

## 剣道の「残心」の解釈に関する問題点の分析と考察 — 打突の完結という視点より —

Analysis and Examinations of the Problems with the Interpretations  
of 'Zan-shin' in Kendo  
— with the focus on the completion of striking —

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### Abstract

This study paid attention to 'Zan-shin' in Kendo. *Zan-shin* is described as one of the conditions of *Yuko-datotsu* (valid strike) in the regulations of Kendo matches. In the regulations, however, what exactly *Zan-shin* means and with what physical and mental states *Zan-shin* performed by the competitors can be judged upon are not explained. This study, therefore, first attempted to seek some common explanations and interpretations on the meaning of *Zan-shin* by comparing and analysing referring to various references as to textbooks of *Ken-jutsu* and Kendo, dictionaries and regulations of Kendo matches.

As a result, it was found that *Zan-shin* is physical and mental posture towards an opponent that occurs from the moment of striking, and that *Zan-shin* is supposed to appear naturally by attacking with all one's spirit and strength and without hesitation.

Secondly, to answer the question of when and with what *Zan-shin* is completed, which were not found by the above comparisons and analysis, the authors presented some possible interpretations based on these references and also examined some problems and limits of including *Zan-shin* in the conditions of *Yuko-datotsu* in the regulations of Kendo matches.

Finally the authors provide a tentative idea of new conditions of *Yuko-datotsu* that aims to present a material to improve the current conditions by using an idea of '*Kime* (completion of the strike)' instead of *Zan-shin*.

**Key words:** Kendo, valid strike, physical and mental postures, completion of a strike

## 1. Introduction

*The Regulations of Kendo Shiai* (matches) and *Shinpan* (referees) published by the International Kendo Federation (2003: 5) describes that *Yuko-datotsu* (valid strike) in Kendo is defined as “an accurate strike or thrust made onto *Datotsu-bui* (striking zone) of the opponent’s Kendo-gu (Kendo armour) with *Shinai* (bamboo sword) at its *Datotsu-bu* (striking region) in high spirits and correct posture, being followed by *Zan-shin*” in Article 12 of Section 2. *Japanese-English Dictionary of Kendo* published by the All Japan Kendo Federation (2000: 42) also explains that a *Waza* (preparation and execution of technique) is considered as *Yuko-datotsu* when the following conditions are met: 1) showing a fullness of spirit, 2) appropriate posture, 3) striking a *Datotsu-bui* of the opponent, 4) with the striking region of one’s own *Shinai*, 5) while using correct *Ha-suji* (cutting angle), and 6) expressing *Zan-shin*.

‘Showing a fullness of spirit’ in 1) means striking or thrusting with expression of one’s full spirit by vocalising the name of a *Datotsu-bui* from *Kamae* (fighting posture) that also contains full spirit. In Kendo that uses a *Shinai* as if it was a *Katana* (Japanese sword), showing high spirit by vocalising the name of a *Datotsu-bui* is based on an idea that “a second chance is never given in life or death situations in real fights. Full spirit that supports one to bear and overcome this pressure is therefore necessary (Kokubu, 1987: 94)”. ‘Appropriate posture’ in 2) means keeping the head and the body straight, striking or thrusting at an opponent from this stable and natural posture by facing the opponent straight on, and completing striking or thrusting by maintaining it (Sumi, 1992: 152). As for ‘*Datotsu-bui*’ in 3), it consists of four zones in Kendo; *Men*, *Kote*, *Do* and *Tsuki*. *Japanese-English Dictionary of Kendo* (All Japan Kendo Federation, 2000: 154) explains that *Men*-zone covers the right and left sides of the head that should be the area above the temples. *Kote*-zone is the right forearm, but the left forearm is also included if the opponent holds the *Shinai* with his/her left hand forward for *Chudan-no-kamae* (middle guard posture) and when the opponent takes other *Kamae*. *Do*-zone covers the right and left sides of the *Do* (stomach area). *Tsuki*-zone covers the throat protected by armour. ‘Strike region’ in 4) refers to the part of *Jin-bu* (cutting side) called *Mono-uchi* where force is used most effectively, and it is the region extending from around *Naka-yui*, that is a thin strip of leather tied around the *Shinai* about one quarter of the full length of the *Shinai* from the tip, to the tip (All Japan Kendo Federation, 2000: 65-67). ‘Using correct *Ha-suji*’ in 5) means, as Article 10 in the Subsidiary Rules of the Regulations of Kendo *Shiai* and *Shinpan* (International Kendo Federation, 2000: 5) decides, executing a strike made in the same direction as *Jin-bu* of *Shinai*. As regards to ‘*Zan-shin*’ in 6), it is explained later because of the purpose of this study.

