

# The Eleven Principles

## The Principle of Penetration

This is the ability to close within striking range of the opponent, and the proper way of striking the opponent so that the target is broken or put out of action. To illustrate this we shall examine kilap lightning bolt footwork and hard block strikes.

## The Principle of Continuous Flow

The translation of the name of this form of Pencak Silat, in the context of the system means a system that hits like continuous streams of water and is valuable and old, a heirloom. Pukulan is Hitting, Cimande (as in the Cimande River) is the flow, and Pusaka is Heirloom. Pencak Silat is the general name given to all Indonesian Martial Arts. Much like Chinese Arts are known as Kung Fu. There are many different styles of Pencak Silat that come from all of the various islands in Indonesia. Although the term Pencak Silat is never found separated in Indonesia when referring to the Arts each does have a separate meaning and one could conceivably emphasize one element of the Art over the other, depending on the teacher. However to be the complete system both halves must be taught and practiced. So in this matter the term Pencak means movement. The jurus, langkah (footwork) which help make the kembangan (flower dance which is comprised of free form fighting movements against multiple invisible attackers) and also encompasses the mystical and magickal sides of the Art. The term Silat refers to the actual self defense applications, real fighting, etc. So one could conceivably just do the langkah and jurus but do no real fighting drills and be only stressing the Pencak portion. In the same manner a person might practice only against different types of attacks without having been taught the jurus or langkah and only be practicing the Silat portion. However it must be stressed here that to do the entire Art correctly the Pencak and Silat must be integrated as one with the mental portion of the training. At any rate, the key behind all of the Pencak and Silat of the system lies in that all of the movements must of a flowing nature. This then is the real secret and key to the correct applications of the jurus. Although they must be taught one at a time to allow them to be absorbed easier the real practical use of them comes from ability to imperceptibly flow from one juru into the next, allowing the movements, principles and attitudes of each to mold the movements. Without this flow the jurus are lifeless robotic forms which will only hinder the practitioner. With the flow the jurus are the Art.

## **The Principle of Adhesion**

This refers to the ability to enter into your opponent's space. This space is defined as the four concentric circles, which are formed when a person stretches forth both their arm and leg to its full length, and a circle is drawn around the foot, knee, fist, and elbow. In other words each circle fully surrounds the person the furthest circle is at the apex of the foot, the next at the apex of the fist. Then the knee and elbow form the next two circles. Each circle defines the sphere of influence exerted by each weapon in turn, foot, fist, knee and elbow. These boundaries define the attacker's space. Our goal is to always be inside this area which we defined as taking his space. Crowding a person like this makes him very nervous and severely limits the conventional fighter's means to attack you. Most fighters will try and back up so they can try and obtain room to fire their kicks and punches. Some opponents will even turn and run under a vicious assault into this area. Adhesion is the ability to stick inside this area of your opponent, once entered into, no matter what they do or how they move. This extreme proximity is maintained until the opponent has succumbed to the initial blows or sweeps, and or the use of the python animal mannerism techniques has been used for breaking locks. No matter what he does, the end result is the opponent is felled and then followed directly into the ground with finishing techniques.

## **The Principle of Bamboo**

In our Art we do not back up under normal circumstances. We prefer to flank and evade but actual rearward movement is minimized, so not to move out of effective range. This could cause us to leave the opponent's space and so would be contrary to the principle of adhesion. However the upper part of the body or one of the legs may be leaned away or moved in such a fashion that the person did not really retreat away from striking range and out of the opponent's space. This is accomplished with the use of flowing movements, leaning the body back, away and just out of reach of the blow. As the opponent's blow reaches its apex of movement and begins to be withdrawn for the next strike, the principle of adhesion again takes over and the part of the body that was bent away springs back. This is accomplished as a piece of bent bamboo would spring back under pressure and follows the opponents kick or punch back to them striking them before they can react from this snapping action also comes the effect of the whip which is used in all of our blows. Every movement is performed with fluid relaxation until the moment of impact at which time the body is tensed and the feet, which are slightly raised up on the balls of the feet, are snapped down forcefully to connect solidly with Mother Earth. This results in a snapping whip crack type blow. These strikes can either rip the skin or snap a bone depending on the body target and the part of the body used

to strike with. It also allows for very rapid series of blows to be delivered in blinding speed with painful results. Sometimes these types of hits are referred to as the torture strikes that precede the final felling impact.

