

# NARAMEL

jadepunk martial supplement



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*Martial Supplements: Naramel*

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## WELCOME TO THE JADEPUNK MARTIAL EXPANSIONS

From the kung-fu styles of the Túyangan to the close-quarters prize-fighting approach of the Aerish, the *Martial Expansions* explore the prominent brands of martial arts throughout the world of *Jadepunk*. While these expansions detail many different martial arts styles, they are not definitive, all-encompassing lists. Many more styles of martial arts exist in the world, and for every popular fighting method, there is anywhere from three to over a dozen variations of it.

Players, we encourage you to use what's presented here as a guide to contriving your personal variations of the listed styles, or as inspiration to create fighting methods that are altogether your own.

### Necessary Resources

This text assumes you have access to *Jadepunk: Tales From Kausao City* and are at least passingly familiar with the Great Nations described in the second chapter of that book. Also, a familiarity with how Assets work (*Jadepunk: Tales From Kausao City* Chapter Three) would be beneficial, because they help you to understand how the styles are built within the game mechanics.

"An enemy not killed in the first strike lives only to end your life."

- The Forgotten Warrior.

## PREFACE

When the inaugural Tournament of the Four Winds was announced by His Excellency the governor, to be held during the one hundred and twelfth year since the founding of Kausao City, I, Arnold P. Windsworth III, saw a rare opportunity to catalog the fighting arts of the Great Nations through the eyes of the greatest warriors in the world.

Being well-traveled myself, I have a passing familiarity with the many cultures of each nation, but I am not what one could term a "warrior." I am, however, enraptured by the various warrior cultures, which I have found to be strikingly similar to one another, even when the respective nations are thousands of miles apart. Though their customs may differ, warriors the world over tend to be of like mind and extremely cunning.

Every culture on the planet has a subculture of warriors who



shape the destiny of their geographical location. The fact that such a small subculture (typically numbering less than 10 percent of a nation's total population) can so greatly influence its parent culture is an anthropological wonder. Architectural styles will change over time, as will fashion, and sometimes even currency, but ways of war remain constant, and the need for warriors never diminishes.



*Arnold P. Windsworth III*

Portrayal: *Well-Traveled Aerish Scribe*

Need: *To Know*

Secret: *Ulterior Motives*

## THE NARAMEL WARRIOR CULTURE

The following text is a study of Naramel warriorship. I had the good fortune of living among the Naramel for two years, some seven years past, and while I spent much time with those who while away their days arduously training in the combative arts, what surprised me most was that the warrior spirit was very much alive in every facet of the Naramel non-warrior society—the everyday men and women of the desert.

I believe it is important you understand what I mean by the word “spirit,” as it may not be clear to some readers.

The Naramel have the word “jigada,” which translates literally as “before death,” but is culturally used to mean “having an attitude of deadly seriousness.” Because a warrior’s life can end at any moment, their time here is potentially even more limited than the rest of ours is. Jigada is a term used to describe how important it is to not procrastinate, suggesting that one should use this “attitude of deadly seriousness” in every aspect of life.

Jigada permeates every part of Naramel culture; even the merchants and carpenters who have never fought in mortal combat use it to describe how every deal, every cut of wood, every project is to be taken with the utmost seriousness, as though one’s life depended on it. This single term, and an understanding of it on a cultural level, is what makes the Naramel so adaptable, persistent, and skilled in whatever they choose to pursue, whether that is related to the training of a warrior or the brewing of coffee.

## HISTORY OF WARFARE

Few in Kausao City think of the Naramel as great warriors. Many of their services in the fabled city are related to either their skills in finance or their abilities as shrewd negotiators. The reason they became such great diplomats, however, is again due to their attitude of jigada.

Naramel warriors are front and center in the historical tale of the desert, and that history can be told over three primary eras that changed warfare the most: the Era of Clan Warfare, the Era of the Ayuno, and the Era of Fire.

## ERA OF CLAN WARFARE

The early history of the desert clans was rife with savage warfare. Life on the Iteur River was a constant struggle for necessities like food and water. The most powerful clans inhabited the fertile shores of the river, while those with less fighting men were not able to hold such valuable land and were forced deeper into the desert to live as nomads.

