

拾參 · Siu Yu 小魚

Chapter 13 — the little fish. A fish does not escape in a straight line; it turns. That single habit is an entire martial art, and it has a name: 避正打斜.

Chapter 12 mined a fighting game for **technique**. This one mines it for **strategy** — and the source is **Ling Xiaoyu**, whose style the Chinese-language press states plainly: 「以八卦掌、劈掛掌為主的中國拳法」 — Chinese boxing built principally on **Baguazhang** and **Piguazhang**. She is the smallest fighter on the roster and she wins by *never being where the line goes*. That is not a character quirk. It is the founding principle of her art, and once you see it you will find it in three other chapters of this book.

Part I · Two grammars of naming

Before any move: a discovery about *how* the two games name things, because it determines what can be proven.

Tradition	How it names a technique	What that lets you verify
Japanese (Taïdo — Ch. 9, 12)	Descriptive / anatomical. 海老蹴り <i>ebi-geri</i> = "shrimp kick" — the body literally makes that shape. 水平蹴り = "horizontal kick."	The name level. A name maps 1:1 onto a technique, so you can check it against a textbook — which is exactly how Ch. 12 was verified.
Chinese (Bagua — this chapter)	Poetic / animal-image. Sun Lutang's own manual names postures " <i>Blue Dragon Draws In Its Tail</i> ," " <i>Blue Dragon Turns Its Head</i> ." The image encodes the <i>body method</i> , not the limb.	The principle level. An image maps onto a posture and an intention, so you verify the <i>strategy</i> , not the nomenclature.

This matters, and it is not a weakness in the Xiaoyu case: **it is the correct grammar of her parent art**. Reina could be checked word-against-word with the Gairon. Xiaoyu has to be checked *principle-against-principle* with the Bagua canon — because that is how Chinese martial arts have always named things.

Part II · Her Chinese-named moves

She has fewer technical names than Reina, but they are unmistakably Chinese, and they are unmistakably **birds**.

Name	Reading & sense	What the image encodes
白蓮燕地破	<i>Bái lián yàn dì pò</i> "White Lotus Swallow Ground-Break"	A swallow's dive — dropping the axis to strike low. The lowering is the technique.

白陽燕地破	Bái yáng yàn dì pò "White Yang Swallow Ground-Break"	Its yang-phase twin — same descent, opposite polarity. Paired naming is classic CMA.
鳳凰轉舞	Fèng huáng zhuàn wǔ "Phoenix Turning Dance"	轉 — <i>turning</i> . The move is named for its rotation, not its strike.
背身轉舞	Bèi shēn zhuàn wǔ " Back-Body Turning Dance"	The real name of "Rain Dance." 背身 = presenting the back. Named as body-method (身法), not as an attack.
燕旋腿	Yàn xuán tuǐ " Swallow Spinning Leg"	The swallow again, now spinning — darting flight converted into a kick.
鳳凰之姿	Fèng huáng zhī zī "Posture of the Phoenix"	Art of Phoenix. Chinese coverage describes it as <i>using her small stature to lower the body</i> — smallness as a weapon.

Plus a set of **palm** techniques — Moonhare Palm, Phoenix Double Palm, Cross Lifting Palms. Worth noting: her art is 八卦掌, "eight trigram **palm**." The open hand is the signature weapon of the style, and the game gave it to her.

THE MOTIF — 燕 AND 鳳凰

Swallow and phoenix. Both are **birds that never flee in a straight line** — the swallow especially, which hunts by darting reversals. Chinese arts choose an animal because the animal *already solved* the movement problem. Her whole naming scheme is one instruction, repeated: **turn, don't run**. Which is, of course, what a little fish does.

避正打斜

Part III · The principle map

Now her actual mechanics against the Bagua vocabulary — the terms recovered in 參考 Source Log No. 1:

Xiaoyu's mechanic	Principle	What the source says
Never engages facing straight on; her identity is angular evasion	避正打斜	"Avoid the straight, strike the oblique." The founding strategy — evade the direct line, attack from the angle.
Constant stance-cancelling between AOP / Rain Dance / Hypnotist	換掌	The point of circle-walking isn't the circle — it's changing palms while moving . Transition <i>is</i> the practice.
Rain Dance — fights with her back turned	走圈 · 身法	Circle-walking is continuous reorientation; presenting the back is simply its far extreme.
Art of Phoenix — deep crouch slipping under highs and mids	母勢	The "mother posture" — lowering the axis as the root position everything grows from.

