

1.2. AIKIDO - LEXICON

1.2.1. PRONUNCIATION & RULES OF WRITING

- Combinations of vowels read by pronouncing each vowel: *ookii* = o-o-ki-i.
- Double consonants in fact mark the double pronunciation of the vowels that proceed.
- Vowels topped with a circumflex are long.
- Japanese words have no accented syllables.
- There is no plural in Japanese: a *dojo*, two *dojo*... The plural is expressed by the context.
- There are only 2 stages of conjugation in Japanese: the present and the past. The future is expressed with an indication in the statement indicating a context that is.
- In Japan, the names are expressed by indicating first the family name before first name: *UESHIBA Morihei*.

1.2.2. JAPANESE ALPHABETS

- *katakana* It is an alphabet of 71 characters which indicate in fact various syllables. It serves especially for writing names and foreign titles. It is with him that begins the learning of Japanese.
- *hiragana* It is also a syllabify of 71 characters in the more calligraphic writing. It is the most used by the Japanese in the everyday life.
- *kanji* Every ideogram represents a concept, an idea. A word can thus consist of one or several *kanji*. The Japanese use more than 2.500 in their everyday life. They can be read according to the Japanese pronunciation or according to the Chinese pronunciation. The same ideogram will thus have several “phonetics”.

1.2.3. VOCABULARY GENERAL

IDEOGRAM	JAPANESE TERM	TRANSLATION
武道	<i>BUDO</i>	Way of knighthood and protection
武道泉陽会	<i>BUDO SENYOKAI</i>	Association of all <i>Budo</i>
道	<i>DO</i> or <i>MICHI</i>	The Way
道所	<i>DOJO</i>	Place where the way is sought
義理	<i>GIRI</i>	“To must” - code of obligations of Japanese civilization
袴	<i>HAKAMA</i>	Divided skirt of <i>Buke</i>
本	<i>HON</i>	Fundamental
本合気道	<i>HON AIKIDO</i>	Fundamental <i>aikido</i>
家元	<i>IEMOTO</i>	Master of a <i>Ryu</i> of wire father
塾	<i>JUKU</i>	“Private course” - Academy
術	<i>JUTSU</i>	Group of techniques
神	<i>KAMI</i>	“Higher Spirit” in <i>Shinto</i>
上座	<i>KAMIZA</i>	“High wall” - wall of honour
契合儀	<i>KEIGOGI</i>	Clothing of drive
	<i>KEIKO</i>	Drive
基本	<i>KIHON</i>	Bases
利もの	<i>KIMONO</i>	Long sleeved dress of ceremony
心	<i>KOKORO</i>	Mentality, heart and spirit
教	<i>KYO</i>	Principle
日本	<i>NIHON</i>	Japan
帯	<i>OBI</i>	Long belt (of silk)
浪人	<i>RONIN</i>	<i>Samurai</i> without lord
流	<i>RYU</i>	School of martial arts
悟り	<i>SATORI</i>	Awakening
神殿	<i>SHINDEN</i>	Furnace bridge dedicated to the spirit of old
神道	<i>SHINTO</i>	Religion native animist of Japan
足袋	<i>TABI</i>	Sock with separate big toe

畳	TATAMI	Carpet of straw of drive
床の間	TOKONOMA	Alcove in the <i>Kamiza</i> of the principal part of a house where one lays out an objet d'art of great value
技	WAZA	Form techniques
草履	ZORI	Sandals (traditionally of braided hemp)

1.2.4. PROGRESSION

IDEOGRAM	JAPANESE TERM	TRANSLATION
	AIKIDOKA	Aikido's practitioner confirmed
	AIKIDO SHUGYOSHA	"Who seeks his way practicing Aikido"
	DAN	Degree, stair
	DESCHI	"Disciple" - student
	DOSHI	Training partner at <i>dojo</i>
	DOSHU	Grand master of a martial art school
	GAKU	Diploma degree
	HANSHI	Master, related to education
	KIRIGAMI	First level in the <i>Menkyo</i> system (black belt)
	KYOSHI	Teacher
	KYU	Class
	KYUDAN	All grades
	MAKIMONO	Parchment delivered by a master to a pupil on which are inscribed the practice time, the feelings, the grade...
	MENKYO	Fitness certificate indicating the degree of skill and bearing the seal of the school
	MUDANSHA	Without <i>dan</i>
	MUKYU	Without <i>kyu</i>
	NAGE or SHITE or TORI	One who performs the technical
	OTOGAI or KOHAI	A beginner (in the practice)
	RENSHI	Instructor
	RENSHU	Exercise - training
	SEMPAI	Elder (in the practice)
	SENSEI	"Born before". More than a teacher teaching a technique, the <i>sensei</i> is a spiritual guide leading the way
	O-SENSEI	"Great teacher" also means <i>Ueshiba Morihei</i> .
	SHIHAN	Superior title in the martial arts
	SHODAN	Black belt, first <i>dan</i>
	UCHI	House
	UCHI DESCHI	Disciple staying with is teacher
	UKE or AITE	Who attack... and fall
	WAKA SENSEI	"Young master", son of the creator of a martial arts dojo
	YUDANSHA	Holds one or more <i>dan</i>

