THE BUILDING BLOCKS OF TAEKWON-DO TECHNIQUES

A concept analysis of technical terminology in ITF Taekwon-Do

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1 INTRODUCTION

> *We assign names to people and objects in order to distinguish between different individuals, between objects with different properties etc. We know immediately that "Kim Sun Dal" is not the same person as "Timothy Smith", that "flora" is distinct from "fauna", that a "rock" and a "pillow" do not have identical characteristics. – – Because of names, football can be clearly distinguished from baseball, Taekwon-Do from Judo.* (Choi, 1999, p. 370)

The quote above is from *Taekwon-Do: The Korean art of self-defence* (Choi, 1999), a condensed edition of the 15-volume *Encyclopedia of Taekwon-Do* (Choi, 1985) describing the whole composition of the Korean martial art ITF Taekwon-Do. Its founder Choi Hong Hi has on several occasions – both in his encyclopedia and elsewhere – emphasized the need for concise terminology in a modern martial art. (Choi, 1999, p.370; Rhee, 2012, p. 82; Rhee, 2014a; Rhee, 2014b) The purpose of this study is to analyze the technical terminology of ITF Taekwon-Do and investigate the relations between the concepts that the terminology is based on. This is achieved by using a method of terminological research called *concept analysis*.

Terminology science is a field of research investigating the terms and concepts used in languages for specific purposes. (Nuopponen & Pilke, 2010, p. 13) The methods of terminology science are also applied into practical terminology work, with a purpose of creating term databases and dictionaries for specific subject fields to unify the terminology used within the field. (Tekniikan sanastokeskus r.y., 1988, p. 13)

Concept analysis is a method used both for terminological research as well as practical terminology work. It focuses on the distinctive characteristics of each concept, and how the concepts are related to each other. (Sanastokeskus TSK ry, 2006, p. 31) Although concept analysis happens constantly and unconsciously during the human thought process – for example, we understand that *forward* and *backward* are related to each other by *antonymy*, being opposite of each other – it is sometimes useful to make it a conscious process to understand the special concepts and terminology within specific fields. (Nuopponen, 2003, p. 14)

A typical end-product of a concept analysis is a concept system, a graphical representation of which concepts are related to each other and in which manner. (Tekniikan sanastokeskus r.y., 1988, p. 28) Concept systems are also used in this paper to visualize the analysis of technical terminology in ITF Taekwon-Do. If the method is used for practical terminology work, a concept system may be used to create a term bank or a dictionary of the subject field. Within terminology science, the concept system itself may be the final product, supplemented by a written analysis explaining the process. Terminology science, practical terminology work and concept analysis are discussed and explained in more detail in Section 2: Theoretical and methodological framework.

The inspiration for this study comes from a similar study conducted by Anita Nuopponen on the terminology of the Japanese *chadō* tea ceremony. Similarly to this study, Nuopponen conducted a concept analysis, identifying, grouping and classifying terms and concepts to streamline the Japanese terminology used by *chadō* enthusiast. (Nuopponen, 2004) As terminology for ITF Taekwon-Do has been developed both in English and Korean, both languages will be present in this study, although the focus will be on the Korean terminology. My plan is to analyze the vast number of concepts within the martial art to understand which concepts are related to each other and how. Additionally, my research has a more practical purpose, as it aims to provide a comprehensive *technique naming scheme* for the hundreds of fundamental techniques and their variations performed in Taekwon-Do.

The reason for choosing the terminology of ITF Taekwon-Do as the data for this study stems from my own interest in the martial art. Having practiced the art since 2002, I have gained an understanding of how the Korean terminology behaves and how it is used in the *dojang* (Korean for 'training hall'). Although there have been several smaller-scale studies on the terminology of Taekwon-Do (e.g. Banicevich, n.d.), I have never encountered a thorough study on how the terminology – and more specifically, technical terminology – of ITF Taekwon-Do should be used to define each fundamental technique clearly and unambiguously.

My primary objective conducting this research is to remove ambiguity from the technical terminology and harmonize the word order of technique names by creating a comprehensive technique naming scheme, which applies to all techniques in Taekwon-Do. The terminology presented and analyzed here is based on the data from the Encyclopedia of Taekwon-Do. (Choi, 1985; Choi, 1999; see Section 3.2) However, as I do not speak the Korean language nor am I an

expert in its grammatical structures, wherever additional or replacement terminology is required, I have used external sources, such as dictionaries and previous related research, to fill in the gaps.

Although some knowledge of the martial art Taekwon-Do and its concepts is necessary to fully understand and appreciate this research, the analysis is written to be comprehensible (albeit not necessarily of much interest) even for a commoner. Despite this study being heavily related to the technical content of ITF Taekwon-Do due to the selection of data, my purpose is not to comment or instruct on any technical aspects or how the techniques should be performed.

In the few instances where the performance is related to the distinct characteristics of each concept or term, the analysis is based on the information presented in either the Encyclopedia of Taekwon-Do or supplemental material produced by the instructors, masters and grandmasters of the art. The history and technical contents of ITF Taekwon-Do, as well as the research data for this study, are introduced in Section 3.

The analysis of the technical terminology in Section 4 is divided into sub-sections according to a *technique naming scheme*, a way to name Taekwon-Do techniques. This scheme is based on research done by Rhee (2012) and Banicevich (n.d.), although some alterations and supplementations have been made based on my findings from the research data. The analysis consists of five sub-sections. The first four, 4.1 Stances, 4.2 Attacking and blocking tools, 4.3 Technique types, and 4.4 Technique specifications, are the most common attributes used in the technique naming scheme. The fifth sub-section, 4.5 Other attributes, briefly discusses the other attributes in the scheme which may often be omitted entirely, or used to define variations in the techniques, such as heights and directions.

Finally, at the end of this paper in Section 5, I discuss the results and findings of the analysis, focusing on how Taekwon-Do organizations, instructors and practitioners may benefit from the results. In addition, I intend to introduce ideas for possible further research on the terminology of ITF Taekwon-Do, as well as reflect on the whole process of conducting this research.

2 THEORETICAL AND METHODOLOGICAL FRAMEWORK

Terminology science is a rather young field of research, with its inception being credited to Eugen Wüster in the 1930s. (Tekniikan sanastokeskus r.y., 1988, p. 22) In this section, I intend to give an overview on the research field of terminology science and its history, as well as explain the most important terminology within the field. Then the focus shifts to the practical terminology work and its methods and goals, before finally focusing on the specific method of terminological research which is used in this paper, *concept analysis*.

As any other subject field, terminology science also has its own special language, consisting of special terminology. It is important to make a distinction between the two meanings of the word *terminology*: it can refer to a set of designations for concepts in a specific subject field, but also to the scientific discipline which studies the use and relations of the designations within a subject field. (Sanastokeskus TSK ry, 2006, p. 30) For the sake of clarity, and to avoid any confusion, in this thesis the research field *terminology* is referred to as *terminology science,* whereas *terminology* refers to a set of terms. In addition, the term *terminology work* refers to the practical work on terminology within a subject field, without a (primary) scientific purpose.

2.1 Terminology science

Terminology science is a field of research that investigates and examines the concepts and terms in languages for special and specific purposes, i.e. within specific subject fields. (Nuopponen & Pilke, 2010, p. 13; Tekniikan sanastokeskus r.y., 1988, p. 22) The history of terminology science started at the end of the 19th century, when the work on the nomenclature of natural sciences – especially biology and chemistry – started. (Tekniikan sanastokeskus r.y., 1988, p. 22) However, the early terminological efforts focused mainly on the practical, communicative needs to unify terms within the fields. (Nuopponen & Pilke, 2010, p. 13)

The first attempts to research terminology scientifically were conducted by the Austrian graduate engineer Eugen Wüster. Wüster is often credited with the inception of terminology science as a research domain, and his doctoral dissertation on language standardization in technology (1931) is

still considered one of the most influential works in terminology science. (Tekniikan sanastokeskus r.y., 1988, p. 13) Wüster established the methods and principles for terminology work and terminology science, building an interdisciplinary field of research. The theories, concepts and methods of terminology science are based on those in linguistics, philosophy, philosophy of science, semiotics and information technology, modified into a cohesive whole. (Nuopponen & Pilke, 2010, p. 13)

Today, terminology is researched extensively around the world. Soon after Wüster's first efforts, terminological research started in Moscow in the Soviet Union (e.g. Chapyglin & Lotte, 1937), with many other universities following soon after. The field of terminology science can be divided into different schools based on the methodology and focus points of their research. The differences between schools are, however, rather miniscule, as they are all mostly based on Wüster's work and his Vienna School. (Tekniikan sanastokeskus r.y., 1988, pp. 22–23)

Two notable schools of terminology science, in addition to Vienna and Moscow mentioned above, are the Prague School (e.g. Drodz, 1981) and the Nordic School (e.g. Nuopponen, 2004). (Cabré & Sager, 1999, pp. 12–13; Tekniikan sanastokeskus r.y., 1988, pp. 22–23) The methodology and focus of this research is based on the framework and traditions of the Nordic School. In the Nordic countries, the focus of terminological research has been on the practical terminology work. The Nordic languages, having smaller speaker populations in comparison to several other European languages, such as English, German and French, have benefitted from the investments the Nordic countries have made on terminological research. The Nordic School focuses specifically on the practical terminology work of languages for special purposes. (Nuopponen & Pilke, 2010, pp. 11–12)

As terminology science works with the definitions of terms (words), it is also closely related to other fields of linguistic research. One of these related fields is lexicology, which analyses and describes the semantic and syntactic relations within the vocabulary (lexicon) of a language. The methods and results are very similar to those of terminology science. The main difference between the two is that while terminology science investigates the vocabulary in a language for specific purposes, i.e. a specific subject field, the focus of lexicography is on the language for general purposes, i.e. a form of language not requiring any expert knowledge (see Section 2.1.1). (Alberts, 2001, p. 71; Nuopponen & Pilke, 2010, p. 17) Lexicology is also interested in how the lexical and grammatical units are linked together to achieve cohesion within a text. (Halliday & Hasan, 1976, pp. 1–2)

Although terminology science does not focus particularly on the grammar, it also aims to achieve cohesion within a specific subject field, albeit by the means of a unified, consistent and unambiguous set of terms. (Nuopponen & Pilke, 2010, pp. 13–15)

The sub-field of lexicology which focuses on the semantic relations is called lexical semantics. Lexical semantics studies the meanings of words and the relations between them within a language for general purposes. (Pustejovsky, 1995, p. 1) However, lexical semantics does not work on term building or defining terms for use in languages for special purposes, such as a language variant used by professionals of the same field. Instead, lexical semantics studies how the words within a lexicon relate to each other and how the syntax of the language affects the meaning. (Cruse, 1986, p. 1) The classification methods of lexical semantics are very similar to those of terminological concept analysis and can thus be partially applied. This will be further explored in Section 2.3.1.