Men and women of the desert clans had to develop many survival skills, and clans functioned best when their numbers specialized in one or more of them. Some were shepherds; others hunted or gathered, while a few were craftsmen or medicine men. Training someone solely for the art of war was not practical when day-to-day survival was itself a constant battle. There was simply too much else that needed to be done by every individual in the clan.

When clans warred, there was the fear, on both sides, of losing an individual who was integral to the survival of the clan. Often it was not the battle itself that decimated a clan, but the weeks and months after, when the people had to trudge on without medicinal expertise, food, or leadership. The lucky ones were integrated into other clans, while the less fortunate would die alone in the sand, their people utterly forgotten.

Because the fear of this happening permeated every member of every desert clan, times of tentative peace were common in ancient desert life. But when things grew desperate, driving a neighbor from a life-giving oasis or pillaging them for supplies were necessary actions. The trick was to do so without resorting to all-out war.



### Resolution by Single Combat

It is unclear where the first instance of this idea was implemented, but it reshaped warfare in the desert for generations.

Resolution by single combat was a duel between the best fighting men of each clan. The one-on-one combat would decide the outcome of the entire battle, without any additional loss of life. This saved the clans from losing the individuals who were integral to survival—unless taking such individuals was a condition of the duel—and opened up a new profession for desert clansmen: that of the feydaya.

## THE FEYDAYA

No one occupation, not even those of other warriors, has influenced the history of the Naramel Desert as much as the feydaya.

The word “feydaya” is a compound word the Naramel clans use to describe warriors who train specifically for one-on-one dueling. The word “feya” means “warrior” and is used for all men who fight in war. “Daya” means to “forsake oneself for the benefit of others.” The word “feydaya,” then, translates loosely as “one who trains exclusively for fighting, thus forsaking a normal life to protect his or her clan.”

The reason they don’t simply use the word “feya” to describe their duelists, as many other cultures do, is because of their dueling rituals, which are the oldest in the world (see *Prominent Styles: Saigatire* for more information on the Naramel dueling rituals).

The idea of allowing a single family of feydaya to train in the combative arts exclusively, with no other day-to-day duties, was not pragmatic until dueling became a widespread practice. Once it was, however, the clans found it was well worth the sacrifice.

In fact, each clan treated feydaya families like prized horses—they got the best food, tents, and the first water. It was understood by all that if the feydaya were not kept in the best condition possible, the clan could lose everything upon the first challenge that came their way.

The clans were proud of their feydaya, and trusted in them implicitly.

Resolution by single combat did not prevent all-out war every time. Occasionally an agreement could not be made as to the terms of a duel, or a desert clan traveled too closely to the Ayuno plains or the Iteur cities, where the people did not respect the terms of a resolution by single combat. Still, it did ensure long-term survivability among the desert clans.

## THE ERA OF THE AYUNO

In northern Dahli, the continent the Naramel Desert crosses, fertile plains extend for hundreds of miles, east to west, where an abundance of green jade could be found. Whether it was a happy coincidence, or a form of jade taint, the plains also served as the home to the fastest equines in the known world: the Ayuno. The Ayuno horse breed is so fast that a common myth says a mounted Naramel once outran an airship. Perhaps if an Ayuno had been used to travel to Kausao when the region was first discovered the Naramel would have been there soon enough to get better lands.

The clans that made use of the Ayuno in war quickly became the dominant force on the plains, and wherever else they traveled. It is important to note, though, that they did not attack the cities along the Iteur, as their cavalry could not be deployed as an effective asset in the tight streets of a city. They did however build their own cities along the northern coast, setting themselves apart from the rest of the desert clans, and established the rule of the Sulgon—Lord of the Ayuno.

The rule of the Sulgon is as close as the Naramel have ever come to having a single master over the entire desert. During this era, resolution by single combat fell to the wayside as the Ayuno clans were so unstoppable they took whatever they wanted from the desert clans, and since they did not fear losing any of their own men during a battle, they refused to indulge the wishes of their enemies to engage in single combat. The feydaya were all but useless, and their traditions was nearly lost.

