

TRAINING IN THE TECHNIQUE OF DISEQUILIBRIUM WITH THE HELP OF A TORSO IN THE SPORT OF SAMBO AND COMBAT SAMBO

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Annotation: Movements such as various bends, turns around the axis of the own body, shoulder girdle, pelvis and head twisting are of great importance in keeping the opponent out of balance. All the described methods of disequilibrium with hands and with the help of shifts must be performed in harmony with the forward, lateral bends of the torso or with turns to the right, left, in order to achieve even more effect.

Keywords: *wrestling, competition, sambo, combat sambo, sport, technique, tactics, attack, competition, endurance, physical qualities.*

If the attacker changes position and takes the correct position, doing hand movements in a relaxed manner, bending his torso in this direction, or disequilibrium of the opponent in the bursa, is an appropriate exercise. Then the opponent will be affected by 3 different forces in one direction, and if they have a large speed and the correct consistency is observed, it will be difficult for the opponent to withstand such a compression.

Wrestlers master various bends, turns, throws of the shoulder girdle, pelvis, head at the time of learning.

We also talk here about the various turns that are performed to unbalance the opponent.

Turn right. Stepping back and forth with the left foot and turning its tip inward, the opponent's right foot is placed opposite the tip, and a left-sided standing position is occupied, turning right at the tip of the right foot (Figure 1). The opponent will lean left-back.

Turn right. The left leg is put in the same way as in the previous style and, turning to the right, the right leg is moved back and left with an arc-like movement. The opponent will lean left-back.

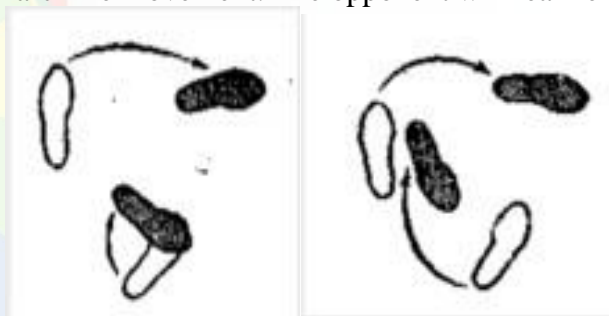


Figure 1. Right turn

Turn left. With the right foot, one step is taken left-forward and its tip is turned inward, the left leg of the opponent is placed opposite the tip, the left leg is turned to the left at the tip, and the right-sided standing position is occupied. The opponent deviates to the right-back.

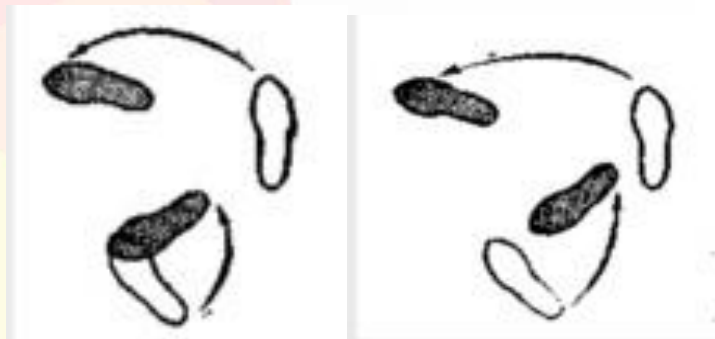


Figure 2. Left turn.

Turn left. The right leg is put in the same way as in the previous style, and turning left, the left leg is shifted back and right with an arc-like movement-the right-sided standing position is occupied. The opponent deviates back and right.

Turn left. The left leg is placed on the back from the heel of the right leg, and the right-sided standing position is occupied, with a turn made at the tip of the right leg. The opponent bends back and forth. Turn to the left, making a circle. With the right leg, a step is taken left-forward, the tip of which is turned as much as possible towards the inside, and the left leg of the opponent is placed in one line with the tip. The body weight is moved to the right leg and a circle is made by turning to the left. At this time, the left leg is shifted back and right with an arc movement, and the right-sided standing position is occupied. The opponent bends back and forth.

