

Stručni članak

TEHNIKE BLOKOVA RUKAMA U TRADICIONALNOM I SAVREMENOM SPORTSKOM KARATEU

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Apstrakt: Rad ukazuje na mesto i ulogu tehnika blokova u tradicionalnom i savremenom sportskom karateu. Realizacije blokova u tradicionalnom karateu i u savremenom sportskom karateu suštinski se razlikuju, a ovaj rad se upravo bavi apostrofiranjem tih razlika. Razlike se dubljom analizom uočavaju ne samo u tehnici izvođenja, već i u metodici obuke. Shvatanje suštinskih razlika prilikom realizacije blokova sa jedne strane u tradicionalnom karateu, a sa druge strane u savremenom sportskom karateu, može biti od presudne važnosti kada je u pitanju postizanje maksimalnih sportskih rezultata, pogotovu kod vrhunskih takmičara. Shvatanje tehničkih različitosti primene blokova u tradicionalnom i savremenom sportskom karateu od suštinske je važnosti prilikom pripreme takmičara u savremenom sportskom karateu, pri čemu se konkretno misli na borbe. Odbacivanje ovde navedene činjenice sasvim sigurno bi uticalo na odsustvo sportskih rezultata kada su u pitanju borbe u savremenom sportskom karateu.

Ključne reči: *blok, karate, tradicionalni karate, savremeni karate, sportski karate*

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UVOD

Karate je borilačka vještina koja originalno potiče iz Indije odakle je kasnije prenetu u Kinu, a odatle dalje na Okinavu. Uspostavljanjem policijske kontrole i zabranom upotrebe oružja u borilačkim vještinama Okinave korišćen je sistem odbrane štapom, toljagom ili golom rukom. U tim okolnostima razvija se borilačka vještina *kara-te*, što u prevodu znači “prazna ruka”. Osnovni princip bio je braniti se od neprijatelja praznih ruku, bez ikakvog oružja. Karate je osnovna borilačka vještina bez oružja. Rani okinavljski karate sastojao se od tri osnovna stila:

1. stil pod nazivom “šuri-te” potekao iz glavnog grada Okinave Šurija
2. stil “naha-te” potekao iz grada po imenu Naha
3. stil “tomari-te” potekao iz grada po imenu Tomari

U svakom od navedenih naziva pojavljuje se reč “te” što znači šaka. U prvom stilu, “šuri-te” preovlađivali su pravolinijski pokreti i direktne tehnike, u “naha-te” stilu postojalo je više kružnih kretnji, dok je “tomari-te” stil objedinjavao elemente iz prethodna dva.

Vlasti su ispočetka strogo zabranjivale vežbanje karatea, pa se on vežbao u tajnosti, a tek kasnije karate je dozvoljen i vežbao se i u školama. Vremenom su vladari sa Okinave postali opčinjeni karateom, pa su od karate majstora zahtevali da izvode javne demonstracije. Jedan od demonstratora bio je i slavni Funakoši Gičin (Funakoshi Gichin) koji je proširio demonstracije karatea i na Japan. Prvi poznati centar za treniranje karate vještine koji je osnovan u Japanu zvao se Šotokan. U Japanu i na Okinavi karate je razvijan, pre svega, kao borilačka vještina čiji je osnovni cilj bila samoodbrana. Funakošijeva ideja bila je, da se karate prvenstveno vežba ne samo među odraslim muškarcima, kao što je do tada bilo pravilo, već među širim narodnim masama, uključujući i žene i decu. Važan korak na tom putu bilo je i uproštavanje određenih elemenata koji su se ticali samoodbrane i njihova modifikacija u vežbe telesnog jačanja.

Stilovi u karateu i njihov istorijat

Nekoliko Funakošijevih učenika je kasnije razvilo sopstvene stilove vežbanja karatea. Danas postoji veći broj karate stilova, a neki od poznatijih su:

Šotokan stil (Shotokan)

Sama transformacija karatea od vještine samoodbrane ka karate u sportu započeta je još u prvoj polovini XX veka. Šotokan stil danas ima ogroman broj sledbenika u svetu i važi za jedan od najvećih svetskih karate stilova.

U Šotokan stilu dominiraju tehnike blokova i udaraca u stavovima sa niskim težištem i pravolinijskim kretanjima. Osnova Šotokan stila je u disci-

plinama Kihon (osnovne tehnike), Kate (forma ili obrazac pokreta) i Kumite (borbe).

Karakteristike Kihona su duboki stavovi koji pružaju stabilnost, snažne pokrete i pomažu ojačavanju nogu. Blokovi i udarci, kako rukom, tako i nogom su snažni, brzi i kontrahovani.

Kate definiše borbu sa zamišljenim protivnikom, sačinjena je od većeg broja karate tehnika koje moraju da se izvedu po tačno utvrđenom redosledu, a da pritom zadrže svoju pravu namenu; da odbiju protivnikove napade i uzvrate kontraudarcima, da remete ravnotežu protivnika, da zadaju precizne udarce. Sve kate pored tačno utvrđenog broja stavova, blokova i udaraca imaju i specifičan ritam povezivanja, čvrstinu izvođenja, brzinu izvođenja i, uopšte, preduslov za dobro izvođenje kate je tehnički nivo. Svi ovi elementi bez prisustva mentalne snage su prazni. Onog trenutka kada um nestane u bilo kom pokretu, cela kata gubi svoj smisao.

Kumite (borbe) se u trenažnom procesu obučava postepeno i po nivoima. Prvi nivo kumitea kroz sparing je kihon kumite, gde postoje tri tipa:

- Prvi tip je Džodan (visoki nivo) gde se sa iskorakom nazad izvode visoke tehnike bloka *age uke* kako bi se blokirao udarac u regiji glave;
- Drugi tip kihon kumitea je Čudan (srednji nivo) gde se sa iskorakom nazad izvode tehnike bloka srednjeg nivoa, *ude uke* ili *sto uke* kako bi se blokirao udarac u gornji deo trupa (grudi i gornji stomak);
- Treći tip kihon kumitea je Gedan (niži donji nivo) gde se iskorakom nazad koriste tehnike niskog bloka *gedan barai* da bi se blokirao napad udarca u regiji nižeg nivoa (donji deo trupa i niže).

Drugi nivo kumite sparing treninga jeste sanbon kumite (sparing u tri koraka) izvodi se isto kao i kihon kumite samo u tri koraka u izvođenju tehnike napada i odbrane. Ovaj nivo se može izvoditi i u pet koraka sa različitim izvođenjem tehnike napada i odbrane.

Treći nivo kumite sparing treninga je džiju ipon kumite (sparing iz jednog koraka u slobodnom stilu) što znači karateka - vežbač koji se brani zna vrstu napada, odnosno izbor tehnike napada, ali ne zna kada će se on desiti. Ovaj nivo zahteva da karateke budu u pokretu.

Četvrti i poslednji nivo kumite sparinga je džiju kumite ili slobodni sparing gde karateke slobodno koriste bilo koju karate tehniku ili kombinaciju napada ili odbrane po slobodnom izboru.

Nivo zvanja - Kyu (pojasevi u karateu)

Kako bi se studenti, vežbači, odnosno karateke stepenovali - ocenjivali, 1920. godine Funakoši Gičin usvojio je sistem polaganja za pojaseve, gde je polaganje klasifikovao na nivoe učeničkih zvanja - Kyu i majstorskih zvanja - Dan.

Zvanja po pojasevima za učenički nivo kreću se od svetlije ka tamnijoj boji (beli, žuti, narandžasti, zeleni, plavi i braon). Za viši nivo, odnosno za majstorska zvanja pojasevi su crne boje raspoređeni po stepenima - Dan. Tako su majstorska zvanja formirana od prvog (1 Dan) do desetog (10 Dan).