Previous research in the field of terminology science can be roughly divided into two types: (1) research focusing on further developing methodology for terminological research and practical terminology work, and (2) research investigating the terminology within a specific subject field in one language or translating it between two (or more) languages. (Nuopponen, 1999, p. 92)

While Wüster's dissertation was a combination of both types – as he had to first develop the methodology for a terminological research before examining the terminology of electrical technology – most studies seem to focus on one or the other. (Wüster, 1931) For example, the article by Rizzo and Perez (2010) focuses on how new terminology is built for technical English, analysing and explaining the methods of term building.

In addition to the research developing the methodology for the discipline, terminological studies have been conducted on several LSP's, from animal science (Oprea, 2014) to pension systems (Puttonen, 2000). Some of the research is prescriptive in nature, giving instructions and suggestions on how the terminology could be harmonized within the field, while some is descriptive, focusing on analysing how the terminology is presently used. (Nuopponen, 1999, p. 92)

In the following sub-sections, I will introduce the two basic concepts of terminology science: (1) the difference between a language for general purposes and a language for special purposes, and (2) the relation between object, concept and term. These two concepts are the basis of terminological research, and more specifically, concept analysis, the methodology of this thesis. Concept analysis will be further examined in Section 2.3.

2.1.1 *Language for general purposes and language for specific purposes*

The first of the two founding pillars of terminology science is the difference between the language for general purposes (LGP) and the language for special/specific purposes (LSP). LGP is the form of language, which all members of the language community understand, and it is most often used in our daily communications. LGP's have long-standing traditions to which new vocabulary and developments of the language automatically adapt. LSP, on the other hand, is a language form used within a specific subject field, outside the domain of common knowledge. Thus, it is only understandable for professionals of the said field. (Tekniikan sanastokeskus r.y., 1988, p. 11)

There are differences in vocabulary as well as idioms and syntax between LGP and LSP's. LSP's are tools for the professionals to communicate clearly and unambiguously regarding their common subject field. Thus, it is rather important that all speakers of the LSP understand the concepts and terms in the same way. However, the LSP should only diverge from the LGP as little as possible to fulfill the communicative needs of the subject domain. It may be detrimental to an LSP to be too difficult for outsiders to understand. (Tekniikan sanastokeskus r.y., 1988, pp. 11–12)

To fulfill the communicative needs of the professionals without making the LSP too different from the LGP, the methods of terminology science can be applied. It is important to keep track of which terms are used to describe specific concepts, and to dismiss any misfit terms. Practical terminology work, which consists of systematically collecting, analyzing, describing and presenting terminology, usually results in a term database for the specific subject field, with the goal of standardizing the terminology within the subject field and the LSP. (Sanastokeskus TSK ry, 2006, p. 31; Tekniikan sanastokeskus r.y., 1988, p. 13)

It should be noted, that there is a distinction between LSP's and jargons. A jargon is typically a slang form of an LSP, and it should not be used to communicate in a formal context. The stylistic and social value of a jargon is deemed lower than that of an LSP. If possible, the LSP should be developed in such a way that there is no need for a jargon to make communication easier within the subject field. (Tekniikan sanastokeskus r.y., 1988, p. 12)

Table 1. Two ITF Taekwon-Do techniques in LGP, LSP and Finnish jargon.

LGP (English)	LSP (*Korean* 'English')	Jargon (Finnish)
a kick performed with the ball of the foot to a target with a turning motion from the hips	*dollyo chagi* 'turning kick'	dollari
a kick performed with the outer edge of the foot to a target in a straight line, with the performer facing sideways in relation to the target at the moment of impact	*yop chagi* 'side kick'	yoppari

Table 1 illustrates the differences between LGP, LSP and jargon, when talking about techniques of ITF Taekwon-Do. This specific jargon used is the one commonly used in Finland in internal communications between Taekwon-Do practitioners. It is also noteworthy that the LGP definitions are simplified, whereas the specifics of the techniques are fully understood by other practitioners when using the LSP or the jargon terms.

2.1.2 ***Object – concept – term***

Within the field of semiotics, there are various theories which describe how specific words (terms) relate to their meaning and their actual referents. For example, social semiotics define language as a social fact, meaning that it is the culture and the people who use the language who define the meanings, making the meaning a non-verbal agreement. (Halliday, 1978, pp. 1–5) Ogden and Richards, on the other hand, depict meaning-making as a triangular process: a symbol (e.g. a word) symbolizes a thought or reference, which in turn refers to an actual referent. (Ogden & Richards, 1985, pp. 8-12)

Within the Nordic school of terminology, the semiotic basis for terminological research is usually the aforementioned theory by Ogden and Richards. The triangular process is the same, although the terminology used is more specific to the field of research: referent is called *object*, thought is *concept* and symbol is *term*. This three-way relation between object, concept and term is the second of the two founding pillars of terminology science. It is often depicted using a modified version of

the Ogden/Richards triangle, (Tekniikan sanastokeskus r.y., 1988, p. 24) also known as *the concept triangle*. (Nuopponen & Pilke, 2010, p. 19)

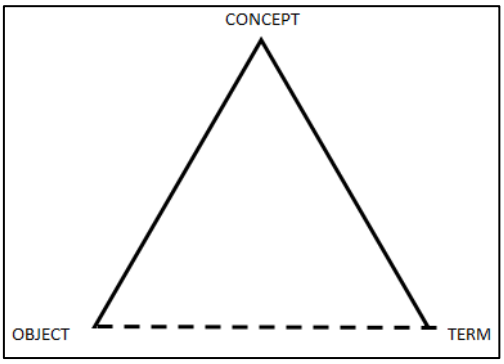

Figure 1. The concept triangle (Tekniikan sanastokeskus r.y., 1988, p. 24)

Most people intuitively understand what a *concept* is and analyze them without understanding the meta-concepts they are actively using. A concept can be simply defined as a mental image. (Nuopponen & Pilke, 2010, p. 18) It can depict anything concrete (e.g. people, animal or items), abstract (e.g. qualities, skills or processes) or imaginary (e.g. fairytale characters). (Sanastokeskus TSK ry, 2006, p. 10)

For example, when thinking of a chair, everyone has their own mental image of what chairs are like and how they look. That mental image is the *concept* of a chair. Having the mental image of a chair makes it effortless to recognize a chair when seeing one. Thus, the word 'chair' is a *term,* a symbol for the *concept*, the mental image we have of the actual *object*. The dashed line between *object* and *term* in the concept triangle (Figure 1) represents the fact that although the two are linked, their relation exists primarily through the *concept*, not directly. (Nuopponen & Pilke, 2010, pp. 18–19)

All concepts can be classified into one of two categories: *general concepts* or *individual concepts*. *Individual concepts* are specific objects, and they are usually symbolized by a proper name, such as *Mona Lisa*. Each individual concept has special characteristics that separate them from others. The characteristics can be internal (e.g. material, shape, size, color and consistency) or external (e.g. location, age, use case and creator). When several *individual concepts* are brought together, and their characteristics are analyzed, the common characteristics make *general concepts*. For example, *Mona Lisa* and Vincent van Gogh's *The Starry Night* have common characteristics that classify them under the general concept *painting*. (Tekniikan sanastokeskus r.y., 1988, pp. 26–27)

2.2 Practical terminology work

Practical terminology work refers to applying the methods of terminological research for more practical purposes, fading out the scientific focus. The most typical example of practical terminology work is a project to create a dictionary or a term database on a specific subject field. (Nykänen, 1999b, p. 62) In this section, I intend to give a brief overview on the methods, steps and results of typical terminology projects. This overview is based on the projects conducted in the Finnish center for terminology, Sanastokeskus TSK ry. While methods may vary between projects and especially between coordinating organizations, the main phases introduced here should provide a general understanding of how a terminology project progresses.

Nykänen (1999b, p. 68) divides a terminology project into six main phases: (1) planning, (2) starting, (3) formulation, (4) feedback, (5) finalization, and (6) follow-up. Although these phases are presented here as a linear process, they often overlap each other during actual projects, and some phases may even have to be repeated. For example, the project may have to return to *formulation* phase after the *feedback* phase, if large-scale alterations are necessary for the quality of the final product. (Nykänen, 1999b, pp. 67–68)

The first phase, *planning*, which is done before the project properly starts, consists of an inquiry of demand, setting the goals, devising a project plan, and financial planning. (Nykänen, 1999b, p. 63) As a terminology project should always emerge from practical needs, the experts of the field in question should be interviewed to understand their requirements and to set clear and concise goals for the project. The needs and goals become a starting point for the project plan. Additionally, the project plan should describe the methods and resource requirements, schedules and deadlines, and where and in what format the resulting dictionary will be released. Finally, before properly beginning the project, it needs financial planning. The projects conducted in Sanastokeskus TSK in Finland are usually financed by companies and other organizations from the field in question. (Nykänen, 1999b, pp. 63–64)

After the project plan is approved, the project moves to the *starting* phase. At this point, a project team led by a project manager is appointed. Not all members of the team are necessarily terminologists, as experts from the subject field are also vital to the success of the project. Despite that, all members must be at least in some way familiar with the methods and tools of a terminology

project. If necessary, the subject field experts are given an intensive course on terminology work. Additionally, the project plan is revised at this phase, with specific responsibilities appointed to each member of the team. (Nykänen, 1999b, pp. 64–65)

The third phase, *formulation*, consists of the actual work with the terminology of the subject field. It is the most time-consuming of the phases, with Nykänen attributing almost half of the total workload to this phase. (Nykänen, 1999b, p. 66) The formulation phase usually begins by collecting pre-terms from literary works of the subject field. Pre-terms may be any words or phrases that appear in texts about the subject field that look like they could be field-related terminology. There are usually 2–4 times more pre-terms than there are terms in the final product. Alternatively, the formulation may begin by selecting a small number of the most vital concepts and starting to build the terminology around them. (Nykänen, 1999b, p. 65) The latter method more closely resembles the one used in this thesis, as the collection of terms has been conducted around pre-determined themes.