1.2.5. ATTITUDE

<i>IDEOGRAM</i>	<i>JAPANESE TERM</i>	<i>TRANSLATION</i>
	<i>OMOTE</i>	In the same time, positive
	<i>URA</i>	Negative
	<i>IRIMI</i>	Penetrating
	<i>YOMI</i>	“Reading” - the perception
	<i>HYOSHI</i>	Rhythm
	<i>JO</i>	Rhythm of introduction - slow
	<i>HA</i>	Rhythm of break - normal
	<i>KYU</i>	Rhythm of speed - fast
	<i>MUSHIN</i>	With a free mind - empty
	<i>SENSHIN</i>	With the senses on the alert
	<i>HARA</i>	“Stomach” - the vital centre
	<i>SEIKA TANDEN</i>	Energy centre located 2 fingers below the navel
	<i>MA</i>	Space (between 2 partners)
	<i>MA AI</i>	Ideal space
	<i>TO MA</i>	Large interval
	<i>TCHIKA MA</i>	Small interval
	<i>DE AI</i>	Ideal time in the movement
	<i>REISHIKI</i>	Etiquette and ceremonial
	<i>REI</i>	Salute
	<i>RITSU REI</i>	Standing salute
	<i>ZAREI</i>	Knees salute
	<i>KAMAE</i>	“Position” - Guards
	<i>GEDAN KAMAE</i>	Low guard
	<i>CHUDAN KAMAE</i>	Average guard
	<i>JODAN KAMAE</i>	High guard
	<i>AI HANMI KAMAE</i>	In the same guard
	<i>GYAKU KAMAE</i>	Opposed guard
	<i>SHIZEN TAI</i>	Natural position of the body
	<i>HANMI</i>	<i>Hanmi</i> form part of a triangle and is the natural movement of walking. One foot is placed in front of the other. Knees are flexed, the weight of the body can move freely at any time.

1.2.6. TECHNIQUES

<i>IDEOGRAM</i>	<i>JAPANESE TERM</i>	<i>TRANSLATION</i>
	<i>UNDO</i>	Movement - exercise
	<i>JUNBI UNDO</i>	Warm up
	<i>TEKUBI UNDO</i>	Relaxation of the wrist
	<i>HOJO UNDO</i>	Educative
	<i>TEODOKI</i>	Educative entry wrists
	<i>TACHI</i>	Standing

	<i>TACHI WAZA</i>	Standing technical
	<i>KIHON WAZA</i>	Basic technical
	<i>SUWARI WAZA</i>	Technique on knees
	<i>HANMI HANDACHI WAZA</i>	<i>Shite</i> on knees, <i>Uke</i> stand up
	<i>JYU WAZA</i>	Free technical
	<i>KATAME WAZA</i>	Immobilisation technical
	<i>NAGE WAZA</i>	Projection technical
	<i>UKE WAZA</i>	Technique with “against taking”
	<i>RANDORI</i>	“Fight” - free application technical
	<i>GONO RANDORI</i>	Same attack, same technique
	<i>KAKARI TANIN TSUDORI RANDORI</i>	<i>Randori</i> with multiple attackers
	<i>KOKYU HO</i>	Exercises on breathing
	<i>KI WAZA</i>	<i>Ki</i> 's exercises
	<i>SEIZA KOKYU RYOKU TANDEN HO</i>	Techniques of breath control on knees
	<i>TACHI WAZA KOKYU TANDEN HO</i>	Same exercises on breathing but stand up

1.2.7. DISPLACEMENTS

<i>IDEOGRAM</i>	<i>JAPANESE TERM</i>	<i>TRANSLATION</i>
	<i>TAI</i>	Body
	<i>TAI SABAKI</i>	Rotate body
	<i>TAI SABAKI IRAKI</i>	Body pivot of a quadrant
	<i>TAI SABAKI IRIMI</i>	Body pivot of a semicircle
	<i>TAI SABAKI O IRIMI</i>	Body pivot of 2 semicircles
	<i>TAI SABAKI NARASHI</i>	Swivel hips
	<i>SHAI SABAKI</i>	Moon walk
	<i>KAI TE</i>	Body pivot - “about-turn”
	<i>KAWACHI</i>	Dodge
	<i>DOSOKU</i>	Special entry form <i>Irimi</i>
	<i>TE KATANA</i>	Sword hand

