

The Chinese Origin of 'Kakie' (かきえ)

As Preserved Within the

Okinawan Goju Ryu (剛柔流) Tradition.

By

Adrian Chan-Wyles



Sensei Mr Tony Smith 5th Dan (IOGKF)

The practice preserved today within the Okinawan Karate-do tradition of Goju Ryu, known as 'kakie'¹, is a unique developmental training technique, believed to have been taught to travelling Okinawans whilst visiting the southern Chinese province of Fujian, and is a vital part of the body of transmitted martial knowledge that eventually became known as 'Goju Ryu', the now famous 'Hard/soft' school of Okinawan karate-do.² This martial exercise involves the building of the musculature of the arms, whilst containing an element of unbroken adherence to the opponent's movements. As a Chinese martial technique, it may be compared to three other and similar adhering training regimes found in other Chinese martial traditions. All these different methods, regardless of their exact origin, seek to develop 'rootedness' in the practitioner, and serve as a device to over-come fear and intimidation in combat.

¹ Kakie has been phonetically rendered into English through the use of the Japanese script known as 'romaji', which uses the Roman alphabet, and is similar in function to Chinese 'pinyin'. See <http://www.aproposinc.com/pages/asiantrm.htm> (Asian Language Terminology) – Accessed 16.9.2010.

² ² Traditional Karatedo – Okinawa Goju Ryu – Vol 3: By Morio Higaonna – Page 7, Introduction by Xing Yang-Ling: '120 years ago communications and transportation were difficult in all districts. However, even in these conditions Higaonna Kanryo Sensei conquered these difficulties and went to Fuzhou by sea from Okinawa (Ryukyu). He studied the martial arts under Ryu Ryuko Sensei. In the 1860's, he studied Nanpai Shaolin Quan and trained in the Baihe-Quan (White Crane style) and so on. ...After coming back to Okinawa, he transmitted it to Miyagi Chojun Sensei. The Chinese martial arts were named "Goju Ryu" like other Japanese martial arts schools.'

These objectives are achieved through various approaches unique to the style in question, and then refined by the particular lineage of each style.³ The practice of kakie may be compared and contrasted with other well known Chinese methods of connectivity, and a commonality of design, purpose and objective can be ascertained.⁴

All these methods, (and those similar to them), traditionally make extensive use of 'qi' (氣), known as 'ki' in Okinawa and Japan. An underlying, universal natural energy source, linked to the breath, and to which a greater access can be gained through the performance of 'correct' physical techniques and through the concentration of the mind, existed a priori in the evolution of these old martial systems. Kakie utilises qi in both its 'external' (wai - 外) and 'internal' (nei - 内) aspects, the definition of which is a matter of frequency modulation and manifestation. The terms 'external' and 'internal' should not be used to represent two completely different energy systems, but rather to represent the idea that a single, common energy production system exists between a polarity and scale of use. Depending on where the energy manifests upon this scale determines the definitional use of these two terms as described. The purpose of sensitivity training therefore, is to be 'aware' of both one's own energy, and that of the opponent, whilst engaged in martial exercise. These exercises may collectively be referred to as forms of 'qigong' (氣功), that is energy work that fully explores the creating, gathering, storing and projection of energy (qi) for self-defence and combative purposes.

The ideogram qi (氣) depicts a cauldron hanging over a fire. In the cauldron there is boiling water, and in the water, rice is cooking. There is a lid on the cauldron, which rises gently up and down, as the steam in the cauldron builds up pressure and escapes. The character denotes the spiritual, medical and martial foundations of the martial arts of ancient China, and conceptually encompasses both 'hidden' and 'obvious' manifestations of power. The fire warms the water and creates pressure in the cauldron through the production of steam. This pressure, or 'hidden' force does not break the cauldron, but it does lift the lid – in a repeated manner, as the water continues to boil. Fire is the obvious source of this energy cycle. The rice cooking within the water not only benefits from this fire energy, but fire energy causes a physical transformation in the raw rice itself, thereby creating an edible product through the medium of cooking. Through the ingestion of this food, the hidden energy contained therein is released and absorbed by the body. The cauldron itself is rounded and probably constructed of bronze or iron. Its structure is strong by merit of its position and shape. Its roundedness is sturdy, resistant and able to repel forces asserted upon it. In ancient China, each village is believed to have had a cauldron that fed the populace of the area. So important is the central concept of the cauldron that it appears in the Yijing – or Classic of Change (易經).⁵

In traditional Chinese thought, qi is the power in the universe that animates matter and links spirit to the physical world. The external and internal state are intrinsically

³ The Power of Internal Martial Arts: By BK Frantzis. This book presents a broad over-view of the Chinese internal styles and also mentions Japanese Karate and Aikido. The author always emphasises the traditional requirement of balancing energy.

⁴ Traditional Karatedo – Okinawa Goju Ryu – Vol 3: By Morio Higaonna – Page 7. It is interesting to note, that despite Goju Ryu sharing a common origin with the differing Chinese systems, there are some differences, as Xing Yang-Ling explains: 'And some of the hand techniques were changed a little bit for the Okinawan people because there were technical customs in the martial training handed down from ancient times in Okinawa.'

⁵ Hexagram 50- The Cauldron - (鼎 dǐng), which holds things together.

linked, and one state can not exist without the other. *Qi*, being universal in nature, has a physical component and a psychological (i.e. spiritual) component. At the beginning of learning the tendency is to focus exclusively on the 'physical' and is predominately an external manifestation. As the martial practice matures however, an appreciation for the more subtle character of energy develops and a natural manifestation and understanding of the internal is the result. Eventually and with appropriate training, a focus is established that both opens and develops the mind so that awareness expands beyond the apparent limitation of the body itself. In this heightened state of awareness movement occurs freely in any direction and the dichotomy of 'external' and 'internal' is transcended. *Qi* energy in the sense of 'force' or 'power' manifests in a manner peculiar to the style practiced and is moulded by the technique performed. Although sensitivity training can be performed solo, *kakie*, in common with the following descriptions of other training regimes is always performed with a partner. Physical contact and interaction are the central premises of all partnered sensitivity exercises. These exercises, regardless of the respective philosophies that surround, guide and sustain the martial systems that has created them, have a practical and pragmatic function, demonstrated by the effectiveness of attributes a practitioner develops and gains through practice, that can be directly applied to self defence.⁶ The following comparisons are drawn from Taijiquan, Baguaquan/zhang and Wing Chun, and together represent a broad range of sensitivity training exercises. The over-view is significant as it offers a contextualisation of the *kakie* practice and hints at strands of influence that embody the *kakie* practice.



1). The art of Taijiquan (Grand Ridgepole Fist - 太極拳)⁷ – Sensitivity Exercise Tui shou (推手). Literally translating as 'push hand', this practice involves two training partners crossing the back of the hands and moving in various circular directions. There is no muscular contraction involved, and the practitioners must move with a relaxed stealth and aligned strength. Perfect placement, coupled with either the projection or withdrawal of force, uproots and destabilises the opponent. The bodyweight is dropped into the floor and shifted backwards and forwards through continuous stance adjustment. This practice can be performed with single or double hands.