Most of the formulation phases consists of concept analysis, which is a method in both terminology science and practical terminology work (see Section 2.3). At this point, the terminologists and the experts of the project team analyze the distinctive characteristics and definitions of each concept and how the concepts relate to each other. Based on this, the team decides on their choices of terms for the concepts. If the dictionary is multi-lingual, the concept analysis may be done individually on each language, and the terminology in each language harmonized, or the dictionary may be collected in one primary language, with equivalent terms presented in other languages. (Nykänen, 1999b, p. 66) Although this research is based on the terminology of ITF Taekwon-Do in both English and Korean, it was mostly unnecessary to analyze the terminology multi-lingually (with a few exceptions), as the terminology in both languages is presented side-by-side in the data.

After the concept analysis is completed and the terms have been selected, the dictionary is usually subjected to a round of *feedback* (phase 4) from experts of the field. At this point, any criticism and suggestions from the actual end-users of the dictionary are considered, and the dictionary may be revised if the project team deems it necessary and justifiable. (Nykänen, 1999b, p. 67) Depending on the project, there may be more than one feedback rounds, with further terminology work between each of them. After revising the dictionary or term database based on the feedback, the project moves into the *finalization* phase, where final touches are done on the dictionary. If the dictionary will be released in print, graphical design, editing and other publication-related

requirements are also fulfilled at this point. The dictionary should also be marketed to its target group in accordance with the plan devised in the first phase. (Nykänen, 1999b, p. 69)

Finally, after the actual project has ended and the dictionary has been released, the project moves to the final phase, *follow-up*. At this point, the dictionary is updated based on further feedback and the evolving needs of the subject field. Additionally, a report on how the project progressed, how the methods served the purpose of the project, how well the project stayed on schedule, and what could have been done better, may be useful for future projects. (Nykänen, 1999b, p. 69–70)

2.3 Concept analysis

The analysis of practical relations depicted in general form in the concept triangle (Figure 1) is called *concept analysis*. It is a method of both terminological research and practical terminology work, and it is used to investigate and describe the contents of and relations between concepts within a subject field. (Sanastokeskus TSK ry, 2006, p. 31) Normally, concept analysis happens intuitively during a thought process, often without even noticing, understanding or paying attention to it. (Nuopponen, 2003, p. 14) For example, our thoughts automatically process certain words as synonyms, when they have the same meaning, and other words as antonyms, when they have opposite meanings. (Cruse, 1986, pp. 197, 265)

However, on some occasions, it is necessary to make this automatic process more conscious as a tool for a terminology project. (Nuopponen, 2003, p. 14) Concept analysis is commonly used as a method of research within terminology science, (Nuopponen & Pilke, 2010, pp. 17–18, 22–24) especially in the Nordic School, where the main focus of research is on the practical terminology work (see Section 2.1).

Because all concepts are always related to larger concepts, it is impossible to research them individually. The focus of concept analysis – building on the foundation laid by the LSP in question and the object–concept–term relation – is to identify and define relations between concepts, and to structure them into a concept system. The identification and definition process is based on the common and differing characteristics of concepts, which directs their classification. (Nuopponen & Pilke, 2010, p. 24)

In the following sub-section (Section 2.3.1), I will explain the different types of relations between concepts which are used to build larger concept systems. Using examples from ITF Taekwon-Do technical terminology, the research data for this study (see Section 3), I will also show how the concept systems are represented graphically. Then, in Section 2.3.2, I will explain the process of concept analysis used for this thesis.

2.3.1 *Concept systems and concept relations*

As mentioned above, concepts are not separate phenomena with no relation to each other. Instead, they form *concept systems* based on their characteristics and relations to other concepts. As different languages classify concepts in different manners, concept systems may in some cases be language-dependent. Concept relations are divided into three primary sub-types: *generic relations*, *partitive relations* and *associative relations*. (Tekniikan sanastokeskus r.y., 1988, p. 28) The first two types are also used in the field of lexical semantics (see Section 2.1), albeit using a different kind of graphical representation. (Cruse, 1986, pp. 136, 157, 181)

In a concept system with *generic relation* (genus-species relation) the superordinate (broader) concept and the subordinate (narrower) concept have exactly the same characteristics, but the subordinate concept has at least one additional characteristic. (Tekniikan sanastokeskus r.y., 1988, p. 29) In lexical semantics, generic relation is called *hyponymy*, and its hierarchy is known as a *taxonomy*. As such, the terms *hyponym* and *hyperonym* are also used to refer to subordinate and superordinate concepts, respectively. (Cruse, 1986, pp. 88, 136)

In Table 2, terms for some foot technique types in Taekwon-Do are classified based on their characteristics. All four concepts have the same characteristic (1): they are techniques performed with a part of the foot. In addition to this, *chagi* ‘kick’, *cha jirugi* ‘piercing kick’, and *cha tulgi* ‘thrusting kick’ also have other characteristics. Thus, *bal gisool* ‘foot technique’ is clearly the hyperonymous concept. The three remaining concepts share another characteristic (2): they are used for attacking purposes. *Cha jirugi* ‘piercing kick’ and *cha tulgi* ‘thrusting kick’ have further characteristics regarding their purpose, making them hyponymous to c*hagi* ‘kick’. (Choi, 1999, pp.

251, 254, 259) The full analysis of these concepts, as well as other related concepts, is a part of Section 0.

Table 2. Characteristics of some foot technique types in ITF Taekwon-Do.

	bal gisool 'foot technique'	*chagi* 'kick'	*cha jirugi* 'piercing kick'	*cha tulgi* 'thrusting kick'
1	technique performed using a part of the foot	technique performed using a part of the foot	technique performed using a part of the foot	technique performed using a part of the foot
2		technique used for attacking	technique used for attacking	technique used for attacking
3			technique with a purpose of piercing the target	technique with a purpose of thrusting the target

Concept systems with generic relations are typically depicted using a tree diagram, where the superordinate concept is either topmost or leftmost, depending on whether the diagram is meant to be read from top to bottom or from left to right. Figure 2 depicts the concepts from Table 2 as a tree diagram. (Tekniikan sanastokeskus r.y., 1988, pp. 29–30) The empty nodes in the diagram represent other possible subordinate concepts, which are not explored in the diagram in question. (Nykänen, 1999a, pp. 19–21)

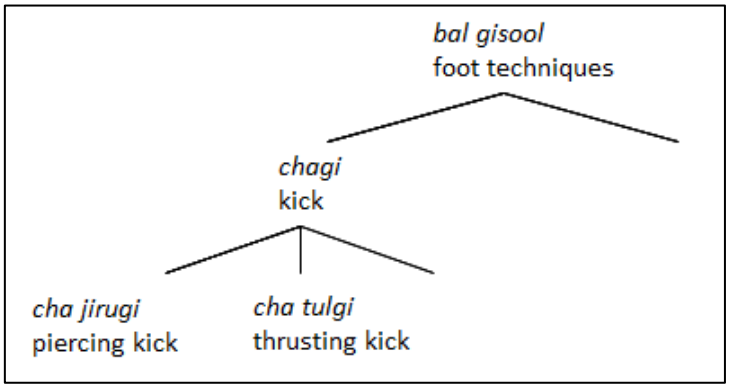

Figure 2. An example of generic relations.

Partitive relation (part-whole relation) is a relation between a whole (comprehensive concept) and a part (partitive concept). Lexical semantics refers to a partitive relation as *meronymy*, calling the hierarchy a *meronomy*. The comprehensive concept is known as the *holonym* and the partitive concepts are *meronyms*. (Cruse, 1986, pp. 159–160)

Unlike in generic relations, the partitive concepts in partitive relations cannot be defined by common characteristics. Partitive relations are depicted using a rake-shaped diagram with vertical and horizontal lines. If the comprehensive concept consists of more than one unit of the same partitive concept, double line is used. (Nykänen, 1999a, pp. 17–18) In lexical semantics, the graphical representation of meronomies is usually the same as taxonomies (generic relations): a tree diagram. (Cruse, 1986, p. 157)

0 is an example of partitive concept relation. The comprehensive concept, *palmok* 'forearm' consists of four sides. These sides are called *anpalmok*, *bakatpalmok*, *mitpalmok* and *dungpalmok* in ITF Taekwon-Do terminology. None of these sides exist in forearm more than once, which is why single vertical lines are used for each. Hand parts as attacking and blocking tools are analyzed in Section 4.2.1.

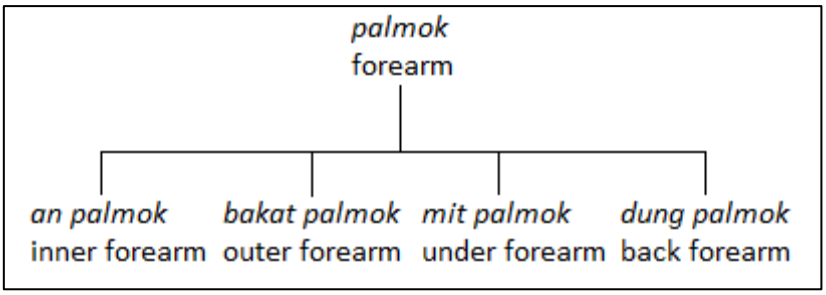

Figure 3. An example of partitive relations: Forearm.

