Effective Restraint Techniques for Real World Application

by

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Introduction

Jujitsu is a combat art made up of a variety of techniques, many of which have been honed for practical use over a number of centuries. Techniques range from throwing and striking to joint locks and strangles. The diversity and flexibility of techniques found in many jujitsu styles allow for these techniques to be applied in real world situations. Restraints are a prime example of some of the techniques used in not only civilian self-defence, but professions such as security and policing. A restraint technique allows a person being attacked to stop the assailant and prevent the attacker from hurting them or others who may be present. Policing and security are jobs that would undoubtedly encounter uncooperative and even violent people on a fairly regular basis compared to the average civilian. Scenarios where a restraint is needed will be chaotic, high stress and potentially dangerous. It is therefore logical that a restraint technique being used should be simple; one must be able to apply it quickly and it should be effective. Three restraints that satisfy these criteria include the side wrist lock, ude garami and a goose neck restraint. There is a plethora of restraint techniques in the martial arts world, but these particular restraints are basic and can be learnt easily for real world application.

What is a restraint?

A restraint is a technique that immobilises an aggressor and can induce compliance through the controlled application of pain. There is a variety of techniques that are considered restraints. For example, most joint locks are restraints, holdings which control the body, often on the ground, and even strangles which cut blood flow to the brain without any permanent damage if applied for a short period of time. The side wrist lock, the goose neck restraint and ude garami are three restraints that come under the category of joint locks.

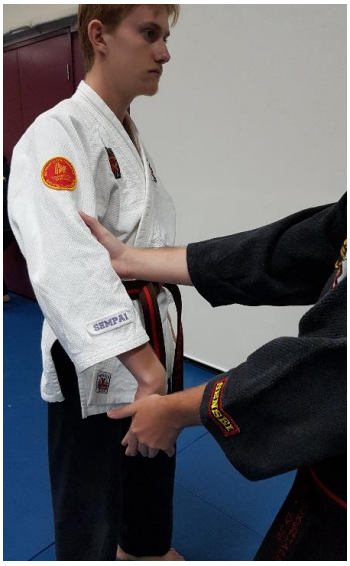
Many restraints target joints. These joints are designed to operate in a certain range of motion and when this is interfered with it creates discomfort, pain and a lack of mobility in the joint. The combination of pain and the lack of motion which often causes pain, forces an opponent into a submissive position as they attempt to relieve their discomfort. The result should be a cessation of any further attacks or resistance.

Techniques

The following techniques will be explained using the terms tori and uke. Tori refers to the person applying the technique. Uke refers to the person that the technique is being applied to.

Technique one: Side wrist lock

- Tori uses their right hand and grabs uke's right bicep, and their left hand grabs uke's right hand.
- Tori then steps in towards uke with their left foot first and turns to face the same direction as uke.
- At the same time, tori must turn uke's hand so that their fingers point upwards and the wrist is bent at a 90-degree angle.
- Uke's forearm should then be parallel to the ground and tori should have a firm hold of uke's hand with their middle finger in line with the base line of knuckles.
- Note that tori can place their own thumb on uke's palm in a grabbing motion or simply cup the hand.
- Uke's elbow must then be secured in tori's left arm pit to maintain control.
- Pain compliance is achieved through twisting uke's hand outwards. This will force uke on to their tip toes in an attempt to relieve the discomfort.



Tori grabs uke's hand

Tori steps with their left foot first

Uke's arm is secured in tori's left arm pit for control

Pain is applied to uke's wrist by twisting outwards.

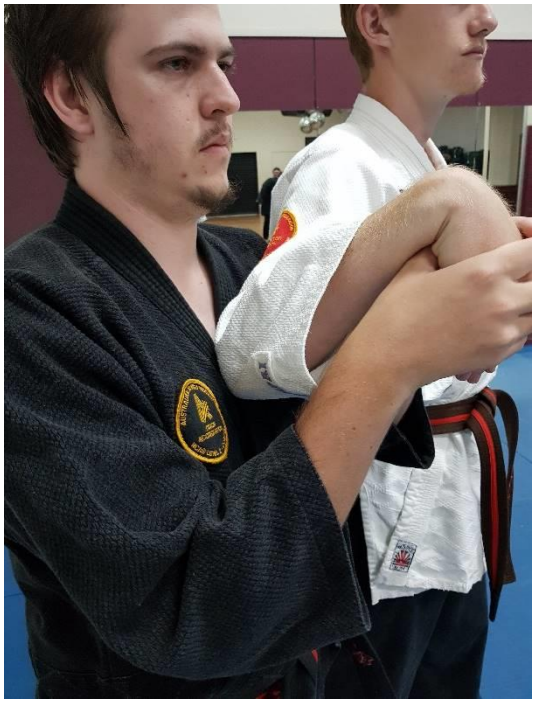
Technique two: Goose neck restraint

- Tori grabs uke's right hand with their right hand and lifts uke's arm up.
- With the left-hand tori strikes the elbow crease using the knife edge of their hand to get uke's arm to bend. The knife edge refers to the use of the radius bone.
- At the same time, tori steps with their left foot first and turns to face the same direction as uke.
- Tori maintains hold of uke's hand but bends it downwards to form a goose neck shape at the wrist.
- Tori's left hand joins their right on uke's hand to reinforce the grip.
- Uke's elbow should be placed firmly against tori chest in order to reduce movement of the arm and provide leverage when pressure on uke's wrist is eventually applied.
- Downward pressure is then applied on uke's wrist in order to gain pain compliance.

