

Dominyka Obelenyte

Part Two: Arm Traps from the Top

Leg Stockade Sugar Holds

We finished part one exploring Dominyka's use of the stockade omoplata, or "Domoplata" to attack her opponents. I noted that the Domoplata was the link between Dominyka's top and bottom arm trap game, and how she could use it to sweep and instantly attack with submissions. The most common submission Dominyka will attack with is the sugar hold. The sugar hold is an old catch wrestling move, that like all things catch is impossible to find info on!

Here we see Dominyka instantly attack the sugar hold from a Domoplata sweep. The sugar hold lends itself well to the Domoplata for two reasons, firstly Dominyka's leg is already in the armpit, this restricts the opponent's ability to move freely allowing her to create pressure. Secondly, she will usually have sleeve control from the initial omoplata set up, meaning that this attack blends well with the Domoplata. In this example Dominyka circles her free leg around and locks her legs similar to a closed guard. Note she could also attempt a triangle from this position. As Dominyka scoots in, she controls the opponent's elbow and pulls it into her as she bridges her hips forward creating a hybrid stretch and crank on the opponent's shoulder to secure the tap.





Dominyka will also use various controls to attack the sugar hold, each offering various options. Above we see Dominyka locking up a figure four control. In the above left gif we see Dominyka transition from the Domoplata to establish a figure four control behind the opponent's head, while she pulls the opponent's elbow. This creates a strong bar with the initial omoplata leg that acts as a fulcrum to add leverage to the submission. In the gif on the above right we can see how putting the leg behind the head allows Dominyka to shift her hips and add neck crank pressure into the submission.

Here we see Dominyka attacking the head press sugar hold. I managed to snag this from Digitsu's trailer for an instructional they are releasing with Dominyka based on her spider guard and Domoplata. So make sure to pick that up if you're interested in her game, I know I will be! Make sure to keep your eyes peeled on <http://www.digitsu.com/>



In this example Dominyka uses her free leg to step on the opponent's head or shoulder as she pushes away while pulling the arm at the sleeve to crank the sugar hold. The head press variation allows Dominyka to generate significant force as the torso is pressed in the opposite direction away from the pull of the shoulder.

Until now, you may think the sugar hold is really only valuable as it flows directly off of the Domoplata. However, the sugar hold can be used as a transitional tool for Dominyka to

transition between stockade controls and monoplata controls opening up more offensive options.



Above we see Dominyka release the omoplata leg from the opponent's armpit. If you look closely in the upper left gif you can see her foot. This allows this leg to be used as an additional frame to attack the sugar hold. In the upper right gif we see Dominyka attack the head press sugar hold. this time with the omoplata legs shin assisting in framing the opponent's face away to increase pressure.



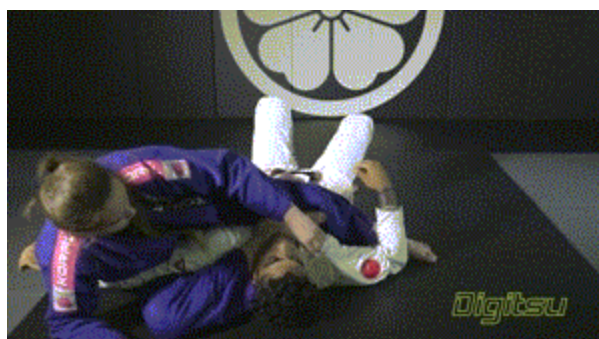
In the above two gifs we see how Dominyka can now use this control to increase leverage on the sugar hold. In the upper left gif Dominyka steps on the heel of the original omo-plata leg to gain more leverage, this replaces her utilizing a hip bridge in the earlier variations. In the upper right gif Dominyka scoots over the opponent's threatened arm so her knee is no longer restricting the opponent's arm, this allows her to pull back further on the opponent's arm to secure the tap.

Gogoplata/Monoplata Control

While the sugar hold is a great attack, by bringing the original omo-plata leg over the opponent's face, Dominyka now has more offensive options. Here we see Dominyka transition from the figure four sugar hold control to gogoplata control. Note how Dominyka briefly looks for the heel press sugar hold, before deciding to mount and threaten the gogoplata.