In cases where multiple occurances of the same meronyms may exist, a double line is commonly used. As there are no examples of this in the research data for this study, I have used other terminology to exemplify the phenomenon. In Figure 4, 'house' consists of 'kitchen' and multiple occurrences 'bedroom', as indicated by the double line. Similarly to the concept systems with generic relations, concept systems with partitive relations may also have empty nodes to indicate other possible concepts. This would be marked by a horizontal line without ending in a vertical line. In Figure 4, the vertical line indicates that there may be rooms (parts) other than 'kitchen' and 'bedroom(s)' in 'house'

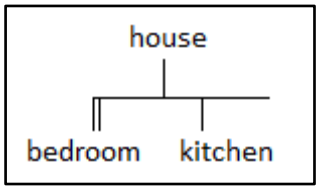

Figure 4. An example of partitive relations: House.

The third type of concept relation is *associative relation*. Associative relation symbolizes temporal, causal, locative, instrumental or some other kind of pragmatic relation between two concepts. Unlike in the other concept relation types, associative relations may exist between all concepts. It is commonly used when the concepts refer to processes of any sort. The graphical representation for associative relation is an arrow. (Tekniikan sanastokeskus r.y., 1988, p. 31) Within lexical semantics, associative relations are known as non-branching hierarchies, and they are typically depicted as chains, helices or cycles, depending on the types of relations between the lexemes. (Cruse, 1986, pp. 187–195)

Figure 5 is an example of an associative relation. This example is a case of a subtype known as *genetic relation*: the relation between the creator and the product. (Tekniikan sanastokeskus r.y., 1988, p. 31) The arrow points from *General Choi Hong Hi* to *Taekwon-Do*; from the founder of the martial art to the art itself.

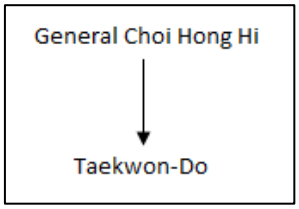

Figure 5. An example of associative relation.

These three types of relations – generic, partitive, and associative – do not exist independently or separately. Instead, it is rather common for more than one type of relation to appear in the same concept system. Such concept systems are called *concept systems with mixed relations*. In addition, concept systems can be *multidimensional* and *multilevel*. In multidimensional concept systems, two or more characteristics are used to separate the concepts on the same level, whereas *multilevel* concept system consists of several levels of branches (Tekniikan sanastokeskus r.y., 1988, pp. 34–35)

Multidimensionality is usually depicted using a thicker line, and sometimes a descriptive text to separate the branches. However, a multidimensional multilevel concept system with mixed relations can be difficult to read and perceive. Thus, it is often useful – if not necessary – to divide the concept system into smaller sections that are easier to process. (Tekniikan sanastokeskus r.y., 1988, pp. 37–40) In this thesis, most of the relations between concepts are generic, although there are some instances of partitive relations as well. The full concept systems formed during the analysis of this thesis are included in Appendices 1–7.

2.3.2 *Concept analysis step by step*

Concept analysis as an independent research method is a method of non-empirical research, and it is very useful for developing the terminology and theory of the field in question. (Puusa, 2008, p. 36) In addition to terminology science, it is also used as a tool for practical terminology work. (Nykänen, 1999b, pp. 65–66) Researchers have developed several kinds of processes for concept analysis. The process used for this thesis is mostly based on the one introduced by Nuopponen (2010) and Nuopponen & Pilke (2010), with influence from Wilson (1969), as introduced by Puusa (2008). This amalgam of methods consists of seven phases:

1. Selecting the subject field and setting the goals for the analysis
2. Forming a general overview of the subject field
3. Dividing the subject field into smaller subfields
4. Describing each concept's characteristics
5. Finding relations between concepts
6. Structuring a concept system for the subject field
7. Writing a synthesis of the results of analysis
   (Puusa, 2008, pp. 36, 39–41; Nuopponen, 2010, p. 6)

The process is often depicted in a linear manner. However, many of the phases overlap with each other, and information gained during a later phase may require that results from an earlier phase be re-evaluated and re-iterated upon. (Puusa, 2008, p. 41) Next, I will explain each of these seven steps, and how they are related to the analysis of this research (see Section 4).

The first phase, selecting the subject field, is in a way the most challenging phase of the whole process. The concept should be interesting on a personal level but also useful for future research or practical communicative needs. After selecting the LSP of a subject field for analysis, the researcher should define the purpose and goals for the analysis, so that the reader can perceive the possible use cases for the results. (Puusa, 2008, p. 39) As explained in Section 1, my choice of subject field is the technical terminology in the martial art Taekwon-Do, as I have trained the art since 2002, and have both formed an understanding how terminology in it works and seen the need for standardization within it. Thus, my goal is to create a guideline for standardizing the naming convention of the techniques.

After setting the goals, the actual process of analysis can begin. In the second phase, forming a general overview of the subject field and its LSP, the researcher should do a literary review of the

field to examine the concepts that appear in different contexts and what kind of definitions and terms for the concepts exist in previous works. (Puusa, 2008, pp. 39–40) Interviewing experts and professionals for more information about the subject field is also recommended. (Nuopponen & Pilke, 2010, p. 24) After gaining a general understanding of subject field and its concepts, it may be useful to divide it into several subfields for analysis, especially if not all aspects of the field are relevant for the research goals. (Nuopponen & Pilke, 2010, p. 24) For this thesis, I have delimited the analysis to the terminology related to how fundamental techniques are named in Taekwon-Do. This delimitation has cropped hundreds if not thousands of terms outside the scope of this study, as they are irrelevant for my goal.

While acquiring an overview of the field and deciding the division into subfields, the researcher can start to collect and classify concepts from the field. A useful tool for concept collection in the early phases of the research is the satellite model. It is a graphical representation of the concepts and terms, similar to a mind map. It shows which concepts are connected to each other but does not define the type of relation. The benefit of the satellite model is that by using a computer software, it is easy and quick to update the graphic as the research progresses. In this model, the main concept is placed in the central node, and its subordinate concepts are placed around it. The satellite model can consist of multiple levels: subordinate concepts may have their own subordinates. (Nuopponen & Pilke, 2010, pp. 43–48)

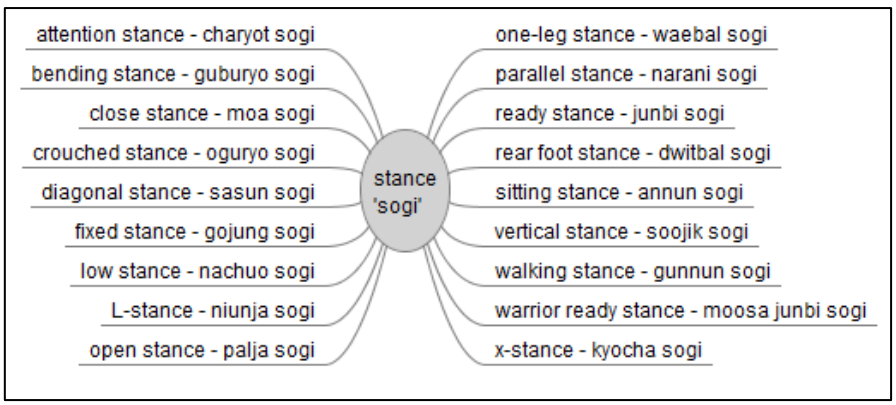

Figure 6. An example of the satellite model.

There are many free and paid applications that can be used to generate satellite model graphics. For this thesis, I have used the freeware application called FreeMind. (FreeMind Wiki, 2016) Figure 6 is an example of an early satellite model used in the research for this thesis (see Section 4.1). My analysis for this thesis began by creating a large satellite model of all technical terminology in the

data. However, as this was done before the actual analysis process, I have not included the full satellite model, several pages in size, in this thesis.

The distinctive characteristics of the concept come into question in the fourth phase. The characteristics help to define the concept and separate it from coordinate concepts. (Puusa, 2008, p. 40) An example of using characteristics to make a distinction between similar concepts can be seen in Table 2 in the Section 2.3.1. Depending on the subject field, characteristics can take many forms. For example, physical measurements, color, material, timing, direction or position. (Nuopponen & Pilke, 2010, p. 31)

After defining the characteristics for each concept, they should be used to separate similar concepts from each other. As mentioned in Section 2.3.1, coordinate concepts always have at least one distinct characteristic that separates them. (Nuopponen & Pilke, 2010, p. 26) Based on the characteristics, researcher should start to formulate relations between the concepts according to the three types introduced in Section 2.3.1: generic, partitive and associative relations. (Nuopponen & Pilke, 2010, pp. 32–33)

If necessary for the goals of the study, the researcher may also formulate definitions for each concept at this phase. Definitions should consist of the distinct characteristics, model examples of how to use the term, as well as counter-examples of how not to use the term. (Puusa, 2008, pp. 40–41) Terms are generally used to define other concepts, but it is important to make sure that they are not defined circularly. Circular definition is a definition that uses the term to define itself (internal circular definition), or two terms to define each other (external circular definition). (Tekniikan sanastokeskus r.y., 1988, pp. 57–62)

After creating the concept systems and writing the definitions for concepts if required, it is time for the seventh and final phase of the analysis: synthesizing the results. (Nuopponen & Pilke, 2010, p. 24) In other words, writing a text which describes what was done and how, as well as what were the results of the research and how well the goals set beforehand were fulfilled. Results of a terminology project are usually presented in two ways: in practical terminology work, they are presented as word lists, term databases and terminology standardizations, while in terminology science, they also become thesis and research papers, such as this Master's Thesis. In the case of research for a practical terminology work, it is also important to collect feedback from experts who represent the

end-users of these results, and updating the results based on the feedback, if necessary. (Nuopponen & Pilke, 2010, p. 92)

As mentioned above, the phases of the analysis process do not always exist in a linear manner, one after the other. Instead, many of the overlap which each other, and sometimes it is necessary to return to an earlier phase to re-examine the findings based on information uncovered during a later phase. This iterative nature of the process helps in coming to appropriate conclusions. It is also important to understand etymology of the terms and history of the concepts analyzed, as they may open new points of view into the analysis. (Puusa, 2008, p. 41)

This thesis is built around the 7-step model for concept analysis introduced in this section. Steps 1–2 of the model are introduced in Section 3 (Description of research data). In that section, I explain the choice of research data, as well as the goal of this research. After that, I proceed to give a general overview of the subject field in the sub-sections. Steps 3–6 are presented in Section 4 (Analysis), which is divided into sub-sections based on the different categories of terminology analyzed. Finally, a synthesis and discussion of the results are given in Section 5 (Discussion and conclusion), to reflect on how the research progressed and what could be further researched within this subject field.