### *THE ERA OF FIRE*

After Temüjin discovered the method of refining red jade in his bloomery, thus creating the blast furnace in the process, cannons and crude rifles became the dominant forces on the battlefield. One soldier with a rifle could fell an Ayuno from thirty paces, and cannons could decimate an Ayuno charge with a single volley. The Ayuno clans had the advantage over the desert clans no longer.

This era saw the return of resolution by single combat, as even the Ayuno clans were careful to charge a nomadic clan that could deploy a dozen rifles within moments. This is also the era in which the feydaya rose to their full prominence in the desert, overthrowing the Ayuno horse lords, establishing themselves as the ruling body of each clan (though the Sulgon's office is still known as the "Lord of Ayuno"; changed from "Lord of the Ayuno" when the northern plains became known as the Ayuno provinces). The office of the Sulgon has been fought over by the feydaya ever since.

The Era of Fire is the current era of the desert, and is now more peaceful than in its earlier days. The Sulgon allows war between the various clans and provinces to settle disputes, but pillaging is illegal and thieving clans that are found out will suffer the wrath of the Sulgon and his feydaya warriors.

### *PROMINENT STYLE: SAIGATIRE*

The following are the most common fighting styles found in the Naramel Desert. This is not a definitive list, and I'm not sure I could construct such a list if I wanted to. There are many arts practiced by both feydaya and layman of the desert, and it would take a lifetime simply to learn about and catalog them all. What I have listed here are the most prevalent of styles, those that are found in nearly every city or encampment.

In my travels, I have found that the practice of saigatire is prevalent even among the non-feydaya, who have adapted the art to the tools that they work with in their trades. It is easily the most widespread martial art form throughout the continent. It is a dueling art, typically used by the feydaya, that specializes in

swordsmanship. But not everyone has access to jade swords or a thousand years of ancestral training to learn from, so the style has been adapted to accommodate a wide array of weapons, and even has a few unarmed off-shoots based on the principles of the original art.

The second most prevalent style, which has risen to prominence in just the last century, is known as kuraiga, an adaptation of the Kaiyumi style kalima; it is the best counter to the powerful strikes of a saigatire practitioner. While kalima is a weapon art, emphasizing two weapon fighting, kuraiga focuses on empty-hand movements to defend against an attack by a practitioner of saigatire.

### *SAIGATIRE*

The traditional sword art of Naramel warriors, saigatire emphasizes one-on-one dueling, primarily with a longsword, and has as many traditions in how it is practiced as resolution by single combat has in how duels are conducted.

*“Learning the opponent is the reason for the meeting of feydaya that takes place before a duel. Philosophers romanticize this meeting by suggesting that we learn about the other’s culture so that we might appreciate it. The truth is that we don’t care about the other’s culture. We care about the type of coffee they enjoy because it is telling of the energy levels they are accustomed to. We ask about their friends so that we understand the character of our opponent through the company he keeps. In short, we learn about them to discover how best to kill them. To pretend anything else courts insanity.”*

*—Hasson Chaikin, feydaya of the Idrisi clan*

### **Basic Techniques**

Being the most common fighting method in the desert, saigatire’s core techniques—rather simple and direct, launching from meticulously planned stances and using wide, sweeping strikes—have few variations found in each clan’s version of the style. Saigatire, while a universal term for the art of the sword, is also used as a catch-all for the close combat arts that utilize melee weaponry. It does not adequately describe the numerous variations of the advanced techniques that any one style of saigatire employs.



### Saigatire Novice

*At this level of proficiency, the student has learned the basic strikes and how to position themselves to best execute them.*

**Type:** Technique

**Guiding Aspect:** (dependent upon character aspects)

**Features:** *Focus 2* (Fighter +2)

**Flaws:** *Situational* (when creating advantages in duels)

**Cost:** 1 refresh

Though the cities along the Iteur have only recently, with the advent of fire-arms, taken to the concept of resolution by single combat, they boast that they have the best schools of fighting in the Naramel Desert. Their instructors claim to be descendants of ancient feydaya, whose secrets can be taught, for a price.

