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Many thanks to Ralph Grasso for providing a copy of the original document from which the scans and this transcription was taken.

Special dedication to my wife Mylinda, my son Christopher, my daughter Allison, and to my Sikh friend Arun Sing where-ever he may be.

-Kirk Lawson

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*Scientific Training in Self Defence for Boys and Girls*

*Or*

**THE ART OF GATKA-FIGHTING.**

CONTAINING :--

*Rules and Regulations of the gatka fighting ;*

*21 Photographs of different gatka-movements*

*with their exhaustive explanations ;*

*A Scientific account of the actual fighting*

*and methods of its improvement ;*

*A Sure Guide to become an*

*Expert and Victorious*

*Fighter*

*etc.*

**BY**

**K. S. AKALI,**

**PHYSICAL DIRECTOR.**

**R. S. D. COLLEGE, FEROZEPORE,**

FORWORD

BY

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AND

Secretary, University Sports Tournament Committee

University of the Punjab,

**LAHORE,**

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## FORWORD.

The Individual combative sports like Boxing, wrestling and Gatka have very great character forming values. They develop the qualities of self respect, endurance, calmness, self control and the ability to take punishment without whining. The Indians require to learn and display these qualities in our everyday lives, to make us better men, and better citizens.

I hope this book will widen the interest in gatka, and will help those who take it up to become more and more efficient in the art. If it does this, it will be contributing towards better Health, Physique and Character.

HENRY LALL,  
D. P. T.

*25th June 1936.*

## Preface

My first and foremost aim of writing this book is to inspire and help young men and women to learn and enjoy Gatka fighting as a game.

Secondly, the conviction that there is a need in Schools, Colleges and Training Centers for a text of this kind induced me to undertake this task. The book aspires to set the highest standard of perfection, from Scientific point of view, in describing and explaining various Gatka movements and thus it does full justice to this Indian Art of Self Defence.

In addition to the blows and guards that constitute a stock of most useful and important exercises which “provide a very complete armour of defense against the ordinary dangers of attack”, exhaustive chapters have been written on methods of arranging the class, manifold values of Gatka-fighting, key-notes to sure success in actual contests along with their Rules and Regulations. Historical Development and Training of this Art has also been traced out to inspire and make the readers love this sport invented and played by their revered forefathers.

I most gratefully acknowledge my indebtedness to Professor S. P. Kanal, B. A. Hons (London) for his interest in the work generally and particularly for reading the proofs and

giving his valuable suggestions to make the book what it is; to Prof. S. S. Bhatia, M. A. (Punjab & Calcutta) for reading the originals and correcting grammatical mistakes; to Khan Taj Ahmad Khan Esq. Asst. Director of Physical Training, Punjab University, for critically examining the book and giving instructions wherever required and to many other friends and my students who so willing, assisted me in this work.

R. S. D. COLLEGE,  
Ferezepore City,

K. S. Akali.

## **Introduction.**

It seems needless to define gatka as every Indian child knows it fully well. But to a foreigner it may sound strange, as unfortunately this game is not included in the programme of International activities that are becoming so popular day by day. It will not, therefore, be out of place to mention here that Gatka is a game played between two contestants having in their hands one gatka-stick each, and each of them trying to strike the other, gain points, and win the day for himself. Its rules are similar in many respects to those of Boxing. It is an offensive and defensive art from which the arts of lathi-play and sword fighting seem to have developed.

It is undoubtedly a self-defence activity and as such it forms an important part of Modern Physical Education. Williams and Brounell, in their book "Health and Physical Education" classify Physical Educational activities into six groups. One of these divisions is "self-testing activities" which include "boxing, wrestling, stunts, apparatus exercises, and various combat and self-defence activities." It is, thus, clear that to include Gatka in the Programmes of Physical Education of Schools and Colleges is, in reality, to add a lot of the quality and quantity of the educational curriculum.

Though the origin of Gatka is not definitely known, yet we do find some evidences which seem to point that it existed in India in ancient times. During last days of Dusehera festival which celebrates the preparation of God Rama to cross Lanka to conquer and to redeem Sita, there are processions in which some of the old types of fighting methods are rehearsed by the people. Among these are the old bow and arrow, short stick fencing, long stick fencing and also Gatka. These practices, we can assume, are a carryover of the fighting methods of the people of those ancient times.

Secondly, there are many Hindu professional teachers who, when they admit students to their "Akharas" or Training Centre, urge their pupils to go through a Rote of Manu as the inaugural ceremony. This fact goes to show that Manu Ji was the first exponent of this art in ancient times.

The following are the various kinds of Gatka :--

1. Each player having two gatka sticks.
2. Each player having one gatka stick and one shield.
3. Each player having only one gatka stick.

The last kind of gatka, with which we are concerned here, gained superiority over the other two forms as it proved to be more useful and required comparatively less equipment.

Men possessed of this art did wonders in many historical battles of the past, with the result that the Royal Princes and Kings began to encourage such offensive and defensive games. Later on, when swords, daggers, bows and arrows were invented, Gatka was thrown out of use as a weapon of war. But it was, then, quite a new and strange game for the villagers who welcomed this sport with an open heart. The wandering Sadhus learned this game and became professional teachers. They went from village to village and opened Akharas to impart training in this art. They, thus, furthered the cause of this branch of physical activity.

Now, with the advent of New Physical Education this game is progressing by leaps and bounds- A few Indian Universities have included this item in their Sports Tournaments. Besides, Championship contests are held in the Punjab to patronize the professors of this art. Time is not far off when this game will be brought on more Organised and Scientific basis to enable both sexes to get the fullest advantage from this wonderful game which serves as a complete equipment for self-defence.

### **Methods of arranging the Class for Gatka-training.**

The first and foremost problem before a teacher of Physical Education is how to arrange his class for a physical training lesson

looking to the number, and size of the class, and the time at his disposal, space and facilities available etc etc. Besides having perfect control over commands, he must have thorough knowledge of arranging, and bringing the class into open and then to close orders etc. Similarly, in order to handle the class orderly and properly to get good results, the teacher of Gatka-fighting must, also, be master of various Commands and methods of arranging the class for Training Lessons.

