

捌 · The Finish

Chapter 8 — once you've off-balanced and controlled (Ch. 6), how do you actually end it? The finish lives at contact, and it splits two ways: down on the ground, or standing at the trap.

Chapter 6 got you the takedown and the position — but a controlling position is a question, not an answer. This chapter is the answer: the **finish**. And the finish has two homes. On the **ground**, it's the submission — the choke or the joint lock (BJJ). **Standing**, it's the trap-and-strike that ends it before it ever goes down (Wing Chun). Two systems, one range — contact — and, as Ch. 5 found, both grow from the same root: *sensing through contact*.

Part I · The Ground Finish

The back-take → rear naked choke

The gap in most people's top game — including a solid Khabib-style "double-leg → side control → clamp the arm → ground-and-pound." Here's the secret: **your ground-and-pound is the back-take setup**. When you land shots, they turn away and turtle to cover up — and that turn is the door. Don't fight to keep them flat; **follow them to the back**.

1. **Seatbelt first — torso before legs**. As they turn, thread **one arm under the armpit, one over the opposite shoulder**, hands clasped at their chest. The Gracie *mata leão* entry begins exactly here: *"reaches under one of the arms, grips..."* Control the upper body before anything else.
2. **Glue chest-to-back**. Stay stuck to the spine, head heavy. If they turn back into you, ride it with the seatbelt — never let space open.
3. **Hooks in — never cross your feet**. Both heels inside their thighs as hooks, *or* (tighter) a **body triangle**. Crossing your ankles in front is footlock bait and lets them escape.
4. **Fall to the choking-arm side** — so you stay behind them and off your own back.
5. **Finish — the mata leão**. Feed the over-shoulder arm **across the throat** (crook of the elbow on the windpipe — a **blood choke** on the carotids, not an air choke). Grip your own bicep; put the free hand behind their head; then **expand the chest, draw the elbows together, push the head forward**. The book's cue is identical: *"the hand pulls across the throat, the other pushes the head forward... he will pass out."*

Errors that cost you the back: crossing your feet · choking across the *jaw* instead of the *throat* (that's a pain-crank, not a finish) · losing the seatbelt in the scramble.

The submission arsenal — the Gracie book

The four you'll finish with most, then the full menu:

Submission	What it is & where
Arm Bar	The book's #1 finisher — <i>"the single most successful finishing hold, only the guillotine comes close."</i> Trap the straight arm between your legs, hips up, hyperextend the elbow. From mount, side, knee-on-belly, half-guard, guard.
Triangle	A figure-four of the legs around the neck + <i>one</i> of their arms — a blood choke. From guard/mount/side/turtle. Angle is everything : cut perpendicular and drag the head down, don't squeeze straight on.
Kimura	A figure-four grip on the wrist torquing the shoulder + elbow — <i>"immense pressure... can damage both joints."</i> Best when they post or sit up in your guard; also from side / north-south.
Mata Leão (RNC)	The back finish above — <i>"the most common attack from behind, especially in a real fight."</i> No gi needed; beats size.

Family	The full menu in the book
Strangles	Mata leão · Triangle · Guillotine (standing & ground) · Front collar choke · Thrusting choke (<i>Amassa Pão</i>) · Front shoulder choke · Front lapel strangle
Arm locks	Arm bar · Kimura · Americana (keylock)
Legs & small joints	Knee bar · Ankle lock · Wrist & finger locks

Forcing the finish — the ground-and-pound dilemma

"They turtle → you take the back" only works if you *make* the turtle happen. Ground-and-pound isn't just damage — it's a **lever**: strikes force a choice, and your job is to arrange it so every choice opens something.

To force the turn (and the back): the strikes push them to cover; the **cross-face** (your shoulder across their jaw) turns the head away and *pre-loads* the turn; and **trapping the near arm** — the gift-wrap, your "clamp the hand" — leaves them one arm to cover with, so strikes down the open side make staying flat untenable. Your arm-clamp is the turtle engine; you were one step from the back the whole time.