3 DESCRIPTION OF RESEARCH DATA

The research data for this concept analysis comes from the *Encyclopedia of Taekwon-Do* (Choi, 1985; henceforth referred to as the Encyclopedia), and more specifically, its condensed edition, called *Taekwon-Do: The Korean art of self-defence*. (Choi, 1999) ITF Taekwon-Do terminology consists of hundreds of terms in Korean and English with specific meanings referring to certain aspects of its techniques. As this research is descriptive in nature, my primary focus will not be on term building but on analysing the existing terminology, as well as examining how it is used and how it should be used based on the data. My goal with this concept analysis is to help the comprehension of this terminology in both English and Korean.

As the amount of terminology in the Encyclopedia is very large, I have delimited my analysis to the terminology which is related to or describes the technical contents of ITF Taekwon-Do. The reason for selecting this delimitation is that in my personal experience, it is the most commonly used part of the Korean terminology during Taekwon-Do classes, and there is a clear need to create guidelines for how the naming of fundamental techniques should behave.

In this section, I will first briefly explain the history of the martial art Tae Kwon Do[1] and its different styles. As the field of Tae Kwon Do is very scattered and divided, this historical overview is required to fully understand the context and coverage of this thesis. Then, I will introduce the Encyclopedia of Taekwon-Do and the condensed edition, which will be the primary sources of data for this research. Finally, I will give an overview of what the fundamental techniques in ITF Taekwon-Do are and how the terminology is used to describe to them.

3.1 A brief history of ITF Taekwon-Do

Tae Kwon Do is a martial art developed in Korea during the 20th century. (Choi, 1999, pp. 9–10) After the art's creation and naming in 1955, (Gillis, 2016, pp. 52–58) the art has split into several styles

[1] When referring to all the styles of Tae Kwon Do, this neutral three-word spelling is used. The spelling *Taekwon-Do* refers specifically to the ITF style, whereas *Taekwondo* refers to the WT style. (Gillis, 2016, p. 9)

and factions, governed by different international organizations. In this section, I intend to briefly explain the history of Tae Kwon Do from its inception in Korea to the 21st century. This overview will focus on the style known as ITF Taekwon-Do (occasionally spelled Taekwon-Do ITF), named after its governing body, International Taekwon-Do Federation (ITF), as it is the terminology of that particular style that is researched in this thesis.

As the organizations governing Tae Kwon Do have separated from each other during the last six decades, the way they tell the history of the art has also changed. Each international federation has interpreted the history to their own benefit, which has made it rather difficult to know for sure what is fact and what is fiction. In addition, the origins of Tae Kwon Do are plagued by corruption, lies and myths, which further complicates the attempt to achieve a truthful description of the art's history. (Gillis, 2016, back cover) Because unbiased interpretations of the history of Tae Kwon Do are rather few, I have based this overview on the research done by Gillis (2016). It is worth noting that although Gillis' book is not a scientific research, its sources are well-documented, giving credibility to its interpretation of the history of Tae Kwon Do. (Gillis, 2016, pp. 229–257)

In the ITF style, the creation of Tae Kwon Do has been credited to Choi Hong Hi, a two-star general of the Korean army. (International Taekwon-Do Federation, 2018) Choi developed Tae Kwon Do based on Shotokan-style Karate he had studied for self-defence[2] when he was younger. After the Second World War had ended in 1945, Choi, then a second lieutenant in the Korean army, had started teaching Karate to his subordinate soldiers. In 1946, Choi decided to start developing his own martial art of Korean origin to distinguish from Japan, the former oppressor of Korea. (Gillis, 2016, pp. 26, 38) The first technique he introduced into this new Korean martial art was a low block, stolen, as Gillis suggests (2016, pp. 38), directly from Karate.

During the next decade, Choi continued to develop and teach his martial art, called *Tang Soo Doo* or *Korean Karate* at that point. Choi, along with his most trusted students, was able to convince the president of South Korea, Syngman Rhee, about the immense power of this martial art. (Gillis, 2016, pp. 48–50) However, at that point, the name of the martial art became an issue, as Japan was considered a hostile nation by South Korea, and thus, having the name Tang Soo Doo refer to the art's Japanese roots was unacceptable. (Gillis, 2016, p. 51)

[2] The BrE spelling *defence* (instead of AmE *defense*) is used in this thesis to keep the spelling consistent with the data.

This development lead to Choi organizing two meetings of Korean martial arts instructors and politicians in 1955 to name the new martial art. Choi eventually managed to get his own suggestion, Tae Kwon Do, accepted. (Gillis, 2016, pp. 54, 58) The name consists of three syllables: *tae*, meaning jumping, kicking or stamping, *kwon*, a fist, and *do*, the art or the way. Choi claimed that this name may be related to the old Korean art of foot-fighting T'aekkyŏn, although the two names had no connection to each other: in Korean, the syllables *tae* and *kwon* are not the same as *t'aek* and *kyŏn*. (Gillis, 2016, pp. 54–55)

During the next few years, Choi and his disciples continued to develop Tae Kwon Do even further. Many of the techniques developed were not new: they were taken directly from Karate and other martial arts. However, Choi renamed the techniques for Tae Kwon Do, developing a completely new terminology for his martial art. For example, Karate had previously used animal names to describe its stances. While many of those same stances exist in Tae Kwon Do, Choi wanted to develop a martial art "based on scientific principles for the human body". (Gillis, 2016, pp. 71–72) Thus, Karate's 'horse stance' and 'cat stance' became Tae Kwon Do's *annun sogi* 'sitting stance' and *dwitbal sogi* 'rear-foot stance', respectively. (Gillis, 2016, p. 72)

Choi and his students began to market Tae Kwon Do aggressively outside South Korea in the 1960s with a tour of demonstrations around the world. The martial art was well received in many countries, and several national associations for Tae Kwon Do were founded. (Gillis, 2016, pp. 80–83) Eventually, in 1966, International Taekwon-Do Federation (ITF) was formed by nine pioneering national associations: Vietnam, Malaysia, Singapore, Federal Republic of Germany (West Germany), the United States, Turkey, Italy, Arab Republic of Egypt and the Republic of Korea (South Korea). (International Taekwon-Do Federation, 2018)

By the 1970s, Choi's ITF had gotten into deep disagreements with the Korean Tae Kwon Do Association (KTA). In 1972, KTA opened the *Kukkiwon*, the world headquarters for Taekwondo, and the international wing of the KTA was renamed *World Taekwondo Federation* (WTF) [3], which worked under the *Kukkiwon*. After that, the ITF and the Kukkiwon have developed the martial art into different directions entirely separate from each other. The Kukkiwon style Taekwondo is often

[3] World Taekwondo Federation (WTF) was rebranded as World Taekwondo (WT) in 2017. Thus, in more recent texts, both the organization and the style are referred to by the acronym WT. (World Taekwondo, 2017)

referred to as WT Taekwondo, after the World Taekwondo, which governs the sports aspect of the art. (Gillis, 2016, pp. 127–128)

In the early 2000s, the International Taekwon-Do Federation has further split into three main groups and several minor ones. The first major split occurred in 2001, when Choi Hong Hi's disagreements with his son, Choi Jung Hwa, resulted in Choi Jung Hwa founding his own federation, also called the International Taekwon-Do Federation. (Gillis, 2016, p. 197) Then, after Choi Hong Hi died in 2002, the disagreement regarding who should be elected president caused a rift in the original ITF, resulting in a split in two. One group appointed Chang Ung as the president, as Choi had reportedly said that he wanted Ung to be his successor. The other group democratically elected Trân Triêu Quân as the president. Both these federations call themselves the International Taekwon-Do Federation and have had little to no collaboration as of 2016. (Gillis, 2016, p. 205)

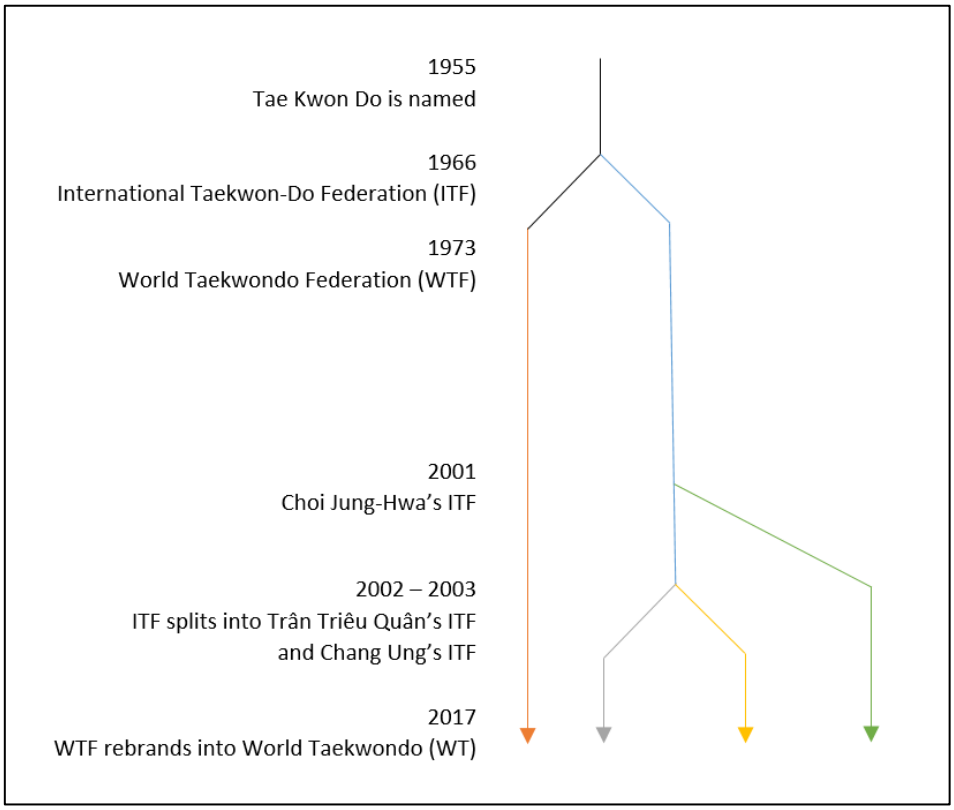

Figure 7. Timeline of international Tae Kwon Do organizations

As the three organizations all known as the International Taekwon-Do Federation have split from each other rather recently, they may still be considered one style of Tae Kwon Do, whereas the World Taekwondo style has completely different techniques, rules and terminology. Thus, the analysis of terminology in this thesis should be valid in all ITF styles but not in the Kukkiwon/WT style. The main splits into different organizations are depicted as a visual timeline in Figure 7.