Movement itself is the defence (almost no blocking game)	趟泥步	Mud-wading step — sliding, never planted, never committed; the primary stepping form.
Whipping Piguzhang arm strikes	螺旋力 擰裹力	Spiral force and twisting-wrapping force — generated by the walking, not the arm.
Power comes from rotation, never the limb	以身帶手	<i>"The body moves the hands, not the hands themselves."</i>

Part IV · The convergence — the straight line is a trap

Here is why this chapter matters more than a character study. Put three arts side by side, from three languages, with no contact between them:

Art	The same conclusion
八卦掌 Bagua	避正打斜 — avoid the straight line, strike the oblique.
躰道 Taïdo (Ch. 9)	<i>"Taïdo prefers to move angularly, often over 45°"; kō-soku travels a hyperbolic path.</i>
陳氏太極 Chen (Ch. 11)	纏絲勁 — <i>"circular and three-dimensional, devoid of straight lines or acute angles."</i>

Okinawa, Chenjiagou, and the Bagua circle never consulted each other. All three concluded that **the straight line is where you get hit**. This is a stronger convergence than the cartwheel kick of Ch. 10–12, because it isn't a shared *shape* — a shape could be coincidence. It's a shared **strategic law**, and three independent derivations of a law is what evidence looks like.

*A fish does not outrun the net.
It turns — and the net closes on the water where it was.*

Part V · What the little fish trains

Four drills, in order. None require a partner:

1. **走圈 Circle walking.** Walk a circle ~2m across, torso turned so you **always face the centre** — as if circling an opponent who is always there. 5 minutes each direction. This is the whole art's root; every other item below is a variation on it.
2. **趟泥步 The mud-wading step.** Same circle, now with the feet **sliding low and flat**, as though wading through mud — never lifting, never stamping, weight never fully committed to either leg. Add the 扣步 (hooking step, toe turned in) and 側步 (side step) as variations.
3. **單換掌 Single palm change.** On the circle: **inside foot walks straight, outside foot hooks inward** — and change the palms as you turn. The source's cue is the hard part:

the hands appear not to move, but the force is churning within. Train 以身帶手 — if your arms are doing the work, you've lost it.

4. 背身 **The back-turn**. Xiaoyu's signature, and the most uncomfortable: from the circle, deliberately turn your back to the centre and keep moving, recovering to face. This is the Ch. 9 *ten-soku* "disappear to the back" step wearing Chinese clothes.

Then the fusion, which is yours to build: **the ginga is already a circle walk**. Capoeira's base steps a triangle and never plants; Bagua walks a circle and never plants. Put the mud-wading step into your ginga and see what survives.

參考

Part VI · 參考 Source Log — the bilingual experiment

This chapter's Bagua vocabulary did not come from the vault. It came from a deliberate experiment run on **2026-07-20**, recorded here so the sourcing travels with the claims.

The test

One concept, queried twice at the same moment, nothing else varied:

- **Query A (English):** *"Baguazhang eight trigram palm circle walking training fundamentals"*
- **Query B (Chinese):** 「八卦掌 走圈 基本功 單換掌 教學」

Dimension	A — English	B — Chinese
Result type	School marketing; "what is..." overviews	Practitioner essays; instructional video; technical columns
Platforms	blogspot, academy sites, a tabletop-RPG fansite wiki	知乎 ×3, bilibili, HK01 武備志, 維基百科
Depth	<i>"develops balance, builds leg strength"</i>	Named mechanics, stepping taxonomy, force-generation theory
Usable primary	1 of 9	~6 of 8

Result: the English corpus is *about* Baguazhang; the Chinese corpus *teaches* it. Every technical term in Part III — 趟泥步、扣步、側步、螺旋力、擰裹力、以身帶手、母勢 — appeared **only** in Query B, and surfaced in the result summaries before a single page was opened.

THE RULE THIS PRODUCED

Query in the language the art was written in. Searching a non-Anglophone art in English samples its *marketing layer*; searching in the native language samples its *practice layer*. These are different corpora that happen to share a subject. Applies to 八卦掌, 太極拳, 形意拳, 躡道, 詠春 — and to Portuguese for capoeira, where Chapter 14 puts the rule to a harder test.