Najpoznatiji stilovi pored pored Šotokan stila su Vado-rju, Šito-rju i Godju-rju.

Vado rju stil (Wado-ryu)

Osnovao ga je jedan od najstarijih Funakošijevih učenika, Hironori Ocuca. Stil obiluje sa puno tehnika i eskiviranja. Snaga udarca postiže se trzajem zgloba. Vado-rju se Japanskoj karate federaciji pridružio 1964. godine.

Kate u Vado-rju stilu razlikovale su se od kata drugih stilova na osnovu varijacija unapred odabranih tačnih kretnji i tehnika koje implementiraju borbene tehnike.

Šito-rju (Shito ryu)

Osnovao ga je okinavljski majstor karatea 1934. godine, Sensei Mabuni, Funakošijev savremenik. Karakteristika ovog stila je u tome, što se u njemu koriste pravolinijski i kružni pokreti. Stil Šito rju ima najviše kata u odnosu na druge stilove, a među njima su posebno poznate veštine smoodbrane za žene.

Godžu-rju (Goju Ryu)

Ovaj stil se zasniva na kružnim kretanjima Naha-te stila, odnosno tvrdog i mekog stila. "Go" znači "tvrdo" i odnosi se na zatvorene tehnike rukama, pravolinijskog kretanja, a "Džu" znači "mekano" i odnosi se na otvorene tehnike ruke i kružno kretanje. Godžu-rju karate je poznat po tome što u velikoj meri podučava tehnike disanja, a osnovni cilj je samoodbrana.

METOD

U pisanju rada korišćena je bibliografsko-spekulativna metoda, koja podrazumeva i prvenstveno se oslanja na upotrebu dostupne literature.

Podaci su prikupljeni, analizirani i interpretirani bibliografsko-spekulativnom metodom. Osnovni izvori podataka tzv. primarni bibliografski izvori u sintezi sa višegodišnjim takmičarskim iskustvima autora iznedrili su ovaj rad.

Definisanje i sistematizacija tehnika blokova rukama

Reč *blok* se odnosi na odbrambene tehnike koje primenjujemo kao odgovor na napad protivnika. Iako je značaj bloka jasan, njegov učinak tokom primene je neizvestan i zahteva veliku utreniranost. Za razliku od udaraca rukama, koji u izvođenju ne moraju da budu sasvim određeni, prepoznatljivi ili korektno izvedeni, a da ipak krajnji učinak bude zadovoljavajući, upotreba tehnike blokiranja ne može biti neprecizna. Podešavanje tokom izvođenja tehnike bloka naročito u trenutku ostvarenja dodira sa ekstremitetima napadača je nemoguć. Od efikasne primene bloka zavisi sudbina onoga koji se brani. Posle loše izvedenog bloka nemoguće je popraviti novonastalu situaciju. Nekada i naizgled uspešan blok ne može da obezbedi potpunu sigurnost onoga koji se brani, jer položaj tela u bloku često može da bude takav da otežava izvođenje kontraudarca ili zauzimanje sigurnog rastojanja od protivnika. Ovakve situacije nastaju zbog upotrebe neodgovarajućeg bloka, korišćenje neodgovarajućeg kretanja i neodgovarajuće krajnje pozicije u odnosu na protivnika (loše zauzet stav, zatvoren položaj tela i ruku pri blokiranju ne dozvoljavaju zadavanje kontraudarca ili sprečava nastavak akcije, mala distanca itd...). Odbrana od udaraca, tzv. "blok", odražava suštinu karatea: odbrana je u isto vreme i napad. Dakle, reč je o udarcima kojima se odbijaju udarci (Jorga i sar., 1968). Blokovi su kretne strukture koje se realizuju rukama i nogama uz učešće ostalih delova tela i koje imaju za cilj onemogućavanje izvođenja napada protivnika u čijoj realizaciji učestvuju različite sposobnosti (Milošević i sar., 1989). Pojam blok u karateu označava tehniku kojom se presreće, zaustavlja, odbija ili skreće protivnikov udarac rukom ili nogom. Iako ne predstavlja poentirajuću tehniku u karateu, blok odražava odbrambenu suštinu ove veštine (Jovanović, 1992). Pod pojmom blok podrazumevamo sve tehnike kojima se može odbraniti od napada rukom ili nogom. Karate poseduje širok dijapazon tehnika koje orijentaciono možemo svrstati u tehnike blokova i tehnike udaraca. Mada su obe grupacije podjednako značajne, transformacijom karate veštine u sportsku disciplinu, mnoge od tehnika koje se izvode rukama, pogotovo tehnike udaraca (udarci prstima, otvorenom šakom, laktom, glavom) su izbačene iz obuke i skoro sasvim zanemarene. Do ove redukcije tehnika je došlo u vreme nagle ekspanzije karatea. U Japanu je karate uveden u obrazovni školski sistem, pa su tehnike čija bi primena mogla da izazove velike posledice po vežbače, uklonjene iz takmičenja u borbama. Učenje i uvežbavanje ovih tehnika zadržano je u katama. Tehnike blokova se uvežbavaju kroz kate, dogovorenog sparinga, poludogovorenog sparinga i preko slobodnog sparinga.

Klasifikacija blokova može se izvesti po sledećim kriterijumima:

- u odnosu na deo tela koji izvodi blok
- u odnosu na nivo primene bloka
- prema karakteru linija blokiranja
- prema površini kojom se blokira.

Po istom principu kao i kod udaraca, blokovi se mogu podeliti na:

- blok izveden primenom blokirne površine *šuto* (brid dlana otvorene šake)
- blok izveden primenom blokirne površine *ude* (deo podlaktice ruke)

Na osnovu prvog kriterijuma blokovi se dele na:

- blokove koji se izvode rukama (jednom ili sa obe ruke)
- blokove koji se izvode nogama

Po kriterijumu, nivo primene, blokovi se dele na:

- visoke
- niske
- srednje

Po kriterijumu, karakter linije izvođenja, moguća je podela blokova, na:

- oblik linije kretanja
- smer izvođenja bloka

Po osnovu ova dva elementa postoje blokovi:

- prema gore
- prema dole
- iznutra ka spolja
- spolja ka unutra
- uzdižući
- spuštajući
- unutrašnji
- spoljašnji

Iako se savremeni sportski karate, brzim koracima približava porodici olimpijskih sportova, nedovoljan je broj stručno osposobljenih trenera. Još uvek preovladava iluzija da se može biti dobar trener samo sa specifičnim tehničkim kvalitetima (visokim zvanjem po pojasu), bez obrazovanja (Mudrić, 2017).

U karate praksi je poznata i primena *kontra* blokova (*gjaku blokovi*) suprotnom rukom (npr. prednji levi stav - blok desnom rukom) iako se ne izučava kao posebna tehnika. Radi se o retkim i iznuđenim situacijama. Takve tehnike primenjuju i koriste visoko obučeni karatisti, koji su u svakom trenutku svesni situacije u kojoj se nalaze i imaju potpunu kontrolu nad svim svojim pokretima. Primena blokova i njihova efikasnost usko je povezana sa primenjenim tehnikama kretanja. U tradicionalnoj obuci (karate veština), ali i savremenoj obuci (karate sport), blokovi se uče i primenjuju raznim kretanjem, sa pravolinijskim i krivolinijskim putanjama. Primenjene

tehnike kretanja mogu biti: direktnim korakom unazad ili korakom unapred (*oi komi aši*), korakom unazad i stranu i unapred i u stranu (levo ili desno) dijagonalno u odnosu na osnovni pravac kretanja, okretom oko "prednje" ili "zadnje" noge, kretanje klizanjem (*kyri aši*), dokorakom (*cugi aši*) ili raznim poskocima, uskocima i iskocima. Kretanja u tradicionalnoj metodici obuke imala su za prevashodni cilj, suprotstavljanje napadačevoj velikoj snazi udarca, uz primenu odgovarajućeg bloka i dolaženje u povoljnu poziciju zadavanja kontraudarca. Kretanja koja karakterišu savremeni sportski karate, imaju za cilj, isključivo, brzo savladavanje distance ka protivniku u napadu, za zadavanje udarca nogom ili rukom ili za izbegavanje napada protivnika, povlačenjem unazad ili stranu, na bezbednu distancu, bez primene tehnika blokova.