3.2 Encyclopedia of Taekwon-Do

While developing the martial art, Choi Hong Hi authored several iterative books documenting the techniques of Taekwon-Do. The final version, *Encyclopedia of Taekwon-Do*, is a 15-volume set of books consisting of approximately 5,000 pages and 30,000 photographs. Choi finished authoring the set in 1985, with five editions printed as of 2018. The Encyclopedia consists of everything that is Taekwon-Do, from history and philosophy to training schedules, theory of power and attacking and blocking tools, to all hand and foot techniques, fundamental exercises and 24 unique patterns (specific series of techniques). (International Taekwon-Do Federation, n.d.)

In 1988, Choi released a condensed version of the Encyclopedia, so that students could easily take it to class and seminars. The book, officially known as *Taekwon-Do: The Korean art of self-defence*, consists of 768 pages, with most of the technical information retained from the full 15-volume set. However, the descriptive photos and footwork pictures for patterns have been significantly reduced in number to allow for them to fit in one book. There have been six editions of the condensed Encyclopedia. However, the 6th edition was released in 2004 by Chang Ung's ITF after Choi's passing in 2002, which is why the changes made in the 5th edition, released in 1999, are the last ones accepted universally by all ITF factions.

In both *Encyclopedia of Taekwon-Do* (1985) as well as *Taekwon-Do: The Korean art of self-defence* (1999), most of the technical terminology is presented in both English and romanized Korean. According to Choi's own words during a seminar in 1998, the terminology was first developed in English, and only later in Korean. (Banicevich, n.d.) It is worth noting that the terms in romanized Korean do not follow any standard for romanizating the Korean hangul alphabet. Instead, they have been romanized by Choi to resemble how they should be pronounced if they word English words. For example, the word 'fist' is *joomuk* in Choi's books, whereas according to the commonly used McCune-Reischauer system of romanization it should be *chu-mŏk*. (Jones & Rhie, 1995, p. 126) The romanizations have also changed between editions, and it actually varies within the Encyclopedia itself. For example, the word 'knee' is *moorup* in some places, *murup* in others. (Banicevich, n.d.)

The use of the Korean terms during Taekwon-Do classes varies from country to country. For example, in English-speaking countries, the Korean terminology is rarely used to describe techniques as there are official English counterparts available. On the other hand, when ITF Taekwon-Do came to Finland, the Finnish pioneers of the martial art made a unanimous decision to use the Korean terminology instead. Although there are two official languages for Taekwon-Do, the Korean terms and commands are considered the *lingua franca* amongst practitioners around the world. (Allinniemi, 2016)

The names for Taekwon-Do techniques consist of several words, ordered in a specific way, to describe the technique as accurately as possible. Previous research into the terminology of Taekwon-Do has been done by Banicevich (n.d.) as a part of the requirements for his 2nd Degree black belt grading. Banicevich's research consists of a collection of vocabulary in both English and Korean from the 2nd edition of the condensed Encyclopedia, as well as a collection of all techniques in patterns in both languages, as detailed as possible. (Banicevich, n.d.)

In this thesis, I will focus on the technical terminology that serves as the building blocks for the names of each technique. As my research is descriptive in nature, I aim to analyse the concepts and the existing terminology to make distinction between certain similar concepts. However, in some instances it may be necessary to discuss and resolve inconsistencies in the terminology. In such cases I aim to provide suggestions for more suitable alternatives.

3.3 Composition of ITF Taekwon-Do and its fundamental techniques

As explained in the Encyclopedia, ITF Taekwon-Do consists of five aspects, which are interrelated to each other: fundamental techniques, patterns, conditioning and equipment training (*dallyon*), sparring, and self-defence. (Choi, 1999, p. 725) Fundamental techniques are singular techniques that are performed in pre-determined ways in pre-determined stances against imaginary opponents. (Choi, 1999, p. 414) The 24 patterns practiced in ITF Taekwon-Do combine these fundamental techniques into longer series of attacks and defensive movements, still performed individually without an actual opponent. The length of the patterns ranges from 19 to 72

movements, with the qualities of each individual technique described meticulously. (Choi, 1999, pp. 524, 529, 589)

In addition to patterns, these techniques are also applied into sparring. The system of sparring in Taekwon-Do consists of several different types with each their own rules. The most typical form of sparring, *free sparring*, applies the fundamental techniques in free movement, whereas *step sparring* is more like patterns, just with an actual target. (Choi, 1999, p. 598) In self-defence training, techniques are similarly applied into free-form use, with the exception that self-defence situations do not conform to a specific set of rules. For example, it is illegal to attack below the belt level in free sparring, but it may be necessary or even recommended in certain real-life self-defence situations. (Choi, 1999, p. 681)

Although both sparring and self-defence training are used in Taekwon-Do to develop the practitioner's body and toughen their attacking and blocking tools to sustain impact, the Encyclopedia introduces conditioning and equipment training, or *dallyon*, as its own aspect. The Encyclopedia compares *dallyon* to the maintenance of equipment in military training. (Choi, 1999, p. 725) *Dallyon* training consists of different kinds of conditioning of the body, be that toughening the knuckles or strengthening the abdominal muscles. The Encyclopedia introduces several methods of *dallyon*, including special training equipment, such as forging posts. (Choi, 1999, p. 376)

Figure 8. Fundamental technique: Sitting stance punch (Choi, 1999, p. 417)

The aspect of ITF Taekwon-Do that this study investigates are the fundamental techniques, as well as their combinations into the 24 patterns practiced within the art. Fundamental techniques are singular techniques performed using either the hand or the feet in a specific stance, moving or stationary. (Choi, 1999, p. 414) One of the first fundamental techniques introduced in ITF Taekwon-

Do is *annun so jirugi* ‘sitting stance punch’ (see Figure 8). The stance, *annun sogi* ‘sitting stance’, referse to how the performer’s feet are placed in relation to each other, whereas the term *jirugi* ‘punch’ refers to the type of technique being performed. (Choi, 1999, p. 417)

However, as there are hundreds of different fundamental techniques, each with several possible variations, the simple name of the technique above is not precise enough to describe the nuances of each variation. For example, the punch could be performed to eye-level instead of shoulder-level, or using the middle-knuckle fist instead of the forefist, but it would still be one type of *annun so jirugi* ‘sitting stance punch’.

To more precisely distinguish the two similar but distinct techniques from each other, the technique pictured in Figure 8 would be called *annun so ap joomuk kaunde jirugi* ‘sitting stance forefist middle punch’, whereas the aforementioned variation would be *annun so joongji joomuk nopunde jirugi* ‘sitting stance middle-knuckle fist high punch’. (Choi, 1999, pp. 92, 120) However, not all techniques are possible with all tools, in all stances or with all types of movement. For example, *jirugi* ‘punch’ cannot be performed using *sonkut* ‘fingertips’, and *mikulgi* ‘sliding’ is not allowed in *gunnun sogi* ‘walking stance’. (Choi, 1999, pp. 124, 346) These limitations are explained in the Encyclopedia, and as they do not affect the terminology, per se, they will not be examined in the scope of this thesis.

This research paper focuses on analyzing the different attributes, the Korean and English terminology used, and the word order in the full distinctive names of each fundamental technique in ITF Taekwon-Do, extrapolating from the descriptions, instructions, and hundreds of examples presented in the Encyclopedia.

4 ANALYSIS: THE BUILDING BLOCKS OF TAEKWON-DO TECHNIQUES

The terminology for fundamental techniques and patterns ITF Taekwon-Do, as touched upon in Section 3.3, is a complex collection of terms in both English and Korean that are conjoined to form a name for each technique. In this section, I intend to analyze how the technique names are built, how the individual terms are classified and how they relate to each other. Previous research conducted by other practitioners of ITF Taekwon-Do, such as Banicevich (n.d.) and Rhee (2012; 2014a; 2014b) is used as a reference, although my analysis does not strictly conform to their results and findings.

First, I intend to investigate the complete word order for the most accurate names possible for fundamental techniques. The Encyclopedia (Choi, 1999) does not instruct on how technique names should be constructed; however, there are hundreds of examples of technique names in the Encyclopedia, upon which the technique names in this paper are built. In the analysis, I will refer to the different methods of ordering terms in technique names as *technique naming schemes*. Each scheme consists of numbered *attribute slots*. For example, in Rhee's technique naming scheme (Figure 9), the term describing the stance attribute (e.g. *gunnun so* 'walking stance') is placed in slot #1.