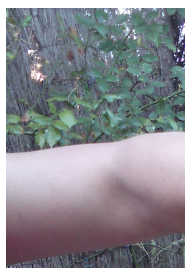
Two ideograms make-up tui shou (推手). The first is tui (推), or 'push', and is depicted by an ideogram that shows the left particle as a simplified 'hand' (shou), pushing the right particle, that of a 'bird'. This particle is pronounced 'zhui' and is defined as representing a 'short-tailed bird'. The second ideogram is 'shou' (手), meaning an 'open hand'. The association between 'hand' and 'bird' is partly phonetical - that is an action performed with the hand ('tui' as in 'push'), sounds like 'zhui' (as in 'bird'). There are two stories that offer an explanation for this association; 1) A person creeps up to a bird asleep on a branch, and pushes the bird

⁶ Combat Techniques of Taiji, Xingyi, and Bagua: By Lu Shengli. Lu explains in some detail the principles of the so-called three internals. Emphasis is also given to the practical application of particular techniques for use in self defence. Although the arts are gentle, nevertheless, when properly understood, their respective techniques can be highly effective.

⁷ The Complete Book of Tai Chi Chuan: By Wong Kiew Kit. This book offers a highly readable explanation of the five well known taijiquan styles, and the Wudang style. Wong covers spiritual development and explains how taijiquan can be used for combat purposes.

off the branch. 2) With a sweep of the arm and hand, birds are frightened off of the crops growing in the fields.

Both actions require correct timing, but the former requires stealth. Tui shou is a sensitivity exercise in taijiquan, and the level of awareness required to perform the exercise correctly, might be akin to that required to dislodge a determined bird, either from a branch or a field. In ancient times, the notion to 'push' something was expressed through terms involving the dislodging of a bird. The ideogram '推' is commonly found on the doors of Chinese commercial buildings, and denotes that the door must be pushed for it to be opened. Within the martial context, tui shou becomes a method for 'rooting' one's self to the ground, whilst striving to uproot an opponent. The circling of the arms can be fast, but is often slow. Whatever the speed, there is always a careful and deep awareness, and a continuous contact that is seldom broken between the qi (氣) energy of the opponents⁸. The various patterns of circular movements and stance stepping and shifting eventually evolve into a free-fighting practice utilising spontaneous movement and technical application.



2) Wing Chun Kune (Eternal Spring Fist-詠春拳) – Sensitivity Exercise Chi sau (黏手)⁹. Literally translating as 'stick hand', this practice maybe performed in any number of stances, and can be fast or slow. The objective is to imbalance the opponent through close adherence, thus disrupting and disorganising the defence. It can be performed in varying circles, with the circular aspect of this training method remaining free of muscular tension. However, once an opening has been either created or sensed, the practitioner moves with blinding speed to punch, kick or apply a subduing technique. The ideograms that comprise 'chi sau' (黏手) is described as 'bird lime', or a glue that catches birds. Chi (黏) is written as millet in the top left, over a symbol for human or person, which inturn, is placed over water. The particle on the right has a phonetical bearing on the concept itself. Water mixed with millet makes a type of glue, and explains why the ideogram today means 'to stick'. The ideogram on the right (手) is an open hand and is pronounced 'sau' in Cantonese and 'shou' in Manderin. The Wing Chun practitioner becomes so sensitive to the opponent, that direct contact is never lost. The balance of the opponent is continuously tested, as any uncoordinated movement leads to a loss of equilibrium, when appropriate pressure is applied. Adherence to the opponent's energy is the key to this training method, which is often performed at blinding speed. A breakthrough is sought in the defence of the opponent. The seeking process itself can create the opening required, and such an ability demonstrates a control over the opponent that strives to limit the opponent's options in combat. Chi sau is the ability to 'stick' and 'unstick' as the practice (or fight) unfolds, as a sudden 'release' from a trapped position can cause an imbalance and a momentary loss of coordination, timing and power.

⁸ The Taijiquan Classics – An annotated Translation: By Barbara Davis. A very good translation of the five taijiquan classics that explain the philosophy and principles of the art.

⁹ The Deceptive Hands of Wing Chun: By Sifu Douglas Wong. A good illustrative introduction to this art. Wong's version of the Cham Kui form – (the 2nd of Wing Chun) – has more kicks than is often usual for Yip Man descendents.



3. *Baguaquan (Eight Trigram Fist - 八卦拳) - Baguazhang (Eight Trigram Palm - 八卦掌) – Sensitivity Exercise Rou shou (揉手)¹⁰. This translates as ‘soft hand’. The art of Bagua uses rou shou as a developmental method that moves the palms in circular motions, so as to create openings that penetrate the defence of an opponent. There is also the medical implication of the creation of heat through rubbing that makes a muscle or muscular area of the body pliable.*

This also refers to transmitting ‘qi’ into an opponent. As with taijiquan, inner force is used to provide power so that the musculature maybe released from unnecessary tension throughout. The Chinese character for ‘rou’ (揉) is translated as to the ‘rub’ or ‘knead’ with the palm of the hand. That is to move the palms in a circular motion, so as to create openings and penetrate the defence of an opponent. There is also the medical implication of creating heat through rubbing that makes a muscle or muscular area of the body, warm, pliable and relaxed. The ‘rou’ (揉) character contains three aspects; 1) is an open hand (手), 2) a hand in motion (扌), 3) the radical ‘才, pronounced ‘cai’, and meaning ‘to have talent’, or to be ‘a gifted or brilliant person’. Such a person achieves an objective without undue haste, and does not feel the need to display unnecessary physical force, or to make use of petty ego, as both responses, in a martial situation, produce tension in the system as a whole, which serves only to create a barrier to enhanced perception and movement. Rou (揉) is interpreted as to move the hands with masterful purpose, in a relaxed manner, applying appropriate pressure where and when required.

The circular movements of ‘rou shou’, seek to ‘meet’ and ‘integrate’ with the opponent’s energy – and ‘over-come’ through superior positioning and the correct appliance of technical projection and withdrawal. The rou shou movements, in the initial and opening practice, resemble the movements similar to those found in both Chen and Yang taijiquan, translated as ‘To Move Hands Like Clouds’ (雲手), or more literally ‘Cloud Hand(s)’. The circles employed are vertical (as opposed to horizontal), and one participant places the palms on the outside of the opponent’s hands, with the opponent using the upper, outside (back) of the hand, to meet the opponent’s palms. This arrangement can be reversed at anytime, with the ensuing circular movements having the effect of opening and closing the guard of either participant. The speed that rou shou is performed with depends upon the level of skill the practitioner possesses. A slower pass for beginners, with a faster pass for advanced students. However, at advanced levels the speed may be deliberately varied to test the defence and seek out weaknesses. Once the defence is broken, Bagua techniques are applied with some considerable speed and power.