Tehnike blokova se mogu izvoditi upotrebom jedne ili obe ruke. Manje složeni ili jednostavniji su blokovi jednom rukom. To ima objašnjenje i opravdanje u efikasnoj primeni udarca "slobodnom" drugom rukom, po izvedenom bloku. Blokovi koji angažuju obe ruke u odbrani uglavnom se izvode u presretanju napada protivnika i zahtevaju visok nivo tehničke obučenosti, snalažljivosti i smelosti. S obzirom na to da napadač izvodi udarac brzo i silovito sa željom da razori protivnika, on tokom pripreme napada čini dodatne, tzv. pripremne pokrete nekim delovima tela koji nam otkrivaju namere napadača. Zbog toga je potrebna smirenost, koncentracija i usredsređenost (prisutnost u sadašnjem trenutku) kako bi takve "signale" uočili. Osim toga mnogo je teže, skoro nemoguće, čekati da protivnik napadne prvi pa da mi primenimo blokiranje. Potrebno je svojim kretanjem iznuditi protivnikov napad što nam olakšava primenu bloka u odbrani.

Takođe, prihvatljiva su i neka uputstva, koja se tiču blokova japanskog instruktora Nišijame (Nishiyama, 1959):

"Načini napor da pretvoriš protivnikovu snagu u sopstvenu prednost".

"Budi siguran u održavanju ravnoteže i položaja tela pri blokiranju".

"Ruke kojima se blokira ne treba da budu prezauzete tom akcijom, već moraju da budu spremne i za izvođenje sledeće tehnike".

"Još u toku blokiranja moraš imati na umu kontranapad koji ćeš odmah izvesti".

"U trenutku blokiranja ili posle, ne dozvoli da se svojim položajem otvoriš prema protivniku".

Mesto i uloga tehnika blokova rukama u tradicionalnom i savremenom sportskom karateu

U tradicionalnom karateu blokovi se izvode sa maksimalom amplitudom pokreta, svaki blok se može izvoditi i kao udarac, blokovi se izvode u

stabilnom stavu, uz odlučno izvođenje tehnike - *kime* (izdisaj uz kontrakciju trbušnih mišića) i kontaktije mišića ekstremiteta koji izvodi dati blok.

U savremenom sportskom karateu blok se izvodi kratkim, brzim pokretom sa neophodnom snagom, pri čemu stav ne mora da bude stabilan.

Tehnike blokova rukama u tradicionalnom karateu sa osvrtom na razlike u izvođenju u savremenom sportskom karateu

Sve uočene sličnosti i razlike u pogledu tehničkih karakteristika prilikom realizacije tehnika blokova rukama u tradicionalnom i savremenom sportskom karateu upravo predstavljaju suštinu samog rada.

Niski blok (Gedan barai) - Tradicionalni oblik

Gedan barai je u svim školama najčešće izvođena tehnika blokiranja pri obuci početnika. Ova se tehnika koristi da bi se odbranio donji deo tela (stomak i genitalije) od direktnog napada izvedenog rukom ili nogom. Najčešće se koristi kod odbrane od udarca nogom napred. Može da se izvodi i u obrnutoj varijanti, *gjako gedan barai* (suprotno od vodeće noge u stavu). Blok *gedan barai* može se kombinovati sa različitim kretanjem, iskorakom, dokorakom, klizanjem ili polukružnim kretanjem oko prednje ili zadnje noge u stavu. Uglavnom se izvodi unazad i u stranu pod uglom na liniju napada. Može se koristiti i u presretanju, kao i u kretanju unapred i u stranu pod uglom u odnosu na liniju napada. Iz pripremnog stava, ruka kojom se izvodi blok, postavlja se u visini uha iznad suprotnog ramena (desna ruka - levo rame), sa nadlanicom pesnice okrenutom u polje. Druga ruka je ispružena napred, koso dole sa pesnicom u položaju pronacije. Ruke se međusobno skoro dodiruju laktovima. Podlaktica ruke koja blokira leži na nadlaktici druge ruke, telo pravo, pogled pravo. Iz pripremnog stava pomeranjem odgovarajuće noge u završnici tehnike može se zauzeti željeni stav (npr. *zenkucu dači*, *fudo dači...* itd). Ruka kojom se izvodi blok spušta se koso ispred tela. Druga ruka vrši kompenzatorni pokret unazad i zaustavlja se s pesnicom iznad kuka na boku sa pesnicom u položaju supinacije. Sve to prati odgovarajućom kontrakcijom mišića trupa i nogu. Tokom izvođenja bloka obe ruke osim savijanja i ispružanja, vrše i odgovarajuće rotacije. Ruka koja izvodi blok rotira pesnicom ka unutra, do položaja pronacije. Ruka koja se povlači na bok i sprema se za mogući kontraudarac, rotira, pesnicom u polje sa pesnicom do položaja supinacije. U trenutku izvedenog bloka ruka koja je blokirala, ispružena je ka tlu nadlanicom na gore, a pesnica se nalazi oko 10 do 15 cm iznad kolena isturene noge. Pesnica suprotne ruke je na kuku sa laktom privučeni ka kičmi. Trup i glava su u vertikali ili blago nagnuti napred. Telo je iskošeno radi smanjenja udarne površine od napada. Istovremeno ovaj položaj tela omogućuje zada-

vanje kontraudarca (rotacijom kukova i trupa prema napred uz odgovarajući udarac).

Niski blok (Gedan barai) - Sportski oblik

Gedan barai je jedna od najčešće izvedenih tehnika blokiranja u sportskom karateu. Ova tehnika se koristi uglavnom za odbranu od udaraca izvedenih rukom najčešće u predelu stomaka. S obzirom na to da se napad *mae geri* ređe pojavljuje u sportskom karateu i primena bloka *gedan barai* je samim tim, kao odgovor na ovu vrstu napada manje zastupljena. Blok se može izvoditi i u obrnutoj varijanti (*gjaku gedan barai*), suprotno od vodeće noge u stavu. Blok *gedan barai* izvodi se različitim kretanjem, iskorakom, dokorakom, klizanjem ili polukružnim kretanjem oko prednje ili zadnje noge u stranu. Uglavnom se izvodi unazad i u stranu pod uglom na liniju napada. Može se koristiti u presretanju, kao i u kretanju napred i u stranu pod uglom u odnosu na liniju napada. Blok se može izvoditi gotovo u svakom stavu. U savremenom sportskom karateu prilikom uvežbavanja tehnike bloka *gedan barai*, izvodi se identično kao i u tradicionalnom karateu. Tokom izvođenja sportske borbe pojavljuje se razlika u primeni tehnike blokova rukama, u odnosu na *kihon* (bazalna - školska tehnika). Stavovi u sportskom karateu su prilagođeni situaciji u borbi, tako da je forma potisnuta u drugi plan. U ovom slučaju početna pozicija je gard (*Kamae*), iz koga se blok *gedan barai* izvodi slično kao u tradicionalnom karateu samo ovog puta maksimalnom brzinom sa skraćenom amplitudom pokreta, bez naglašenog kimea, nekad i sa otvorenom šakom. S obzirom na to da se u sportskom takmičarskom karateu esikivažama izbegava napad, uloga bloka je sekundarna. Položaj trupa ne zauzima uvek vertikalni položaj.