The definition of *Yuko-datotsu* is based on an ideology that the *Shinai* is replacement of the *Katana* and has been passed on today following the definition described in Article 5 of *Dai Nippon Butokukai* (Great Japan Society for Martial Virtue Association) *Regulations of Kendo Shiai and Shinpan* made in 1927 (Otsuka, 1995: 143). Fukumoto (2003) replaces the above conditions of *Yuko-datotsu* as ‘a rational and purposeful strike’ and points out that *Yuko-datotsu* is not considered only by visible and physical phenomenon whether one’s *Shinai* merely hits an opponent’s *Datotsu-bui*. He (2003: 96) also explains that ‘a rational and purposeful strike’ as, in the process of executing a *Waza*, striking by distracting an opponent, catching an opportunity that is found when an opponent starts trying to attack, creating an unguarded moment as a result of overwhelming an opponent. Sumi (1992: 152) also explains ‘a rational and purposeful strike’ as “a strike in which rational body movement and *Shinai* handling are performed in catching a moment when an opponent’s physical and mental postures are disturbed” and “a strike which contains ones determination of attacking and that is made onto *Datotsu-bui* correctly with necessarily hard striking strength”.

As for the strength of striking that is considered as a *Yuko-datotsu*, there is no specific

criterion that explains how hard strike can be considered as ‘necessarily hard striking strength’. Instead in Kendo, as Fukumoto (2003: 45) points out, there are different criteria of *Yuko-datotsu* according to qualities of different *Waza*, it is explained;

“for example, although striking strengths of ‘*Kaeshi-waza* (counteractive attacks) and *Suriage-waza* (deflecting attacks) are not as hard as *Shikake-waza* (*Waza* in which the attacker initiate the attack) such as *Tobikomi-men*, (forward *Men* attack) they should be considered as *Yuko-datotsu* as profound *Waza* even if the striking strength of them is light. Likewise, if a strike that catches a moment an opponent is physically and mentally disturbed and that affects the heart of an opponent is executed, it is considered as a *Yuko-datotsu* even if the striking strength is light.”

In sports such as football and basketball, if a ball is put in a goal or basket, it is counted as a point no matter how a player’s body posture is upset as long as play is performed within established rules. Unlike such sports, however, physical and mental postures of a player who strikes and a player who is struck are one of the criteria of scoring a point (*Yuko-datotsu*) in Kendo. A part of the competitive and cultural characteristics of Kendo is seen here.

As Koda *et al* (2005: 74) point out, such a characteristic on a criterion of *Yuko-datotsu* tends to have been recognised and passed on until today as an element that Kendo practitioners should understand by themselves through experience of striking and being struck in training and matches. In fact, practitioners are required through hard and long periods of training to become able to recognise whether they just hit or were hit by an opponent, or whether they just struck or were struck by an opponent in the correct Kendo way and become able to share this understanding with others (Honda, 2006: 53). As Koda *et al* (2005: 74) also points out, however, this characteristic also causes a reason that it is difficult to understand the regulations of Kendo matches and apply them as referees in matches, and to understand Kendo itself, which would be one of the reasons that it is difficult to internationalise Kendo as well as spreading it across Japan.

As for ‘*Zan-shin*’ in particular that has not been explained in the details of the conditions of *Yuko-datotsu* described above, various interpretations of the word can be historically seen and what exactly or concretely it means is not explained in *the Regulations of Kendo Shiai and Shinpan*. There are also some points that are not clear to understand even if there are teaching and practice guidebooks that provide how *Zan-shin* is interpreted, taught and practised in practice and matches. Because of this, there are possibilities or cases that plant wrong ideas of *Yuko-datotsu* in practitioners’, especially beginners’ minds and also lead them to acquire ineffective striking movements and actions.