Following are a few commands which result in different positions of class-members as compared with those of Physical Educational groups, otherwise, all other Commands stand good for the training of this Indian Art :--

### 1. **Whistle.**

As soon as the class reports for Gatka-training, the teacher blows his whistle which denotes a command to every student to change his dress for that of Physical costume and be ready, with a gatka in hand, to learn the training lesson,

### 2. **Class, Fall-In**

On this command the class runs up and falls in a straight line according to size, with the shortest boy on the right end and the tallest on the left end of the line, all standing in an "at ease" position and facing the teacher.

### 3. **Class, Attention.**

On this command the students take the following position of "attention" .....heels together, feet parallel, body erect, chest up, chin in, left arms hanging naturally, wrists and fingers extended but not stiff, palms resting against the left thighs and all looking straight. Right hand of each student holds the handle of the gatka in such a natural fashion that the fingers grasp the handle from outward and upper portion of the palm faces the thigh, the arm is slightly bent, handle of the gatka is held a bit forward while the blade-point of it touches the ground near the smallest finger of the right foot.

### 4. **Class, Stand at-Ease**

On this command every student steps left foot to the left side about 18 inches, takes left hand behind the back touching the waist line and palm facing outward. So far right arm is concerned he extends it fully forward keeping the same grasp on gatka, blade point of which remains on its original place

### 5. **Stand-Easy.**

On this command each student takes rest through "relaxation". He can, now, talk laugh, but without making noise of serious nature. He can move the body to and fro but positions of feet remain the same.



## 6. **Class Attention.**

On this command the student assumes the same position as he did in (3).

## 7. **Right-Dress.**

Purpose of this command is to make the line straight and close the spaces or fill up the gaps if any by moving to the right. The student on the right end of the line maintains his position and looks straight while others turn their heads and look to the right. If any one of them is a bit forward he gets back, and if any one of them is a bit backward, he gets forward. This process of shifting goes on until all of them form one straight line.

N. B. Similarly **Left Dress** may also be given and executed.

## 8. **Eyes-Front.**

On this command the class assumes the same as "Attention Position".

## 9. **Marching Position-Take**

This special position of gatka is taken from "Attention" in four counts as follows :--

Count 1 :--Raise and swing the gatka forward and catch ahold of its blade with left hand in such a manner that the left palm faces upward. Hold it a bit lower than waist line, gatka being parallel to the ground and almost touching the body.

Count 2 :--Change the grip of the gatka-handle into a natural one (as in actual fighting.)

Count 3 :--Raise the gatka upward and place it on the right shoulder, gatka being divided half and half by the shoulder line. Both grips remain the same.

Count 4 :--Fling the left arm downward and hold it as in "Attention".

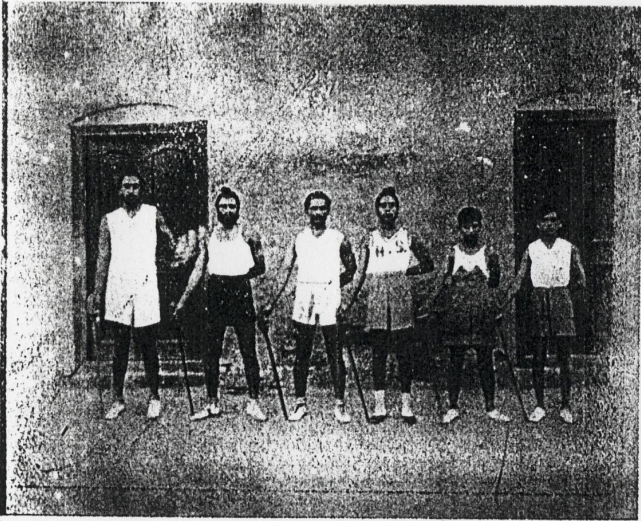
N. B. 1. Similarly, gatka attention position may be assumed in four counts by taking the reverse order of (9)

N. B. 2. This fundamental position in Gatka is equal to ordinary "attention" in Physical Training. All other commands like Left, Right and About Turns and those of marching and bringing the class into open and close orders etc. may be responded to from this position.

#### 10. **Class Dismissed.**

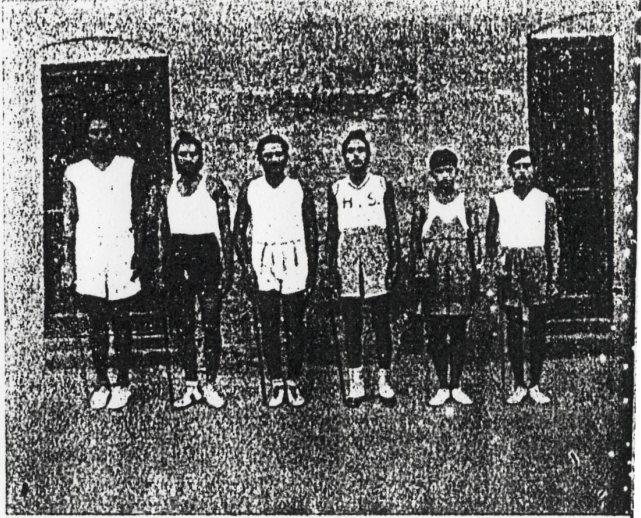
On this command the students take a right turn in two counts and stand fast then they raise their right arm sideward right, keeping the gatka vertical and arms parallel to the ground and then bring back to their shoulders in two counts, again they hold their arms there and disperse.

**Class, Stand at Ease.**



**Fig No. 1**

**Class, Attention.**



**Fig No. 2**

**Marching Position – Take.**  
**Fig No 3**



**Counts 1, 2, 3, 4**

**Marching Position**



**Fig No. 4**

### Position.

The player stands with his left foot forward putting the greater weight of his body upon his left leg. He holds the gatka vertically in his right hand so that the elbow touches his hip and forearm stretches forward and quite parallel to the ground. He holds the gatka in such a fashion that all the four fingers come round the handle of the gatka, phalanges touch the palm, and upper portion of the palm faces towards the left direction of the forearm. As regards the thumb, it is put upon the intermediate metacarpal bones or the handle of the gatka.