These developmental methods and techniques all share the common purpose of ‘sensitivity’ training. This can be described through the Chinese concept of ‘ting’ (聽)¹¹. A word that literally translates as to ‘listen’ or to ‘hear’, and is directly related to learning. This idea can be gained from the examination of the

¹⁰ Ba Gua – Hidden Knowledge in the Taoist Internal Martial Art: By John Bracy, Liu Xing-Han, for a general introduction to this art. Also, Pa-kua Eight-Trigram Boxing: By Robert Smith and Allen Pittman.

¹¹ What is in a Chinese Character: By Tan Huay Peng – Page 113. It carries the further meaning that many only listen with the ‘mouth’, that is, are only interested in their own opinion. A true scholar ‘listens’ with the ‘ear’ and thereby the character is ‘straightened’.

Chinese ideogram itself, which is comprised of a scholar, who listens with his ear, to train his mind/heart, and through this activity his character becomes upright, straight and powerful. Therefore, 'listening', or 'listening skills', implies a method of learning that although includes listening with the ear, is not limited to the hearing process itself. It is the ability to clearly perceive all the information being processed by the body senses, simultaneously and without confusion, haste or desperation. As the mind/heart is calm, there is no unnecessary internal chatter to sully the observing process. The right hand side of the 'ting' (聽) ideogram signifies 'de' (德), which is often rendered into English as 'virtuous power', 'upright morality' and 'moral force'. It can also mean to 'exist with correct authority'. The 'de' ideogram itself contains the particle to walk a path, a path that trains the mind and body¹².

From a Confucian perspective this implies that sensitivity training is both moral and physical. Sensitivity training is not just an exercise in physical movement. The moral aspect involved is of paramount importance, as within Confucian society not only do the citizens restrain themselves in accordance with the rules, but they must be absolutely certain about the right time to 'act'. Any powerful action performed in a harmonious society has the potential to cause disorder and turmoil. The implication is that all martial movement must exist only to serve that which is 'proper' and 'correct'. This kind of multidimensional sensitivity requires maturity and depth of being. To sense the opponent is to sense the outer world, and through it to judge society. In ancient China, such notions as the 'public' sphere and the 'private' space, although existent carried no real distinction; the 'public' was the 'private', and vice versa. The ability to ensure a correct judgement has implicit with it the trust that all subsequent actions will unfold in a logical, powerful and above all, 'correct' manner.

As the island of Okinawa was within the sphere of Chinese influence for many hundreds of years, the concept of martial virtue was well known as part of the Confucian world view. As Okinawans routinely visited China, and as Chinese travellers arrived on Okinawa, a vibrant cross-cultural fertilisation was set in motion and maintained for many years. Okinawan men often stayed for periods of time in China, and records convey that some of these men learnt martial arts from Chinese masters. In the case of Goju Ryu much of this experience appears to have occurred in and around Fujian province, and its capital, Fuzhou. This is exactly the lineage roots of Okinawan Goju Ryu, and within this transmission of martial knowledge, a sensitivity exercise emerged, was preserved and became known in Goju Ryu by its Okinawan/Japanese name of 'kakie'. This is written in the Japanese hiragana¹³ script as:

か き え

¹² What is in a Chinese Character: By Tan Huay Peng – Page 104. There are a number of ways of interpreting ancient and modern Chinese characters. 'De' means that a person with a straight character/heart is, and has been tested by ten eyes.

¹³ Omniglot – writing systems and languages of the world: <http://www.omniglot.com/writing/japanese_hiragana.htm> Accessed 16.9.2010. This link explains that the Hiragana Japanese script is well over a thousand years old, and is based upon ancient Chinese ideograms that have been modified for Japanese use. The Hiragana alphabet comprises of 48 characters and translates as "ordinary syllabic script". It is has a number of practical uses, and is sometimes used where no kanji exist, or where the old ideograms have been forgotten or have become obsolete.

Ka - ki - e¹⁴

In reality, the hiragana script of Japan consists of modified Chinese letters. In this instance the hiragana ideograms used to describe kakie can carry the meaning of ‘excellent – skill – understanding’.¹⁵ One possible suggestion for reading these Japanese characters in Chinese script is as follows:

力¹⁶ - 手 - 元

Li - Shou - Yuan

There is every indication that these hiragana ideograms refer directly to kakie being a martial technique, and that although modified for use in Japanese script the ‘original’ Chinese characters retain their meaning. Working with the hiragana characters and deciphering their original Chinese ideograms, the term discovered may be translated as ‘powerful hand principle’. The first and third characters are relatively straightforward to decipher and their meaning is explained below. The middle character is interesting. The modern Japanese character for open hand is ‘手’ and pronounced ‘te’. However, ‘き’ is very similar to old Chinese ideograms meaning ‘hand’,¹⁷ and may refer to a time of great antiquity. In Okinawa, an ‘open hand’ is often pronounced as ‘ti’ when written in English. Ti and ki are very close to one another in pronunciation. The 13th century saw the appearance of writing in Okinawa, a system that used a phonetic syllabary – similar to the Japanese Hiragana script, and based upon an earlier Japanese innovation, which borrowed from Chinese ideograms around the 5th century. Pure Chinese characters were introduced at a later date, and it is an interesting speculation as to whether the Okinawans made use of an older Chinese ideogram to depict an open hand, pronouncing it as ti/ki, in the Okinawan language, even if the use of the modern Japanese ideogram has been widely adopted.¹⁸ In Cecilia Lindqvist’s book entitled China – Empire of Living Symbols, the evolution of the ‘hand’ ideogram is presented as:

¹⁴ JapanForum < <http://www.japanforum.com/forum/general-discussion/33755-research-okinawan-term-kakai.html> > Accessed 7.9.2010. This is a discussion about how ‘kakie’ is written in Japanese, and what Japanese sources say about the concept. According to the information provided here, kakie only exists in relation to the Okinawan style of Goju Ryu, and that no other information – outside of Goju – is available.

¹⁵ Japanese-English Dictionary Sensagent: <http://dictionary.sensagent.com/welcome/ja-en/> Accessed on the 28.9.2010. These three ideograms carry many meanings. The above rendering appears the most appropriate considering the nature of the martial practice involved.

か <http://dictionary.sensagent.com/%20%20%20/ja-en/>

き <http://dictionary.sensagent.com/%20%20%20/ja-en/>

え <http://dictionary.sensagent.com/%20%20%20/ja-en/>

¹⁶ What’s in a Chinese Character: By Tan Huay Peng – Page 8, for a concise discussion of the modern meaning of this term, and a possible explanation of its development. In all current definitions of ‘li’, ‘moral force’ is always included to show that ‘force’ should not be brutish and vulgar, but balanced with virtue.

¹⁷ Understanding Chinese Characters – By Their Ancestral Forms: By Ping-gam Go – Page 3. Both the

old and new ideograms are shown. This is one way of writing ‘hand’ in the old days,



¹⁸ Okinawa – The History of an Island People – By George Kerr Page 52. ‘So it is that tradition assigns to the 13th century an extraordinary number of innovations and developments in the social and political life of the Okinawans. The knowledge and use of writing became known, and it is noteworthy that this was not the use of the complicated Chinese-Japanese characters used at the Japanese court in Kyoto, nor the pure Chinese introduced at a much later date from China. It was the simple phonetic syllabary which had been developed in Japan centuries earlier. It was to become and remain the language form in which the Okinawan court prepared its official documents for use within the island kingdom, and it remained the language of poetic expression among the educated gentry.’



