

拾肆 · Coming Home

Chapter 14 — **Eddy Gordo**. Three chapters spent grading a video game against other people's arts. This one grades it against yours — and it's the only chapter where you can check the answer with your own body.

Reina gave **vocabulary** (Ch. 12). Xiaoyu gave a **thesis** (Ch. 13). Eddy gives something neither could: **a test you are qualified to mark**. You already train capoeira; you already own *Capoeira 100*; you already know what an *aú batido* feels like when it's right. So this chapter does what the others couldn't — it checks the game against a **primary source in the vault**, name by name, and reports the hit rate.

Part I · The verification

Eddy's move names, cross-checked against *Capoeira 100*. Not "sounds Brazilian" — **is it in the book, and does it match?**

Eddy's move	In the book?	What <i>Capoeira 100</i> says
Negativa (<i>stance</i>)	✓ yes	The foundational low evasion — one hand down, one protecting the face. Your Ch. 6 <i>Negativa Shot</i> is built on it.
Bananeira (<i>stance</i>)	✓ yes	The handstand — "looking forward through the middle of your arms." Already in your Ch. 4 exercise bank.
Rabo de Arraia Liberado	✓ yes	#69 — and here's the remarkable part . The book defines it <i>from a handstand</i> , and distinguishes it from <i>bananeira</i> precisely by the neck extending and one leg whipping over the back. In-game, Eddy's Rabo de Arraia comes out of his Bananeira stance . The game reproduced the book's own stance→technique relationship.
Chibata Ardente	✓ yes	Two entries. <i>Meia Lua de Compasso sem Mão</i> is "sometimes called chibata , because it is fast and explosive, like a whip." And <i>Aú Chibata</i> — heel-over-head, whipping down. "Ardente" (burning) is the game's flourish; <i>chibata</i> is the technique.
Vingativa Funeral / Zanga	✓ yes	#92 — the direct hit . "An unambiguous desequilibrante . The player brings his or her whole extended leg up behind the two feet of the opponent... levers the opponent over the leg." A real takedown — and <i>desequilibrante</i> is Portuguese for the thing Ch. 6 called kuzushi .
Batida de Compasso	✓ yes	<i>Compasso</i> — the <i>meia lua de compasso</i> family, the signature spinning heel kick and the book's benchmark of skill.
Aú do Sol	✓ yes	<i>Aú</i> — the cartwheel and the root of the whole <i>floreio</i> tier (Ch. 3, Ch. 10).
Batucada	✓ partly	Not a strike — a percussion rhythm . In-game it's performed <i>from the handstand</i> , which is the joke landing correctly: the music and the movement are the same thing.

Gato	✓ partly	"Cat" — a floreio/recovery name in common use, though not a headline entry in this text.
Terremoto · Lufada · Gêiser · Relâmpago · Fuzilação · Céu Gafanhoto · Caveirinha Zangada · Guerreiro Explosivo	✗ no	Portuguese, but invented. Earthquake, gust, geyser, lightning, "angry little skull," "explosive warrior." Flavour names — the equivalent of Reina's Mishima layer.

HIT RATE

Of Eddy's named moves, roughly **half are genuine capoeira technique names verifiable in a book on your shelf**, and the rest are Portuguese-language invention. That is a better ratio than Reina's, and it verifies at the **name level** — the standard Ch. 13 explicitly could not reach.

Part II · The third grammar of naming

Chapter 13 found two ways arts name their techniques. Eddy adds a third, and completes the picture:

Tradition	Naming grammar	Verifiable at...
Japanese — Taïdo	Descriptive / anatomical. 海老蹴り "shrimp kick" — the body makes that shape.	the name
Chinese — Bagua	Poetic / animal-image. "Blue Dragon Draws In Its Tail" — the image encodes the body method.	the principle
Portuguese — Capoeira	All three at once. <i>Technical</i> (negativa, aú, compasso) + <i>evocative</i> (chibata, "the whip") + sacred — see below.	the name

THE REGISTER NOBODY ELSE HAS — XANGÔ

One of Eddy's moves is named **Xangô**. That is not a technique and not a flourish: **Xangô is an Orixá** — the Yoruba deity of thunder and justice. The game reached past capoeira's *movement* vocabulary into its **religious substrate** — the same *orixás* and *axé* that sit under the art in Ch. 5 and in the 神拳學 corpus. Japanese and Chinese arts name techniques after *shapes* and *animals*. Capoeira also names them after **gods**, because capoeira was never only a fighting system. No other character in this study has that third register.