Second position of the thumb is better than the first one as the player can, in this position, have easy movements and can also effect (give) harder blow to the opponent by presing the gatka with it.

As for the left hand, it can be held in two positions :--

(a). *Upon the back.*

Left hand is raised backward, moving at elbow, and touching the backbone some what near the joint of the last dorsal and first lumber bone. The hand is kept flat, its back touching the backbone and palm facing outward. The arm should be as closer to the body as possible.

(b). *Upon the chest.*

In this position, left palm covers the ster-

num. It should not be pressed against the chest but should be held loose and in natural and comfortable manner as may be most convenient to the player.

N. B. The posture in "position" should be natural. There should be nothing awkward and of rigid nature whatsoever.

### **Position**



**Fig No. 5.**



### **Leg Movement.**

Start from “position.”

Count 1 :-- Cross the right foot before the left leg and plant it a little in front and to the left side of the left foot.

Count 2 :-- Move the left foot forward and place it in such a way that the fundamental position is reached.

Count 3 :-- Move the left foot crossing it before the right leg and place it upon its original place.

Count 4 :-- Bring the right foot to its original place.

N.B. The player in this movement is required to move a bit farther in every movement. He is urged to come back to his original place so that as a beginner he may know the movements well and get them correct. But when he has mastered it he may go forward, side-ward, or sometimes backward as the case may be.

Part B. The same movement can be practised with the help of circles drawn in two ways as shown in Figs. Nos. I and II. In the first kind of circles the (Fig.No. I) player moves sideward and a bit forward and has natural movements. But

in second kind of circles Fig. No. II the player moves forward, and a bit sideward. In this case his movements are some-what artificial and unnatural

He feels himself in a awkward position when moving.

The player is not bound always to go further. Sometimes in actual fighting he has to move sideways and very often he is forced to run or step backward. In such circumstances the first kind of position is more helpful as it itself is a sideward movement to a great extend and also from sideward movement it is very easy to move backward. But if he has practised the second method it would be very difficult for him to retreat as he shall have to reverse his movements. The fact cannot be concealed that in this movement the player always aims to get behind his opponent and give him a blow. In this case second kind of method is better.

Fig No. I.



Fig No. II.



**Leg Movement.**



**Fig No. 6.**

### **Gatka-movement.**

Count 1 :-- Drop the gatka forward downward and from the lowest point swing it backward upward, and hold the handle over the head, gatka being pointed backward to the ground in a sloping position. (making an angle of 45 degrees).

Count 2 :-- In continuation with the first movement move the stick crossing over the left side of the body so that at the finish the forearm is parallel to the ground, the gatka is held vertical and the fist holding it touches the left elbow.

Count 3 :-- Drop the gatka forward downward and from the lowest point swing it backward upward and hold the handle over the head. the gatka being pointed towards the ground in a sloping position. (making an angle of 45 degrees with the body).

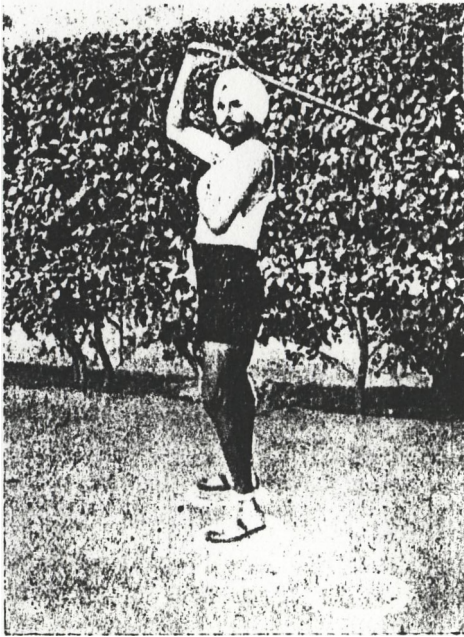
Count 4 :-- In continuation with the third movement, move it crossing over the right side of the body and at the finish of the movement return to the "fundamental position".

N.B. It should be noted that movements Nos. 1 and 2 are not two different movements. They are one and the same. Similarly, move

ments Nos. 3 and 4 are one and same. That is why the phrase “in continuation with” is used.

The Gatka Movement is divided into two parts so that the teacher may know and check the student whether he makes a good backward circle protecting his body well. When the student has got this movement, the teacher should, in no circumstance, allow him to hold at 2 or 3 but he should consider the movements 1 and 2 as one and movements 3 and 4 as one. He should practise this movement only in two counts instead of four.

**Gatka Movement.**



**Fig No. 7.**

**“Pantra.”**

This is a combination of Lega and Gatka movements. The circles are important and the task for a beginner very easy. More emphasis should be laid upon having practice of pantra with circles as all the movements depend more or less upon this movement which, therefore, is very often called the Basic or Fundamental movement in Gatka.

N.B. All the first four movements are called Single or Elementary Movements as these are dealt with by one player, while in all the next movements there will be two or more men. These movements are, therefore, called Double or Perfect Movements.

Actual fight begins with these movements.

**Pantra**



**Fig No. 8.**



### **Ankle stroke and Guard.**

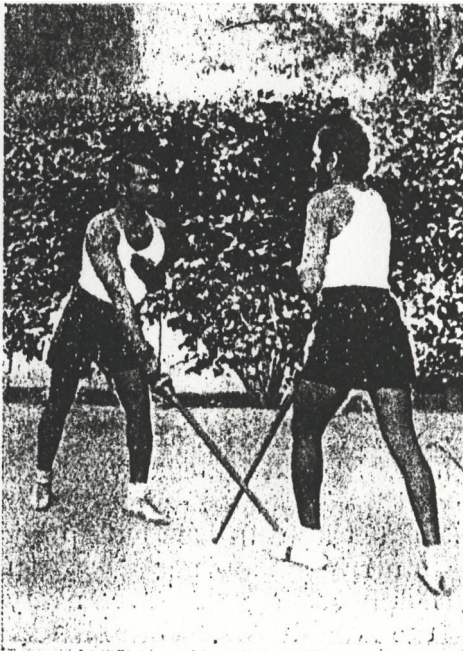
(Players, A and B. A leads.)