Visoki blok (Age uke) - Tradicionalni oblik

Ovaj blok štiti glavu i vrat od direktnih udaraca rukom kao i od hladnog oružja (nož, štap itd...), koje napadač koristi zamahom odozgo na dole.

Izvođenje visokog bloka age uke u stavu Zenkucu dači

Iz pripremnog položaja, ruka koja blokira sa kuka, podiže se ispred sebe do sredine tela i na gore. Druga ruka koja je bila ispružena ispred tela povlači se u nazad najkraćim putem. Istovremeno, telo počinje da se spušta u prednji stav pomeranjem odgovarajuće noge unazad ili napred. U završnoj fazi telo se nalazi u izabranom stavu, u zavisnosti od situacije u kojoj se blok koristi. Ruka koja blok izvodi prolazi ispred lica, uspostavljajući kontakt sa rukom napadača istom površinom kao kod niskog bloka *gedan barai* i nalazi

se iznad glave savijena u zglobu lakta pod uglom nešto većim od 90 stepeni (pesnica je postavljena iznad nivoa lakta). Ruka je postavljena tako da se može videti protivnik. U trenutku kontakta vrši se kratka izometrijska kontrakcija. Po izvedenom bloku u završnici bloka, pesnica blokirajuće ruke je u pronaciji napred i iznad čela dok je druga ruka na kuku sa pesnicom u položaju supinacije spremna da izvede kontra udarac. Telo i glava su postavljeni vertikalno, trup je iskošen, a pogled usmeren napred. Posle izvedenog bloka akcija se može nastaviti uz upotrebu odgovarajuće tehnike iz drugih borilačkih veština (džudo, džiju-džicu...)

Visoki blok (Age uke) - Sportski oblik

Tehnika *Age uke* u sportskom karateu započinje iz garda (*Kamae*), kratkim i brzim trzajem naviše. Primenjuje se u dva oblika: 1) istovremeno izvođenje bloka i kontraudarca i 2) nakon izvedenog bloka izvodi se kontraudarac.

Blok Age uke može se izvesti u g jako varijanti

Blok se kombinuje sa različitim kretanjem, iskorakom, dokorakom, klizanjem ili polukružnim kretanjem oko prednje ili zadnje noge u stranu. Uglavnom se izvodi unazad i u stranu pod uglom na liniju napada. Može se koristiti u presretanju, kao i u kretanju napred i u stranu pod uglom u odnosu na liniju napada. Blok se može izvoditi gotovo u svakom stavu. U savremenom sportskom karateu prilikom uvežbavanja tehnike bloka *Age uke*, izvodi se identično kao i u tradicionalnom karateu. Tokom izvođenja sportske borbe pojavljuje se razlika u primeni tehnike blokova rukama, u odnosu na *kihon* (bazalna - školska tehnika). Uloga visokog bloka *Age uke* u izbegavanju napada je značajna zbog okolnosti u kojima se izvodi. Sama eskivaža unazad nije dovoljna da bi se izbegao napad, pa se zato blokom osigurava odbrana.

Srednji spoljašnji blok (Soto uke) - Tradicionalni oblik

Spoljašnji blok podlaktice, *Soto uke* je vrlo efikasna odbrambena tehnika kojom se suprostavljamo svim napadima (uglavnom pravolinijskim) u srednji deo tela, grudi, a nekada u predelu vrata i glave. Uglavnom se izvodi u srednjem nivou (*Čudan*) i kombinuje se sa odgovarajućim stavom, najčešće *fudo dači*. Tokom izvođenja srednjeg spoljašnjeg bloka telo se uklanja sa pravca napada nazad i u stranu ili se rotira oko prednje noge u stavu, čime se povećava efikasnost bloka. Ovaj blok se takođe može izvoditi i u presretanju u kombinaciji sa udarcem *g jako zuki*, kao i u uzmicanju sa ostajanjem u liniji napada što se viđa u sportskom karateu.

Izvođenje srednjeg spoljšnjeg bloka (Soto uke) u stavu fudo dači

Iz pripremnog položaja, pesnica ruke kojom se blokira podiže se u visinu glave u stranu (frontalna ravan), u položaj supinacije. Ruka je savijena u laktu pod uglom od 90 stepeni. Druga je ispružena ispred tela (sagitalna ravan). Pokretom košenja, pesnica ruke koja blokira dovodi se ispred tela. Trupom se vrši zasuk tako da se podlakticom odnosi protivnikova ruka u stranu uklanjajući je iz linije napada. U tradicionalnom karateu kontakt sa rukom napadača je sekućim pokretom (kost o kost) što izaziva bol. U sportskom karateu kontakt se ostvaruje unutrašnjom stranom podlaktice mekim delom, pri čemu se podlaktica rotira ka unutra. Na ovaj način ne povređujemo partnera što nam omogućava dalji sparing. Druga ruka se povlači na kuk najkraćom putanjom. Istovremeno pomeranjem odgovarajuće noge zauzimama se željeni stav u odnosu na liniju napada.

Srednji spoljašnji blok (Soto uke) - Sportski oblik

Za razliku od tradicionalnog oblika izvođenja bloka, u sportskoj borbi, ovaj blok se izvodi, brzo, kratkim trzajem iz garda *čudan kamae*, pri čemu je šaka uglavnom otvorena, a kontakt sa ekstremitetom protivnika je "klizajući" da bi se izbegao nepotreban bol. Blok se kombinuje sa odgovarajućim kretanjem i kontraudarcem. Forma stavova nije primarna.

Visoki blok dlanom otvorene šake (Te nagaši uke) - Tradicionalni oblik

Ovom tehnikom se blokiraju napadi usmereni u predeo glave. Blok je veoma efikasan i za njegovu primenu nije potrebno previše snage. Ovaj blok se može izvoditi u povlačenju, korakom unazad ili u presretnju napada. Blok se izvodi unutrašnjom stranom otvorene šake. Po završenom bloku uglavnom se zauzima *kokucu dači* ili *zenkucu* odnosno *fudo dači* stav. Odlika ovog bloka je brzina, a ne snaga. Iz pripremnog položaja (*joi dači*), iskorakom noge unazad i ispružanjem suprotne ruke prema napred sa otvorenom šakom priprema se za izvođenje bloka. Težina tela premešta se unazad, ka nosećoj nozi u stavu *kokucu dači*, spuštajući se pri tom na niže. Ruka koja blokira se kreće skoro pravolinijski dijagonalno i u nazad ka suprotnom ramenu, završavajući pokret nadlanicom okrenutom ka uhu. Istovremeno, druga ruka se povlači na kuk. Po izvedenom bloku telo se nalazi u zadnjem stavu, *kokucu dači*. Varijante ovog bloka su visoki blokovi podlakticom ruke, površinom sa "radijalne" ili "ulnarne" strane (Naivan, Haivan i Gaivan Nagaši uke), koji su efikasni u odbrani od polukružnih udaraca pesnicom (kroše) ili od naoružanog napadača (Mudrić, 2017).

Visoki blok dlanom otvorene šake (Te nagaši uke) - Sportski oblik

Sportski način izvođenja ovog bloka skoro da se ne razlikuje od tradicionalnog. U sportskoj borbi ovaj blok ima kraću amplitudu i počinje iz borbenog garda (*Kamae*), brzim pokretom. Kombinuje se sa otklonom tela (eskivaža) u suprotnu stranu, sa odgovarajućim kretanjima i kontraudarcima. S obzirom na to da se važnost pridaje akciji, poštovanje forme stavova dolazi u drugi plan.