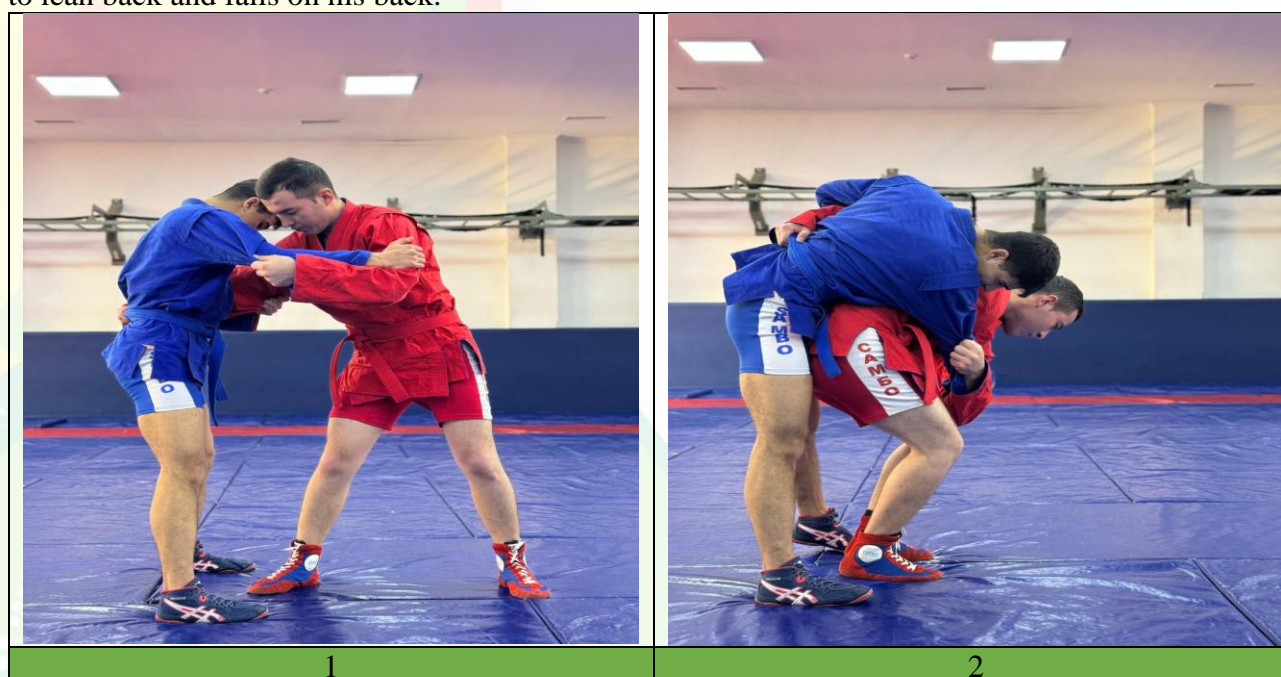
Break down with a forward tattoo. It is necessary to bend the arms from the elbow, pull the opponent towards himself, and thus bend the opponent forward; the opponent moves the body weight to the body ends, and for a moment he is reanimated on the left shoulder of the attacker. At this moment, it is necessary to place the tip of the right leg inward and, placing the left leg next to it, turn the torso to the left and stand face to face in the direction of the opponent's movement. In this, the direction of hand movements is changed: with the left, the opponent is pulled down-left, and with the ten, his shoulder is pushed up-forward.





Figure 3. Break down with a forward tattoo.

Over the waist: with the left hand, the opponent's right hand is captured from the elbow, pushed back with ten. At the same time, the left leg is moved back and forth to the outside of the opponent's right leg, while the Ten is placed between his legs. In this, the direction of the movement of the hands is changed: with both hands, the back is pushed in an oblique direction towards the bottom. In the first stage of this method, the opponent will be standing mainly on the palm of the left leg and on the heel of the right leg. At the final stage, the end of the opponent's left leg will also be out of the load; standing on the heel of both legs, he continues to lean back and falls on his back.



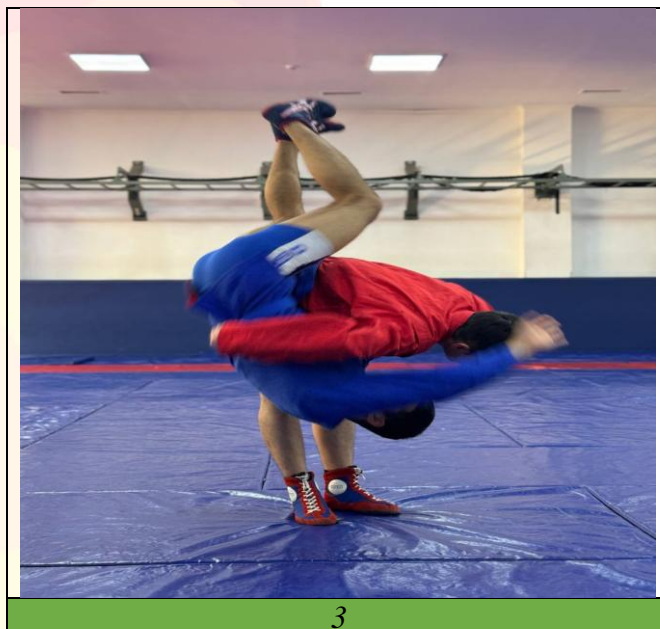


Figure 4. Carrying over the waist. Sports Sambo.