Count 1 :-- A moves his right foot in pantra and at the same time tries to give blow upon (opponent's) B's left ankle with a swing of sweeping character in which arm is straightened out, the gatka making outward, side-ward and downward circle. B, in order to protect his ankle moves his right foot in pantra and thus goes a bit off from A and at the same time he brings his gatka downward making an outward, sideward and downward circle somewhat in front of and parallel to his right leg and thus prevents A's gatka from striking his ankle.

Count 2 :-- Both A and B raise their gatkas upward and left sideward combined with the left leg movement and hold there in second position of pantra excepting that the fists holding the gatkas are away from the left elbows.

Count 3 :-- Now, B strikes the right ankle of A with a left swing as in count 1 in a natural fashion and at the same time moves his left foot to its original place crossing it before the right leg.

**Ankle stroke and Guard.**

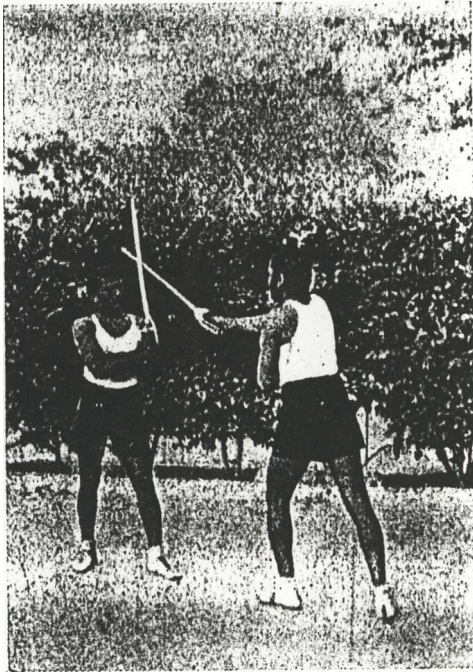


**Fig No. 9.**

**Ear Stroke and Guard.**

- Count 1 :--A leads the blow and tries to hit B on his left ear when B protects his ear by warding off opponent's gatka by raising it vertically, slightly in front of and to the left side of his face.
- Count 2 :--B returns the blow and tries to hit on his left ear when A escapes the hit in the same manner as B did in count 1.
- Count 3 :--A again loads the blow and tries to strike B on his right ear when B protects it by raising his gatka vertically and slightly in front of and to the right side of his face.
- Count 4 :--B again returns the blow and attempts to strike A on his right ear when A protects his ear as B did in count 3.

**Ear Stroke and Guard.**



**Fig No. 10.**

## Shoulder Stroke and Guard (A)

Count 1 :--A moves his right foot as in Pantra and attempts to strike the right shoulder of B. B on the other hand protects his right shoulder when he moves his right foot as in Pantra and raises his gatka earhigh over his right shoulder, gatka being pointed backward and right sideward and a bit slanting downward, its handle being in front of the right eye and the arm bent at the elbow.

Count 2 :--B moves his left foot to Pantra and tries to blow upon A's right shoulder. At the same time moves his left foot in pantra and protects his shoulder as B did in count 1.

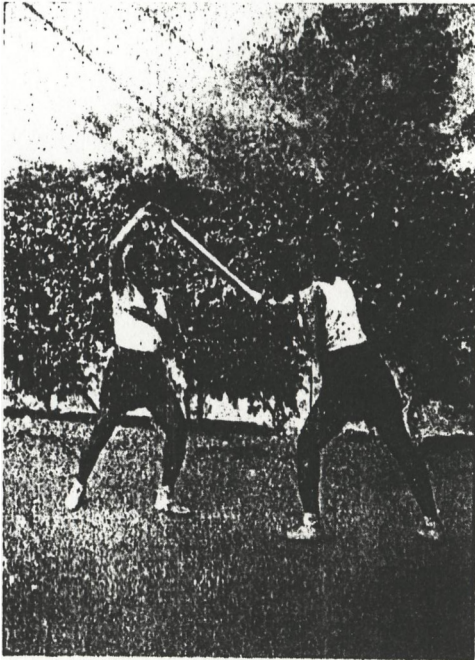
Count 3 :--A again moves his left foot in Pantra and tries to blow off the left shoulder of B when B shakes his left leg in Pantra and wards off the blow with his gatka by keeping it right across his left shoulder as in count 1 but gatka now being earhigh and pointed backward and left sideward and a bit sloping downward: its handle being in front of the left eye and the arm bent at elbow.

Count 4 :--B moves his foot back to its place and combined with this movement, he tries to give blow upon the left shoulder of A who moves his right foot in the same manner to its original place and guards his shoulder as he did in count 3.

**N.B.** Mark the advantage of Pantra in this movement. If there be no Pantra, hard and forceful blow is sure to hurt the defender even if he raises his gatka properly to guard himself. Advantages of Pantra may, therefore, be summed up as follows :--

1. The jarring effect of a hard blow is reduced.
2. The chances of getting hit are minimized by moving away from underneath the stroke.
3. By slipping away in pantra the defender gets chance to get at the rear of the opponent.
4. Sometimes Pantra avoids the opponent's hit even if Gatka fails to do its duty.
5. Player, keeping Pantra looks smart and better at his job which compels the Referee to give him more marks. He also wins admiration of the public even if he closes the fight.

