

Lesson 13 — The Straight Line

The Second Sauce: a Karate remix · structured fundamentals, then creative fusion

Every pillar we own is round: Tai Chi spirals, Capoeira flows, Breaking turns, plyo bounces. Karate (Shotokan) brings the one thing we never grew on our own — **the straight line**: linear, hard, economical, decisive. It is the cleanest Yang pole in any art. This lesson has three parts, as you asked: **(A)** mine its 80/20 core that plugs into our system, **(B)** deep-dive a few advanced techniques, then **(C)** get creative and build something new from the two. Sources: a Shotokan grading syllabus and two karate science papers in our library.

Part A · The 80/20 Core — *what karate gives a system that's already soft*

We don't need karate's whole curriculum — we need the four principles that make a karate strike *hard*, because those are exactly the four our fluid system lacks.

A1 · The Pulling Hand 引き手 Hikite

As one fist fires, the other snaps back hard to the hip. That retraction isn't decoration — it's the **engine**. Equal-and-opposite: yanking the rear hand back accelerates the punching hand and locks the torso so nothing leaks forward.

Why it matters to us: this is pure *action–reaction* (Lesson 4 / Lesson 8's physics). Our system has no explicit retraction principle — hikite is the highest-leverage import in the whole lesson. **Pull as hard as you punch.**

A2 · The Reverse Punch 逆突き Gyaku Zuki

Rear-hand straight punch powered by driving the hip of the same side forward as the front knee holds the line (zenkutsu dachi). Hip first, shoulder second, fist last — the whole floor-to-fist chain delivered down one straight line.

Why it matters to us: same **hip engine** as Lesson 12's Cloud Hands and the Capoeira kicks — but aimed dead straight instead of round. It's the round engine driving a linear weapon. Shortest distance, full body behind it.

A3 · The Decisive Stop 極め Kime

At the instant of impact, the entire body tightens for a fraction of a second — then releases. All mass arrives at one point, one moment. Karate's signature is not the travel; it's the *sudden stop*.

Why it matters to us: this is the **hard pole of our Taiji** made explicit. We've taught the soft (sung, yield, flow); kime is the snap at the end of the flip. Soft to travel, iron at contact, soft again. The flip is the art (Manual).

A4 · Economy & the Straight Line — *oi zuki / the shortest path*

Nothing wasted: no wind-up, no chambering you don't need, the lunge punch (oi zuki) travels in with the step so the bodyweight is the punch. One motion, one purpose.

Why it matters to us: our flourish-heavy game (sauce everywhere) needs this discipline as ballast. Karate is the **chicken at its most pure** (Lesson 7) — and a no-wind-up line is also a line with no *tell* (see Part C).

The 80/20 in one breath: **Hikite** (pull as hard as you punch) + **hip-driven Gyaku Zuki** (round engine, straight weapon) + **Kime** (the iron stop) + **Economy** (no wasted motion, no tell). Drill these four and every strike in our system gets harder — without losing the soft.

Part B · The Deep Dive — *four advanced techniques, properly*

B1 · Back Kick 後ろ蹴り *Ushiro Geri*

The most powerful kick in the system. Turn away from the target, look over the shoulder to spot, and thrust the heel straight back along a line — hips and bodyweight stacked behind a single piston. Not a round kick bent backward; a *linear thrust* aimed by a spin.

Deep cue: the danger and the power are the same thing — the **blind turn**. Spot first (head leads, Lesson 6's Dragon's Tail), chamber the heel to your own centerline, then extend like a side kick fired rearward. Re-face instantly; never linger blind.

B2 · Side Thrust Kick 横蹴り蹴込 *Yoko Geri Kekomi*

A structural, penetrating kick: chamber the knee high, roll the supporting hip over, and drive the heel/edge of the foot through the target on a straight line — a battering ram, not a whip. Power comes from hip rotation *over* the planted foot.

Deep cue: distinguish *kekomi* (thrust — pushes through, for damage/ stopping) from *keage* (snap — flicks out, for speed). The *kekomi* is the long-range equivalent of the Chapa (Lesson 12) — same job, harder edge. Roll the hip or it has no spine.

