] 構え |
| Hassō no kamae 八相 の 構え | Diagonal posture, blade up | 八 8 相 aspect, phase |
| Wakigamae 脇構え | Lateral stance, weapon held horizontally, blade behind | 脇 flank |
| Gedan no kamae 下段 の 構え | Low stance, blade downward | 下 down |
| Jōdan no kamae 上段 の 構え | High stance | 上 above |
| Migi chūdan 右 中段 | Chūdan with right foot forward | 右 right |
| Hidari chūdan 左 中段 | Chūdan with left foot forward | 左 left |
| Mochi kaete 持ち 替えて | Posture change | 持ち hold 替えて change! |

Movements

| | | |
|--------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|-----------------------------|
| Taisabaki 体捌き | Body movements | 体 body 捌 to handle |
| Migi 右 | Right | |
| Hidari 左 | Left | |
| Okuri ashi mae 送り 足 前 | Stepping forward, moving front foot first | 送り sending 足 leg 前 in front |
| Okuri ashi ato 送り 足 後 | Stepping backward moving back foot first | 後 back |
| ☞ During training and gōrei, only "mae" or "ato" is uttered | | |
| Ayumi ashi mae 歩み 足 前 | Four front-crossed steps, starting with back foot | 歩み walking 足 前 |
| Ayumi ashi ato 歩み 足 後 | Four back-crossed steps, going backward, starting with front foot | |
| Tsugi ashi ato 継ぎ 足 後 | Slid step, like a <i>pas chassé</i> backward, front leg "pushing" the back leg | 継ぎ follow, successor |
| ☞ Tsugi ashi mae 継ぎ 足 is possible in theory, but considered useless for combative purpose | | |
| Fumikae ashi 踏みかえ 足 | Switching feet on the spot, back foot joining front foot, and then front foot going back | 踏み step, trample |

➡ See "Gōrei" for *taisabaki* commands

Strikes and thrusts

Uchi 打ち Strike

Furiage men uchi 振り上げ 面 打ち Strike to center forehead, starting from *chūdan*
振り swing 上げ raise 面 head 打ち

Soku men uchi 側 面 打ち Strike to the temple 側 side

Sayū men uchi 左右 面 打ち a two *soku men* combo on each side of the head 左 right 右 left

Tsuki 突き Thrust to the throat with *kissaki* 突き thrust, stab

➡ There are two other *tsuki* forms : to the flank with the *ishizuki* (*shikake-ōji waza*), to the abdomen (*kata*), and an alternative way of doing it (*kurikomi tsuki*)

Dō uchi 胴 打ち Strike to the flank starting from *waki* 胴 trunk (from breast to belly)

Kōte uchi 小手 打ち strike to the wrist 小 small 手 hand

Furiage sune 振り上げ 脛 Strike to the leg from *chūdan*
振り swing 上げ raise 脛 leg from knee to ankle

Sune uchi 脛 打ち Strike to the leg from *hassō*

E-zune 柄脛 Strike to the leg with the *e* (*naginata* handle)

Fumikomi men 踏み込み 面 Direct strike to the head 踏み込み stepping, breaking into

Fumikomi sune 踏み込み 脛 Direct strike to the head 踏 step, trample 込 in bulk

Uchi kaeshi 打ち 返し Strike combination : *shō men*, *sayū men*, *sayū sune*, *shō men*
打ち strike 返し reversal

Uchikomi dai 打ち込み台 Striking dummy 打ち込み pounding into 台 a stand

Datotsu bō 打突 棒 Hitting staff 打 strike 突 thrust 棒 staff

➡ **Datotsu** 打突 Correct strike to the correct target

➡ See below "Gōrei" for *uchi* commands

Gōrei 号令 or commands

Kamae

➡ Posture commands are the same as terms listed under "Postures"

Taisabaki

Migi ni hirake 右 に 開け Lateral move to the right 開け open

Hidari ni hirake 左 に 開け Lateral move to the left

➡ Keep in mind that in Japan, doors open laterally, sliding

➡ Other *taisabaki* orders are same as in "Movements" chapter

Uchi

Men (w) o ute 面 を 打て Order to strike men を (DO) 打て hit

Sune o ute 脛 を 打て

Furiagete sune o ute 振り上げて 脛 を 打て -て -te is present gerundive mark

Dō o ute 胴 を 打て

Kote o ute 小手 を 打て

Furikaeshite men/sune/kote o ute 振り返して 面/脛/小手 を 打て

➡ See *furi waza* for a definition of *furikaeshi*

Inkō tsuke 咽喉 突け Order to strike the throat with *kissaki*

咽喉 throat 突け thrust, stab

Swings (*furi waza*)

Furi waza 振り 技 Swinging cut movements in space (*suburi* 素振り) 振り swing 技 technique