**Shoulder Stroke and Guard.**  
**(A)**



**Fig. No. 11.**

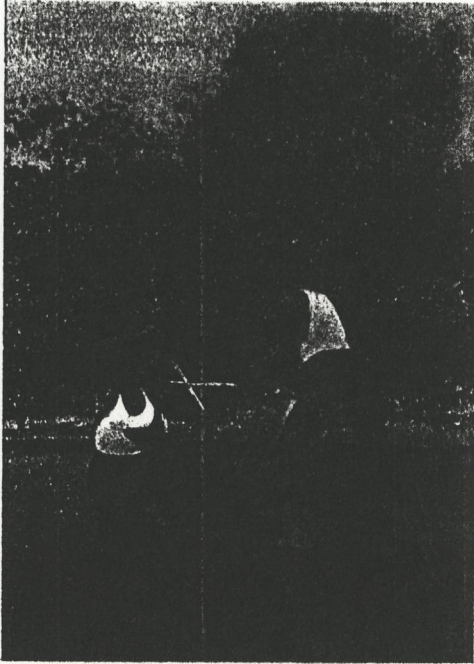
**Shoulder Stroke and Guard****(B)**

A and B have this movement Continuously. A leads the blows keeping the Pantra and B sits down and then holding half Squating position goes on guarding himself.

Then B gets up and begins to lead the blows in Pantra while A sits and squats on toes and goes on defending himself. Then A gets up and both fight on a few moments keeping the steps to Pantra. Then they halt, and take rest.



**Shoulder Stroke and Guard**  
**(B)**



**Fig. No. 12**

**Shoulder Stroke and Guard****(C)**

A and B play this movement rhythmically. A leads the blows. B runs backward defending the blows while A follows him. After a few yards retreat, B tumbles down and falls on the ground in a crude Spine position. A goes on leading the blows while B is lying on the ground. B defends the strokes caring little about his fall.

In this process of fighting B gets up and begins to lead the blows. A, followed by B, runs backward as fast as he can and repeats all that was done by B. When A gets up, both fight as they did in the beginning. Then they halt and take rest.

**Shoulder Stroke and Guard.**  
**(C)**



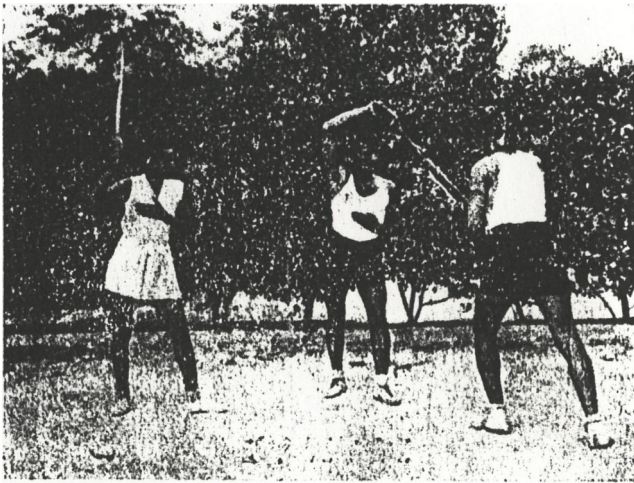
**Fig. No. 13**

## Shoulder Stroke and Guard

### (D)

There are three players A, B and C. A and C stand on either side of B and lead the blows turn by turn. B defends the blows to his left and right with double speed. It is found that after good practice B can sit down, and can come behind either of his opponents while guarding himself against their blows.

**N. B.** These movements stand in good stead in actual fighting.

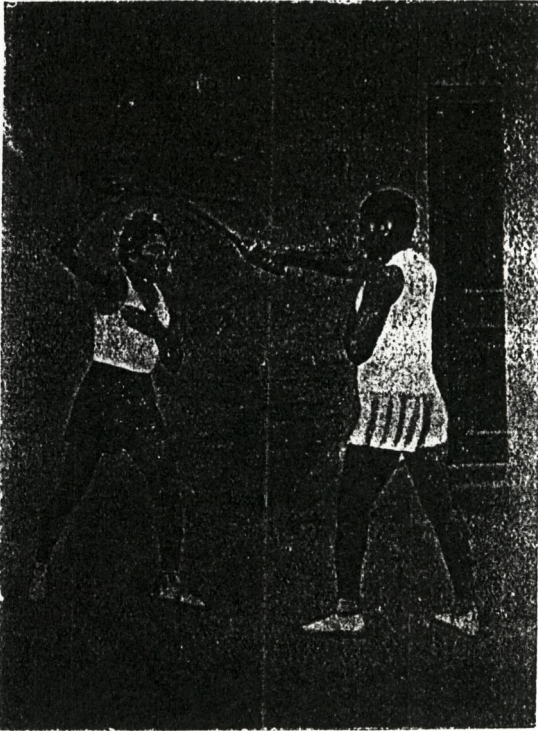


**Fig. No. 14.**

**Head Stroke and Guard.**

- Count 1 :--A attempts to give blow upon B's head. B moves a bit backward and wards off the blow by raising his gatka forward, upward and just in front of his forehead about five inches higher than his head in such a position that it is parallel to the ground and shoulders and a bit slanting towards the left side of his body. Handle is slightly higher than the point of the blade.
- Count 2 :--B returns the blow and attempts to strike at the head of A who guards himself as B did in count 1.

**Head Stroke and Guard.**



**Fig. No. 15.**

### **Thrust to Lower Trunk and Guard.**

**N. B.** This movement is combined with HEAD STROKE AND GUARD.

Count 1 :--A leads the hook and thrusts the gatka pointed straight towards the front part of B's lower trunk with his arm fully stretched. B in order to protect himself presses A's gatka downward by keeping his gatka slightly parallel to the ground and to the front part of his body.