This study, therefore, attempted to seek problems with interpretations of *Zan-shin* in Kendo today through comparisons and analysis of various explanations and interpretations of *Zan-shin* presented so far. To sort out the problems examined through the above comparisons and analysis, this study also attempted to make the regulations of Kendo matches and refereeing more specific and easier to understand by adding an alternative idea of ‘*Kime*’. By doing this, this study aimed to present a material to develop methodologies and methods for teaching and training of Kendo in the future.

## 2. Research methods

First of all, comparison and analysis of explanations of *Zan-shin* based on various references from the time of *Ken-jutsu* (Japanese swordsmanship) to the modern day were conducted. During the time of *Ken-jutsu* *Zan-shin* was an important teaching for consideration in battle - Today in Kendo it is considered as both an important teaching and one of the conditions of *Yuko-datotsu*. The main references used were books of *Ken-jutsu* such as ‘*Yagyu-shinkage-ryu-densho* (a book of

secrets of the *Yagyū-shinkage* school)', '*Hokushin-itto-ryū-densho* (a book of secrets of the *Hokushin-itto* school)' and '*Ono-ha-itto-ryū-densho* (a book of secrets of the *Ono-ha-itto* school)' which have influenced Kendo today in terms of technical, spiritual and philosophical aspects, '*Kendo*' a comprehensive book of educational Kendo written by Sazaburo Takano, a paper presented by Kokubu (1987) that analysed and examined the conditions of *Yuko-datotsu* in terms of the changes of the regulations of Kendo matches and refereeing, '*Japanese-English Dictionary of Kendo*' published by the All Japan Kendo Federation in 2000, '*the Regulations of Kendo Shiai and Shinpan, the Subsidiary Rules of Kendo Shiai and Shinpan, the Guidelines for Kendo Shiai and Shinpan*' published by the International Kendo Federation in 2000, and '*Zero-kara-wakaru-kendo-shinpan-ho* (Kendo refereeing from scratch)' that introduces the regulations of Kendo matches today and some points and attitudes to be considered to improve refereeing knowledge and skills written by Shuji Fukumoto in 2003.

Secondly, some common explanations and interpretations on the meaning of *Zan-shin* in Kendo today were examined from the viewpoints of physical and mental postures before and after striking based on the comparisons and analysis of the references used. This was followed by discussions of problems with interpretations of *Zan-shin* in terms of when *Zan-shin* starts and ends.

Finally, a tentative idea of new conditions of *Yuko-datotsu* that adopts an alternative idea of '*Kime*' to *Zan-shin* was presented to sort out the problems which emerged through the above discussions and to attempt to make the conditions of *Yuko-datotsu* more specific and easier to understand.

### 3. Comparisons and analysis of explanations and interpretations of the meaning of *Zan-shin*

Following some examples of explanations of *Zan-shin* presented during the period of *Ken-jutsu*, in '*Yagyū-shikage-ryū-densho Tsuki-no-sho* (written transmissions of *Yagyū-shinkage* school)' written by Jubei Yagyū in 1962, *Zan-shin* is explained as "remaining focused without being careless even if you beat an opponent, miss a target, snatch opponents sword from him, keep your distance from an opponent or go to attack an opponent (Imamura, 1982a: 166 and Takeda, 2004: 44)" and this is summarised as being ready to react to anything at anytime by staying focused on an opponent after attacking and in any situation that may follow. In '*Hokushin-itto-ryū-hyōhō-shōmoku-rokku-monjo* (strategies and tactics of *Hokushin-itto* school: the first list of teachings), *Zan-shin* is explained as "a mental posture towards an opponent that will naturally occur after an attack which is made with fullness of ones spirit, which results in the ability to take appropriate action no matter what you do, be in striking thrusting or parrying (Imamura, 1982b: 309-310 and Takeda, 2004: 44)". This places an emphasis on a mental posture before striking in which preparation for the next attack naturally occurs by putting everything into the first attack, as well as explaining *Zan-shin* as physical and mental posture to be taken after striking. In '*Ono-ha-itto-ryū-densho, Itto-ryū-hyōhō-kana-gaki* (a book of secrets of the *Ono-ha-itto* school, strategies and tactics of *Itto* school written in *Kana*)', *Zan-shin* is explained as a mental posture to be taken before striking by describing, "one needs to be absorbed in ones attacking without leaving anything behind when finding a winning opportunity (Imamura, 1982b: 137-138 and Takeda, 2004: 44). Unlike the above examples, '*Ittosai Sensei Kenposho* (*Ken-jutsu* instructions by master Ittosai)' written by Toshisada Kotouda in 1664 that is regarded as the precedential form of the modern Kendo instruction, *Zan-shin* is described from a different viewpoint in that it means that ones mind contains a reflection of the opponent's mind as if water in a bucket reflects the figure of the moon (Takeda and Nagao, 2003: 158).