In the southern Hokkien dialect/language prevalent in Fujian,²⁰ these three characters can be pronounced as:

力 - 手 - 元

lak, - C'iu - guan²¹

It is this concept that has entered Okinawan Goju Ryu Karate as 'ka-ki-e'. This seems to be a direct transliteration of a Hokkien term used in martial training. The Okinawan 'ka' reflects the Hokkien 'lak' meaning 'power', the Okinawaw 'ki' (possibly 'ti'), reflects the Hokkien 'c'iu' meaning 'hand', and the Okinawan 'e' (actually pronounced 'en' in Japanese), reflects the Hokkien 'guan', meaning 'first principle'. The key to understanding the Goju Ryu technique known as 'kakie' lies in the examination of the first character 'li' (力). Its most obvious meaning refers to that of a muscle in a sheath and usually refers to an arm:

¹⁹ China – Empire of Living Symbols: By Cecillia Lindqvist – Page 36. It is interesting to remember that the Chinese character depicting an open hand has been written to mean either 'left' and 'right'.

²⁰ Fujian <http://www.chinatour.com/attraction/fujian.province.htm> Accessed 27.9.2010 – for an overview. 福建話 – or 'Fujianhua' – the language of Fujian province, pronounced 'Hokkien' in Min Nan. This language comprises of three related dialects developed in and around the south-eastern Fujian cities of Quanzhou, Xiamin and Zhangzhou. Fujian dialects are very diverse and sometimes people living just 10 miles apart can not speak to one another. The Min River (閩江 - Min Jiang) cuts through northern and central Fujian. The language groupings to the south of the River Min are collectively referred to as 'Southern Min Language' - 閩南語 - Min Nan Yu, and are distinguished from the language groupings to the north, which are called Min Bei - 閩北, or Northern Min. The Northern Min language developed north of the River Min and is centred around Nanping prefecture of north western Fujian. Okinawans studying in Fujian province would have to have come to terms with this linguistic diversity.

²¹ www.chineselanguage.org – Chinese Dialects Forums - < <http://chineselanguage.org/forums/viewtopic.php?f=6&t=8979&sid=28548fce8af6afa34ccd8b54736660d3&p=30405#p30405>> Accessed 14.9.2010. A discussion between Hokkien speakers regarding the correct way of pronouncing these three characters.



This carries the meaning of strength, will-power and might. The Chinese dictionary does refer to military strength as one possible interpretation of this ideogram.²² However, recent research has suggested that the ideogram 力 has an older meaning.²³



The character 'li' is thought to represent a foot or tramp plough. Pictured above is an artist's impression of such a devise based upon available information. The

²² A Chinese-English Dictionary: By David Crook – Page 418. Entry partly reads: '力 lì (1) power; strength, ability, material resources, military strength and power of vision.'

²³ China Empire of Living Symbols: By Celilia Lindqvist – Page 165. 'Many newly found characters and new archaeological finds and ethnographical studies indicate that the character is more likely to depict a farm implement.'

character to the left represents the old way of writing 'li'.²⁴ It depicts a foot plough, a device that was used for farming in ancient China, and is still used by ethnic minorities in China today.²⁵ It does not turn the soil, but cuts furrows through the surface area. It is not pulled by an animal, but rather relies upon a foot being placed on the lower crossbar and pressing down with the lead leg. The resultant force pushes the plough forward. It is held (and stabilised) in a straight line, and forward propulsion is assisted by both hands gripping the upper crossbar. As the plough moves forward, the back leg is brought-up to the plough, anchored firmly to the ground and the plough pushed forward again, with the lead leg and foot propelling the resultant power in the plough through the lower crossbar.

Mark Bishop, in his book entitled Okinawan Karate, gives a description of kakie practice in recent time. Although a student of Higaonna Sensei, Bishop describes his experience of kakie within the Goju Ryu tradition of Ei'ichi Miyazato (1922-1999):

***'We practiced a hard form of sticky hands, known as "kakie", during which the two practitioners stand opposite each other in the Sanchin stance with palms open, pushing back and forth against the other's extended forearms; the purpose being to develop blocking, pushing and grabbing techniques and, like an octopus using its tentacles, get the feel of the opponent's movements.'*²⁶**

²⁴ Understanding Chinese Characters – By Their Ancestral Forms: By Ping-gam Go – Page 3, for the old and new way of writing this character.

²⁵ China Empire of Living Symbols: By Celilia Lindqvist – Page 165. 'The foot plow, or tramp plow as it is also called, is made of a carved piece of wood with a crossbar at the bottom, against which the foot is pressed. In that the way the plow is driven forward. It does not turn the soil, but provided the farmer is satisfied with making furrows in which to sow the seed, it works well. Early farmers in the area around the Yellow River worked a light, fine-grained soil in which the clay content is insignificant, and it appears from the oldest characters that they used to plow similar to that used by ethnic minorities to this day.'

²⁶ Okinawan Karate – Teachers, Styles and Secret Techniques: By Mark Bishop – Page 31. Bishop recounts his time at master Eiichi Miyazato's Jundokan Goju Ryu training centre on Okinawa.

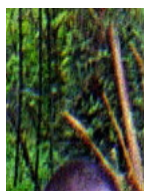


Sensei Smith Teaching Kakie.

Despite its apparent 'hard' nature however, kakie practice is the development of 'sensitivity' through a technique that requires strong muscle and the use of powerful contracted muscle fibre. As the arms and hands are moved backward and forwards, never losing contact with the opponent, the musculature is never relaxed, as tension is retained throughout. The footwork often associated with the kakie practice is reminiscent of the leg movements used when propelling a foot plough forward. The only difference being that as the foot plough moves forward in a straight line, the kakie practitioner moves the front forward, toward the opponent with the outward

force, and then retracts the front foot back into a high 'cat stance' with the withdrawing force. This constant forward and back movement allows the practitioners to move together in any direction, or to hold the ground they stand upon. Like the hands stabilising and propelling the foot plough, the kakie practitioners use only one hand each in the initial practice, but the reverse hand always ready to grip, punch, push or pull, etc. Sometimes kakie is used to open up an opponent's defence so that further kata applications may be applied. This includes the disruption of balance and the possible uprooting and throwing of the opponent to the ground. In this respect the practice deals with close to middle range combat distances.

The kakie practice exemplifies both the ancient and modern interpretation of 'li'. It does rely on physical strength used in a martial capacity, but its physical technique does resemble that of the body movements required to propel an ancient foot plough. Essentially the hands remain 'open' during the kakie practice – until gripping or punching is employed, but this is an extrapolation of the original practice. As the teaching is profound the method is defined as 'yuan', or 'first principle', very much implying a perfect law. Although the less formal ideogram '元' is used in kakie, exactly the same concept can be expressed as '圓' – and carries the same pronunciation of 'yuan'. It depicts a rounded object and suggests 'completion' and 'origination'. It is defined as meaning 'first principle', and implies that whatever 'yuan' is being used to explain, the concept is both perfect and correct. Outside of its philosophical implications, the term yuan is used to denote currency in both China and Japan – the modern Japanese character in use today is '円'. This is pronounced 'en' and in romaji written as 'yen'. This suggests that the received Romanised term 'kakie', as an expression of hiragana syllables, should be pronounced 'ka-ki-en', and to avoid confusion and aid pronunciation, be written in the Western format as 'ka-ki-yen'.