1.2.8. SHIKKO

<i>IDEOGRAM</i>	<i>JAPANESE TERM</i>	<i>TRANSLATION</i>
	<i>SEIZA</i>	Action to sit down
	<i>ZAHO</i>	Position on the knees
	<i>SHIKKO</i>	Displacement knees
	<i>HAYUMI HASHI</i>	Moving (foot) slipped
	<i>TSUGI HASHI</i>	Moving (foot) shot
	<i>MAE TSUGI HASHI</i>	Moving (foot) turned forward
	<i>USHIRO TSUGI HASHI</i>	Moving (foot) turned backward
	<i>YOKO TSUGI HASHI</i>	Moving (foot) turned lateral
	<i>TENKAN TSUGI HASHI</i>	Moving up circled

1.2.9. UKEMI

<i>IDEOGRAM</i>	<i>JAPANESE TERM</i>	<i>TRANSLATION</i>
	<i>UKEMI</i>	Break-fall
	<i>MAE UKEMI</i>	Break-fall front
	<i>USHIRO UKEMI</i>	Break-fall back
	<i>YOKO UKEMI</i>	Break-fall side
	<i>GYAKU UKEMI</i>	Break-fall reversed
	<i>TENKAN UKEMI</i>	Break-fall round
	<i>... UKEMI MIGI</i>	Break-fall ... on the right
	<i>... UKEMI HIDARI</i>	Break-fall ... on the left

1.2.10. SEIZURE / ATTACKS

<i>IDEOGRAM</i>	<i>JAPANESE TERM</i>	<i>TRANSLATION</i>
	<i>DORI</i>	Catching
	<i>ERI</i>	Collar
	<i>HIJI</i>	Elbow
	<i>KATA</i>	Shoulder
	<i>KATATE</i>	Wrist
	<i>KUBI</i>	Neck
	<i>KUBI SHIME</i>	Strangulation
	<i>RYO TE KUBI SHIME</i>	Strangulation with 2 hands
	<i>MUNE</i>	Side chest - Breast
	<i>SODE</i>	Sleeve
	<i>TE</i>	Hand
	<i>TEKUBI</i>	Wrist
	<i>GYAKU KATATE DORI</i>	Grasp wrist opposite
	<i>HIJI DORI</i>	Grasp the elbow
	<i>KATA DORI</i>	Grasp the shoulder
	<i>KATATE DORI</i>	Grasp the wrist
	<i>KATATE RYOTE DORI</i>	Grasp of a wrist in 2 hands
	<i>MUNE DORI</i>	Grasp the back
	<i>RYO KATA DORI</i>	Grasp the 2 shoulders
	<i>RYO KATATE DORI</i>	Grasp the 2 wrists
	<i>SODE DORI</i>	Grasp the sleeve
	<i>USHIRO ERI DORI</i>	Grasp neck from behind
	<i>USHIRO RYO KATATE DORI</i>	Grasp the 2 wrists from behind
	<i>USHIRO RYOTE DORI KUBI SHIME</i>	Strangulation from behind with 2 hands at plexus
	<i>USHIRO TEKUBI KUBI DORI</i>	Grasp a wrist from behind and choke
	<i>SHOMEN UCHI</i> or <i>MEN UCHI</i>	Blow on the top of the head with the edge of the hand
	<i>MEN NO TANREN</i>	Former name of "Shomen Uchi"
	<i>YOKOMEN UCHI</i>	Blow on the side of the head with the edge of the hand
	<i>TSUKI</i>	Punch
	<i>GEDAN TSUKI</i>	Punch down

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	<i>CHUDAN TSUKI</i>	Median punch
	<i>JODAN TSUKI</i>	Blow up punch (head)
	<i>ATEMI</i>	Blow on the body with the hand (relaxation)

1.2.11. NUMBERS

<i>IDEOGRAM</i>	<i>JAPANESE TERM</i>	<i>TRANSLATION</i>
	<i>REI</i> or <i>ZERO</i>	0
	<i>ICHI</i>	1
	<i>NI</i>	2
	<i>SAN</i>	3
	<i>SHI</i> or <i>YON</i>	4
	<i>GO</i>	5
	<i>ROKU</i>	6
	<i>SHICHI</i> or <i>NANA</i>	7
	<i>HACHI</i>	8
	<i>KYU</i>	9
	<i>JU</i>	10
	<i>JU ICHI</i>	11
	<i>NI JU</i>	20
	<i>HYAKU</i>	100
	<i>SEN</i>	1.000
	<i>ICHI MAN</i>	10.000
	<i>ICHI OKU</i>	100.000.000

1.2.12. DIRECTIONS

<i>IDEOGRAM</i>	<i>JAPANESE TERM</i>	<i>TRANSLATION</i>
	<i>HIGASHI</i>	East
	<i>MINAMI</i>	South
	<i>NISHI</i>	West
	<i>KITA</i>	North
	<i>HIDARI</i>	Left
	<i>MIGI</i>	Right

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