Looking at some books written after *Ken-jutsu* came to be called Kendo, for example, in '*Kendo*' written by Sazaburo Takano (1915) who was said to have built the foundation of school



Kendo today, *Zan-shin* is explained in terms of both viewpoints of physical and mental postures after striking, “it means continuing to pay attention to the opponent without loosening ones mental guard, like showing ones back to the opponent, even if the opponent is beaten, so that one can beat the opponent if the opponent tries to attack again (Nakamura, 1996: 86). Takano also explains that there is another meaning of *Zan-shin* that is to attack without leaving anything behind (Nakamura, 1996: 86). Shuzo Mitsuhashi (1972) who was one of Takano’s pupils and was also known as a pioneer of scientific research into Kendo also points out *Zan-shin* in terms of physical and mental conditions is where one is ready to react to be able to attack again if necessary and to react to an opponent’s counterattack in his book “*Kendo*”. Mitsuhashi (1972: 292) also describes, as it is emphasised in *Hokushin-itto-ryu-hyoho-shomokuroku-monjo*, the ideal way that *Zan-shin* occurs in terms of the determination to throw everything into attacking by introducing the following example.

“There are two ways of throwing a cup full of water away but keeping a single drop of water in the cup. One is throwing the water little by little and a drop of it is left in the cup eventually. The other one is throwing the water away as if throwing all of it away, but a drop of the water naturally remains in the cup. The former way means leaving something behind and this is not the correct way that *Zan-shin* occurs. The correct way is that *Zan-shin* naturally occurs as a result of putting everything in to attack, like the latter way of throwing the water.”

Summarising the meanings of *Zan-shin* described in the above references, they are categorised into ‘the mental state in which ones mind contains a reflection of the opponents mind’, ‘the mental state to be taken before and after striking’ and ‘both physical and mental states to be taken after striking’. In some references, *Zan-shin* was also emphasised from the viewpoint that thinking of showing it after striking should not be considered when trying to attack but it should appear as a result of putting everything into an attack. This is described as the ideal way as well as explanation of the meaning of *Zan-shin*.

Comparing these with interpretations of *Zan-shin* in Kendo today, the explanations of *Zan-shin* in terms of ‘both physical and mental postures to be taken after striking’ and ‘the ideal way that it appears’ seem to have been passed on in Kendo in many teaching books, educational books, dictionaries and books on matches and refereeing today.

For example, Shioiri (1987: 194) shows his interpretation of *Zan-shin* in terms of both physical and mental postures after striking and explains that it means showing physical and mental postures without being careless even if striking is completed so that one can react to an opponent’s counterattack. *Japanese-English Dictionary of Kendo* (All Japan Kendo Federation, 2000) also explains *Zan-shin* in terms of the physical and mental postures to be taken after striking, describing “the body posture and state of mind in which even after striking, one is alert and ready to respond instantly to any counterattacks by the opponent (111)” and also adds the idea that the way it occurs, as it is explained in some above references is, “it is the state in which, after striking with full power and without hesitation, one faces the opponent with full spirit and with the ability to respond naturally (112)”. In ‘*Zero-kara-wakaru-kendo-shinpan-ho* (Kendo refereeing from scratch)’ which is the most recent book written about Kendo matches and refereeing and that describes details of the conditions of *Yuko-datotsu*, Fukumoto (2003: 70) points out that *Zan-shin* is already included in a strike with ‘*Ki-ken-tai-itchi*’. According to *Japanese-English Dictionary of Kendo* (200: 50), ‘*Ki*’ means spirit. ‘*Ken*’ refers to the handling of the Shinai. ‘*Tai*’ refers to body movements and posture. ‘*Itchi*’ means that these three elements harmonise and function together with correct timing. What he points out here is the same viewpoint as Sumi (1992: 151-152) stresses that *Zan-shin* should be shown as a consequential movement followed by full spirit and correct posture shown when striking. That is, *Zan-shin*