Mr Tony Smith (5th Dan)²⁷ has trained for many years in traditional Goju Ryu under the tutelage of Sensei George Andrews (7th Dan), the head of the Okinawan Traditional Goju Ryu Karate-do Association in the UK.²⁸ Sensei Smith lives and teaches in the Hereford area of the UK, and has kindly agreed to share his knowledge and wisdom about the practice of kakie within the Goju Ryu karate tradition as passed on by Sensei Morio Higaonna (10th Dan).



'Kakie is performed from the centre. That is, the centre of the mind/body, an area the Chinese and Okinawans refer to as the 'Dan Tin', an area situated two to three inches below the navel. It has many levels of mastery and a student enters the practice at a level reflective of their understanding. Although the practice can begin the practice in sanchin stance, it soon develops into a wide ranging martial exercise. It is called 'stick hands' because the concept of 'connectivity' is emphasised. Contact with the opponent should never be broken regardless of the extent of hard or soft

²⁷ Mr Tony Smith may be contacted via email at: yanto_386@fsmail.net - he lives and teaches in the Hereford area of the UK.

²⁸ The OTGKA website maybe accessed here: < <http://www.otgka.co.uk/>> - Sensei George Andrews preserves the traditional Goju Ryu style as taught by Sensei Morio Higaonna (10th Dan) and is affiliated to the International Okinawan Goju-ryu Karate-do Federation IOGKF <http://www.iogkf.com/>.

movement, or the level of robustness being experienced.

The kakie practice has both external and internal components. There is muscle tensing and there is muscle relaxing. Stances can be light and agile, or heavy and solid. It is the same for the hand techniques. The hands are always open and receptive, an indication of kakie's intended internal nature. With practice, a certain 'heaviness' of technique is developed. This should not be confused with brute force. Instead it is the product of being in the right place, at the right time, with the right movement. This means that a certain 'oneness' has been achieved with the opponent, through the hands. The hands communicate everything there is to be known about the opponent, the positioning, skill level, state of mind and intention, as well as the state of health. Within the art of Goju Ryu, the hands are trained to be like rock, when hardness is required, and like water, when softness is required. At the beginning, when training is new, kakie may seem like a hard exercise. This is logical, as it has a hard component. With practice the student can look deeper into the practice and the realisation occurs that within the hard movements, there is softness, and within the soft movements, there is hardness.

As a combat training exercise, kakie is very effective. Differing speeds of performance serve to orientate the student to the different conditions offered by disparate opponents. The ability to build up power in the muscle to execute fast and forceful techniques is very useful for the practice of kata applications (bunkai). Learning to 'give way' so as to disrupt an opponent's balance allows for the opponent to be controlled in combat and can serve as something as a shock tactic in self defence. Through the entire practice it is important to regulate the breath. For this to happen, the practitioner must become 'aware' of the breath during the forward and back rhythm that comprises the core of kakie technique. Kakie facilitates a link between kata practice, basic practice and sparring. The body conditioning of Goju Ryu creates a physique that can be tested with an opponent during kakie practice. Kakie, at the higher level becomes very internal in the sense that all movement is created in the dan tin, and all movement reconciles in the Dan Tin.

Goju training begins with Sanchin kata and culminates in the practice of the Tensho kata. This is the beginning and end of the Goju path. Between the two, the whole range of conceptual hard-soft is manifest and experienced. The Sanchin kata is hard on the outside, but has a soft inner aspect. The Tensho kata has a gentle and focused exterior, but contains a hidden strength – between these two expressions, the practice of Kakie is placed. Its central position allows the student to gain an understanding of the 'hard' and 'soft' expressions of ki, or energy. Of Course, in the initial practice of Kakie, the student adopts the Sanchin stance. Furthermore, Kakie practice develops 'Muchimi' (餅身) a technique which translates as 'to stick to the body', and has the feel of a refined 'heaviness' about it, at the advanced levels.'

Today, kakie is more commonly referred to by its technical requirement of adhering or 'sticking' to the opponent. Perhaps 'li' as a farming implement reflects this idea, as the plough sticks, and adheres to the ground it is cultivating. It is interesting to note that the concept of 'sticky' is written '黏', and pronounced 'chi'. Generally speaking, within the martial context we find this ideogram associated with 'hand' and written as '黏手' (chi sau). The ideogram '黏' is written so as to suggest the mixing of millet with water. This is often interpreted to mean 'bird lime', or 'bird glue', possibly a substance once used to trap birds and prevent them from flying away by sticking their feet to a surface. In Japanese this ideogram is pronounced 'mochi', and represents an evolution in the term whereby 'millet' has become identified as 'rice'. Bird glue therefore, becomes rice glue in the Japanese interpretation, which is itself an indication of when the term was introduced into Japan from China.

A link is to be found in the Goju Ryu concept of 'muchimi'²⁹, which can be written as '藕身', with that of 'chi sau' (螳手). This concept of 'heavy energy' (重氣 – 'zhong qi'). Muchimi is often written today as '餅身', but carries exactly the same meaning and pronunciation as its older counter-part. The earlier rendering clearly shows an association with '螳手' (chi sau), and suggests that kakie practice builds the ability to stick to the opponent and control the opponent's movements, giving the impression that the opponent is trapped and unable to move. Generally speaking, the sticky hand practices of Taijiquan, Baguquan/zhang and Wing Chun are not performed with a continuous muscular contraction, although musculature contraction might be used on occasion with Wing Chun and Bagua (as circumstances dictate), a rigid muscular contraction is not used in Taijiquan. Unlike kakie, the other versions of sensitivity training exercises do not muscularly build the body. In this respect kakie is reminiscent of certain Shaolin body building practices³⁰ and the practice known as 'qinna' (擒拿)³¹, with 'qin' meaning to grip, trap and hold, and 'na' meaning to 'break' or 'dislocate'. Often qinna-like techniques are the consequence of kata application, with kata practice being very important within the tradition of Goju Ryu. Master Morio Higaonna has this to say on the importance and practice of kata and its correct and effective application (bunkai):

'If you practice the kata thoroughly you will come to understand the bunkai of the kata naturally and completely. However, this will take many years of training, without which you will not be able to supply kata techniques in real combat.'³²

Kakie practice is a method not only of building the strength and size of the muscles, but also serves as a means of technically entering an opponent's defence and applying kata movements and defensive concepts. As a practice, kakie, although obviously related, is distinct from both qinna and bunkai – as it is able to stand alone as a martial technique complete with its own correct way of manifestation and application. It is versatile and able to bridge the differing and distinctive aspects of Goju Ryu practice. Kakie is unique amongst the various adhering practices as it makes simultaneous use of both the internal (soft) and the external (hard), very much being in accordance the founding principles of Okinawan Goju Ryu. Just as the blade of the foot plough cuts through the earth, the Goju practitioner 'cuts through' the defence of the opponent with using a certain cultivated 'heaviness' (muchimi) of technique. This heaviness should not be confused with brute force, but rather acknowledged as an advanced ability of focusing energy or qi (ki).