And if they *don't* move? The fork depends on how they defend:

- **They reach up to block the strikes** → that's the arm bar. The book says it outright: *"as soon as the top man begins punching, a very common reaction for the man underneath is to reach [up]..."* — isolate that arm and finish.
- **They clamp tight and just eat it** → advance the pressure: climb to **high mount** / **S-mount** (knees into the armpits) or step to **knee-on-belly** until stillness is unbearable — then they *must* react.

The principle: **position + strikes = a dilemma with no clean answer**. Defend the strikes → give up the back or the arm. Defend the position → eat strikes and get climbed on. Every reaction is a door — turn → back, reach → armbar, bridge → re-pin. **Stillness isn't a defence; it's losing slowly.** (*A skilled bottom player won't lie still — they'll frame and hunt the upa escape; stay one beat ahead of the reaction.*)

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Part II · The Standing Finish — Wing Chun's Core

The other end of the contact range: the strike that finishes it *before* it hits the floor. Wing Chun is built on one strategic idea, and it's the fastest idea in fighting:

THE ONE PRINCIPLE — 連消帶打 LIN SIL DIE DAR

Simultaneous defence and attack. The book is blunt: *"any style which blocks and attacks simultaneously will be structurally faster than a style which blocks and then attacks."* You do not defend *then* hit — the same motion does both, on the **centreline**, with total **economy of movement** (the heart of the first form, *Siu Lim Tao*). This is also the seed Bruce Lee grew into JKD — Wing Chun is the parent art (Ch. 5).

The top 5 core tools

Tool	What it does
1 · Centreline + Chain Punch (Chung Kuen)	Occupy the shortest line to their centre and fire straight vertical fists in a continuous chain — relaxed until the last inch, then <i>fa ging</i> (explode). The engine and the finish.
2 · The three seed hands (Tan / Bong / Fook Sau)	The core bridges from Siu Lim Tao: Tan (palm-up, disperse outward), Bong (wing-arm, elbow high, deflect when compromised), Fook (subduing hand on top). Deflect <i>along</i> the centreline, never away from it.
3 · Pak Sau (slapping hand)	Slap the incoming forearm (slower than the fist) sharply across to clear the line — and the same tempo the hand relaxes into a palm strike. Defence <i>becomes</i> attack.
4 · Lap Sau (grabbing hand)	Grab the wrist and jerk it down and out , turning ~45° to pull them off balance and clear their arms — that jerk is <i>kuzushi</i> (Ch. 6), standing up.
5 · Chi Sao (sticky hands)	The sensitivity drill: stay in contact, feel pressure, flow around it, strike through the gap. This is the sensing convergence — chi sao = push-hands = the roda = the grip fight (Ch. 5–6).

*Down or standing, the finish is the same sentence:
contact is control — and the finish is where control becomes
conclusion.*

⚡ FUEL — THE TWO FINISHES, ONE ROOT

Chi sao and the grip fight are the same skill in different clothes; the lap-sau jerk and the back-take off-balance are the same *kuzushi*. Wing Chun ends it standing, BJJ ends it grounded — but both are just **the sensing-through-contact of Ch. 5, carried all the way to the period at the end of the sentence.**

SAID ONCE — THE SAFETY LINE

The RNC and the triangle render someone unconscious in **seconds**; arm locks and the kimura tear shoulders and elbows fast. Drill slow with a *willing* partner, **tap early, and release the instant you feel the tap**. None of this — grappling or Wing Chun — is learnable from a page: it's a live, contact skill. The page maps it; only the mat teaches it.

— David Kwok Ho Chan, with AI Sifu Claude

Sources & honesty notes. Submissions, the *mata leão* finish, and the arm-bar / triangle / kimura details from *BJJ Theory & Technique* (Renzo & Royler Gracie). The book is mount-centric; the modern **seatbelt + hooks / body-triangle** back-control mechanics are standard grappling knowledge added to complete the pathway. Wing Chun core (centreline, *Siu Lim Tao*, economy of movement, *lin sil die dar*, Tan/Bong/Fook/Pak/Lap Sau, Chung Kuen, Chi Sao) from the two Wing Chun manuals in the vault. A self-study map, not a coaching prescription — train under a qualified coach with resisting partners.