### **The Principle of Off Timing**

The flowing effect in this art produces an effect of invisibility, so the blows cannot be perceived, as they can be in an art that visually chambers each blow. However in arts that move in a rhythmic flowing manner the defect is that the person can be timed and then the flow becomes readable. The off timing produces a smooth flow interrupted by fast, short, snappy actions that do not let a fighter set up to your rhythm. Also it produces a certain fear in the opponent because it off balances his perceptions of your time and space and intentions. This is also done by slapping actions to the legs with the hands and a forceful stomping action on the ground with the feet while hitting and moving.

### **The Principle of Compacting**

Compacting is composed of various ways that one blow is redelivered in very short arcing and chopping methods almost immediately without withdrawing it. It has been referred to as poison hand blows, as the strikes are very difficult to see, and even the person being hit often does not know how or from where the blow came. This method of developing increased power with decreased motion is one of the main characteristics of the system. This leads to the ultimate conclusion of virtually no movement (perceptible) to the blows and actual energy transference from the practitioner to his opponent. These fast short blows are often accompanied by kicks in a like manner and are categorized under the heading of kilap or thunder bolt strikes. This will be more easily explained with photographs later.

### **The Principle of the Thorn**

One of the symbols of this art has been the rose. It lures you in with its looks and then impales you on its thorns. This concept is what sets this Pencak Silat apart from many others. We strike everything that is thrown at us. No regular blocks of any kind are used. Everything that comes into our space is impaled on the thorns of our body. It is either a hard bony weapon, like an elbow that is directed at a soft body target or a joint is struck to either destroy tendons, muscle or bone. The harder you are attacked the more damage is done to the attacker.

## **The Principle of Decoying**

To decoy is to purposefully open yourself up in a manner that appears desirable for the attacker to strike at, but with full knowledge that he will strike here. For each opening a counter to his strike is built in, so it is a trap. In effect this is a subtle form of mind control as you are setting up a fight in a manner in which the opponent's reaction has been predetermined along with the results (counter). The secret to this type of fighting comes from the combination of the flow with the off timing and the body armor principle so the attacker never knows when you are actually decoying him, or is it really a good time to strike you? Now this is the passive form of decoying. The aggressive mode of decoying, not often mentioned, is called indirect hitting and it implies never starting out a blow aimed toward the actual intended target. Its principle is based on how a water buffalo strikes. They move their head in one direction and the first blow hits you, moving you into the other horn as the buffalo whips its head in the other direction causing its momentum to collide with the momentum of the victim giving great devastating results. So for instance if the target was the head, you could first strike to the groin causing the attacker to bend forward from the pain. As he bent forward he would run into the blow to the head that was the main target. Indirect hitting can also start a blow to one target and then as the person sets up for it, quickly change to the desired one (This differs from a camouflage blow, which is completely hidden from target.)

## **The Principle of Destruction**

While the thorn principle is used on incoming weapons, much like modern star wars type of strategy, the principle of destruction is also a part of our counter attack. It is aimed at removing the attacker's appendages from being able to strike you or chase after you, if all you want to do is escape. With this in mind everything is aimed at disabling the arms, fist, wrist, elbow, nerves, and the attacker's base, namely his ankles, shins and knee joints. Destruction can sometimes also mean the destruction of the opponent's balance, which will lead to the physical destruction. For instance in an upright fighter the feet must always correspond to be in a triangular position. One foot on the apex, the other on the far corner (this creates balance on the third point and is also the space that one can fire blows out of with a degree of balance). By striking the opponent in such a manner that disrupts this triangular base, his balance is destroyed making it possible to drop him to the ground finishing him off.

### **The Principle of Body Armor**

This relies on the integrity of your fighting position. It is a manner of always being covered, in the way that you hold your hands, your height and manner of moving. So that even if you did not have time to pick off an attacking blow the very position you are in will give you protection. Hence the term body armor.

### **The Principle of Hit Trapping**

In this art the main goal in trapping is to quickly destroy that which has been momentarily captured, or halted in movement. Usually the trap consists of a simultaneously delivered type blow. Hence you could almost classify this under the destruction principle. The main reason that it has its own classification is a point of great importance. When moving in range a prime objective is the stomping action delivered to the attacker's feet. In doing so the idea is not only to destroy the bones in the feet, but also to trap him, preventing his escape until the felling blows are delivered. Also arms and legs are often trapped in a circular type wrap from the Ular Sawa or python style just prior to the violent torqueing action which breaks them. Often this is combined with actual bites that latch on and remove flesh on the twisting action. This bite obviously is also a destructive trap, which causes great fear and panic in the opponent. So the objective is to freeze the opponent just long enough to keep him from escaping the crippling blows which are quick to follow.