Blok bridom dlana otvorene šake (Tate šuto uke) - Tradicionalni oblik

Ovim blokom se otklanja direktni napad spreda. Blok se izvodi u kombinaciji sa kontraudarcem nogom ili rukom. Prilikom izvođenja ovog bloka, iz pripremnog stava (*joi dači*) telo se sklanja sa linije napada i zauzima odgovarajući borbeni stav, uglavnom *fudo dači*. Iz početnog stava (*joi dači*), ruka koja izvodi blok se dovodi na suprotno rame sa otvorenom šakom okrenutom ka uhu. Druga ruka je ispružena napred koso dole sa šakom u položaju pronacije. Ruka kojom se blokira polazi sa ramena prema napred ispružajući se i rotirajući podlakticu tako da se brid dlana okreće prema napred. U trenutku uspostavljanja kontakta usled rotacije podlaktice brid dlana uklanja ekstremitet napadača sa linije napada. Druga ruka završava svoje kretanje unazad na kuku zatvorenom u pesnicu. Ramena i kukovi su iskošeni, telo je u odgovarajućem stavu.

Blok bridom dlana otvorene šake (Tate šuto uke) - Sportski oblik

Tradicionalni i sportski način izvođenja ovog bloka su slični. Razlika je u tome da se ova tehnika u sportskom obliku izvodi brzo, sa kraćom amplitudom pokreta, koja započinje iz borbenog garda (*Kamae*). S obzirom na to da se važnost pridaje akciji, poštovanje forme stavova dolazi u drugi plan. Ovaj blok se može izvesti i gurajućim pokretom prema napred, kojim se istiskuje ruka protivnika sa pravca napada, uz maksimalno skraćivanje distance do ostvarenja kontakta, grudi o grudi i dovršavanjem napada nožnim bacanjem *Osoto Gake, Osoto Gari*.

ZAKLJUČAK

Karate se sastoji od nekoliko grupa tehnika, a jednu od njih čine i blokovi. Ovaj rad ima za cilj da jasno ukaže na različitosti u pogledu tehničkih karakteristika prilikom izvođenja blokova rukama u tradicionalnom i savremenom sportskom karateu. Shvatanje tehničkih različitosti blokova rukama

tj. njihove primene u tradicionalnom i savremenom sportskom karateu od suštinske je važnosti prilikom pripreme takmičara u savremenom sportskom karateu, pri čemu se konkretno misli na borbe. Odbacivanje ovde navedene činjenice sasvim sigurno bi uticalo na odsustvo sportskih rezultata kada su u pitanju borbe u savremenom sportskom karateu. Reč *blok* se odnosi na odbrambene tehnike koje primenjujemo kao odgovor na napad protivnika. Iako je značaj bloka jasan, njegov učinak tokom primene je neizvestan i zahteva veliku utreniranost. Za razliku od udaraca rukama, koji u izvođenju ne moraju da budu sasvim određeni, prepoznatljivi ili korektno izvedeni, a da ipak krajnji učinak bude zadovoljavajući, upotreba tehnike blokiranja ne može biti neprecizna. Od efikasne primene bloka zavisi "sudbina" onoga koji se brani. Posle loše izvedenog bloka nemoguće je popraviti novonastalu situaciju. Nekada i naizgled uspešan blok ne može da obezbedi potpunu sigurnost onoga koji se brani, jer položaj tela u bloku često može da bude takav da otežava izvođenje kontraudarca ili zauzimanje sigurnog rastojanja od protivnika. Ovakve situacije nastaju zbog upotrebe neodgovarajućeg bloka, korišćenje neodgovarajućeg kretanja i neodgovarajuće krajnje pozicije u odnosu na protivnika (loše zauzet stav, zatvoren položaj tela i ruku pri blokiranju što ne dozvoljava zadavanje kontraudarca ili sprečava nastavak akcije, mala distanca, itd...). Karate zahteva razvijene intelektualne sposobnosti vežbača (brzo opažanje, brzo zaključivanje, orijentacija u prostoru) i visoko razvijene tehničko-taktičke sposobnosti. Borba nas tera da predvidimo protivnikove namere čak i više poteza unapred. Za efikasnu odbranu je najznačajnije da budemo mirni i staloženi kako bismo mogli da delujemo u stresnoj situaciji, jer samo tako naše opazajne sposobnosti dolaze do izražaja. Da bi se uspešno odgovorilo novonastaloj borbenoj situaciji potrebna je dugotrajna i neprekidna obuka, a naročito takozvana "situaciona obuka". Efikasno izveden blok može kod protivnika izazvati parališući bol koji izaziva dekokcentraciju i dezorijentaciju napadača, što omogućuje zadavanje kontraudarca. Efikasan blok je onaj koji je izveden pravovremeno (određenom brzinom i čvrstinom). Blok zavisi od dužine poluge, mase koja se pokreće, sposobnosti za brzo ispoljavanje sile, otpora u zglobovima ekstremiteta koji je u akciji i puta koji se prelazi. Čvrstinu bloka omogućava mišićna kontrakcija ekstremiteta koji izvodi dati blok. Kada jedna ruka izvodi blok druga se vraća istom brzinom, te se pojavljuje spreg sila. Samo jasno definisanom razlikom koja se može uočiti kod blokova koji se izvode u tradicionalnom karateu u odnosu na blokove koji se izvode u sportskom karateu može se na efikasan način pristupiti obučavanju budućih boraca u savremenom sportskom karateu kada su u pitanju tehnike blokova.

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Professional paper

HAND BLOCK TECHNIQUES IN TRADITIONAL AND MODERN SPORT KARATE

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Apstrakt: The paper points to the position and role of block techniques in traditional and modern sport karate. The realization of blocks in traditional and modern sports karate is essentially different, and those differences represent the focus of this paper. An in-depth analysis underlines those differences not only in terms of execution, but also in terms of training methodology. Understanding the essential differences in the execution of blocks in traditional karate on one side and modern sport karate on the other side can be of crucial importance when it comes to achieving maximum sports results, especially among top athletes. Comprehending the technical differences between blocks, i.e. their implementation in traditional and modern sport karate holds essential importance for the preparation of competitors in modern sport karate, above all for fights. Rejecting the given fact would most certainly have a negative impact in shape of the absence of sports achievements in fights in modern sport karate.

Key words: *block, karate, traditional karate, modern karate, sport karate*

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INTRODUCTION

Karate is a martial art that originates from India, from which it came to China and then to Okinawa. At first, Okinawa did not practice martial arts from China and Japan, because of the peaceful character of their advanced Buddhist culture. However, that harmony was disturbed by the arrival of Japanese troops and police controls, when any kind of military class was prohibited and all weapons confiscated. For that reason, Okinawa martial arts used a defence system that involved staff, truncheon, or bare hands. The aforementioned circumstances led to the development of a martial art “kara-te”, which means “an empty hand”, where the basic principle was to defend from an enemy with bare hands, without using any weapons. Karate is a basic, weaponless martial art. The early karate from Okinawa comprised three different styles:

1. Okinawa capital Shuri produced a karate style called “Shuri-te”.
2. Coming from a town called Naha is another style – “Naha-te”.
3. The third style got its name from a town named Tomari, so it was called “Tomari-te”.

Each of these names includes the word “te”, which means “hand”. Even though all the aforementioned towns were not far from each other, the fighting styles they nurtured were quite different. The first style, “Shuri-te”, used predominantly linear movements and direct techniques; the “Naha-te style included more circular movements, while “Tomari-te” comprised elements from the other two styles.