### *Hasson Chaikin on Style and Instruction*

"I have obtained mastery of the martial arts through the avoidance of showmanship. Many instructors in the cities along the Iteur do not have the experience in the sands to stand on their own accomplishments. Instead, they rely on flamboyant gimmicks applied to their arts. Such gimmicks, if not taught by a feydaya with combative accomplishments, have no place in the training repertoire of a student of martial science. And there are many instructors who lie about being true feydaya. I should like to meet these goat-mothered scoundrels in the sand myself."

### Posturing

Saigatire is a straightforward fighting method. It uses several static stances, from which specific types of strikes can be executed with maximum efficiency. The transition from one stance to the next and the ability to make the effort seamless and fluid, along with the inherent defensive techniques that assist many such transitions, are all among the first lessons that a student learns. This early training en-

sure that they have mastered the defensive positions, are in the best possible position for a counter attack, and most importantly, that they can recognize the stance, and thus the most likely angle of attack that will be used by their opponent. In fact, many duels begin with transitions from stance to stance, like a game of al-shat, full of posturing and attempts to gain a position of advantage over the opponent, which is often obtained by finding oneself in a stance that is ideal for countering the stance an opponent has found themselves in.

In the duels I have witnessed, this posturing can take anywhere from a few seconds to several minutes, often without a single strike being attempted. What is remarkable is how onlookers—those more experienced than I—can determine their skill, and the likelihood of which feydaya will win, just by watching how well they transition and find a position of advantage. I am told it requires not only a mastery of the techniques, but also a keen eye and incredible empathy to learn your opponent's proclivities as quickly as possible. It is unsurprising then, how many feydaya are also masters of the artistic and literary pursuits.



### **Flat of the Blade**

*This is a last-ditch effort to block an attack. The defender places the flat of the blade against their body and relies on the super strong Demalian steel to protect them from harm.*

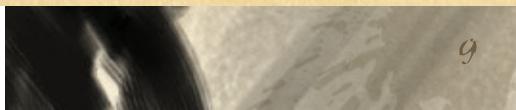
**Type:** Technique

**Guiding Aspect:** (dependent on character aspects)

**Features:** *Protective 1*

**Flaws:** *Situational 2* (only while wielding a Demalian longsword and defending against a melee attack)

**Cost:** 1 refresh



### Master of Saigatire

*The master has perfected the deceptive tactics of striking from a position of advantage.*

**Type:** Technique

**Guiding Aspect:** (dependent on character aspects)

**Features:** *Focus 2* (Fighter +2)

**Flaws:** *Situational* (when invoking an advantage you created in a duel)

**Cost:** 1 refresh

The stances of saigatire are so universal that the early stages of training in one school or another are all but identical. But as many warriors will tell you, war is deception. Learning to strike from a common stance in a unique and indirect manner is what expert feydaya seek to master in the advanced levels of any saigatire style. And since “a tactic known is a tactic blown,” these special methods of attack are the guarded secrets of every master of the art of the duel.

### *Hasson Chaikin on Executing and Choosing Techniques*

*“To attain victory in combat, one must not rely on gimmick techniques designed to disarm, distract, or feint an opponent. Such techniques open oneself up to decisive counter attacking. To win a duel, one must understand the mind of the opponent—his or her emotional state—and exploit this. Use the eyes to bore into the opponent, penetrating his or her soul, and learning how they react. This can be done before physical movement has been made. Consider this thoughtfully.”*

## Weaponry

Saigatire is not an unarmed method of fighting. No feydaya is ever without a longsword, and to ask them to surrender it is to invite your own death. There are two weapons that a saigatire practitioner holds above all others: the longsword and the pole-blade.

The dueling longsword, as used in the Naramel Desert, is commonly called a Demalian longsword, because many feydaya families pass down longswords made of Demalian steel, or simply made of solid green jade (if the family is particularly rich or accomplished), from one generation to the next. They are four feet in length and extremely hard, curved blades that can be wielded either one or two handed, though often two hands are used to fully exploit the strength and sturdiness of the blade.