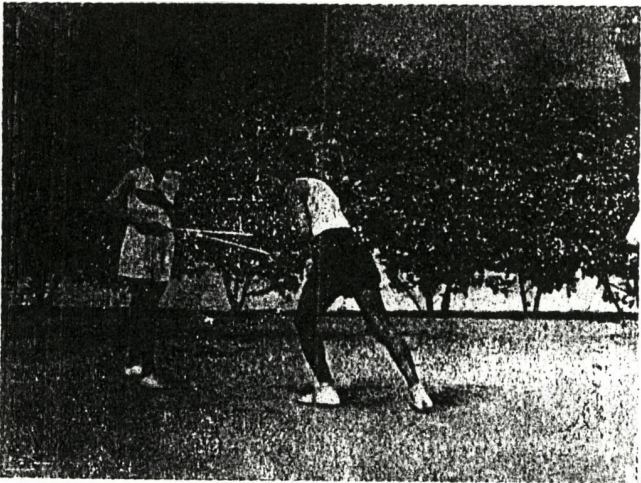
**N.B.** It is better to keep the handle of the gatka slightly higher than the blade so that it may not hurt the fist if slipped off from the opponents gatka when in act of pressing it.

Count 2 :--A pulls his gatka back in no time and tries to strike B's head while B protects his head as he did in "Head Stroke and Guard."

Count 3 :--B takes the lead and does all that A did in count 1.

Count 4 :--A guards himself and does all that B did in count 2.

**Thrust to Lower Trunk and Guard.**



**Fig No. 16.**



### **Thrust to Upper Trunk and Guard.**

**N. B.** This Movement is combined with ANKLE AND HEAD STROKES and GUARDS.

Count 1 :--A attempts to give a thrust with the point of his gatka to B's upper trunk as he did in "Thrust to Lower Trunk and Guard". B avoids the hook by pushing off A's gatka upward instead of pressing it downward, otherwise the position of the gatka remains same as in "Thrust to Lower Trunk". He also bends the trunk and head backward.

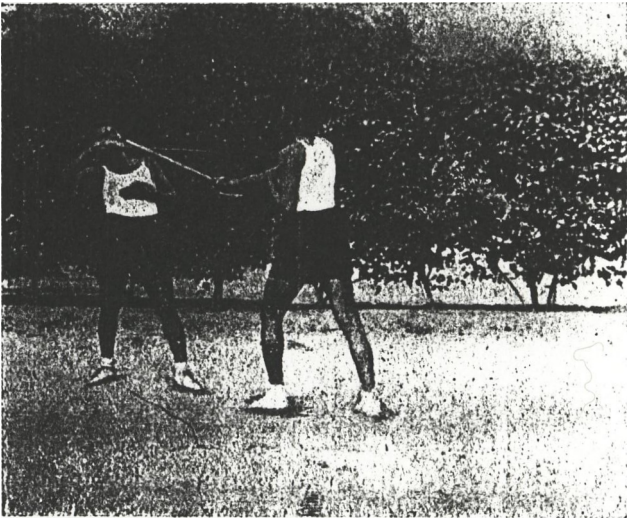
Count 2 } :--  
 } -----As in ANKLE STROKE AND  
 } GUARD.

Count 3 :--

Count 4 :--A comes to the head of B who avoids the blow as he did in HEAD STROKE AND GUARD.

**N.B.** Then B takes the lead and tries to give a thrust to the upper trunk of A who undergoes the process that B did above.

**Thrust to Upper Trunk and Guard.**



**Fig. No. 17**

### **Leg Stroke and Guard**

**N. B.** This Movement is combined with HEAD STROKE AND GUARD.

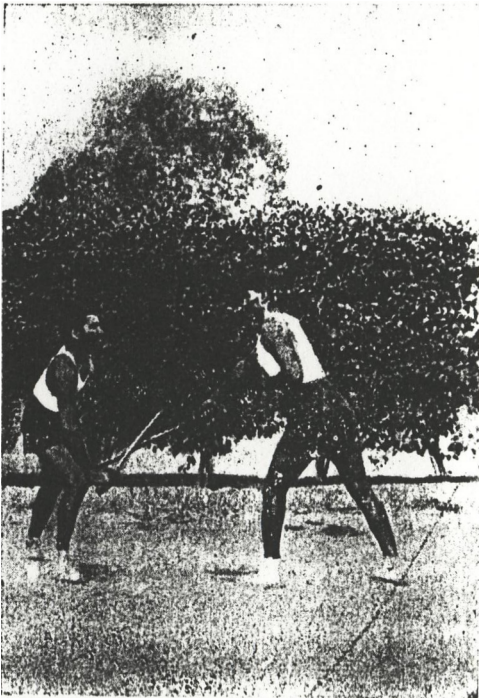
Count 1 :--A leads. He tries to give blow upon any outer part of B's left leg by making an outward, backward, and sideward-right circle in an upward sloping position and at the same time he steps his right foot forward B in order to escape the blow steps his left foot back-ward and also presses A's gatka down with his own gatka ; B's gatka at this time is almost parallel to the ground with its handle slightly higher than the blade.

Count 2 :--A draws his gatka back and then attacks or attempts to strike B's right leg as in count 1 but with a left swing and also steps his left foot forward. B, steps his right foot backward and also presses A's gatka as he did in count 1.

Count 3 :--A tries to strike the head of B who protects himself as he did in HEAD STROKE AND GUARD.

Counts 4,5,6 :--B now takes the lead and tries to strike A as A did in counts 1,2, and 3. As soon as count 6 is over, both A and B come to their original or starting positions.

**Leg Stroke and Guard.**



**Fig No. 18.**

### **The Actual Fighting**

As already mentioned in the Preface, gatka movements or exercises given in this book are fundamentally those that are most in use. I firmly believe those that it is far better to know the principal movements and know them thoroughly and practically than to be familiar with the greatest number of unimportant blows and hooks. To be “Jack of all and master of none” does not pay in the real combats.

To those who feel discontented with these original movements and who are very fond of “big number”, I may disclose the secret of creating new movements of their own. Most of the movements other than described here are mere combinations of one movement or the other. Combine Head with Ankle, you will get a new third movement. Similarly any number of such exercises can be made by combining and practising various fundamental movements. Hence, it is useless to worry about the “big number”. It is PRACTICE that makes one perfect.