Dominyka has a dangerous gogoplata, and will attack with it often. The sugar hold and/or stockade omo-plata control is a great place to transition into the gogoplata. Here we see Dominyka's preferred variation, the lapel grip



gogoplata. Attacking the lapel in combination with the gogoplata allows Dominyka to create pressure on the throat as well as the arteries if the opponent attempts to turn out.

However, anyone who has attempted a gogoplata, especially from the mount will be familiar with a common defence. The opponent's far arm is free, this means they will almost instinctively grab the foot and press away in an effort to relieve pressure on their neck. Dominyka has a simple counter, she uses a spider guard style grip break, to remove the opponent's grip before lacing her leg through and above the opponent's arm to trap the arm and get the tap.

Here we see another example of Dominyka using the spider trap, to secure the tap. The spider break followed by lacing the leg through, traps the opponent's arm and prevents them from interfering with the choke. The spider break to arm trap also allows Dominyka to attack with follow up omoplata's or triangles if the gogoplata is unsuccessful.

Dominyka is also not restricted to attacking the gogoplata purely by transitioning from the stockade omoplata either. Dominyka will often use the monoplata mount as a temporary control to transition to the gogoplata. Using the monoplata control allows Dominyka to have a versatile entry to the gogoplata. Here we see Dominyka transition to the monoplata as Marcelo turns in from side control with an underhook. Dominyka instantly hunts the gogoplata from the position securing the lapel feed, and using the spider break and arm trap, as Marcelo attempts to prevent Dominyka from coming on top to add pressure to the choke.

Here we see Dominyka attacking a mounted triangle, which the opponent is able to escape. To control the position Dominyka reverts back to an omoplata sweep control. Some of you may notice she used this position to take the back from the HBT sweep in part one. In this



example, Dominyka briefly secures a Kimura grip as she brings the arm up to create space in order to step her leg over and obtain the monoplata. Instantly attacking the gogoplata.

During this transition, the opponent may bridge explosively or Dominyka may lose her base. If this happens she can turn the monoplata control into an omoplata. It is also worth noting that if for some reason the opponent was savvy to the omoplata, Dominyka could reset back to a trapping guard first before attempting to attack the omoplata. I also want to point out that I have also written a lot on the monoplata mount as a position too, if you are interested in learning more about the position be sure to check out my earlier work:



<http://forums.sherdog.com/forums/f12/monoplata-mount-compendium-gif-image-heavy-long-post-2766197/>

Here we see how the spider break to arm trap is also useful for transitioning from the gogoplata to the omoplata. As the opponent underhooks the trapping leg they leg swing to come on top. However this gives Dominyka the opportunity to attack the omoplata. This highlights the importance of keeping the spider trap over the opponent's arm, rather than under it.



Here we see another example of a failed gogoplata with the spider trap, transitioning to the omoplata. Marcelo kicks his legs up and then back down explosively in order to posture up. Because of her leg positioning Dominyka is instantly able to transition straight into the omoplata.



Stockade Wrist Control

The stockade wrist control (SWC) is perhaps the most versatile and common arm trap in Dominyka's top game. Dominyka will constantly hunt it, either during the pass, from side control or mount positions. The SWC is a hybrid stockade/americana control on the opponent's sleeve.

Here we see Dominyka use the SWC to isolate an arm to transition to the monoplata and attack a gogoplata. Note Dominyka's right arm is deeply hugging the opponent's head, and controlling the opponent's right sleeve. This control is the SWC. From the control Dominyka pummels her left arm through the opponent's trapped arm as she pins it with her left knee while stepping up and around the opponent's far arm to briefly move to the monoplata in order to attack a gogoplata.



Dominyka can also use the SWC to threaten the monoplata in transition. In the above gifs we see Dominyka transition from side control, to knee on belly, to the mount and threaten the monoplata on the opponent's left arm. In the upper left gif Dominyka controls the SWC as she steps her left leg over to the knee on belly, because she has control of the SWC it also serves to turn the opponent away. In the upper right gif the opponent has flattened out, to prevent the back take and is attempting to block Dominyka transitioning further by raising her left knee. Dominyka uses her left hand to grip the pants and step over to mount, as she does she pulls the SWC again forcing the opponent to turn. This forces the opponent to underhook with her left arm, exposing it for the monoplata.