The pole-blade harkens back from the Era of the Ayuno, when the feydaya had to learn to defend their clan against a horse charge. The pole-blade is a shorter and thicker version of the longsword attached to the end of a four foot pole. Though the feydaya are the ones who made it famous, the pole-blade was actually invented by the Ayuno clans, who would use the longer weapons to more easily strike at their unmounted victims while the Ayuno charger rode by on horseback. The feydaya discovered that the pole-blade could be used on foot to strike a mounted opponent just as well.

In the Era of Fire, the feydaya sometimes used the pole-blade in duels, hoping that its superior reach will give them the advantage against an opponent armed with a longsword.

### Demalian Steel Longsword

*The traditional dueling weapon of the feydaya.*

**Type:** Device

**Function Aspect:** Demalian Steel Sword

**Features:** Harmful 2, Sturdy 2

**Flaws:** Troubling (Instantly Recognizable, Always Feared)

**Cost:** 2 refresh

### Ayuno Pole-Blade

*A small blade attached to the end of a staff, useable from horseback or on foot.*

**Type:** Device

**Function Aspect:** Ayuno Pole-Blade

**Features:** Harmful 2

**Flaws:** Troubling (Reach Weapon, dangerous at reach, a hindrance in close)

**Cost:** 1 refresh

## RITUALS OF RESOLUTION BY SINGLE COMBAT

Duels, as conducted by the Naramel, follow these rituals, which are almost a religious practice for the feydaya.

- A challenge is delivered. This sometimes takes the form of an army marching on a village and calling out their intent, or it could be a written challenge that is delivered to the home of the lord of the clan, who then accepts or declines for the feydaya. Since a feydaya represents his clan when he fights, he never accepts a challenge of his own accord, neither does he declare challenges. It is for the lords of each clan to negotiate the terms of a duel, and then accept on behalf of their feydaya families.
- A feydaya is chosen to fight in the duel. The process of choosing who will fight differs from clan to clan, but often the leaders simply choose the best fighter among their ranks.
- The feydaya then chooses a “second”—another warrior who would avenge any wrongdoing done to the principal feydaya in the course of the duel, and who would fight in their place if something unfortunate happened to them before they could meet in the sand.
- The feydaya of both clans, and their seconds, have coffee on a plateau or clear plain. There they discuss the terms of the duel—it is important that the feydaya knows the stakes for which they fight—and “learn each other” through conversation about their families, beliefs, and accomplishments. At the end of this conversation, they declare which weapon they will use in the duel.
- The night before the duel, the feydaya receives an extra mark on their tattoo of “Excellence in Single Combat.” This mark is a privilege of the feydaya alone, and represents an assuredness of an impending victory. Seconds do not receive a mark until after they fight, if they do.
- The feydaya meet in the same place they had coffee and present their weapon for inspection by the other’s second. While the seconds inspect the weapons, the feydaya study one another.
- After inspecting the weapons, the seconds retire to a distance where they are close enough to interfere, but not so close that any interference would go unnoticed.
- After the duel, which always ends in death, the victor defames the part of their opponent’s tattoo that represents the victory in this battle which did not come to pass. Then the losing clan is allowed to claim the body and has twenty-four hours to respect the fallen feydaya before meeting the terms set forth by the initial parley.

The Naramel method of dueling was the first in written record, and has influenced formal dueling in every land where it has been encountered.

## Mounted Warfare

Mounted warfare was the dominating force in Naramel warfare for an era. The contribution to the martial history of the nation by the Ayuno horse lords cannot be overstated.

In combat, the Ayuno clans would attack an encampment in waves of Ayuno charges. Each wave would be ten to twenty horses abreast and would ride through the encampment, lashing out at any individuals that came within reach of their pole-blades. The second wave would hit within moments of the first wave, keeping defenders off balance while the first wave circled around to make another charge. By the time a third wave passed through, the first wave was ready to ride through again. This would continue until the encampment was completely decimated or the defenders surrendered.