Knockout-due to an imperceptible, unexpected blow, the opportunity to fight or fight temporarily disappears. After that, the athlete will not be able to recover for ten seconds. The knocked-out athlete is eliminated from the competition. In the Combat sambo sport, technical actions are evaluated as well, points are awarded in case of an early clear victory: when knocked down by knockout, steaming, two knockdowns, a blow, if left in an upright position using any method, giving pain, a clear advantage with a difference of 8 points, if it is impossible not to continue fighting (injured, unwilling), disqualification if.

Combat sambo methods and arm leg kicks: combat sambo is a sport with a unique charm within other sports. Combat sambo lies in a powerful technique in sports, a quick shot, dexterity, defeating an opponent in self-defense. In combat sambo, Lake shots are performed in three different ways, directly, from the side, from the bottom. Before applying these blows, the hands are brought to the correct fist position, each of our directed blows is performed while standing in a combat position.

In combat sambo, foot strikes are very effective, with great strength and it is not so difficult to perform. The main speed, accuracy, power and steady state of the impactor at the time of contact with the target, which is put on the tapping technique.

Direct blows with hands while standing in a combat position: often the opponent is unaltered to the part of the athlete's head and torso. Close shots and if given at medium distance, the goal is reached. When striking, we will have to not strain our muscles too much. On a direct hit, the elbow is always directed downward, the blow is given without shaking the elbow, while on a direct hit, the hand flies loose and only tense in the final step.

A throw performed by an attacker by exaggerating his opponent over his own leg, which is placed next to his feet, is called a play.

Depending on which side the attacker's foot is placed next to the opponent's foot, the types of playing from behind, in advance, from the side, from the knee are distinguished.

Playing from behind (basic options). Wrestlers are in a right-sided attacking position. Body weight is transferred to the right leg, with the help of the left hand pushing back and right, forcing the opponent to deviate back and right. When the opponent moves his body weight to his right leg, the tip of the left leg turns

to the left, with which he steps back and forth. The left leg with a bent knee is placed in the same line with it at a smaller distance of one step to the outside of the opponent's right leg. At the expense of pushing with the right foot, as well as bending back and left in the direction of the movement of the left foot end of the torso, the body weight is moved to the left foot. The right leg, which is devoid of load, is moved left-forward between the left leg and the right leg of the opponent, and with a right-back incisive movement, it is placed between the opponent's legs, adjusting it to the entire palm.

If the opponent is holding the leg wide, the right leg is placed between the opponent's right leg in such a way that the place of Flexion between the knee is hit by a blow from the place of Flexion behind the opponent's knee to the place of flexion on the opponent's knee.



Figure 5. From Behind. Combat sambo



In the upper right-sided standing position, i.e., when the opponent's left foot stands close to the right foot, the attacker straightens his right foot below both of the opponent's legs in such a way that the Achilles Pai on his right foot clings to the Achilles Pai on the opponent's left foot.

The moment the attacker moves his body weight to his left leg, he increases his tension at the expense of pressing his chest to his opponent's right hand as well as moving his right hand back and forth, resulting in a right-back punch to knock his opponent down. At this moment, hugging the opponent by the neck with the right hand and his head can be turned right-back.

To maintain balance, the opponent resists with his right foot in a tight climb and leans forward to the left while turning his torso to the left. At this time, it is necessary to relax the right hand and send the elbow to the left-up-under the right shoulder of the opponent, as well as turn around on the right leg, making a left semicircle and turning his back on the opponent. At the same time as the turn, the left hand continues to pull the opponent forward, down-left with an arc-like movement, while the bent left leg is left sideways to the side of the opponent's left leg with the exception of the tip, the tip is turned as far left as possible. The body weight is transferred to the left leg, with the movement of playing the right leg to the right-back, which is devoid of load, is placed in front of the right leg of the opponent in such a way that its oblique position under the knee rests on the knee of the opponent's right leg, while the tip stands in the same direction. The opponent is bent forward and taken back. With his right foot, he will continue to climb the carpet, turn the shoulder girdle and head, and bend forward, and with his left hand he will continue to pull the opponent back and forth-down. With the wrist of the right hand, a push-up-forward is performed on the opponent's right shoulder, leaning from the bottom, closer to the torso. The opponent overcomes the right leg of the attacker, which is moved back, turns in the air and falls with his back in front of the tip of his left leg.

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