should not be considered by separating it from striking but should be considered to occur from the moment of striking. Fukumoto (2003: 70) also points out, by referring to Mitsuhashi's example of 'full of water in a cup', "if one attacks with their entire body and soul by throwing it all into the attack, ones *Ki* is what remains and that becomes *Zan-shin*" Finally Oya (2005) also shows his interpretation of *Zan-shin* from the same viewpoint as the above in his study 'Central issues in the instruction of Kendo: with focus on the inter-connection of Waza an mind' in '*Budo* (Japanese martial arts) *Perspectives*' that gathered studies on *Budo* from various fields and was written in English, describing "*Zan-shin* is the psychological state whereby you maintain your guard even after completing a valid strike; you remain alert and able to respond to your opponent's movements (212)" and "*Zan-shin* (literally 'remaining mind') is not a question of intentionally *leaving* a psychological reserve when you strike, rather it is one where such a reserve is *left* as a natural consequence of strike with abandon (*Sutemi*) (212)".

#### 4. Problems with interpretations of *Zan-shin*

As described earlier, there is no explanation of the meaning of *Zan-shin* as one of the conditions of *Yuko-datotsu* in the *Regulations of Kendo Shiai and Shinpan*. In the references introduced above, there are consensuses of the meaning of *Zan-shin* as 'physical and mental postures to be taken after striking' and of the way that 'it occurs naturally as a result of putting everything into an attack without thinking of showing *Zan-shin* before striking'. However, there are some points that are not clearly described in the above references and some doubtful explanations and examples are provided.

What is not clearly described is 'when and with what *Zan-shin* is completed'. It is clear to understand that the beginning of *Zan-shin* starts from the moment of a striking as Fukumoto (2003) and Sumi (1992) point out. However, with what physical and mental postures it is completed is only explained in terms of 'how *Zan-shin* is physically shown after striking' in the above references.

Looking at some references that provide some examples of the way of showing *Zan-shin* after striking, Shioiri (1987: 194) introduces a concrete example of showing it as 'facing an opponent straight on by taking *Chudan-no-kamae* after striking'. In the *Japanese-English Dictionary of Kendo* (All Japan Kendo Federation) it is described;

"generally speaking, after striking one should put the proper distance between one's self and the opponent and face him/her in the *Chudan-no-kamae* in order to be ready for a possible counterattack. If one cannot move the proper distance from the opponent, one should put the tip of one's *Shinai* in the centre or around the throat of the opponent to guard against a counterattack (111-112)."

Fukumoto (2003) also uses the above example of showing *Zan-shin* for teaching it to children and beginners although he also points out that pointing ones *Shinai* towards the opponent is not the only way of showing *Zan-shin*.

It can be said that the above example describes with what process of physical movement *Zan-shin* that occurs from the moment of striking ends with. Despite this Fukumoto (2003: 70) points out, however, that *Zan-shin* should not be considered only from the viewpoint of physical movement. There seem to be many cases in which practitioners, especially beginners and young practitioners have a misunderstanding of it and attempt to show a meaningless posture. For example, at the beginning of Kendo training, beginners usually spend many hours practicing basic techniques and *Waza* with senior practitioners and teachers. In most cases, when they practise basic techniques and *Waza*, they come back to *Chudan-no-kamae* after striking, keep moving forward and turn around without slowing down and the receiving side lets them go through straight by stepping aside. Practitioners are supposed to practise this way in order to develop

quick and smooth footwork used after striking as well as learning ‘an example’ of showing physical and mental postures to an opponent without loosening ones mental guard. There are cases, however, in which many beginners misunderstand that *Zan-shin* has to be shown only in this way. In other words, they recognise that attacking or *Waza* is completed by passing through the side of an opponent, turning around and coming back to *Chudan-no-kamae*. From the authors’ experience of teaching Kendo in Europe, such cases can especially be seen in countries where there are few materials regarding Kendo and the teaching of Kendo. Because of this recognition, what is also often seen in sparring, matches and grading examinations is that many beginners repeatedly pass through each other every time they attack like they do in practice of basic techniques and *Waza*. Basically in Kendo, one has to have an opponent in front of one as much as one can. A *Shinai* is used in Kendo as if it was a *Katana* and it is not difficult to imagine how dangerous it would be to show ones back to the opponent in a fight with real swords.