In the above gifs we see Dominyka threaten the ezeziel choke from mount. Dominyka is fond of a high mount to attack from, and the ezeziel is a brilliant attack. As both the ezeziel choke and the SWC both require a deep hug of the opponent's head they flow together brilliantly. In the upper left hand gif we see Dominyka hunting the ezeziel choke. Notice how the opponent's arms flare out when they attempt to defend the choke. In the upper right gif we see Dominyka capitalize on this as she uses the opponent's defence to attack the SWC. It is worth noting due to the similar nature of the ezeziel choke and the SWC, Dominyka can flow in between each at will and rather uncommittedly until the opponent is forced to expose something for Dominyka to attack.

With the opponent mounted and their arm threatened with the SWC it is common for Dominyka to threaten chokes using the skirt of her own gi. This is readily available from the SWC. Here we see Dominyka feed her right side gi skirt through to her left hand behind the opponent's head. Note how Dominyka's right hand looks for inside control of the opponent's left arm, this is an important detail.





In the above two gifs we see Dominyka hunting for the inside control. The reason she does this is to isolate the arm. This is important because the opponent may away from the skirt, in order to relieve pressure from the choke if they feel threatened. If Dominyka can isolate the arm, the opponent will be forced to underhook Dominyka, if they decide to turn away from the choke Dominyka will instantly have the monoplata. Note that in the above gifs, Dominyka can often work to threaten both of the opponent's arms with the monoplata, either by attempting to pummel, or by sliding her knees and changing the angle of her hips. Because of this, the opponent must commit to either, effectively defending the threat of the choke or attempting to hide their arms from the monoplata transition. Over committing to one will often mean neglecting the other.



In the above gifs we see Dominyka threaten the skirt choke in order to attack a triangle, which she finishes with a shoulder lock. In the upper left gif we see Dominyka attacking the skirt choke. The opponent defends by hugging the gi skirt in an attempt to lessen the pressure Dominyka can exert. In doing so the opponent commits their right arm to gripping the gi skirt, keeping their elbow tight in order to maximise their strength. While this removes the possibility of Dominyka transitioning to the monoplata, it means she can easily jump the opponent's defending arm and attack with a triangle. In the upper right gif we see how she finishes the triangle with a shoulder lock. From the limited footage available of Dominyka online, it appears that she entered this years worlds with a vastly improved triangle game. As a triangle enthusiast I would be excited to see it become a larger component of her game.

While Dominyka has a string of attacks from the mounted SWC and some great transitions from side control, perhaps her most intimidating use of the SWC comes from $\frac{3}{4}$ mount. In the gif to the right we see Dominyka using the SWC from the $\frac{3}{4}$ mount as she attempts to secure the mount. This is a dangerous predicament for the opponent. This is because Dominyka controls the SWC, preventing the opponent from stiff arming Dominyka's knee back inside her legs in order to obtain a half guard. The SWC also restricts the opponent from turning in, this means it is unlikely the opponent will be able to force Dominyka's knee across their body to get a dominant half guard position. Dominyka is also free



to climb her left knee up the opponent's body, this means if she mounts she will be in a position to attack the monoplata instantly.

Because of this the SWC from $\frac{3}{4}$ mount becomes a “pick your poison” situation for the opponent. To the right we see a common situation, the opponent pummeling their free arm under Dominyka's body in an attempt to stop her knee from coming out to take the mount. We see Dominyka gripping the opponent's pants in order to clear her knee. Wanting to avoid Dominyka gaining 3 points for a guard pass and 4 points for mounting (plus a dominant mount at that) the opponent pummels their right arm through to block Dominyka's knee. While at first glance this may appear to be a setback for Dominyka, in reality it is a more dominant position.



