

CHINTE

As with most kata, there is quite a diverse opinion concerning *Chinte's* origin. Some say that this kata is very old, originating from China while others contend that *Chinte* stems from an Okinawan folk dance. Regardless of the kata's origins, many credit Yasutsune Itosu with the unveiling of this kata for modern practice. *Chinte*, meaning "Unusual Hands" or "Incredible Hands," gets its name from the array of unique and rarely seen hand techniques found within the kata. Those techniques not appearing in any other kata include: *tate-zuki*, *nakadaka-ippon-ken*, *nihon-nukite*, and *hasami-zuki*. Uncommon techniques include *gedan-mawashi-haito*, found in both *Gojushiho* kata, and *kentsui-tate-mawashi-uchi* which occurs only in one other kata, *Heian Shodan*. The three small hops at the end of the kata (*yor-ashi*) probably provide the most unusual aspect of this kata and seem radically different from all other Shotokan movements. Although seemingly very simple movements, they are extremely difficult for students to execute with grace and comfort. Application (*bunkai*) of these backward hops also tends to confuse students and instructors alike, usually resulting in some form of reverse engineering. *Bunkai* for these hopping movements range from simple retreating motions, to wrist locks, or even to a full nelson hold. Many argue that the hops were simply added later in order for the karateka to regain the starting point of the kata, especially for competition. Interestingly enough, *Chinte* is usually not chosen by men at tournament, leaving it to be performed almost exclusively by female competitors. Often labeled as a "women's kata," *Chinte* offers several defenses that are more suitable for someone of smaller size such as a woman, or even a child. Elbows, spear-hands, and palm-strikes can be very powerful techniques, even when thrown by a smaller individual, **provided they are used to strike vital areas**. Many of *Chinte's* techniques are circular or angular, requiring finesse and accuracy, not simply brute force.

When practicing *Chinte*, one should feel like the waves of the sea, beginning in calmness, then ebbing and flowing with the changing winds to become a tempest, and finally, with the last three hops, to be as the receding tide after the storm, bringing everything back to tranquility. The practice of this kata teaches the student to be fluid, to adjust to the opponent rather than to rigidly oppose force, yet to be capable of crashing into the adversary with the devastation of a tidal wave. Like many Shotokan kata, Gichin Funakoshi tried to change the name of this kata, renaming it *Shoin* (a place of study within a temple). This new name was never truly accepted by his students, and so *Chinte* remains as the kata's present name. However, *Chinte's* count has been changed from its original number of 33 (*Best Karate #9*) to a count of 32. *Kiai* have also been adjusted to movements #28 & #32 (instead of #9 & #32, *Best Karate #9*).

#	Technique	Translation	Stance	Target	Notes
1	kentsui-tate-mawashi-uchi	vertical hammer-fist strike	heisoku-dachi	--	slow speed
2	kentsui-tate-mawashi-uchi	vertical hammer-fist strike	heisoku-dachi	--	slow speed
3	kaisho-morote-age-uke	hands open double-hand rising block	kiba-dachi	jodan	
4	tate-shuto-uke	vertical knife-hand block	fudo-dachi	chudan	slow speed
5	tate-zuki	vertical punch	zenkutsu-dachi	chudan	
6	tate-shuto-uke	vertical knife-hand block	fudo-dachi	chudan	slow speed
7	tate-zuki	vertical punch	zenkutsu-dachi	chudan	
8	tate-shuto-uke	vertical knife-hand block	fudo-dachi	chudan	slow speed

9	tate-empi-uchi	vertical elbow strike	zenkutsu-dachi	jodan	
10	shuto-uke	knife-hand block	kokutsu-dachi	chudan	
11	shuto-uke	knife-hand block	kokutsu-dachi	chudan	
12	mae-geri	front kick	ashi-dachi	chudan	
13	uchi-uke / gedan-uke	inside block / down block	zenkutsu-dachi	chudan gedan	
14	sukui-uke	scooping block	heisoku-dachi	gedan	
15	haito-mawashi-uke	ridge-hand circular block	kiba-dachi	gedan	
16	haito-mawashi-uke	ridge-hand circular block	kiba-dachi	gedan	yor-ashi
17	ryoken-kakiwake-uke	both fists wedge block	kiba-dachi	chudan	yor-ashi
18	ryoken-kakiwake-kamae	both fists wedge posture	ashi-dachi (tsuru-dachi)	gedan	slow speed
19	nakadaka-ippon-ken uchiotoshi	middle one knuckle-fist falling strike	zenkutsu-dachi	--	slow speed variation
20	nakadaka-ippon-ken uchiotoshi	middle one knuckle-fist falling strike	zenkutsu-dachi	--	slow speed variation
21	nihon-nukite-uchi-uke	two finger spear-hand inside block	zenkutsu-dachi	chudan	
22	nihon-nukite-age-zuki	two finger spear-hand rising thrust	zenkutsu-dachi	jodan	
23	nihon-nukite-uchi-uke	two finger spear-hand inside block	zenkutsu-dachi	chudan	
24	nihon-nukite-age-zuki	two finger spear-hand rising thrust	zenkutsu-dachi	jodan	
25	teisho-yoko-uke	palm-heel sideways block	fudo-dachi	chudan	
26	teisho-soto-mawashi-uchi	palm-heel outside circular strike	zenkutsu-dachi	chudan	
27	ryoken-kakiwake-uke	both fists wedge block	zenkutsu-dachi	gedan	hasami-uchi variation
28*	ryoken-hasami-zuki	both fists scissors punch	fudo-dachi	chudan	
29	tate-shuto-uke	vertical knife-hand block	fudo-dachi	chudan	slow speed
30	tate-zuki	vertical punch	zenkutsu-dachi	chudan	
31	tate-shuto-uke	vertical knife-hand block	fudo-dachi	chudan	slow speed
32*	tate-zuki & sho-ken-shita-ago-mae	vertical punch & fist under palm front of chin	zenkutsu-dachi heisoku-dachi	chudan --	yor-ashi x3