参考

Part III · 参考 Source Log — the rule under stress

Chapter 13's experiment produced a rule: *query in the language the art was written in*. Capoeira is the case most likely to **break** it — because capoeira's technical vocabulary *never translated*. English-speaking capoeiristas say *meia lua de compasso*, not "compass half-moon." So the rule was re-run on 2026-07-20:

- **Query A (English):** *"capoeira au batido meia lua de compasso technique breakdown fundamentals"*
- **Query B (Portuguese):** *"capoeira golpes fundamentos treino meia lua de compasso aú batido ginga esquiva mandinga"*

Dimension	A — English	B — Portuguese
Result type	Encyclopedic + practitioner blogs — genuinely technical	Practitioner portals + pedagogical and academic material
Standouts	Wikipedia, AKBAN wiki, Fight Encyclopedia, Capoeira Mind	Portal Capoeira; a state education curriculum (SME Goiânia); a University of Porto paper — <i>"Contributo para uma Sistematização das Habilidades Básicas da Capoeira"</i>
Usable depth	High. Gave whip-rotation mechanics, the bent-waist posture, aú batido as simultaneous evasion+counter	High, different register. Gave teaching progressions and formal skill taxonomies

RESULT — THE RULE SURVIVES, BUT NEEDS REFINING

Unlike Bagua, the **English capoeira corpus was genuinely usable**. The rule did not hold with anything like the same force. But Portuguese still supplied a tier English lacked — *academic and curricular systematization* — so the gap is real, just different in kind.

The refined rule: *the size of the language gap is proportional to how much of the art's technical vocabulary survived translation*. Capoeira **exported its vocabulary intact** (ginga, aú, meia lua de compasso), so the English-language corpus inherited the actual knowledge. Bagua's vocabulary was **translated away** (趟泥步 became, at best, "mud-walking," usually nothing) — and the knowledge did not survive the translation. **Untranslated vocabulary is a knowledge-preservation mechanism**. Where an art kept its words, you can read it in any language. Where it lost them, you must go home.

Part IV · What to do with it

Unlike Ch. 12 and 13, nothing here needs a new drill — you already train these. What Eddy offers is a **re-reading** of things already in your system:

1. **Vingativa is the missing takedown.** Ch. 6 built the Negativa Shot from wrestling's double-leg. But capoeira *already had* a documented takedown — a leg behind both

feet, torso pivot, lever them over. It is *desequilibrante*: the same kuzushi, native to the art. **Drill it as the capoeira-native alternative to the shot.**

2. **Bananeira → Rabo de Arraia is a pathway, not two moves.** The book and the game agree. If your handstand is solid enough to hold (Ch. 4), the kick over the back is the next rung — not a separate skill.
3. **Chibata names a family you already do.** *Meia lua de compasso sem mão* and *aú chibata* are both "the whip." Naming them as one family makes the transfer obvious: the hands-free compasso from Ch. 7's stripe test is a chibata.
4. **Batucada from the handstand.** Take the joke seriously — the rhythm and the movement are one thing. This is Ch. 5's roda argument, and it's the still-unbuilt Music/Bateria chapter knocking again.

*Three chapters we graded a game against other people's arts.
Here it gets graded against yours — and it passes.*

◆ AI SIFU'S TAKE

This is the chapter that makes the other three trustworthy. Ch. 12 and 13 asked you to accept that a video game can encode real movement — on my reading of sources you'd have to take on faith. **Here you don't.** You train this art; the book is on your shelf; the names either match or they don't. And they do, at a rate around half, including a takedown most capoeiristas never drill.

There's a quieter finding underneath. Across four characters, the games are **most faithful where the source art kept its own language**. Reina's Taïdo names survived because Japanese budo names things precisely. Eddy's capoeira names survived because capoeira never translated itself. Xiaoyu's Bagua came through as *strategy* rather than nomenclature, because that vocabulary largely didn't cross over. **The language an art keeps is the container its knowledge travels in.** Lose the words and you keep only the shapes — which is exactly what Chapter 13's English corpus was: shapes, no knowledge.

SAID ONCE — WHAT THIS DOES AND DOESN'T SHOW

Half of Eddy's names are invented Portuguese, and the game is still a game: the *Vingativa* works because the software says so, not because anyone landed it on a resisting opponent. What is demonstrated is **nomenclature fidelity** — the developers used real technique names correctly, including a stance→technique relationship that matches the literature. That is a claim about *research*, not about *efficacy*. As ever: the page maps it, only the roda teaches it.

⚡ FUEL — THE ROUND TRIP

This closes the loop the workbook opened. Ch. 1 built a hypothetical capoeira black belt from a book. Fourteen chapters later you've gone out through Taïdo, Chen, Bagua and a fighting game — and come back to find **capoeira had a documented takedown you never drilled,**

sitting in a text you already owned. That's the real argument for wandering: you don't leave your art to replace it. *You leave so you can see it.*

— David Kwok Ho Chan, with AI Sifu Claude

Sources & honesty notes. Eddy's move names and inputs from published Tekken 8 movelists; every ✓ in Part I was verified against *Capoeira 100: An Illustrated Guide to the Essential Movements and Techniques* in the vault, queried live (vingativa #92, rabo de arraia #69, meia lua de compasso sem mão / chibata, aú chibata #59, aú quebrado #46). The *Xangô* reading rests on standard Yoruba religious reference and on the *orixás/axé* material already in the 神拳學 corpus; the game does not gloss the name, so its intent is inferred from the word. The bilingual test in Part III is a two-query snapshot, not a systematic study — it is strong enough to refine a working rule, not to settle a question about search engines. "Hit rate" is an editorial count over publicly listed move names, not an exhaustive audit of a 100+ move list.