It is not the authors’ intention to point out that many beginners misunderstand that the way of the above example of showing *Zan-shin* is the only way because of the books and teachers that introduce it. Some consideration has to be made when teaching, however, so that beginners do not have a partial recognition.

The next point to be discussed is the point that ‘pointing ones *Shinai* towards the opponent is not the only way of showing *Zan-shin*’ made by Fukumoto. As he points out, recently it is often seen in upper secondary school students’ Kendo matches that after a match must be stopped for some reason, and a *Shinpan* announces “*Yame* (stop)” the competitors face each other and very briefly and take *Chudan-no-kamae* before returning to the centre line. If a *Shinpan* announces *Yame*, a *Shiai* is already stopped and all they are supposed to do is return to the centre line. Why they do this has not been investigated so far. The authors think, however, this is almost like their instinct reaction as a result of being taught about *Zan-shin* and practising it. In other words, they or their teachers have an interpretation of *Zan-shin* that it is completed by taking *Chudan-no-kamae*.

Putting aside discussions of whether the interpretation that the completion of *Zan-shin* means coming back to *Chudan-no-kamae* is right or wrong, here, whether referees actually wait to see and consider the completion of *Zan-shin* as one of the conditions of awarding *Yuko-datotsu* is examined.

Although the *Regulations of Kendo Shiai and Shinpan* describes that *Yuko-datotsu* is given when the conditions are met, when the decision should be made is not described. In reality, the decision of *Yuko-datotsu* is made by referees immediately after a strike. That is, the decision of *Yuko-datotsu* is already made before competitors can make distance from each other and before they pass through, turn around and then point their *Shinai* at their opponent after striking. This means that the answer to the above question will be ‘no’. Then what the referees seek to judge in the *Zan-shin* that occurs, needs to be examined in relation to occurrence, execution, completion and so on.

Fukumoto (2003) and Sumi (1992) point out that *Zan-shin* occurs from the moment of a striking if a strike is executed accompanied with the other five conditions of *Yuko-datotsu*. Based on this idea, it might be possible to say if a strike with *Ki-ken-tai-itchi* that convinces referees that *Zan-shin* will occur, it is acknowledged as a *Yuko-datotsu*. This idea does not consider completion of *Zan-shin* as a direct problem, but places an emphasis on its occurrence. Let us consider this by being particular about completion of *Zan-shin* here. Hypothetically considering that *Zan-shin* that shows ones mental guard is completed by coming back to *Chudan-no-kamae*, it can be regarded that the above idea means that if a part of *Zan-shin* (beginning of *Zan-shin*) is seen, then it meets a condition of *Yuko-datotsu*. In other words, it can be regarded that when a

competitor executes a strike accompanied with the other five conditions, referees make a decision whether or not it is *Yuko-datotsu* based on the idea that it would be possible for the competitor who intends to take *Chudan-no-kamae* to do so, but before *Chudan-no-kamae* actually occurs.

What have been examined above are of course some hypothetical ideas. In any case, it is certain that referees make a decision of *Yuko-datotsu* at a point in time when they were assured that a good *Waza* was executed. What the authors feel through the discussions and examinations made so far, however, is that unless something that clearly and concretely explains what referees seek to judge as *Zan-shin* is explained or a description of what competitors need to do to execute *Zan-shin* is provided, then *Zan-shin* should not be stated as one of the conditions of *Yuko-datotsu* in the regulations of Kendo matches and refereeing.

##### 5. An attempt to establish new conditions of *Yuko-datotsu* that adopts an idea of ‘*Kime*’ instead of *Zan-shin*

Here the authors attempt to provide a tentative idea of new conditions of *Yuko-datotsu* by using an idea of *Kime* instead of *Zan-shin*. Nakamura (1996:83) points out that a criterion of judging a *Yuko-datotsu* is whether a *Waza* is well executed in sequence from the beginning to the end, therefore stating that how a *Waza* is competed is an important point. Similarly, as introduced earlier, Sumi (1992) points out that *Zan-shin* should be shown as a consequential movement followed by full spirit and correct posture shown when striking. What Nakamura points out in the above is, however, not about *Zan-shin*. Whereas there are consensuses of the meaning of *Zan-shin* as physical and mental postures to be taken to be able to attack again or to react to an opponent’s counterattack after striking, what Nakamura is referring to is not an action performed after striking but the act of completing a *Waza* itself, which is as he mentions, what is called ‘*Kime*’ in Kendo terminology.