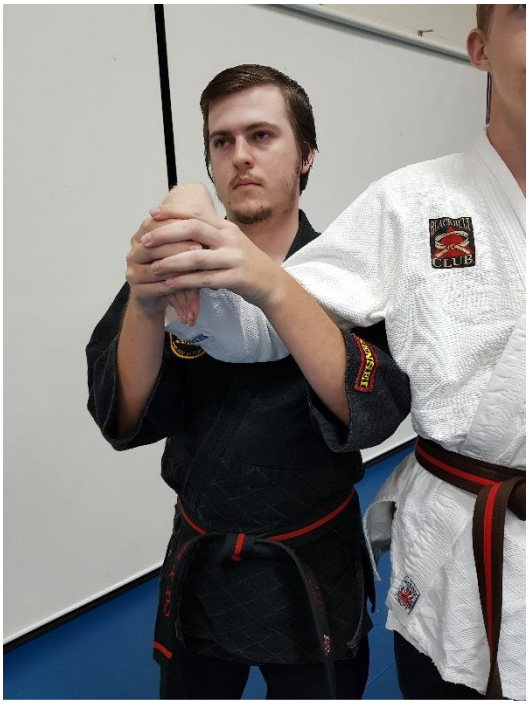
Caution must be taken when using this technique as a person's wrist can be very fragile. Applying large amounts of downwards pressure on the wrist and with speed can result in uke's wrist being injured or broken.

Tori grabs uke's wrist

Tori strikes the crease of uke's elbow to bend their arm



Uke's elbow is secured firmly against tori's chest



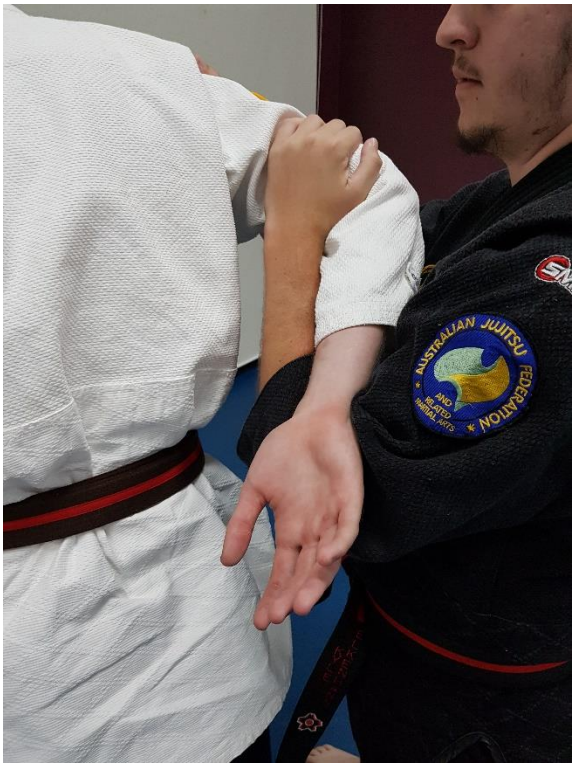
Downwards pressure is applied to uke's wrist

Technique three: Ude Garami

- Tori grasps uke's right wrist with their right hand
- Tori uses their radius bone on their left forearm to strike the elbow crease of uke's arm on the inside.
- In order to achieve correct positioning with the strike, tori's arm must come over the top of uke's right arm in order to strike the elbow crease on the inside
- Tori's left hand is then threaded under the arm pit of uke's right arm where their hand will come to rest on uke's tricep.
- Tori steps with their left foot first to face the same direction as uke at the same time they are manoeuvring their arm into position.
- Tori's right hand will then come to rest on uke's shoulder.
- Note that once in the ude garami position, uke's left hand must be positioned in tori's elbow crease as it would be if this technique was done directly from the rear.
- Tori's final position should see the ude garami restraint locked in and tori standing just to the side of uke.

Tori's right hand grabs uke's right wrist

Tori strikes uke's elbow crease with their forearm, using the radius bone.



Uke's wrist is positioned in Tori's elbow

Tori's final position is just to the side of uke with their right hand on the shoulder

Note, an alternative final position of control for tori may be grasping the hair of uke with the right hand and pulling uke's head to the rear.

Application of these three restraint holds is fairly simple and can be done quickly. Each restraint locks the wrist or the shoulder in a certain position that negates the standard movement patterns of that particular joint. The simple act of twisting and or applying pressure in the appropriate direction causes an attacker to experience discomfort and pain. This gives the person using the restraint the ability to subdue or move the attacker wherever is deemed necessary to control the situation. The simplicity and positioning of these restraints also enables a second respondent to help subdue an attacker and apply the same restraint on the other arm if an attacker becomes too difficult to control for one person.

Conclusion

In any situation where an attacker needs to be restrained it will be chaotic, high stress and most likely dangerous. The use of any technique in a real-world scenario will never look like it does in the dojo or the book it was learned from. Good restraints are simple, effective and can be applied very quickly. A simple restraint has minimal movements which allow for it to be applied with speed. An effective restraint obviously prevents any further harm from an attacker. The side wrist lock, the goose neck restraint and ude garami are all good examples of restraints that tick those boxes. Furthermore, they are easy to teach and easy to learn.

Acknowledgements

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