Jōge buri 上下 振り Top-down vertical swing 上 up 下 down

Naname buri 斜め 振り Oblique swing 斜め obliqueness

Yoko buri 横 振り Horizontal swing 横 side

Naname buri shitakara 斜め 振り 下から Bottom-up oblique swing
斜 diagonal 下 down から from

Furi kaeshi 振り 返し Vertical swing from front to rear, to end in a vertical top-down cut
返し reversal, return

➡ **Men/kote no takasa** 面/小手 の 高さ command used order movement stop at
men/kote height 高 tall → 高さ height

Happō buri 八方 振り All-swings routine : *jōge buri*, *naname buri*, *yoko buri*, *naname buri*
shitakara, *furi kaeshi* 八 eight 方 direction 振り

➡ "eight directions swing" : 米. Number of repetition is not fixed, some say 4, others 8

Paired training

Note on the term *keiko* 稽古

Keiko (稽古) literally means "to study the past" (or to study the wisdom of ancients) and thus doesn't mean "training".

Renshū (練習) literally means "training". *Renshū* is used for soccer, dance or any type of sports.

Keiko ill denotes sport training, and is therefore not used as such in Japan. It's use is only for martial arts, *budō*, and other arts as tea ceremony, flower arrangement, calligraphy...

Concepts

Maai 間合い Distance 間 space, room, time 合い fit, suit, join

Zanshin 残心 Vigilant state of mind after taking the opponent down. 残 remain 心 heart

Seme 攻め Applying pressure on the opponent

攻め attack, assault

Techniques

Kihon datotsu (renshū) 基本 打突 (練習) Paired exercise in armour

Uke 受け Parry receive

Harai 払い To clear the opponent's weapon out sweeping

Maki otoshi 巻き 落とし Pushing the opponent's blade down by using the curvature of one's blade
巻き roll 落とし to drop, to let fall

Harai otoshi 払い 落とし To push the opponent's blade down

Ebarai 柄払い To knock the opponent's weapon aside with e (*naginata* handle)

Debana waza 出鼻 技 To attack on the attacking will of the opponent
出 exit 鼻 the nose → 出鼻 beginning, depart 技 technique

☞ Always written in *hiragana* (でばな技)

Harai waza 払い 技 Technique of destroying opponent's posture

Hiki waza 引き 技 Technique for attacking while stepping back 引き pull

Nuki waza 抜き 技 Counter-attack technique after evading opponent's attack
抜き slip out, pull out

Types of keiko and combat

Moto dachi 元 立ち One who receive techniques and lead exercise
元 origin 立ち stand

☞ "He who stands before you". Being supposedly more experienced, he thus leads the exercise

Kakari geiko 掛かり 稽古 Combat form where the less experienced one try and find openings, to land *uchi* on the *moto dachi*
掛 depend 掛かり expense

Hikitate geiko 引き立て 稽古 Combat form where the more experienced one try and create opportunities adapted to one's partner's level
引 pull 立 stand up 引き立て favour, patronage

☞ Difference between *kakari geiko* et *hikitate geiko* : for *kakari geiko*, it's the practice of lower ranked that is stressed, for *hikitate geiko*, the higher ranked one's

Uchikomi geiko 打ち込み 稽古 Training combat, strike practice, techniques repetition in combat situation
打ち込み pounding in, shooting into

Gokaku geiko 互格 稽古 Combat between two practitioners of even level
互 reciprocally 格 capacity

Ji geiko 地 稽古 Un-refereed combat 地 practice

Shiai geiko 試合 稽古 Refereed combat

Shiai 試合 Match 試 test, try, experiment 合 join

Mitori geiko 見取り 稽古 Learning by watching
見 see 取 take, fetch → 見取り perceive, understand

Attacking and counter-attacking forms (*shikake ōji waza*):

Shikake ōji waza 仕掛け 応じ 技 Attacking and counter-attacking forms

仕掛け to take action 応じ to answer an invite 技 technique

➡ In Naginata, *shikake* is written with hiragana (しかけ) and *ōji* with *kanji*

Shikake しかけ Attacker

ōji 応じ Counter-attacker

Ippon me 一本目 First form

Nihon me 二本目 Second form

Sanbon me 三本目 Third form

Yonhon me 四本目 Fourth form

Gohon me 五本目 Fifth form

Roppon me 六本目 Sixth form

Nanahon me 七本目 Seventh form

Hachihon me 八本目 Eighth form

➡ *Shikake ōji waza* are not strictly speaking *kata*, but pedagogic exercises to learn the basics and handling of the *naginata*.

Commands and thanking

➡ Commands order and term used are not mandatory. It depends on your *dōjō* tradition

Some commands that *sensei* or *senpai* may give before *keiko*

Seiretsu 整列 Line up!

整 arrange 列 line

Ki(w)o tsukete 気を付けて Attention!