B3 · Spinning Back-Fist 回転裏拳 *Spinning Uraken*

Spin a full turn and whip the back of the fist out to the temple at the end of the rotation (in the syllabus from Dan grade: *spinning uraken* → *gyaku zuki*). The whole body winds, the loose arm cracks out last and relaxed — maximum tip speed.

Deep cue: this is the upper-limb twin of our **Dragon's Tail / Armada** family — angular momentum from the turn flung into a relaxed whip ($\frac{1}{2}mv^2$, Lesson 8). Stay loose until the last instant; *then* kime. The spin hides the origin — a hard move that's also a feint.

B4 · The Intercepting Jab 出合い *Deai · kizami-zuki timing*

Less a technique than a *moment*: the lead jab (kizami-zuki) thrown not as an answer but to land **as he begins his own attack** — meeting him in the preparation, on his forward momentum, before his strike matures.

Deep cue: this is karate's name for the soul of Jeet Kune Do (Lesson 4 — the closing-speed counter, "intercept don't react"). Two arts, one truth. It only works if your own jab has no wind-up — which is Part C.

The science behind B (from our library): the karate *Achilles tendon* study confirms the muscle-tendon complex stores and recoils elastic energy — your kicks ride a tendon spring (Lesson 9). It also found a hard bout temporarily *softens* the dominant leg's spring through fatigue: late in a fight your power kicks fade first.

Lesson: spend the big kicks (B1/B2) early; let kime (A3), not raw spring, carry you late.

Part C · The Forge — *build something new from A + B*

Here we get creative. Karate's straight line meets our deceptive, flowing body — and our library handed us a perfect seam to exploit.

The seam — a real finding: a 2025 Kobe University study on detecting *pre-actions* in live kumite found that fighters unconsciously broadcast a "**pre-action**" just before striking — a fist twitch, a shoulder raise, an arm drop — and that the **straight lead punch is the most predictable of all**, because its tell is the cleanest. *The hardest, fastest strike in karate is also the most telegraphed.* That contradiction is a gift.

If the straight line is the most telegraphed strike — then the master's job is to fire the straight line with no pre-action, hidden inside motion that's already happening.

C1 · The Ghost Hand (camouflaged lead)

Take karate's no-wind-up straight punch (A2/A4) and launch it from **inside the Ginga's constant sway**. The body is always moving, so there is no "still → twitch → strike" tell for his eye (or a sensor) to catch — the pre-action is dissolved into ambient motion. The Capoeira sway is the *camouflage*; the karate line is the *bullet*.

Source fusion: Shotokan economy (no tell) + Capoeira Ginga (constant motion) + the Kobe pre-action finding (kill the broadcast). Our deception signature, now weaponizing a hard art.

C2 • The Grabbing Hikite

Repurpose the pulling hand (A1). Instead of snapping back to an empty hip, the retracting hand **grabs his lead wrist or sleeve and pulls** — so the same motion that powers your gyaku zuki also drags him onto it. One action: load + off-balance + strike. His incoming arm becomes the thing that accelerates your punch.

Source fusion: Shotokan hikite + the grapple gap from Lesson 4. We always said the answer was "from within, not bolted-on BJJ" — here a karate fundamental quietly becomes a grappling tool. Pull his force into yours (Tai Chi Lǚ in disguise).

C3 • The Iron Flip (signature combo)

The whole Taiji of the art in one sequence — soft, then iron, then soft:

Ginga sway (soft, hiding the tell) → Ghost Hand kizami *deai* intercept (C1 + B4) → Grabbing Hikite + Gyaku Zuki with **kime** (C2 + A1/A2/A3) → Spinning Uraken exit (B3), melting back to Ginga

You enter soft and hidden, snap to a single iron point (kime), then dissolve back to flow — the spinning back-fist covering your exit. Hard art, soft frame, no seam between them. That's the flip the Manual promised, now with a straight line through its heart.

What Karate becomes in our system: not a new box of kata — the **iron in the flip**. It gives our round, hidden game a straight line with a decisive stop, and a retraction engine that doubles as a grab. We took the hardest art and made it *sneaky*. That's very Fei Kune Do.

Round to hide it, straight to land it, iron at the point, soft again.

— Si Fu