At first, the authorities strictly prohibited karate practicing, which was conducted in secret; only later was karate allowed and practiced in schools as well. After some time, Okinawa rulers became fascinated with karate, and demanded karate masters to make public demonstrations. One of them was the famous Funakoshi Gichin, who brought karate demonstrations to Japan. The first well-known centre for training the art of karate was founded in Japan and named Shotokan. Both in Japan and Okinawa, karate was developed above all as a martial art whose fundamental goal was self-defence. Funakoshi’s primary idea was not only that adult men practice karate (as was the case at that time), but to spread it among wider population, including women and children. An important step on that path was the simplification of certain self-defence elements and their modification into body strengthening exercises.

Karate styles and their history

Several students of Funakoshi Gichin later developed their own karate styles. Today, there is a range of karate styles, the best known being:

Shotokan style

The very transformation of karate from a self-defense art to sport karate began in the first half of the 20th century. Today, Shotokan enjoys a vast number of followers in the world, and it is known as one of the major karate styles.

The Shotokan style is dominated by blocking and striking techniques in low-focus and straight-line stances. The basis of the Shotokan style lies in the Kihon (basic techniques), Kate (form or movement pattern) and Kumite (fighting) disciplines.

Kihon (basic techniques) in the Shotokan style is characterized by low stances that provide stability, strong movements, and they also help leg strengthening. Arm and leg blocking and striking are strong, fast and contracted.

Kate (form or movement pattern) which actually depicts fighting an imaginary opponent, is composed of a number of karate elements – techniques which must be performed in an exact order, at the same time maintaining their actual purpose; to repel an opponent's attacks and counterattack, to disrupt the opponent's balance and inflict accurate strikes. In addition to the exact set number of stances, blocks and strikes, all kata have a specific connection rhythm, the firmness of execution, the speed of execution and, generally, the precondition for a good execution of a kata is the technical level. Without mental strength, all these elements are void. The moment the mind disappears from any move, the entire kata becomes pointless.

Kumite (fighting) in the training process is practiced gradually and it consists of different levels. The first level of kumite through sparring is kihon kumite, which involves three types:

- The first type is jodan (high level) where with a step backward from an attack at the head, high blocking techniques age uke are executed to block the attack.
- The second type of kihon kumite is chudan (the middle level) where with a step backward from an attack at the upper trunk (chest and upper abdomen) the middle-level blocking techniques – ude uke or soto uke - are executed.
- The third type of kihon kumitea is gedan (lower level) where with a step backward from an attack at the lower region (bottom of the trunk and lower), the low blocking techniques of gedan barai are used.

The second level of the kumite sparring training is sanbon kumite (a three-step sparring), which is executed in the same way as kihon kumite, only consisting of three steps in the execution of attack and defense technique. This level can also be executed in five steps with different execution of attack and defense technique.

The third level of kumite sparring training is jiyu ippon kumite (a free-style single-step sparring) which means kaateka – a defending practitioner is

familiar with the type of an attack, or the selection of the attack technique, but they do not know when it is to take place. This level requires from karateka to be in motion.

The fourth and final level of kumite sparring is jiyu kumite or free-style sparring where karateka freely use any karate technique or combination of attacks or defense.

Titles - Kyu (karate belts)

In order to provide a level – assessment of students (practitioners), in 1920 Funakoshi Gichin adopted a system of testing for belts where he classified the testing to the level of student titles – Kyu, and masters' titles - Dan.

For the students' level, the colour ranks go from lighter to darker (white, yellow, orange, green, blue and brown). The higher level, i.e. masters' titles are black belts distributed in degrees – Dan, and they range from the first to the tenth Dan.

Apart from Shotokan, the best known karate styles are Wado-ryu, Shito-ryu and Goju-ryu.

Wado-ryu style

It was founded by one of Funakoshi's oldest students Hironori Otsuka. The style involves a number of techniques and evasion. The striking force is achieved by a jerk of the wrist. In 1964, Wado-ryu joined the Japanese Karate Association.

The kata in the Wado-ryu style differed from the kata in other styles based on the variations of pre-selected exact movements and techniques that implement fighting techniques.

Shito-ryu

It was founded by an Okinawan karate master Kenwa Mabuni in 1934. Sensei Mabuni was a contemporary of Funakoshi. The characteristic of this style is that it uses straight line and circular moves. The Shito-ryu style has more kata than any other style, and some of them are particularly famous as the art of self-defense for women.

Goju-Ryu

This style is based on the circular movements of the Naha-te style, that is, hard and soft style. The very name of the style “Go” means “hard” and refers to closed hand techniques, straight movement and “Jo” means soft, and

refers to open hand techniques and circular motion. Godju-ryu karate is widely known for teaching breathing techniques extensively. The primary goal of Godju-ryu karate is self-defense.

METHOD

For the purpose of the paper, the authors used bibliographic-speculative method, which implies and primarily relies on the use of available literature.

Data was collected, analysed and interpreted by means of the bibliographic-speculative method. The basic sources of data, i.e. primary bibliographic sources in synthesis with the authors' multiannual experiences as competitors led to the creation of this paper.

Definition and systematization of hand block techniques

The word "block" refers to the defence techniques we apply as a response to the opponent's attack. Even though the significance of blocks is evident, its effect during the execution is uncertain and requires a lot of training. Unlike hand strikes, whose execution does not have to be perfectly precise, recognizable or correct to see a satisfying final result, the use of blocking techniques cannot be imprecise. Adjustment during the execution of a blocking technique at the moment of contact with the opponent's extremities is impossible. The fate of the defending side depends on the efficient application of a block. After a poorly performed block, the situation cannot be helped. Sometimes, even what seems to be a successful block cannot provide utmost security to the defender, because the body position during blocking can often be such to make counterattacks or making a safe distance from the opponent very difficult. Such situations occur because of inadequate blocks, inadequate movements and inadequate end position in relation to the opponent (bad stance, closed position of body and hands when blocking, which disables counter-strikes or prevents the action from continuing, small distance, etc.). A defence from strikes, so-called "block" embodies the essence of karate: defence simultaneously serves as an attack. Therefore, those are strikes that block strikes (Jorga et al., 1968). Blocks are movement structures realized by hands and legs with participation of other body parts, and their aim is to disable the opponent's attack whose realization comprises various abilities (Milošević et al., 1989). The term block in karate denotes a technique that intercepts, stops, blocks or diverts opponent's hand strike or kick. Even though it does not represent a scoring technique in karate, block reflects the defensive essence of this art (Jovanović, 1992). The term "block" implies all the techniques that can serve as a defence from an attack using hand

or leg. Karate features a wide range of techniques that can be considered to be blocking techniques and striking techniques. Even though both groups are equally important, when karate was transformed from an art into a sports discipline, many hand techniques, especially striking techniques (strikes with fingers, open hand, elbow, and head) were cut out of training and almost completely neglected. This reduction of techniques occurred at the time of karate's sudden expansion. In Japan, karate was introduced into the educational system so all techniques that could potentially cause serious consequences for practitioners were cut out of fighting competitions. These techniques are learnt and practiced in kata. Blocking techniques are trained through kata, pre-arranged sparring, semi-free and free sparring.

Blocks can be classified according to the following criteria:

- in relation to the body part that performs the block
- in relation to the level of application of the block
- the character of blocking lines
- the area used to block.

Following the same principle as with strikes, blocks can be divided into:

- blocks executed via “shuto” blocking area (rigid open hand)
- blocks executed by means of “ude” blocking area (a part of the forearm)

Based on the first criterion, blocks can be classified as:

- hand blocks (using one or both hands)
- leg blocks

Based on the application level, blocks can be divided into:

- high
- low
- medium

According to the “character of blocking lines” criterion, blocks can be categorized according to:

- the shape of movement line
- the direction of block execution

In line with those two elements, blocks can be:

- upward
- downward
- inside-out
- outside-in

- rising
- lowering
- inside
- outside

Even though modern sport karate quickly approaches the family of Olympic sports, there is a deficit of professional instructors. The illusion still prevails that specific technical qualities (high ranks), without education, are enough to make one a good instructor (Mudrić, 2017).