²⁹ Okibukan <http://okibukan.over-blog.com/article-28040899.html> Accessed 23.9.2010. This is a very good discussion about this fascinating subject. The author traces the kanji for this word and suggests two correct renderings: 1) 餅身 – used in modern times, and 2) 藕身. The second expression is the old way of writing this concept – and '藕' is the same ideogram used to convey the concept of 'chi sau' (螳手), found in the Chinese art of Wing Chun Kuen. The concept of 'Muchimi' has two characters '藕身' which imply a sticky rice paste, from which the idea of 'glue' is secured.

³⁰ Chinese Martial Arts Training Manuals – A Historical Survey: By Brian Kennedy and Elizabeth Guo – Pages 239-245. In the Shaolin 72 Arts Practice, not only are body building exercises emphasised, but also the development of unusual martial abilities and manifestations of qi gung. Although much may be exaggerated, the indication is that of the developing beyond 'normal' abilities.

³¹ Ancient Okinawan Martial Arts: By Koryu Uchinadi – Page 13. 'Often mistakenly referred to by the Okinawans as Tuidijutsu (digging into cavities of the body unprotected by the skeletal structure), qinna represents the application principles of those techniques upon which kata initially unfolded.'

³² Traditional Karatedo – Okinawa Goju Ryu – Vol 3: By Morio Higaonna – Page 9.

The descriptive (Chinese and Japanese) characters that represent kakie are unique to this practice. As specific characters they take their place in the descriptive catalogue of Chinese martial terms developed to express key training concepts of adhering to an opponent:

Powerful Hand Principle of Goju Ryu.

か き え = *Ka-ki-e* (Okinawan).
力 手 元 = *Li-shou-yuan* (Manderin-Chinese).
= *Lak-C'iu-guan* (Hokkien-Chinese).

Adhering Principles From Other Arts.

推 手 = *Tui-shou* (Chinese) - *Push Hands* (Taijiquan).
螳 手 = *Chi-sau* (Chinese) - *Stick Hands* (Wing Chun).
揉 手 = *Rou-shou* (Chinese) - *Soft Hands* (Baguaquan).

Goju Ryu Principle Which Links Kakie to Chi Sau.

螳 身 = *Muchimi* (Okinawan) – *To Stick To The Body*.

Kakie technique contains elements common to all of these adhering methods. Its is an all round developmental technique. It conditions the body and yet enhances awareness. Perception is developed through the physical technique and the internal external harmonised. Kakie achieves this through contracting the muscles of the arm and shoulder that lead the exercise (kakie is performed on each side of the body separately, and is a single handed exercise, it does not have a ‘two-handed’ variant), whilst keeping the other muscles of the body relaxed and pliable. It utilises ‘adherence’ or ‘stickiness’ to a very high degree, and teaches the development of sound, rooted stance work, and fluid foot work. These qualities are combined with ‘sensitivity’, so that exact timing and correct positioning are achieved. This is augmented by the ability for kakie practice to be used as a springboard for bunkai application from a moving and changing situation. This broad criterion probably serves as the motivation for the practice being given the name of ‘powerful hand principle’.

Old Chinese styles of martial practice often required a student to undergo long and arduous training in muscular development and postural alignment. This ensured the development of the ability to use the same energy to produce two types of power; one through muscular contraction and the other through correct postural placement, the latter making use of a relaxed musculature, an aligned skeleton and projected bodyweight, etc. Often these two distinctive types of training are associated with the ideas of the Yin-yang theory, and were eventually classified as ‘internal’ and ‘external’, giving rise to the false impression that the two types of training were separate and incompatible. The Okinawan style that eventually became known as

‘Goju Ryu’ (刚柔流), acknowledges the fact that its techniques preserve both the ‘hard’ and the ‘soft’ elements of the Chinese martial styles that served as its basis.



Kanryo Higaonna (1853-1915).

Kanryo Higaonna (1853-1915)) travelled to China in 1870 whilst still in his teens. The traditional story tells how he had set his mind on studying Chinese martial arts at such a relatively young age and how his training had actually begun in Okinawa, where he studied Lohan Quan (often translated as ‘Monk Fist’³³), before travelling to Fujian province, China to further his studies under Chinese masters.³⁴ By this time in Okinawa’s history, the route taken by Kanryo Higaonna was well established in that island’s interaction with China. Formal diplomatic ties were sought by the leaders of Okinawa in 1372. The Ming Dynasty authorities granted the recognition of Okinawa as a tributary state, and trade and commerce of all kinds ensued. In 1393, a Chinese community was established in Okinawa, believed to have been comprised of ‘thirty six families’ from the Fujian area. They brought with them their skills, crafts and arts which they shared freely with the Okinawan populace.³⁵

In 1439, the Chinese authorities in Fujian established a Ryukyuan trading post, complete with its own permanent staff at Zhuangzhou in the south-east of the province.³⁶ Kanryo Higoanna travelled to Fuzhou – the capital city of Fujian

³³ A History of Goju Ryu Karate - < <http://www.glenridgemartialarts.com/kanryo-higaonna.shtml>> Accessed 24.9.2010. Lohan Quan – ‘羅漢拳’. The Chinese term ‘Lohan’ is used to translate the early Buddhist Pali term of ‘Arhat’, which refers to a Buddhist monk who has followed the noble eightfold path and gained enlightenment. Such a person has ‘destroyed’ all inner foes through the power of meditation and perfect behaviour.

³⁴ Grandmaster Kanryo Higaonna < <http://www.glenridgemartialarts.com/kanryo-higaonna.shtml>> Accessed 23.9.2010.

³⁵ Okinawa – The History of an Island People: By George Kerr – Page 75. The Okinawans welcomed the Chinese settlers with tax-free land and many other social privileges.

³⁶ Okinawa – The History of an Island People: By George Kerr – Page – 93. This port was established so that Okinawan goods could be transported from the port, to the Chinese capital at Beijing. This area attracted many Okinawans who lived out their lives on Chinese soil. The trading area became a place of education, where young Okinawans would learn the Chinese language and the formal ritual that the Chinese authorities demanded strict adherence to. The arrangement lasted a staggering 436 years until it was ended by the Japanese occupation of the island in 1875. Nevertheless, so many Okinawans settled in China during this time that the distinctive Okinawan tombs were clearly recognisable throughout the local country.

province. Here, he was introduced to a number of Chinese martial arts masters³⁷. He spent around 13 years learning White Crane Fist (Bak Hok Kun in the Hokkien dialect)³⁸, and a number of other arts believed to have included various southern Shaolin traditions. During this time he also studied Chinese medicine. It is within these circumstances in China that Kanryo Higaonna first encountered the training technique that was to become known and preserved as 'kakie' (in Okinawa) and passed down through the Goju Ryu lineage. There is a diverse Chinese martial lineage associated with Kanryo Higaonna and the style he brought back to Okinawa. There is ample scope to suggest that kakie is a representative training technique that embodies the internal and the external in equal measure, and that the styles recorded to have been studied by Kanryo Higaonna are known for their all-encompassing martial emphasis and specific specialisations. From all these styles the White Crane may be considered a good candidate for the origination of the Kakie practice. The Crane style is known for its use of muscular tension and muscular relaxation in its execution of technique, as well as its sudden speed and trembling power. This particular sensitivity exercise has much in common with those of other Chinese styles and is indicative of a typical martial or combative skill expected to be acquired by all exponents of their arts.