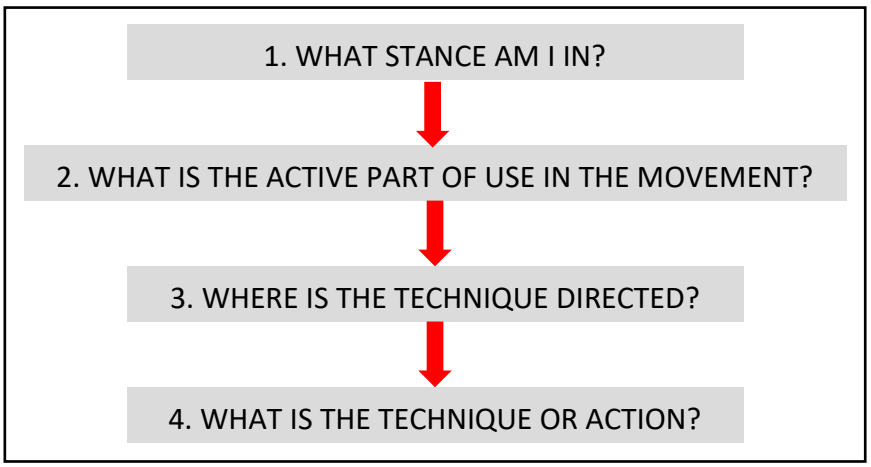

Figure 9. Rhee's technique naming scheme. (Rhee, 2012, p. 83)

As mentioned in Section 3.3, the common naming convention for the techniques is based on several pre-assumptions, which are used to simplify and shorten the names. The Encyclopedia itself presents some of these, e.g. "All punches throughout this book are considered front punches unless special directions are given.", (Choi, 1999, p. 124) while Rhee (2012, p. 83) further explains that

"Unless specified all techniques can be considered as middle techniques and to be performed obverse."[4]

Looking at the study materials of the two largest ITF Taekwon-Do clubs in Finland (based on their number of licensed members), *Tampereen Taekwon-Do seura* (TamTKD) and *Taekwon-Do Akatemia* (Akatemia), the naming and especially the word order of the technique names is inconsistent. While some of the differences are in spelling, which this study does not focus on, the word order of each technique does not seem to comply to any logical naming scheme. In Table 3, the same two techniques from the study materials of each club are shown attribute by attribute to visualize the inconsistent word order. Especially the placement of height varies, not only between clubs but within the materials of each club as well.

Table 3. Examples of technique names from the study materials of Finnish Taekwon-Do clubs (applied from Kärki, Sarkkinen & Heloterä, 2018, pp. 20, 32; applied from Taekwon-Do Akatemia, n.d.)

Technique 1 (Pattern *Do-San*, movement #7)		**Technique 2 (Pattern *Choong-Moo*, movement #27)**	
TamTKD	Akatemia	TamTKD	Akatemia
Gunnun so 'walking stance'	*Gunnun so* 'walking stance'	*Niunja so* 'L-stance'	*Niunja so* 'L-stance'
***nopunde* 'high'**	–	–	–
dung joomuk 'backfist'	*dung joomuk* 'backfist'	*kyocha sonkal* 'X-knife-hand'	*kyocha sokal* 'X-knife-hand'
–	***nopunde* 'high'**	***kaunde* 'middle'**	–
yop 'side'	*yop* 'side'	*momchau* 'checking'	*momchau* 'checking'
taerigi 'strike'	*taerigi* 'strike'	*makgi* 'block'	*makgi* 'block'

For his book, *This is Taekwon-Do* (2012), Rhee has simplified the naming of the techniques and the word order into four attribute slots, as shown in Figure 9. This is a simplified system to describe the techniques with a certain level of precision without making the task of learning the Korean terminology too much of a burden for the students of the martial art. However, as Rhee explains in the book, a lot of secondary terminology is omitted in his scheme. (Rhee, 2012, p. 83) Although these four attributes are usually the most important ones in naming the technique, they are

[4] See Section 4.5.2 for more on technique heights, and Section 4.5.1 for more on obverse and reverse sides.

certainly not enough to distinguish all different techniques and their variations that the Encyclopedia presents.

Banicevich (n.d.) expands upon the naming of techniques by introducing 13 attributes using which each technique can be named. It is noteworthy that it does not contradict with Rhee's technique naming scheme, as the same attributes appear in the same order, albeit with others in between.

1) direction of stance
2) left/right
3) **stance/flying/ground**
4) direction of technique
5) **tool**
6) spot
7) height
8) inward/outward
9) obverse/reverse
10) **technique name**
11) **technique type**
12) forward/backward
13) type of movement

(Banicevich, n.d.)

Banicevich acknowledges that the Encyclopedia is frequently inconsistent with the spelling of terms in Korean (as they are not romanized according to common convention but based on how they would be pronounced in English) as well as the word order for techniques. (Banicevich, n.d.) However, according to Banicevich (n.d.), this order "seems to be used most frequently in the encyclopaedia". For a comparison with Rhee's technique naming scheme, I have bolded the corresponding attributes in Banicevich's scheme.

It is interesting that what Rhee (2012, p. 83) calls "Where is the technique directed?", Banicevich (n.d.) refers to as "technique name". While Rhee's decription of this attribute is very simplified, Banicevich's description is confusing in relation to the full name of the technique. It is also not to be confused with the attributes related to the directions of the direction diagram (attributes #1 and #4), as Rhee's description could suggest. Because of this, I call this attribute "technique specification", as it is often used to specify not only where the technique is directed, but also how it is performed and what is the purpose of the technique. (See Section 4.4.)

Another matter of discussion is the placement of "inward/outward" as attribute #8 in Banicevich's technique naming scheme. This clearly contradicts several examples presented in the Encyclopedia, e.g. *gunnun so sonkal najunde* ***bandae anuro*** *makgi* 'walking stance knife-hand low **reverse inward**

block'. (Choi, 1999, p. 479) In this example, *bandae* 'reverse' (#9 by Banicevich) is presented before *anuro* 'inward' (#8). In fact, there are no examples in the Encyclopedia where the two attributes are placed in the order introduced by Banicevich's technique naming scheme.

Additionally, the inward and outward variations are introduced along with other technique names (or, as they are called in this paper, technique specifications). Based on these findings, I have omitted a separate attribute for inward/outward entirely, and included it in the attribute "technique specifications". It is possible that this difference is a result from the fact that Banicevich's research is based on the 2nd edition (Choi, 1991) of the *Taekwon-Do: The Korean art of self-defence*, instead of the 5th edition (Choi, 1999) used in my research.

Based on Rhee's (2012, p. 83) and Banicevich's (n.d.) technique naming schemes and the examples in Choi's Encyclopedia (1999), the 12-attribute technique naming scheme used in this research is the following:

1) direction of stance (in relation to the direction diagram)
2) left/right stance
3) **stance/flying/ground**
4) direction of technique (in relation to the direction diagram)
5) **attacking or blocking tool**
6) spot
7) height
8) obverse/reverse side
9) **technique specifications**
10) **technique type**
11) forward/backward movement
12) type of movement

As mentioned above, it is usually not necessary to use all the attributes of the naming scheme to name a technique. In fact, not all attributes are even applicable in all techniques. For example, the attribute #6 (*spot*) is only used when describing certain instances, where the technique is performed on the spot. If this is not the case, the attribute is omitted entirely. In addition, when the techniques appear in the general LSP or slang amongst the practitioners, any pre-assumptions tend to be left out.

Although this research is based heavily on the Korean terminology used in ITF Taekwon-Do, I intend not to elaborate on Korean grammar and word inflections. However, some degree of understanding of the inflections is necessary to use the technique naming scheme properly. The final attribute used in each technique's name seems to always be one of the final three attributes in the technique

naming scheme: #10 (*technique type*), #11 (*forward/backward movement*), or #12 (*type of movement*). The final attribute is always presented in the so called *-gi-form* (ending in the syllable -gi). This is an inflection based on the Korean grammar. (Banicevich, n.d.)

For example, one of the first techniques taught in a Taekwon-Do class is a walking stance obverse middle punch: *gunnun so kaunde baro jirugi*. This shortened name consists of four attributes: stance (*gunnun so* 'walking stance'), height (*kaunde* 'middle'), obverse/reverse (*baro* 'obverse') and technique type (*jirugi* 'punch'). The other attributes are omitted, as they follow the standard pre-assumptions. If the same technique was to be performed moving backwards, it would be necessary to differentiate between the pre-assumption of moving forwards: *gunnun so kaunde baro jirumyo duruogi*. In this case, the *–gi-form* moves to the final attribute, forward/backward movement (*duruogi* 'backward-stepping'), and the technique type *jirugi* reverts to the form *jirumyo*. (Banicevich, n.d.) In the concept systems of this analysis, only one form of each term is presented.

In addition to the terminology presented in the Encyclopedia, there are also several omissions; techniques and concepts for which Choi did not have time to develop terminology before his passing in 2002. According to Rhee (e.g. Rhee, 2012, p. 82), Choi tasked Rhee and his other most valued students to develop the missing terminology. A few examples of the techniques and concepts missing the Korean terminology in the Encyclopedia are, for example, the two techniques performed in a kneeling position in the pattern Choong-Jang, (Choi, 1999, pp. 562–563) techniques used for releasing from a grab, (Rhee, 2012, pp. 82–83) and the different movement rhythms, or 'motions', presented in the Encyclopedia in the pattern descriptions. (Rhee, 2012, pp. 90–91)

Rhee, a native speaker of the Korean language, has developed and corrected some of the missing and unsatisfactory terminology to rectify these issues. (Rhee, 2012, p. 82) However, as the International Taekwon-Do Federation has split into several factions after Choi's death (see Section 3.1), the terminology developed by Rhee is not commonly used in all of them. For the purposes of this research, I have used the terminology developed by Rhee in cases where the Encyclopedia has not presented an official alternative. These instances are always discussed in the analysis. Additionally, in some cases I have also used material from different ITF factions to make the concept analysis as comprehensive as possible. As each faction has developed the specifics of each technique individually since the split, they are not necessarily applicable under the other factions. All terminology that is not present in the Encyclopedia itself is written in grey font in the concept systems to denote their questionable status.

It is also worth noting that the technique naming scheme only refers to the word order in Korean. When the English names for the fundamental techniques are used, the sequence of the terms may be different to accommodate for the English grammar. For example, the attributes #1 and #4, which refer to the directions of stance and technique in relation to the direction diagrams cannot be placed in the same slots in English. For example, *F-bang orun kyocha* would be literally *'toward F right X-stance'. However, in English, 'right X-stance toward F' is more idiomatic. The attributes #1 and #4 are explained in more detail in Section 4.5.1.

The following analysis of the terminology is divided into five sub-sections. The first four focus on the four most important attributes: stances, attacking and blocking tools, technique types, and technique specifications. As the technique specifications rely heavily on the technique types, the types will be analyzed before the specifications, despite the order of the attributes in the technique naming scheme. The fifth sub-section consists of the remaining attributes in the technique naming scheme. They are analyzed in less detail, as there are generally less terminology and options available for those attributes.