Karate practice also comprises “counter” blocks (Gyaku blocks) with the opposite hand (for example: front left stance – right hand block), even though it is not studied as a special technique. Those are rare and forced situations. Such techniques are applied and used by highly trained karateka, who are always fully aware of the situation they are in and possess full control over all their moves. The application of blocks and their efficiency is closely connected to the applied movement techniques. In traditional training (the art of karate), but also modern training (sport karate), blocks are learned and applied through various movements with rectilinear and curvilinear paths. The applied movement techniques can be: direct step back or step forward (Oi Komi Ashi), step back and sideways, and forward and sideways (left or right) – diagonally in relation to the basic direction of movement, by turning around the “front” or “back” leg, sliding movements (yuri ashi), chased step (tsugi ashi), or various jumps up, in or out. In traditional training methodology, movements had an aim to oppose to the attacker’s violent striking force by applying an appropriate block, and to reach a favourable position for a counter strike. Movements that characterize modern sport karate aim only to quickly overcome the distance to the opponent during attack, to strike or kick, or to avoid the opponent’s attack by withdrawing backward or sideways, to a safe distance, without applying blocking techniques.

Blocking techniques can be executed with one or both hands. One-hand blocks are less complex or simpler. The explanation and justification for this lies in the efficient strike with the other, “free” hand, immediately after executing the block. Blocks that require both hands in defence are mostly executed when intercepting the opponent’s attack, and require a high level of technical training, resourcefulness and boldness. Considering that the attacker is striking with an aim to crush the opponent, quickly and forcefully, while preparing the attack they make additional, so-called preparatory movements with some body parts that can tell -reveal – us the attacker’s intentions. That is why it takes calmness, concentration and focus (mental presence in the given moment) to spot such “signals”. Besides, it is much harder – almost impossible - to wait for the opponent to attack first and then apply a block. Our movement should extort the opponent’s attack, which makes it easier to apply a block in defence.

Japanese instructor Nishiyama also composed some valuable instructions concerning blocks (Nishiyama, 1959):

"Make every effort to turn the opponent's strength to your own advantage".

"Be sure to maintain your own balance and posture in blocking".

"The blocking hand should not be over-engaged in the block, but should be preparing for the next technique".

"While blocking you should have in mind the counterattack you will follow up with".

"While blocking and afterward be sure your posture or position does not offer your opponent an opening".

Position and Role of Hand Block Techniques in Traditional and Modern Sport Karate

In traditional karate, blocks are executed with a maximal range of movement, every block can be executed as a strike, blocks are performed from a stable stance with determined execution of the technique – *kime* (exhalation with abs contraction), and muscular contraction of the extremity that performs the given block.

In modern sport karate, block is performed using a brief, fast movement with the necessary strength, while the stance does not have to be stable.

Hand Block Techniques in Traditional Karate, with Overview of Differences in Execution in Modern Sport Karate

All the perceived similarities and differences in terms of the technical characteristics of the execution of hand block techniques in traditional and modern sport karate represent the essence of this paper.

Downward block (Gedan barai) – Traditional form

Gedan barai is the most frequently used blocking technique in all beginners' training. This technique is used to defend lower body (the abdomen or the groin) from a direct striking or kicking attack. It is most frequently used to defend from a front kick. There is also a reverse variation, *gyako gedan barai* (opposite from the forward leg in the stance). The gedan barai block can be combined with different movements, stepping, docking, sliding or semi-circular movement around the front or back leg in a stance. It is mostly performed backward and sideways at an angle to the attack line. It can be used for interception, as well as for moving forward and sideways at an angle to the attack line. From the preparatory stance, the blocking hand is swung from a point ne-

ar the ear above the opposite shoulder (right hand - left shoulder), with the fist looking downward. The other arm is extended aslant downward with the fist in pronation. The elbows almost touch. The forearm of the blocking arm lies on the other upper arm, with straight body and straight look. By moving the appropriate leg from the preparatory stance at the final stage of the technique, one can occupy the desired stance (for example *zenkutsu dachi*, *fudo dachi*, etc.). The blocking hand falls aslant in front of the body. The other arm makes a compensatory move backward and stops with the fist above the hip and the fist in supination. All that is accompanied by an appropriate contraction in the trunk and leg muscles. While executing the block, both arms do not only bend and extend, but also perform appropriate rotations. The blocking hand rotates the fist inward, until reaching pronation. The hand withdrawn on the hip and preparing for a potential counter-strike rotates the fist outward until reaching supination. At the moment the block is executed, the blocking arm is extended with the palm up, and the fist at 10cm to 15 cm above the knee of the forward leg. The opposite fist is on the hip with the elbow drawn toward the spine. The trunk and the head stand vertically or slightly forward. The body is slant in order to reduce the attack impact surface. At the same time, this body posture enables a counter-strike (by means of hip and trunk rotation forward with an accompanying strike).

Downward block (Gedan barai) – Sports form

Gedan barai is one of the most frequently performed techniques in sports karate. This technique is used mostly for defence against hand strikes aiming at the abdomen. Considering that the *Mae Geri* attack is somewhat rarer in sports karate, the implementation of the *gedan barai* blocks is therefore less frequently used as a response to this type of attack. An opposite variation of the block can also be executed (*gyaku gedan barai*), opposite from the front leg in a stance. The *gedan barai* block is performed by means of various movements, stepping, docking, sliding or semi-circular movement around the front or back leg sideways. It is mostly performed backward and sideways at an angle to the attack line. It can be used to intercept as well as move forward and sideways at an angle to the attack line. A block can be performed from almost any stance. When the *gedan barai* block is practiced in modern sport karate, it is performed identically as in traditional karate. During a sports fight, there is a difference in the application hand block techniques in relation to *kihon* (basic – school technique). The stances in sport karate are adapted to the situation in a fight, so the form becomes secondary. In this case, the starting position is a guard (*Kamae*), from which the *gedan barai* block is executed similarly to traditional karate, only this time at maximum speed, with shorter range of movement, without stressed *kimeo*, sometimes even with an open

hand. Considering that in competitive sport karate escapes serve to avoid an attack, blocking has a secondary role. The position of the trunk does not necessarily occupy vertical position.

Rising block (Age uke) – Traditional form

This block protects the head and the neck from direct hand strikes and cold weapons (knife, cane, etc.), which the attacker swings from high angles downward.

Executing rising block age uke from Zenkutsu dachi stance

From the preparatory position, the blocking hand rises from the hip to the front up to the middle of the body and upward. The other arm, which was extended in front of the body, withdraws back following the shortest path. At the same time, the body begins descending into the front stance by moving the corresponding leg to the back or to the front. At the final stage, the body is in the chosen stance, depending on the situation in which the block is used. The arm that performs the block passes the face, making contact with the attacker's hand in the same area as in the downward block gedan braai, and stands above the head, with the elbow bent at an angle somewhat bigger than 90 degrees (the fist is positioned above the level of the elbow). The hand is positioned so that the opponent is visible. At the moment of the contact, there is a brief isometric contraction. In the finale of the block, the fist of the blocking hand is in pronation forward and above the forehead, while the other hand is on the hip with the fist in supination, ready to execute a counter-strike. The body and the head are set vertically, the trunk is slant and the look directed forward. After the block, the action can be continued using an appropriate technique from other martial arts (judo, jujutsu, etc.).

Rising block (Age uke) - Sports form

The *Age uke* technique in sport karate begins from the guard (*Kamae*) with a short and fast jolt upward. It is applied in two forms: the first one is a simultaneous execution of the block and a counter-strike; the second one implies executing a counter-strike after performing the block.