Kanryo Higaonna returned to Naha city in Okinawa, sometime around 1881 (accounts differ), and began to teach his art. It is interesting to note that although what he taught became known as 'Naha Te' ('Naha Hand'), Kanryo Higaonna actually referred to his art as 'Quanfa' (拳法)³⁹, a typical Chinese expression that refers to a body of martial knowledge. At this time, a generic term for Okinawan arts was 'To-di'. This term uses the Chinese ideograms of '唐手', and translates as 'Tang Hand' (literally: 'Tang Shou'), implying a very old Chinese tradition⁴⁰. In Japanese pronunciation, 'Tang' becomes 'Kara', so that 'To-di' translates as 'Kara-te', but in this instance the name carries a literal interpretation of that of 'Chinese Hands'. With the later popularity of Okinawan arts on Japan, the term '唐手' would be stripped of its Chinese meaning and be re-written and re-invented as '空手', or 'Empty Hand', with a similar (although not exactly the same) pronunciation of 'Kara-te'. This is an ironic twist of fate, as the story of Kanryo Higaonna clearly states that within the Chinese arts he learnt in Fujian province weapons training formed an essential aspect, as it still does within many traditional and modern Chinese martial systems. Indeed, many styles of Karate today still practice with common, everyday implements that were once found in Okinawa and Fujian province, with ingenious kata that turn the implements into deadly weapons of self defence.⁴¹

³⁷ Ryu RyuKo <http://www.gojuryu.com/lineage.htm> Accessed 29.9.2010. It is commonly accepted that one of the styles learnt by Kanryo Higaonna was 'Whooping Crane' – a specific form of Fujian White Crane Fist, and that he was taught by this by a master named Xie Zhong Xiang. In Okinawan, this master's name is pronounced 'Ryu RyuKo'.

³⁸ 白鶴拳 – pronounced 'Baihequan'.

³⁹ This literally translates as the 'Law of the Fist', or 'Principle of the Closed Hand'. The ideograms translate as 'Kempo' in the Japanese pronunciation.

⁴⁰ Introduction to RyuTe®, the Way of the Hands <http://www.kushu.com/aboutRT.htm> Accessed 23.9.2010. 'Karate, in the ancient days of Okinawa, was simply referred to as "Te", (Ti or Di in Okinawan dialect). The only distinction, is that it was sometimes called "Tode" referring to the Tang Dynasty of China. Te became regionalized when it roughly divided into three distinct forms, Shuri-Te, Naha-Te and Tomari-Te. (These were towns located around Shuri Castle.) These weren't names of styles but rather references to distinguish differences in applications, kata and philosophies.

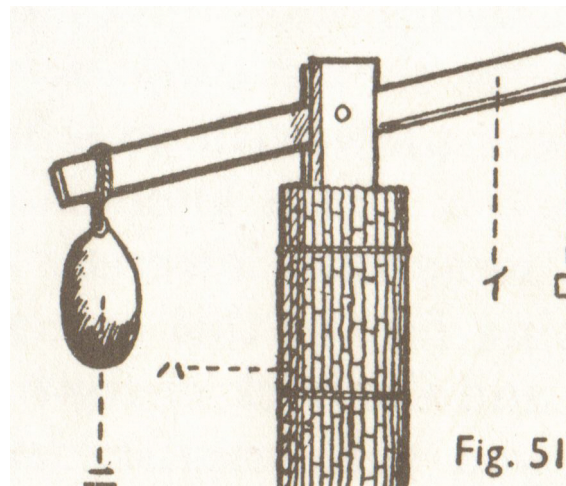
⁴¹ The 'Tonfa' and 'Sai' are two good examples of this. The former is believed to be an implement for grinding corn, whilst the latter is believed to have been a farming implement for making holes in the ground, used for planting seeds. The Okinawan 'Rice Flail' may have developed from a horse's bridle, etc.

Okinawan 'Ti' still exists today, apparently free of Japanese influences, as an example of an indigenous Okinawan martial art. It is referred to as 'Ryu Te' (琉手) and its tradition is kept alive by Taika Seiya Oyata,⁴² and his students – both East and West. Mr Andrew Weare⁴³, who holds a 2nd Dan Blackbelt in Ryu Te, offers insight into his art:



'I would like to start by quoting Taika Seiya Oyata: "The Ryu Kyu's strategic location and earlier period of feudal culture led to the development of an indigenous fighting system prior to Chinese influence." And "Certainly, the Chinese knowledge of anatomy and vital points were incorporated into the Okinawan's fighting system as well as refined fighting methods." The historic three great 'karate' closed neighbourhoods, of Naha, Shuri and Tomari were slightly different. Tomari-te had a tough "docklands" approach. Naha-te and Shuri-te involved scholarly traits such as the learning Chinese classics. The Naha-te school gathered knowledge from merchants who had traveled to China and gained knowledge. In this way Chinese influences would come to share. Tomari-te would be lucky to see any direct Chinese influences and in this respect the classical Tomari-te kata of Seishan (Tomari-te Seishan) preserved by Okinawan master Kunishi, the great Sai master of legend, has a special Tomari 'feel' about it compared with say, Pinan Nidan.

Prior to 1868, the Okinawa Te school was Classical, and therefore fully "style"-less. The diligent, warrior based (Bushu) philosophy flourished under many masters who shared and practiced together and often in secretive. It was hidden from Japanese overlords and even from many Okinawans... We can view the year of 1314 as the time of the development of Okinawa Te. Even the 8th and 9th centuries hold accounts of Okinawa Te's early times. The more proficient adepts of course became Okinawa's rulers, of old, feudal Okinawa. In the 15th century Okinawa was called 'Chuzan' and was run efficiently and as a consequence, economically flourished. Through trade, "The Golden Days of Chuzan" – the old name for Okinawa – was achieved. Trade flourished for Chuzan throughout Asia, the Phillipines, and Southeast Asia. From 1372, Chuzan was considered a tributary state of China, though it was entirely left on its own save for the change of dignitaries that occasionally took place.



*Kaketebiki.*⁴⁴

Taika Seiya Oyata said that visits of adepts from Southeast Asia, Thailand in particular, played a role in the evolution of Okinawa Te. I remember a training device called a Kaketebiki - I believe

⁴² Ryukyu Kempo Shinkikan http://www.shinkikandojo.com/about_karate Accessed 23.9.2010.

⁴³ Mr Andrew Weare may be contacted via email at: aweare@citci.org – he lives in the USA.