*Kime* is explained in the *Japanese-English Dictionary of Kendo* (All Japan Kendo Federation, 2000: 50) as “the techniques that make a strike valid” or “the action of gripping the *Shinai* when striking”. What Nakamura means and the authors are discussing here is the former. Most practitioners who have been practising Kendo for a number of years have probably had the experience that after a match where they executed an accurate strike on a target of an opponent but stopped their movement or vocalising the name of the target in matches and did not score *Yuko-datotsu* were given advice that ‘they should use *Kime*’ or ‘there was not or not enough *Kime* in their attack’. That is, adding to the explanation of *Kime* described in the dictionary of Kendo, the intention and action that one tries to complete ones strike as a *Waza* and make it into *Yuko-datotsu*.

In the explanations of *Zan-shin*, *Zan-shin* is not described in terms of the intention and action that one tries to complete ones strike as a *Waza* in any references used in this study, but is described in terms of being prepared for ones next attack and an opponent’s counterattack, which is rather negative in a way because it does not refer to the correct completion of a *waza*. *Kime*, however, contains an aggressiveness that one tries to complete what one attempts. By establishing the condition that just striking itself is not enough but that a strike is acknowledged as a *Yuko-datotsu* when it is followed by *Kime*, the authors think that there is a possibility of making the conditions of *Yuko-datotsu* clearer and easier to understand. Giving an example of showing *Kime*, it could be described as sending a strong message to referees and an opponent, vocalising the name of a target loudly, taking a distance and maintaining a physical posture to complete a *Waza* as if saying “this is my *Men* (*Kote*, *Do* or *Tsuki*) attack!” using the whole body. If referees receive this message, they consider that the *Waza* is completed and they judge it as a *Yuko-datotsu*. It has to be mentioned again that what is different here from *Zan-shin* is that this does not set a condition of *Yuko-datotsu* in terms of whether physical and mental postures for



ones next attack and reaction to an opponent's counterattack are taken but sets a condition in terms of whether a strike is considered as being completed. This will at least solve the problem with the completion of *Zan-shin* and the timing of judging *Yuko-datotsu*. Moreover, it would also be possible to provide the following explanation when teaching beginners by employing this idea. In Kendo, practitioners often use the word 'cut' instead of 'strike'. It is of course ideological, but practitioners try to attack as if cutting an opponent by considering the correct blade line even if they are using a bamboo sword to attack. In addition to this important teaching of striking with the correct blade line, what would be possible to encourage beginners to learn is how to execute a 'cut' that becomes a *Yuko-datotsu* using the following example of introducing an idea of *Kime*.

Kamae → Seme-ai (trying to find or create an opportunity to attack) → Strike → Kime

└─Cut─┘

What is shown in the above example is that after *Kamae* and *Seme-ai*, just striking is not enough but that a strike will become a cut when it is accompanied with *Kime*. This would be easy for beginners to understand the importance of completing their strike as a *Waza*, which is one of the new conditions of *Yuko-datotsu* that the authors suggest.

As for *Zan-shin*, the authors suggest that it should be excluded from the current conditions of *Yuko-datotsu* and it should be used as an important 'teaching' that practitioners should always stay focused on their opponent even if an announcement of *Yuko-datotsu* is made in competitions and after striking an opponent perfectly in sparring. This is also applied as an important teaching when teaching physical and mental conditions to be taken for their next attack and their opponent's counterattack in the cases that their attack is unsuccessful.

## 6. Conclusion

This study paid attention to *Zan-shin* in Kendo. The authors presented some interpretations of when and with what it was completed and also examined some problems with including it as one of the conditions of *Yuko-datotsu* in the regulations of Kendo matches and refereeing. Moreover, the authors also provided a tentative idea of new conditions of *Yuko-datotsu* by introducing an idea of *Kime* and attempted to present a material to improve the current conditions.

The authors are aware that explanation of *Kime* made in this study is not clear and concrete enough and developing this idea will be our future task. In fact, there are still many points to be examined to do this. For example, how decision of *Yuko-datotsu* should be made in the case that one is struck while one is trying to complete ones strike after striking a target of an opponent accurately or that one is struck immediately after striking an opponent. It would be necessary for the authors, therefore, to conduct practical examinations as well as theoretical studies on *Kime*, and analyse and examine these relatively and from different points of view.

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