気 energy を(DO) 付けて fix

Seiza 正座 Kneel and sit on your heels

➡ Take care not to sit before your *senpai* does

Mokusō 黙想 A period of meditation, in which breathing is important

黙 stop speaking 想 think, imagine

Mokusō yame 黙想 止め End of meditation period

止め stop

Shōmen ni rei 正面に礼 Bow to the main wall

正 correct, justice 面 head, face に (direction)

➡ A short pause may take place before the *senpai* is to say "礼", to allow everyone to face the *shōmen*

Sensei ni rei 先生に礼 Salutation to teacher

先生 teacher

➡ When there is more than one *sensei*, use **Senseigata ni rei** 先生方に礼

Otagai ni rei お互いに礼 Salutation to fellow practitioners

お互い mutual

Onegai shimasu お願い します "Good training"

➡ More accurate translation would be "(Train us) please"

Kiritsu 起立 From *seiza*, stand

起 get up 立 stand up

At the end of practice

Men wo tore 面を取れ Take the men off

取れ take, remove

Mokusō 黙想

Mokusō yame 黙想止め

Sensei(gata) ni rei 先生(方)に礼

Shomen ni rei 正面に礼

Otagai ni rei お互いに礼

Arigatō gozaimashita ありがとう ございます End of practice thanks

Tournament and refereeing terms

Shiai 試合 Refereed combat

Engi kyōgi 演技競技 Technical performance tournament 演技 performance 競技 match, contest
(演 performance, play 技 skill, ability 競 contest 技)

Shiai jō 試合場 Combat area

試合 match, bout 場 place

Sanbon shōbu 三本勝負 2 points winning match

三 three 本 point 勝 victory 負 defeat (= match)

- ☞ **Sanbon** (三本) illustrate the fact that a maximum of 3 points may be awarded (2 for the winner, 1 for the defeated)

Senshu 選手 Player

選 select, elect 手 hand

Refereeing body

Shinpansha 審判者 Referee

審 cautious consideration 判 decide, judge 者 person

- ☞ **Shinpaniin** 審判委員 is also used

委 committee 員 member

Shinpanchō 審判長 Chief Judge

長 chief, leader

Shushin 主審 Main referee (one)

主 centre, main

Fukushin 副審 Assistant referee (two)

副 second

Team composition

Team of 3

Senpō 先鋒 First player of a team

先 ahead 鋒 sword point

- ☞ **Senpō** = The first sword point. 鋒 also reads *kissaki*, and is the ancient writing of 切先

Chūken 中堅 Second player in a team

中 middle 堅 solid

Taishō 大将 Third player (often the more experienced)

大 big 将 leader → 大将 general (army)

Team of 5

Senpō 先鋒

Jihō 次鋒 Second player in a team of five 次 next 鋒 point

Chūken 中堅

Fukushō 副将 Fourth player 副将 vice-general

Taishō 大将

Refereeing commands

Aka X senshū 赤 X 選手 Call to red player 赤 red

Shiro Y senshū 白 Y 選手 Call to white player 白 white

Aka X tiimu 赤 X チーム Call to red team (engi) tiimu = team

Shiro Y tiimu 白 Y チーム Call to white team

Nyūjō 入場 Signal teams to enter the shiai-jō (engi) 入 entrance 場 place

Ippon 一本 Valid strike 一 本 (numerator)

Men ari 面 あり Signalling a valid men あり it's, there is

Sune ari 脛 あり

Kote ari 小手 あり

Dō ari 胴 あり

Tsuki ari 突き あり

Enchō 延長 Extra time 延 prolong 長 long

Hansoku 反則 Foul play 反 anti- 則 rule, law

Taijō 退場 Exclusion 退 expel 場 location

Wakare 別れ Separation

Hikiwake 引き分け Draw 引き pull 分け draw, tie

Fusenshō 不戦勝 Withdrawal 不 non- 戦 match 勝 victory
☞ also **Fusen-gachi** 不戦 勝ち 勝ち victory

Nihon me 二本目 Shushin command to resume the match after first point awarded
二本 2 目 (numerator)

☞ Call for a second point

Shōbu 勝負 Shushin command to resume the match after each player scored *ippon*
勝 victory 負 defeat

☞ Call for victory and defeat to be settled

Shōbu ari 勝負 あり Announcing end of match when a player scored 2 *ippon*. While calling *shōbu ari* the *shushin* indicates the winner with raised flag

☞ "Match is done"

Ippon gachi shōbu ari 一本 勝ち 勝負 あり Announcing end of match when time is out with only one *ippon* scored. *Shushin* indicates the winner with raised flag
一本 1 point 勝ち victory

Hantei 判定 Victory through referees' decision

判 judgement 定 decide

Shōmen ni rei 正面に礼 Command to the teams to bow to the *shōmen*

Otagai ni rei お互いに礼 Command to the teams to bow to each other

Simone CHARTON Renshi
Chloé – Mariko - Baptiste - Hughes