⁴⁴ The Manual of Karate: By EJ Harrison – Page 35. This is an English translation of two Japanese manuals regarding the art of Karate. There is an interesting section on traditional training devices and their intended purpose. Kaketebiki literally translates as 'to hang and pull with the hand'. It is termed a 'specialist' device useful for training the 'kakete uke', or 'catching block', the 'hikite' (pulling hand), the 'nukite' (fingertip hand/strike), and the hijiate (elbow strike).

that is Te Biki which means 'hand motion's or 'forward hands'. The device was a post of some 5 to 6 feet high. It had a swivelling arm atop forming a 'T' and at one end of the 'arm' hung a baton like piece on a cord. Hitting the blank end of the arm caused the baton to come back at one. Te masters also used a 'Wooden Dummy' type device for striking – I am told that this piece of equipment is similar to a Wing Chun dummy, but more versatile. This type of 'sensitivity' training through striking, was not sophisticated, but directly to the point and combat effective. Okinawa Te in the old days was very rustic and robust. It did not have the refinement common to many Chinese styles of martial arts. Okinawa Te reflects the mentality and physique of the Okinawan people, in this sense, this art is unique. However, due to the impending onslaught of modernisation, many great masters became loathe to pass on their arts as people were often not prepared to make the kind of sacrifice required for mastering this art.

Ryu Te, in my opinion, is the only legitimate school of Okinawa martial arts that is left today. The Okinawans are a distinct people, neither Chinese or Japanese. Taika Oyata is now in his early 80's and is referred to as the 'last bushi'. He has developed Ryu Te to a very high degree through his expertise.'

Okinawan Te (or 'Ti') clearly follows a design blue-print relevant to the Ryukyuan people, their history, language and culture. It is distinct in appearance from the Chinese martial systems that arrived in Okinawa either through Chinese migrants or returning Okinawan citizens. It is also different in feel from the various karate systems that developed over-time on the island of Okinawa. The karate systems may be viewed as an integration of Okinawan Te, Chinese martial arts and perhaps influences from other parts of Asia. Kakie does not fit into the expected Okinawan Te pattern, although it's obvious robust nature is similar in many respects to Te practices. However, there is no known equivalent of kakie in Te practice today, and no known references to such a practice in the old books on the subject. Kanryo Higaonna is said to have trained very hard in China to ensure mastery of his art. The robust nature of kakie stems from his experience in Fujian and any similarities to Te are probably incidental, as reflected by Kanryo Higaonna's insistence that his art be called after its Chinese name. This is confirmed by the fact that Kanryo Higaonna trained in Chinese martial arts before embarking upon his epic journey to China. There is no evidence that Kanryo Higaonna trained in Okinawan Te, or that he was influenced by it, although of course this is a possibility. Instead, he focused on what he had learned in China and continued to develop his skills and his art all of his life.

The term 'kakie' describes a Chinese martial term, however, it is a composite word and is the product of three languages; Hokkien Chinese, Okinawan and Japanese. Kanryo Higaonna, whilst training in Fujian province, would have encountered this principle as expressed through the Hokkien language as 'Lak Ciu Guan', and it is this pronunciation that he conveyed to Okinawa, where it experienced a process of transliteration into both Okinawan and Japanese languages, creating the term that is familiar today as 'Ka Ki E'. The Chinese ideograms held the entire concept together as it passed through the various language filters. As no record has come to light suggesting Kanryo Higaonna travelled outside of Fujian province whilst in China, it is unclear as to whether he was familiar with the term 'li shou yuan', as kakie would have been pronounced in the Beijing dialect. This is understandable as the indigenous language of Fujian province that was familiar to the Okinawan settlers and travellers was Hokkien – or Minnan. This familiarity stems from the Okinawan presence at southerly Zhangzhou, which by the time of Kanryo Higaonna's birth – (around 1853), was well over four hundred years old. This Okinawan settlement was situated in the heart of Minnan country and this particular Chinese language would have been the required spoken medium for both communication and commerce for the average

Okinawan person living in China, and would have been the Chinese language brought back to Okinawa through which Chinese concepts were conveyed to the Okinawan populace. Although Kanryo Higaonna visited Fuzhou, it is unlikely that either he, or ordinary Okinawans would have understood the prevailing local language of Mindong (eastern Min) at that time, as there had been no long term historical connection between Okinawa and Fuzhou. It is far more likely that any new Chinese terms (that were learnt in Fuzhou) were recorded in the familiar Minnan pronunciation. It should be noted however, that despite certain localised differences in the Min languages of Fujian province, there exists a certain commonality with regards to literary concepts, and pronunciations vary very little.⁴⁵ The real differences are found in tone rules and vocabulary, etc. As a trading port, Fuzhou had only been open to outsiders since 1842 (just eleven years before Kanryo Higaonna's birth), following China's humiliating defeat against the British in the First Opium War Kanryo Higaonna first visited Fuzhou twenty eight years later. Although other languages and dialects exist in Fujian, the martial link with Fujian White Crane Fist (Bak Hok Kun), strongly suggests that the kakie concept was either originated within, or reinterpreted through Fujian martial culture. It is important to remember that although martial concepts, philosophy and techniques are known to have been distinctive regional developments, it is equally true that many of these regional developments travelled outside of their home provinces to other parts of China and beyond. As they migrated, they were refined, reinterpreted and developed. Part of this process has been the translation of technical terms into new languages and dialects. Kakie in particular, and Goju Ryu in general, are examples of a Chinese tradition that has successfully travelled beyond its own borders. The concept itself migrated from southern China to central Okinawa around 1881, the date attributed to the return of Kanryo Higaonna. It took root in a new culture and has survived there, through the years, down to the present time. There have been many changes and upheavals in China over the last one hundred years. Warfare and revolution has destroyed much of the glorious past of imperial China. Many old traditions survive outside of China and this includes the Goju Ryu style of karate with its distinct Chinese influences and practices. Kakie is only one training aspect of Goju Ryu, but it is an important aspect nonetheless, that links kata to application, and defence to over-coming an opponent. It is a sensitivity exercise that combines aspects from all Chinese martial arts and at the same time remains a unique manifestation of martial technique. Kakie also links China to Okinawa and Okinawa to China. Its preservation within Goju Ryu is vital if old Chinese fighting methods are to be recorded and passed on to future generations.

⁴⁵ I Speak Min Forum www.ispeakmin.com Accessed 29.9.2010. I am indebted to Mr George Ngu who kindly provided me following information regarding the exact Fuzhou (Mindong) pronunciation of '力手元': 'For your information: 力 lik [li25], 手 chiu [tshiu33], 元 nguong [yuoŋ53]. I'm using the standard Foochow Romanized and IPA.' Hokkien Forum < <http://chinalanguage.com/forums/viewtopic.php?f=6&t=8979&sid=a226eb25a146bc8672169b7947beb5f2&p=30620#p30620>> Accessed 29.9.2010. The information provided here suggests that there are many similarities between the Min languages at the literary level and that '力手元', as a stand alone concept would be pronounced more or less the same throughout the differing Min languages.