### Ayuno Charger

**Type:** Technique

**Guiding Aspect:** (dependent on character aspects)

**Features:** *Focus 3* (Fighter +3)

**Flaws:** *Situational 2* (when astride a horse and wielding a melee weapon)

**Cost:** 1 refresh

### Ayuno

**Type:** Ally

**Function Aspect:** *Fastest Horse in the World*

**Features:** *Professional 2* (Explorer +2, Fighter +1), *Resilient*, *Sturdy 2*, *Talented 1*

*Focus 1* (Explorer +1)

**Flaws:** *Situational* (Talented; only in contests involving outrunning the opposition), *Troubling* (Requires Care)

**Cost:** 1 refresh

## KURAIGA

About a century before the discovery of the Kausao region, a Kaiyumi practitioner of kalima landed in Demal and opened a school there. Because of ethnic differences—the Naramel being proud of their warrior arts, thinking them without peer—the Kaiyumi's school was never had full attendance and was challenged often by other schools. As a result, it was closed within a year of opening and the Kaiyumi instructor returned to her own country. But the lessons taught at that short-lived school were remembered by the few loyal students who were willing to learn.

"The feydaya have held sway over the desert for so long they claim ownership of the sand itself. Many non-feydaya have longed for them to be put in their place. But when you challenge them and win, they don't swallow their pride and admit their wrongs—they hold a dangerous grudge."

—Delen Mara, practitioner of kuraiga

### Basic Techniques

During the few months that the kalima school in Demal was open, the basic unarmed techniques were solely taught, with only a few naturally talented individuals moving into intermediate levels in the weapons portions, as well as the simplistic unarmed methods, of kalima—those of counter-striking and attacking the opponent's limbs to disarm them of future striking ability. After the closing of the school, the students took what they learned and applied it to their own knowledge of fighting. Their largest threat were the practitioners of saigatire, since even thugs in the streets of Demal had knowledge of the saigatire techniques, even if they couldn't afford a Demalian steel sword—knives and machetes worked just as well against unarmed opponents.

The kalima practitioners began devising techniques that would counter the long, sweeping movements of saigatire. They learned to identify the stances used in saigatire and the angles at which they struck from those stances. In practice, they would duplicate the movements of a saigatire practitioner, but instead of blocking or parrying, as was the saigatire way, they would move with the momentum of the incoming striking, passing it across their body and throwing off the balance of the saigatire attacker. This put the kalima practitioner in an excellent position to disarm, throw, or lock the joints of their opponent.

Knowing that they were not experts in kalima, and recognizing that the techniques they were creating were vastly different than the more direct approach of their former Kaiyumi instructor, these Naramel students of war changed the name of their art to kuraiga, which seems to be an amalgamation of different words that practitioners have given the meaning "resistance without resistance."

### Kuraiga Novice

*At this level of proficiency, the student has learned to pass both the unarmed and the weaponed strikes of an opponent harmlessly off their original line of attack.*

**Type:** Technique

**Guiding Aspect:** (dependent upon character aspects)

**Features:** Focus 2 (Fighter +2)

**Flaws:** *Situational* (only while defending against a melee attacker)

**Cost:** 1 refresh

While kuraiga was not initially well-received by the feydaya, its efficiency cannot be denied. They have since taken to using the kuraiga techniques as an unarmed last resort, though few recognize it as kuraiga, instead calling it an unarmed representation of saigatire (though this is inconsistent with the “harder” unarmed styles that are historically known to be offshoots of saigatire). Those few feydaya who do recognize the contributions of kuraiga to their unarmed techniques are truly enlightened warriors, finding uses in the passing techniques even in the armed defenses of their weapon forms. Hasson Chaikin is one such man, and is the greatest warrior the Naramel Desert has ever known.

### *Delen Mara on “Purity of Style”*

*“Many feydaya hold that the saigatire their forefathers created is perfect. Any alterations to the style are considered an anathema, an offense to tradition. Kuraiga would not exist were it not for alteration of traditional styles. Change is how we grow. It’s how progress is made. If warriors are not willing to change, they will become relics of a bygone era, ill-equipped to deal with future challenges.”*

### **Capitalization**

Kuraiga techniques work by first placing the opponent off-balance through the passing of incoming strikes onto a line that will prove harmless to the kuraiga defender. The fighter then takes advantage of their opponent’s imbalance, a moment in time called “capitalization.”