Age uke block in gyaku variant

The block is combined with various movements, stepping, docking or semi-circular moving around the front or the back leg sideways. It is mostly performed backward and sideways at an angle to the attack line. It can be used

for interception, as well as for moving forward and sideways at an angle to the attack line. The block can be performed in almost any stance. In modern sport karate, training the *Age uke* blocking technique is conducted in the same way as in traditional karate. During a sports fight, a difference appears in the implementation of the hand block technique in relation to *kihon* (basic – school technique). The role of the rising block *Age uke* in escaping an attack is significant because of the circumstances in which it is performed. Moving backward is not enough to escape an attack, which is why the block secures the defence.

Middle outside block (Soto uke) – Traditional form

The outside block of the forearm, *Soto uke* is a very effective defence technique that opposes all attacks (mainly rectilinear) aiming for the middle part of the body, the chest and sometimes in the area of the neck and head. It is mostly performed at the middle level (*Chudan*) and combined with an appropriate attitude, most frequently *fudo dachi*. During the execution of the middle outside block, the body is removed from the direction of the attack backward and sideways or rotated around the front leg in the stance, which increases the efficiency of the block. This block can also be executed in intercepting in combination with the *gyako zuki* strike, as well as in the retreat, while staying in the line of attack, that can be seen in sport karate.

Executing middle outside block (Soto uke) from fudo dachi stance

From the preparatory position, the fist of the blocking arm is lifted at the height of the head sideways (frontal plane) to the supine position. The arm is bent at an angle of 90 degrees. The other arm is extended in front of the body (sagittal plane). By a slant movement, the fist of the blocking arm comes in front of the body. The trunk is twisted so that the opponent's arm is pushed sideways and removed from the attack line. In traditional karate, the contact with the attacker's arm is made by a cutting movement (bone against bone) which causes pain. In sport karate, the contact is made with the inner side of the forearm is a soft part, with the forearm rotating inward. In this way, we do not injure our partner, which enables further sparring. The other hand reaches the hip using the shortest path. At the same time, by moving the appropriate leg, the desired position is taken in relation to the attack line.

Middle outside block (Soto uke) - Sports form

Unlike the traditional form of executing this block, in sports fight it is performed quickly, with a brief strike from the *chudan kamae* guard, where-

by the hand is generally open and the contact with the opponent's extremity is "sliding", in order to avoid unnecessary pain. The block is combined with proper movement and counter-strike. The form of stances is not of primary importance.

Upward sweeping hand block (Te nagashi uke) - Traditional form

This technique blocks attacks directed to the head. The block is very efficient and its application does not require too much strength. This block can be executed in retreat, step backward or interception of the attack. The block is executed by the inner side of the open hand. After completing the block, the *kokutsu dachi* or *zenkutsu* or *fudo dachi* stance is taken. The main characteristic of this block is speed rather than strength. From the preparatory stance (*yoi dachi*), the preparation for the execution of the block is conducted by stepping back and extending the opposite arm forward with an open hand. The weight of the body moves backward, towards the supporting leg in the *kokutsu dachi* stance, lowering down at the same time. The blocking arm moves almost straight-line diagonally and backward to the opposite shoulder, ending the movement with the palm facing the ear. At the same time, the other hand withdraws to the hip. After the block is completed, the body is in the final stance, *kokutsu dachi*. The variants of this block are upward blocks with the "radial" or "ulnar" side of the forearm (Naiwan, Haiwan and Gaiwan Nagashi uke), which are effective in defending from semi-circular fist strikes (hooks) or from an armed attacker (Mudrić, 2017).

Upward sweeping hand block (Te nagashi uke) - Sports form

The sports form of this block is almost no different from the traditional one. In a sports fight, this block has a shorter amplitude and starts from the fighting guard (*Kamae*), with a fast move. It is combined with body deflection (escape) to the opposite side, with appropriate movements and counter-strikes. Given that action is of great importance, respecting the form of stances becomes secondary.

Vertical inside outward sword hand block (Tate Shuto uke) – Traditional form

This block removes a direct frontal attack. The block is performed in combination with a counter kick or strike. When executing this block, the body moves from the preparatory stance away from the attack line (*yoi dachi*) and takes the appropriate fighting stance, mainly *fudo dachi*. From the starting stance (*yoi dachi*), the arm that performs the block is brought to the op-

posite shoulder with an open hand facing the ear. The other hand is extended forward downward with the fist in pronation. The blocking arm starts from the shoulder forward, extending and rotating the forearm so that the palm moves forward. At the moment of contact, due to the rotation of the forearm, the palm edge removes the attacker's extremity from the attack line. The other hand ends its movement backward on the hip with the hand closed in the fist. Shoulders and hips are slant, the body is in an appropriate stance.

*Vertical inside outward sword hand block (Tate Shuto uke) –
Sports form*

The traditional and sports way of executing this block are similar. The difference is that the sports form of technique is carried out quickly, with a shorter amplitude of movement, which starts from the fighting guard (*Kamae*). Given that action is of importance here, strict compliance with the form of stances is secondary. This block can be executed by means of pushing forward, which pushes the opponent's arm away from the direction of the attack, with a maximum shortening of the distance to contact chest to chest and finishing the attack by the *Osoto Gake* (major outer hook) or *Osoto Gari* (major outer reap).

CONCLUSION

Karate consists of several groups of techniques and one of them involves blocks. This paper aims to clearly point out the differences in terms of technical characteristics in the performance of hand blocks in traditional and modern sport karate. The understanding of the technical diversity of hand blocks, i.e. their application in traditional and modern sport karate, is essential in the preparation of competitors in modern sport karate, concretely for fighting. Rejecting the facts mentioned here would certainly result in the absence of sports results when it comes to fighting in modern sport karate. The word "block" refers to defence techniques that we use in response to an opponent's attack. Although the significance of blocking is clear, its effect during application is uncertain and requires excellent training status. Unlike hand-strikes, whose performance does not have to be fully specific, recognizable or precisely executed to reach a satisfactory ultimate effect, the use of blocking techniques must not be imprecise. The "fate" of the defending party depends on the effective implementation of the block. After a poorly executed block, the situation cannot be helped. Sometimes a seemingly successful block cannot provide complete security to the defending party because the position of the body in the block can often be such that it makes it difficult to counter-strike

or take a safe distance from the opponent. These situations arise due to the use of an inadequate block, inadequate movement and an inadequate end position in relation to the opponent (poor stance, closed position of the body and arms when blocking which does not allow a counter-strike or prevents the continuation of the action, too small a distance, etc.). Karate requires developed intellectual abilities of the practitioner (fast observation, making conclusions quickly, good orientation) and highly developed technical and tactical skills. Fighting forces us to predict the opponent's intentions several moves in advance. For effective defence, it is crucial to be calm and balanced so that we can act in a stressful situation, because that is the only way for our perceptive abilities to be efficient. In order to successfully respond to the new fighting situation, long-term and continuous training is required, and in particular, "situational training". An efficiently executed block can cause paralyzing pain to the opponent that causes deconcentration and seizure of the attacker, which allows counter-attack to strike. An effective block is one that is performed timely (at certain speed and strength). A block depends on the length of the lever, the moving mass, the ability to rapidly express force, the resistance in the joints of the extremity in action and the path. The firmness of a block is enabled by the muscle contraction of the extremity that executes the given block. When one hand performs the block, the other one returns at the same speed and the coupling of the forces appears. Only a clearly defined difference that can be perceived in blocks that are performed in traditional karate in relation to blocks that are performed in sport karate can lead to effective training of future fighters in modern sport karate when it comes to blocking techniques.

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