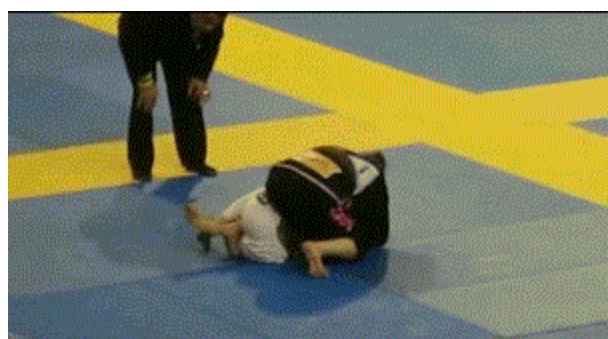
Firstly, the opponent's far arm reaching across their body often does little to stop Dominyka mounting. If they keep the arm blocking the knee, they risk giving up a back take as they essentially gift wrap themselves. If they attempt to weave the arm back out, they risk a mounted triangle similar to the skirt choke setup or a gogoplata via the monoplata.



With the arm pummeled in, attempting to block the knee, the opponent also gives Dominyka free access to their neck. Here Dominyka capitalizes on this by attacking with the skirt choke. Notice the smooth transition between the SWC to the hand off of the gi skirt. From here the opponent is in a desperate situation. Stay still and be choked, turn away and risk the back take, or as in this example, turn in and give up the americana.



Perhaps the most dangerous part of the opponent attempting to block the knee is that they risk their back, considering Dominyka's arm is already right next to their lapel, it is a dangerous gamble. By attempting to stop Dominyka's knee clearing through to mount, they have actually given up a hook for back



mount control. As you can see here, it is not a complex transition to either take the back, or in this case submit the opponent with a bow and arrow choke.

In fact, the stockade grip can threaten the opponent's back from other positions too. Here Dominyka is using her excellent pressure passing to bypass the opponent's guard with a leg drag. As the opponent attempts to frame Dominyka away, Dominyka shucks her to expose the back, while obtaining the SWC as the opponent is still framing. From here Dominyka can attempt to mount or monoplata as we saw earlier, or in this example prevent the opponent from turning in with chest pressure and work to attack the back.



Arm Traps from Back Mount

Dominyka has an offensive back control game, and she will often look to trap the opponent's arms to aid her choke setups. However her arm traps from the back can also setup and combine into some of Dominyka's other arm trap series.

Here we see a gift wrap from back mount, used to set up a triangle. If you go back through this document and look at all the positions and ask yourself, "what would happen if the opponent pummeled their arm in here?" You would find more often than not the gift wrap would be available. The gift wrap is a great control, either from the back mount or the rest of the top positions. Here we see the opponent about to escape from the back, and Dominyka transitioning to attack with a triangle in response.



Here we see an arm trap, from a more solid back mount control. Dominyka has the body triangle which she releases to trap the opponent's arm as the opponent attempts to unlock the body triangle. From here Dominyka relocks her legs as she hunts the RNC for the tap.



Here is an interesting trap from the standard double hooks control. Dominyka controls Marcelo's sleeve from underneath, before she removes one of her hooks and threads it under Marcelo's arm, hooking the crease of his elbow. She uses the foot hook to pull Marcelo's arm back, still holding the sleeve grip, before pummeling her leg over to trap the arm.

Here is another arm trap from the double hook control. In this example Dominyka raises her left leg up and places it onto Marcelo's hip. She then pummels her left arm under Marcelo's arm. Dominyka then pulls the arm down and loops her leg over. She utilizes an interesting control by gripping her own foot to secure the arm trap. Note in this and the above gif the preference of the lapel grip.



Here we see Dominyka continue to work the foot hold trap. She continues to pull the foot, leaving Marcelo's arm out of commission by trapping it behind his back. Here we see the link between the arm traps from the back, and the other arm traps in Dominyka's top game. As Marcelo turns in to avoid the choke Dominyka is attempting, Dominyka is able to step over and obtain the monoplata position in order to attack gogoplatas. Thus linking her trapping series to the back mount arm traps.