At that moment when an opponent is off-balance and vulnerable to a counter attack, the kuraiga practitioner will capitalize on the opportunity, using some form of throw, joint-lock, disarm, or even strike (depending on the school). This is where the destructive force of the attacker is turned back on themselves through their own momentum. In effect, they defeat themselves.

### **Defang the Snake**

*A snake is only as dangerous as its fangs. Remove the fangs, and the snake is rendered harmless.*

**Type:** Technique

**Guiding Aspect:** (dependent upon character aspects)

**Features:** *Exceptional* (reactively disarm an opponent who missed you in combat)

**Flaws:** *Situational 2* (only on a success with style when defending against an opponent wielding a melee weapon)

**Cost:** 1 refresh



While kuraiga depends on the opponent's aggression to be turned against them, making it a purely defensive art, a master of kuraiga either doesn't require the opponent's aggression, or seems so supernaturally aware of the intended aggression that the master can initiate techniques seemingly before the opponent moves to strike. It's a wonder to behold. To the untrained practitioner, such as myself, it appears as though the "attacker" merely takes a single step before the master relieves him of his weapon or throws him to the ground, securing a terrifying joint-lock of one kind or another.

### **Master of Kuraiga**

*A master of kuraiga can destroy any opposition (or their limbs) without wasting movements, allowing the master to carry on against multiple attackers at once.*

**Type:** Technique

**Guiding Aspect:** (dependent upon character aspects)

**Features:** *Exceptional* (on a successful defense, deal shifts of harm equal to your margin of success)

**Flaws:** *Demanding 2* (requires a Great [+4] Fighter roll to inflict damage)

**Cost:** 1 refresh

### **KURAIGA BANDS**

Since kuraiga practitioners must often receive a blow before inflicting one, as they meet the bladed attacks of their opponents with their forearms before passing it harmlessly to the side, many kuraiga practitioners wear wristbands made of green jade to protect their limbs when they execute a technique improperly.

### **Kuraiga Bands**

*Particularly used in duels against armed opponents, these bands protect the limbs of the practitioner.*

**Type:** Device

**Function Aspect:** **Green Jade Wrist Bands**

**Features:** *Protective 1*

**Flaws:** *Situational* (only against melee attacks)

**Cost:** 1 refresh

## WARRIORS OF THE AGE OF FIRE

The following warriors are to compete in the inaugural Tournament of the Four Winds, to be held this year. These are considered the greatest warriors the Naramel Desert has ever produced.

### USING THE TOURNAMENT OF THE FOUR WINDS IN YOUR GAME

Within these pages, and throughout the *Martial Expansions*, you will learn about the Tournament of the Four Winds. This annual tournament is akin to the world-spanning tournaments featured in fighting video games such as the *Dead or Alive* and *Mortal Kombat* series, or like those seen in the movies *The Quest* and *Bloodsport*.

The personalities introduced in the *Martial Expansions* are competitors in that tournament. You will also find important supporting characters to any scenario focusing on the events surrounding the tournament, which we will highlight in sidebars as Faces when they first appear.

The Tournament of the Four Winds is an epic affair, on the scale of the Olympics in our modern world, and should be treated as such. While the tournament brings money to every shop owner, this is Kausao City, and nothing is ever as good as it looks on the surface. Be sure to showcase how the ugly parts of the city get worse during this time: the crowded streets become even more crowded, the underworld and guardsmen take advantage of foreigners and natives alike, kidnappings and imprisonments increase in frequency, the downtrodden and poor are forced out of districts surrounding the tournament arena, and the presence of sky and sea pirates coming to town to see what piece of the pie they can carve out for themselves presents a danger to any travelers. Turf wars are sure to erupt among the underworld organizations, and violence will abound as never before. And what of the Jianghu? Many believe the tournament is held just to expose those citizens of Kausao City—where the practice of martial arts is forbidden—who are members of the underground rebellion against the Council of Nine.