There are two kinds of actual fighting. Firstly, when the amateur players fight in accordance with the standard rules of the game. Here the players act just like true sportsmen. They do not care so much for victory as they do for keeping the spirit of the play. They fight for the sake of play. No doubt, they try

to win the game but only by fair means. They "Play the game" and play it upto the end. If they lose, they receive the defeat with smiling face ; if they win, they are never vainly proud of their deed.

Second kind of actual fighting is a fight between dead enemies It is very dangerous and is not in keeping with the spirit of play. Here ultimate aim is Victory by any fair or foul means. This sort of fighting is very common in villages. Contestants are not necessarily gatka-players and they may not be equipped with standard gatka sticks. It is "Jat Fighting" so common in the Punjab. If any of these men happens to be a gatka player, he does wonders and scatters away a number of sturdy villagers with his artful small lathi or gatka.

People who are ignorant of the art of Gatka, sometimes wonder how on man, with such a small stick in hand, can defeat so many strong fellows. There is nothing to wonder about. The fact can easily be understood if one were to practise and know thoroughly all the four kinds of "Shoulder Stroke and Guard Movements." Secondly, if the player defends the forceful blow of strong opponents, he does it by trick and not by force. He reads the eye of the opponent and atonce understands on which part of his body the enemy is going to give the blow. He therefore, raises his stick to defend the blow

and slips away from underneath his stick in pantra so that he may not be hurt with his own Gatka as a result of too forceful blow of the opponent.

If one player can face and defeat a number of enemies who do not know Gatka, he does so not by magic but by the tricks of his art i.e. It is his rapid foot and wrist work. When fighting, he never stands before them ; he runs to their left and right and if need be, backward. In this way, he faces practically, only one man of the group who is on the tail end of their row. It is out of question that one man falls an easy prey to such a hero. He, consequently, wounds the first man, making him unable to fight and runs back. Enemies follow him. Then he again halts all of a sudden and resumes fighting. Again, he wounds another man and runs away from them. Thus he continues his own method of fighting until he wounds and defeats all one by one. So, popularly speaking, he is said to have gained victory over a number of enemies.

It does not follow from these instances that a Gatka-player becomes all-powerful and invincible. Luck also plays its part. Sometimes, it so happens that he is down with the very first blow. He, seeing a number of enemies standing before him gets confused, loses heart and forgets all the tricks of Gatka. Mere mastery of Gatka tricks will not do. He must

have courage to face the difficulty, power to defend and lead blows, speed to run and come back like a machine, and agility and endurance to stand and fight for a long time until the field is clear before him. Hence it is necessary for a gatka-player if he desires to enter actual fighting to possess all the above mentioned qualities. He can acquire these attributes or qualities if he acts upon the following rules of health game :--

#### He Should

1. take "morning exercise" in the open air,
2. take wholesome diet,
3. have sound sleep to give him complete rest,
4. be regular in habits,
5. be clean and tidy in word and deed,
6. obey the dictates of Health and Hygiene.

**N. B.** First kind of Actual fighting begins after **salutation**.

**Salute.** Both players enter the circle and take their positions on the circle line just opposite to each other. As soon as the Referee gives his signal for fighting, they both come to the centre of the circle, complete the ANKLE STROKE AND GUARD movement



and then atonce run back to their original places. After this the fight begins and they can put in any tricks they like.

### **How to Succeed in Gatka fighting**

No hard and fast rules can be laid as how to succeed in Gatka. Following are a few suggestions which may prove helpful in bringing about the desired results in this tactful game.

1. Get warmed up before entering the circle so that all the muscles may wake up and work together. If some muscles remain still they may be hurt and give pain.
2. Practise quick wrist and foot work, it will add to your stick work which will finally result in better play.
3. Be quick but never out of balance.
4. Be always on guard when in a contest. Defense is the most important part of Gatka.
5. Constant and unfailing look in the eyes of your opponent will enable you to read his intention against you.
6. Find out weak points of defence in your opponent and avail of them as soon as an opportunity arises.
7. Try to get your opponent to attempt

leads that will leave him open to your attack.

8. Conceal your ultimate designs with false attacks.

If you intend to strike his ankle pretend to give him blow on the head.

9. Never overlook your “reserve” hand in any situation.
10. Use your left hand freely. Do not miss the opportunity of catching opponents gatka when you can do so without risk.
11. Have patience of mind.
12. Injuries are common in actual fight. If you happen to receive any, conceal it from your opponent and laugh it away at once.
13. During an interval, allow your muscles to relax so that you may husband your strength for the critical period in the fight either for attack or defence.
14. Get training from the Champion of the Art if possible.
15. Make your habits regular and avoid taking of meat and all sorts of intoxicants.
16. Pay no heed to the remarks of the visitors.

**Should Left or Reserve hand be held on  
the Chest or on the back?**

It should be held on the Chest because

1. elbow is safer in this position than if it were held otherwise ;
2. heart is covered and protected and is therefore not open to the thrusting hook of opponents ;
3. there is greater chance of catching opponents gatka from this position ;
4. as a result of backward fall it might be hurt and give pain ;
5. as a result of such fall it might be pressed under the body in which case it cannot help the player to get up atonce.

## **The Value of the Game of Gatka Fighting**

The importance of Gatka can hardly be overestimated. It is a sport which gives around physical training. There is not a single part of the body that is not given proper exercise. When in action, the player has to walk, run, squat, lunge, bend and twist his trunk in all directions. Very often he has to dance on toes. Even the eyes and mind have to exert hard to do their allotted duties.

Consequently, it strengthens muscles and nervous tissues, improves structures of joints, helps efficient functioning of all the seven Systems of the body and thus imparts speed, agility and endurance to its participant. It is also a splendid developer of lung capacity. Besides, it purifies blood and helps drive away rheumatic germs that might be moving about trying to lodge in the joints.

Lastly, it is enormously useful from Sociological point of view, An exponent of this art can live and move in Society peacefully and comfortably. He can guard his life by opposing and defeating a number of enemies at least in time of need. Non dares teas or trouble him. It is because of this art that people feel afraid of him and take pride in his friendship.