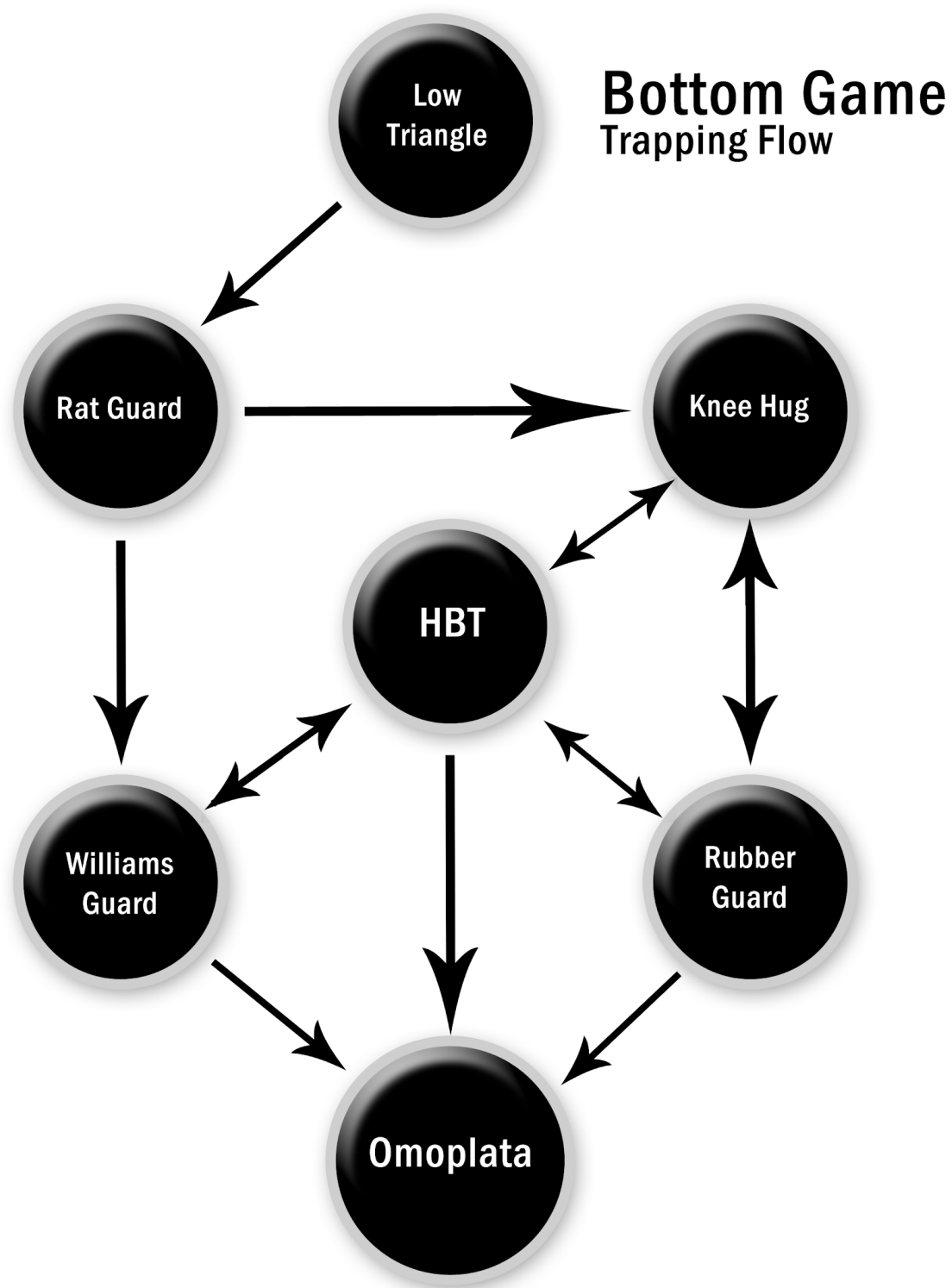
Conclusion

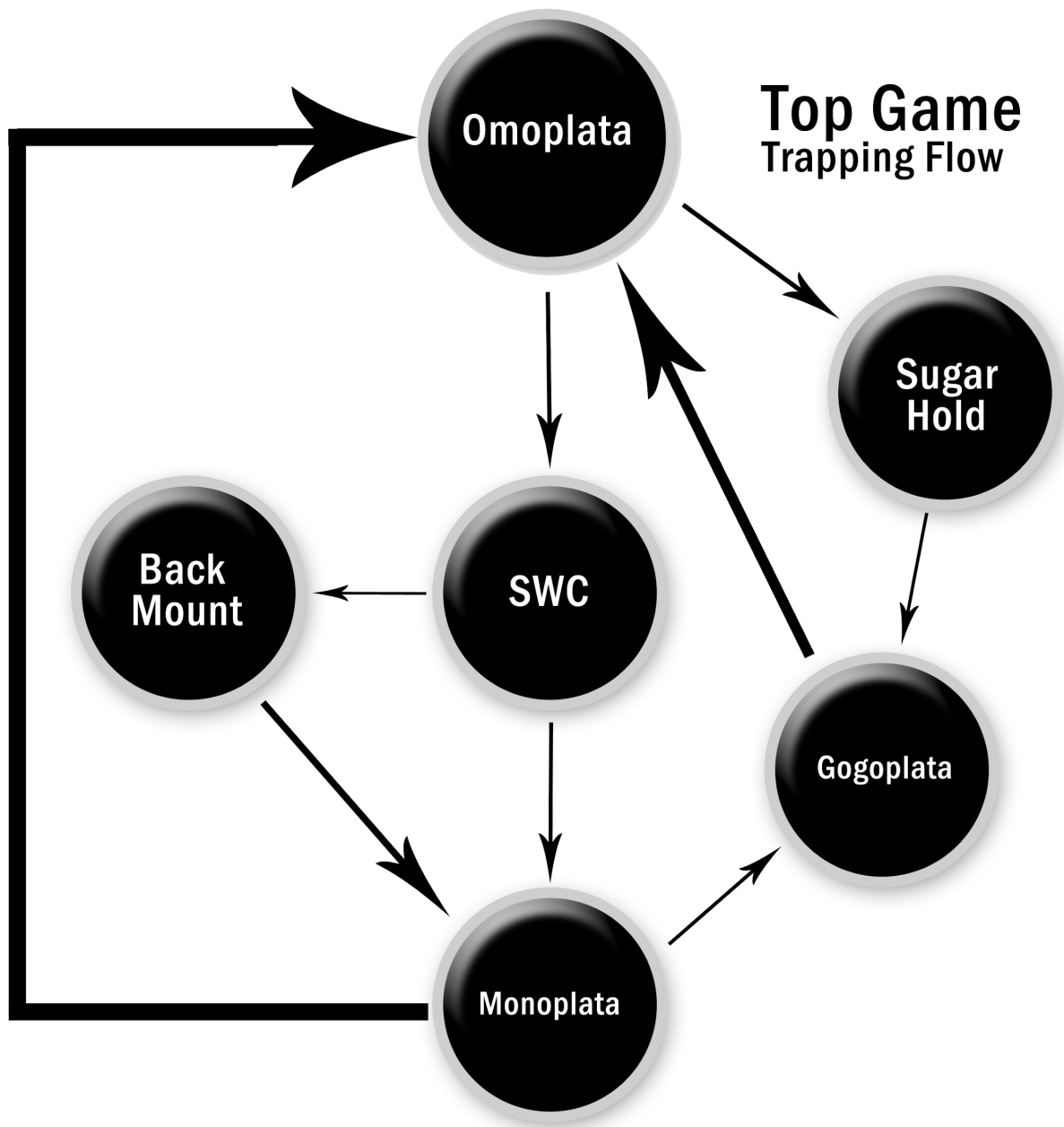
Hopefully, this all makes sense and you can get an idea how Dominyka's arm traps flow together. Whether it's how they link up in her bottom game, or her top game or how her bottom game and top game is related. What I admire about Dominyka's game is her ability to turn submissions into control positions, and flow to other submission based controls if the opponent defends, or if she is unsuccessful. This coupled with a knack for innovation, an improving game, an instructional due to come out and a double gold from this years worlds, all while being too young to buy a beer legally makes Dominyka someone to definitely keep an eye on. I get the feeling we're not done seeing innovative and dazzling techniques from this talented young grappler just yet!

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I have also included flow charts on the following pages, to give you a better sense of how the traps flow together.







Also if you missed part one make sure to check it out:

<https://docs.google.com/document/d/1XdXNEWT363kGR-eSuwgSqtEZyV16eWynOcUhAkkGJI0/edit?usp=sharing>