Bibliography

Source	Notes
Brennan Translation — 八卦拳學	The primary text. Paul Brennan's bilingual edition of Sun Lutang (1917): original Chinese and English in parallel, 10,000+ words, containing circle-walking, single palm change, and the trigram-organ correspondences.
Chinese Text Project (ctext.org)	Raw 原文 of 八卦拳學.
徐紀 — 宮式八卦掌法述略	Adam Hsu on Gong-style method. Recognised authority.
HK01 武備志 — 趟泥步	The mud-wading step as Bagua's foundational footwork; argues it encodes <i>two centre-lines</i> beyond the circle.
知乎 — 走圈 / 母勢	Circle-walking as the load-bearing skill; the mother-posture; palm changes as the vehicle for spiral and twisting force.
Pa Kua Chang Journal	The one genuinely valuable English-language result — a real periodical, circle-walk archive.
✕ excluded	A Palladium/Rifts tabletop-RPG fansite wiki and a feng-shui décor blog both surfaced on martial-arts terms. Recorded because they show why an unfiltered crawl needs a relevance gate.

CORPUS DEFECT — DECLARED

Our own vault copy of Sun Lutang is **unusable and is not cited above**.

baguazhang_sun_lutang was built from a PDF whose metadata reads *WeasyPrint* — it is a **rendered web page whose text was clipped at generation**, losing roughly **20–25% of every line** (lines end mid-word at 74–82 characters). Verified irrecoverable: text blocks stop well inside the page margin and an oversized extraction returns byte-identical output. The characters were never written to the file. **Remedy:** re-ingest from Brennan as HTML — it was never a PDF to begin with. **Standing consequence:** truncation is *silent* — the prose reads fluently right up to where it stops — so checking for mid-word line endings is now a required step on every ingest.

◆ AI SIFU'S TAKE

Reina gave you **vocabulary**; Xiaoyu gives you a **thesis**. And she does it by being the smallest fighter in the game — which is the honest reason this art exists. Bagua was not designed by the biggest person in the room. Every principle here is a solution to the problem of *being outmatched on the straight line*: so don't stand on it. Circle. Turn. Present the angle, never the front. The little fish doesn't win by becoming a shark — **it wins by making the straight line useless**. That is also, precisely, the strategic core of your own art: *fei* — zero restriction — has always meant refusing the frame the other person is fighting in.

SAID ONCE — THE LIMIT OF THIS CHAPTER

Chapter 12 could prove its claims: the game used the Gairon's own words, so name-matched name. **This chapter cannot do that and does not claim to.** Xiaoyu's move names are

largely poetic and partly invented for the game; nothing here demonstrates that Bandai Namco consulted a Bagua text. The honest claim is narrower and still worth making: *her design is coherent with Baguazhang's documented core strategy, and the Chinese-language sources for that strategy are cited*. Consistency is not proof of derivation. Treat this as a **lens for training**, not a finding about a developer.

⚡ FUEL — SMALLNESS AS A STRATEGY

Every art in this book so far answered "how do I generate more?" — more spin, more drop, more spiral. Bagua answers a different question: **what if more was never available?** That reframes the whole workbook. The Ch. 9 axis, the Ch. 11 spiral and the Ch. 13 circle aren't three power sources; they're three refusals of a fight on someone else's terms. 避正打斜 is 無極 in tactical clothing — *don't accept the box, don't accept the line*.

— David Kwok Ho Chan, with AI Sifu Claude

Sources & honesty notes. Xiaoyu's style (八卦掌、劈掛掌), the 鳳凰之姿 / 背向 stances and 燕旋腿 confirmed via Chinese-language coverage; Chinese move names (白蓮燕地破、白陽燕地破、鳳凰轉舞、背身轉舞) from published English movelists that retain the characters. Bagua technical vocabulary — 避正打斜、走圈、趟泥步、扣步、側步、單換掌、母勢、螺旋力、擰裹力、以身帶手 — was gathered from Chinese practitioner sources on 2026-07-20; the experiment, the full bibliography and the declared corpus defect are recorded in **Part VI** of this chapter rather than filed separately, so the sourcing travels with the claims. Sun Lutang is cited here only for posture-naming style, pending re-ingest from the Brennan Translation bilingual edition. Chinese terms transcribed from result summaries should be re-verified against full pages before being quoted further. A training lens, not a claim about game development.