This is Kausao City. Oppression and danger hang over even the most auspicious occasions.

## HASSON CHAIKIN

*As a feydaya of the Idrisi clan, combat is my profession. I have laid my life on the line for my clan many times in the sands of the Naramel, having earned the title of "Saiken" ("Sword Saint"). Now I travel at the will of Ehal to Kausao City to represent my clan. The Twelve Virtues sustain me. I am Hasson Chaikin, descendant of Cyril Chaikin, a feydaya born in the sands of the Idrisi province, west and southwest of the province of Demal, now forty years old.*

### HASSON CHAIKIN

Portrayal: Stoic Master Swordsman

Background: Fought Nearly Sixty Duels in the Desert

Inciting Incident: Here at the Personal Request of the Sulgon

Belief: Honor is All a Man Has

Trouble: Crass, Especially While Drinking

Professions

Aristocrat: Average (+1)

Engineer: Average (+1)

Explorer: Fair (+2)

Fighter: Good (+3)

Scholar: Fair (+2)

Scoundrel: Mediocre (+0)

Assets

**Flat of the Blade** *Type: Technique; Guiding Aspect:*

**Fought Nearly Sixty Duels in the Desert; Features:**

Protective 1; *Flaws:* Situational 2 (only while wielding a Demalian longsword and defending against a melee attack)

**Personalized Dueling Longsword** *Type: Device; Function*

*Aspect: Green Jade Sword; Features:* Harmful 2, Sturdy 2; *Flaws:* Troubling (Instantly Recognizable, Always Feared)

**Saigatire Novice** *Type: Technique; Guiding Aspect: Stoic*

**Master Swordsman; Features:** Focus 2 (Fighter +2);

*Flaws:* Situational (when creating advantages in duels)

**Master of Saigatire** *Type: Technique; Guiding Aspect:*

**Stoic Master Swordsman; Features:** Focus 2 (Fighter +2); *Flaws:* Situational (when invoking an advantage you created in a duel)

Stress

Consequences

Mild (2):

Moderate (4):

Severe (6):



## DELEN MARA

*I have fought feydaya in the sands of the Naramel, and won. My name is Delen Mara, heiress to the School of Resistance without Resistance, master of kuraiga, and leader of the Demal Freedom Fighters. I come not at the behest of the corrupt Sulgon, but by my own accord. Through my victory in this tournament, and the subsequent telling of my story, the world will learn of the feydaya's tyranny in the desert.*

## DELEN MARA

Portrayal: Freedom Fighting Heiress

Background: Struggled All My Life Against the Feydaya's Oppression

Inciting Incident: A Feydaya Killed My Brother

Belief: All People Are Created Equal

Trouble: Militarily Opposed to the Sulgon

### Professions

**Aristocrat:** Average (+1)

**Engineer:** Mediocre (+0)

**Explorer:** Fair (+2)

**Fighter:** Good (+3)

**Scholar:** Average (+1)

**Scoundrel:** Fair (+2)

### Assets

**Defang the Snake** *Type:* Technique; *Guiding Aspect:* Freedom Fighting Heiress; *Features:* Exceptional (reactively disarm an opponent who missed you in combat); *Flaws:* Situational 2 (only on a success with style when defending against an opponent wielding a melee weapon)

**Kuraiga Bands** *Type:* Device; *Function Aspect:* Green Jade Wrist Bands; *Features:* Protective 1; *Flaws:* Situational (only against melee attacks)

**Kuraiga Novice** *Type:* Technique; *Guiding Aspect:* Freedom Fighting Heiress; *Features:* Focus 2 (Fighter +2); *Flaws:* Situational (only while defending against a melee attacker)

**Master of Kuraiga** *Type:* Technique; *Guiding Aspect:* Freedom Fighting Heiress; *Features:* Exceptional (on a successful defense, deal shifts of harm equal to your margin of success); *Flaws:* Demanding 2 (requires a Great [+4] Fighter roll to inflict damage)

**Stress**

### Consequences

Mild (2):

Moderate (4):

Severe (6):



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