On the top of it, the game is comparatively less expensive. It requires much less space

and facilities than are needed for many other major activities which are far less important so for imparting of carryover values is concerned. One can never hesitate to assert that proper exercise of Gatka is sure to result in strong physique, graceful posture, keen judgement and fearless mind.

### **Rules of Gatka-fighting.**

- 1. Gatka.** Gatka shall be 3 feet long and from 10 to 18 ounces in weight. It must be covered with loose leather, canvas or niwar. No nail, iron hook etc. will be allowed.
- 2. Field of Play** The fighting-area shall be a circle 36 feet in diameter. The field will be properly levelled and turfed. It must not be slippery.
- 3. Fighting.** The fight will consist of (A) two bouts for Hight Schools and Colleges for girls and women and of (B) three bouts for Men's Colleges and Training Institutions.

Each bout will last for 3 minutes in case of (A) and 4 minutes for (B). There will be given 2 minutes rest after every bout in each case.

#### **4. General Rules.**

1. A competitor leaving the circle entirely during a bout will lose the fight.
2. Fight begins just after the "Salute" is made and not before that.
3. When the Gatka of one player is caught he loses the fight and maximum number of strokes that can be given to the loser is one only.
4. Players are not allowed to shot or utter such words as may cause contempt, enmity and unfriendly terms between them.

5. A player falls down on the ground during a bout. If he goes on fighting and defending or leading the strokes he loses no point and the opponent can give him as many blows as he can. But if the fallen player leaves the hold of his gatka he loses the bout and the opponent cannot give him more than one stroke.
6. In case of drawn game the Referee can give one round more. Time for such extra bout depends upon the Referee but it would not exceed 3 minutes.
7. No coaching shall be allowed from outside during the bout.
8. A competitor retiring for any reason must inform the Referee and get permission from him for doing so.
9. A disqualified competitor shall not receive prize and award of points.
10. If a gatka breaks during the bout, Refere will stop fight and ask the player to have another. Time shall be called "out" as soon as gatka breaks and "In" when he holds the gatka and gets inside the circle.
11. If Referee considers the fight one sided, he can stop it and declare on winner.
12. Unnecessary hard hitting will entail the deduction of point or even

disqualification according to the force of the hit and folly of the player.

13. Hitting on Private parts and anywhere on the face is not allowed.

5. **Scoring** Points will be given according to the force, punch and QUALITY of the blow. The officials have to take into consideration hitting as well as defending and also the general position and way of righting Marks will be awarded as follows :--  
Clear and good hit to any part of the body except Rule Nos. 12 and 13 of General Rules.....one point.

Clear forceful and good hook one “

Clear touch and not hit Half “

Touch to the body which is not clear.....Quarter “

Excellent Guard.....Half “

Accidental Guard.....Quarter “

N.B. A player may be given one point more than his total number of marks for his better play and Sports-man-like spirit.

6. **Officials and their Duties.** Competition shall be run and controlled by one Referee, two Judges and one Time Keeper. All officials will cooperate.

**Referee.** He is master of the fight and will give all sorts of decisions. His decision will be final without appeal.



He will see fouls and give signals accordingly.

He will examine gatkas before the fight begins and will also see that the players are in their proper Uniforms.

After the fight is over, he will take report from the Judges and give his decision.

**Judges.** They will score points and help the Referee when consulted by him.

**Time Keeper.** His duty is to keep time and assist the Referee when required.

N.B. 1. The words QUALITY & GOOD signify that the blow should be artful and scientific. It should not be wild and accidental. There is a marked difference between a good blow that is the result of the player's trick and technique of the art and that stroke which occurs by chance and gives credit to the raider for nothing.

N. B. 2. It would be better if the points of Gatkas be dipped into some colour or paint preferably red which may give spots on the bodies of the players. Strokes and Touches can be clearly seen and counted which are otherwise liable to be overlooked by the Judges.

N. B. 3. Referee when on duty can take his position inside or outside the circle as may be convenient to him.

**PANJAB UNIVERSITY SPORTS  
TOURNAMENT COMMITTEE  
REVISED GATKA RULES.**

**Rule 117 (b)** Competitors are required to dress in shorts and banians displaying College Colours. The feet should be bare or in rubber shoes.

**Rule 118 (a)** Gatka shall not be more than three feet long, and must be covered with soft leather or newar, so that the circumference is the thickest part, including the Cover shall be not more than four inches. No metal of any sort will be permitted on gatkas.

**Rule 118 (b)** Gatkas will be supplied, but competitors may bring along and use their own, provided they are of the proper specifications, and are duly inspected and passed by the officials of the Competition.

**Rule 118 (c)** Bouts shall take place in a circle 36 ft in diameter (radius 6 yds).

**Rule 118 (d)** Any competitor leaving the circle entirely during a bout shall lose the fight.

**Rule 118 (e)** Any competitor dropping his gatka, or allowing it to be snatched out of his hand, during a bout, shall lose the fight.

**Rule 118 (f)** Each bout shall last 5 minutes.

**Rule 118 (g)** Each touch shall count one point.

**Rule 118 (h)** Unnecessary hard or vicious hitting will entail deduction of points, or even disqualification.

**Rule 118 (i)** Hool, or the straight thrust is not allowed.

**Rule 118 (j)** If both players make a simultaneous attack, and hit each other, no point shall be scored.

**Rule 118 (k)** If one player makes an attack, the other player must first either parry the opponent's gatka, or decieve the attack, or completely avoid it, before the right of attack passes to him.

**Rule 118 (j)** If the Referee considers a fight too one-sided, he may stop it at any stage, and announce him award.

**Rule 118 (m)** No coaching of any sort will be permitted, during a bout, from outside.

**Rule 119** For purpose of competition for the Challenge Trophy points shall be awarded as under:--

Class A winners 8 points loser 6 points

“ B.	“ 7	“	“ 5	“
“ C.	“ 6	“	“ 4	“
“ D.	“ 5	“	“ 3	“
“ E.	“ 4	“	“ 2	“

The loser only gets points in each case provided he fights.

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