Each section of the analysis constitutes a separate occurrence of the steps 4–6 of concept analysis, as introduced in Section 2.3.2. The characteristics of different concepts are analyzed and described, relations between concepts examined, and a concept system structured of each section. This introductory section constitutes the step 3, where the subject field has been divided into smaller subfields (namely the attributes in the technique naming scheme). While the steps 1–2 were covered in Section 3, the whole research is summarized and reflected upon in Section5, which is the step 7 of the concept analysis. (Puusa, 2008, pp. 36, 39–41; Nuopponen, 2010, p. 6)

4.1 Stances

According to the Encyclopedia of Taekwon-Do, the stance is the starting point of every Taekwon-Do movement. (Choi, 1999, p. 65) The term for a stance is *sogi*, shortened into *so* when used as part of a technique name, obeying the rule that only the final word in the name of a technique is in *-gi-* form. (Banicevich, 1995) The different stances are defined based on feet positioning, weight distribution between feet, and bending of knees. There are 17 different stances in Taekwon-Do, but

not all of them are commonly used in techniques, as some of them serve primarily as preparatory positions. (Choi, 1999, pp. 65–83) Additionally, there are four non-stances which may appear in the place of attribute #3 (stance) either independently or in conjunction with an actual stance. These will also be examined and analyzed, as they affect the technique naming scheme.

In addition, most of the 17 stances also have a *junbi sogi* 'ready stance' form, where hand placement is also predetermined. These ready stances are, in some cases, counted as techniques. However, their purpose is not to attack or block but to prepare for the following technique, both physically and mentally. (Choi, 1999, p. 79) It is noteworthy, that of the 17 stances, *charyot sogi* 'attention stance' is used exclusively as a ready stance and for bowing.

In this section, I intend to analyze the 17 stances and their characteristics to create a meaningful division into a concept system. Then, the ready stances will be placed subordinate to their respective stances.

To classify these stances logically into a concept system, I have analyzed their defining characteristics. The first level of analysis was to divide the stances into four groups:

1) symmetrical stances
2) asymmetrical stances with even weight distribution
3) asymmetrical stances with uneven weight distribution
4) non-stances

In symmetrical stances (group 1), the feet are positioned symmetrically in relation to each other and body weight is distributed evenly on both feet. In asymmetrical stances, feet are positioned differently, and weight may be distributed evenly (group 2) or with more weight on one foot than the other (group 3). Based on this analysis, there are six stances in group 1, five stances in group 2, and six stances in group 3.

In addition to the stances in these three groups, there are also other terms that may appear in the attribute slot #3, *stance*, either in conjunction with a stance or independently. These terms are *twimyo* 'flying', and its variations *twio dolmyo* 'mid-air' and *twio nomo* 'overhead', and *noowo* 'ground'. *Twimyo* 'flying' and its variations techniques performed jumping in the air, each type describing a different kind of jump (*twio dolmyo* 'mid-air' consists of a 180 or 360 degree spin, and *twio nomo* 'overhead' is a jump over an obstacle), whereas *noowo* 'ground' refers to techniques performed from a reclining position on the ground. (Choi, 1999, pp. 180–181, 246–247) A proper stance is sometimes used with *twimyo* 'flying', *twio dolmyo* 'mid-air', and *twio nomo* 'overhead' to

define the stance to land in, e.g. *twio dolmyo niunja sogi* ‘mid-air L-stance’. (Choi, 1999, pp. 180–181) *Noowo* ‘ground’, is used independently without an actual stance. (Choi, 1999, pp. 246–247) These additional terms are included as a fourth group in the concept system.

As all of these four groups are independent and not related to each other, they form a concept system where each of them is a separate subordinate concept under the general concept *sogi* ‘stances’. This four-way division is depicted in Figure 10, with the full concept systems for stances in Appendix 1.

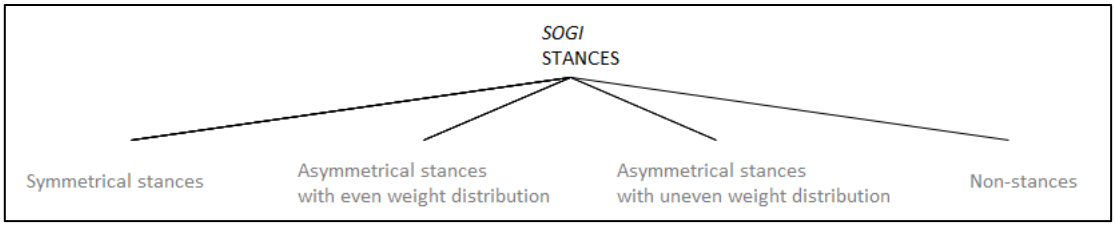

Figure 10. Concept system: Stance groups

Because each stance is unique in its proportions, further analysis could be based on many different characteristics, such as width, length, or knee bending, each resulting in a slightly different outcome. However, the aforementioned grouping into the four groups based on symmetry and weight distribution is the only characteristic which has an impact on the naming of the technique, specifically on the attribute #2: left/right stance (see Section0).

The stances in group 1 are symmetrical, and thus they do not have a left or right orientation. (Choi, 1999, pp. 65–66, 72, 79) In group 2, the front foot defines whether the stance is left or right. For example, *gunnun sogi* ‘walking stance’ with right foot in front is *orun gunnun sogi* ‘right walking stance’, whereas a walking stance with left foot in front is *wen gunnun sogi* ‘left walking stance’. (Choi, 1999, pp. 67, 71–74, 78) In group 3, the foot with more weight defines the orientation. For example, *niunja sogi* ‘L-stance’ with right foot in front is *wen gunnun sogi* ‘left L-stance’, because the back leg has more weight than the front leg, and vice versa. (Choi, 1999, pp. 69, 75–77)

The concept system in Appendix 1 is drawn based only on the two characteristics of symmetry and weight distribution, as these are the defining characteristics in the bigger picture: naming of the techniques. Nevertheless, it is noteworthy that all these stances have further characteristics, and not all stances are used with all techniques and movement types. Additionally, *oguryo sogi* ‘crouched stance’, an asymmetrical stance with even weight distribution, is described as being a

"variation" of *sasun sogi* 'diagonal stance', making it a subordinate in the concept system. (Choi, 1999, p. 74)

Many of these stances also have a *junbi sogi* 'ready stance' form, which are used for preparation before a specific technique, pattern or exercise. The actual stance they are performed in is clearly visible in the names of most of the ready stances, e.g. *narani junbi sogi* 'parallel ready stance', *niunja junbi sogi '*L- ready stance', and *gunnun junbi sogi* 'walking ready stance'. For stances with multiple ready stances, a letter starting from A is placed after the name to distinguish the ready stances from each other, such as *guburyo junbi sogi A* 'bending ready stance A' and *guburyo junbi sogi B* 'bending ready stance B'. Also named in this section of the Encyclopedia is the bow posture, *kyong ye jase*, which is performed in *charyot sogi* 'attention stance'. (Choi, 1999, pp. 79–83)

The only two exceptions to these naming rules are *moosa junbi sogi A* 'warrior ready stance A' and *moosa junbi sogi B* 'warrior ready stance B'. Although these ready stances are called *moosa sogi* 'warrior stance', the feet placement is identical with *narani sogi* 'parallel stance'. (Choi, 1999, pp. 82–83) These two ready stances are symbolic in nature, as is evident from the description for the pattern *Yoo-Sin*, which begins with *moosa junbi sogi B* 'warrior ready stance B': "The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation." (Choi, 1999, p. 526) Thus, these two ready stances can be classified under *narani sogi* 'parallel stance' despite their irregular names.

The full concept system of stances in Appendix 1 visualizes the four-way division of stances based on their naming convention, including *twimyo* 'flying', *twio dolmyo* 'mid-air', *twio nomo* 'overhead', and *noowo* 'ground', as well as the ready stances used as preparatory positions before exercises and patterns. It is noteworthy that other ready stances are used in patterns than just the ones mentioned here. However, those stances are named differently, based on the hand position, and they do not include the term *junbi sogi* 'ready stance'. These stances include but are not limited to *narani so hanulson* 'parallel stance with a heaven hand', *narani so sang yop palkup* 'parallel stance with a twin side elbow', and *narani so kyocha sondung* 'parallel stance with an X-back hand'. (Choi, 1999, pp. 549, 553, 566, 583)

4.2 Attacking and blocking tools

In ITF Taekwon-Do, one of the training secrets is to choose the appropriate attacking tool for each vital spot. (Choi, 1999, p. 104) The Encyclopedia of Taekwon-Do (Choi, 1985) and its condensed edition *Taekwon-Do: The Korean art of self-defence* (Choi, 1999) describe dozens of attacking and blocking tools. The definition for a tool is as follows: "The part or surface through which the shock or power is transmitted to the opponent's body is called the attacking tool and any part or surface which intercepts or repulses the attack is called the blocking tool." (Choi, 1999, p. 85) Any location of the concentration of strength can be used as an attacking tool, and most of them also serve as blocking tools.(Choi, 1999, p. 85)

According to the Encyclopedia, there are nineteen tools commonly used for attacking and blocking, as they can be easily concentrated and toughened. However, neither the full Encyclopedia nor the condensed edition elaborates on which of the nineteen tools are in question. The books emphasize the need to condition, harden and toughen these tools to be able to apply force without breaking the tool: "No matter how skilful (sic) one's techniques are, if the techniques lack force, one is unable to impart any pain or shock to the opponent during the actual combat." (Choi, 1999, p. 85)

In the full name of a technique in ITF Taekwon-Do, the attacking or blocking tool is usually attribute #5. However, as mentioned in Section 3.3, there are certain pre-assumptions for the tools. For example, one of the most common techniques and one of the first techniques a beginner learns is *gunnun so kaunde baro jirugi* 'walking stance middle obverse punch'. (Choi, 1999, p. 528) The attacking tool, *ap joomuk* 'forefist', is usually omitted to keep the name simple, as it is assumed to be the tool unless otherwise specified. A similar technique is used in the pattern *Choi-Yong*: *dwitbal so joongji joomuk nopunde bandae jirugi* 'rear-foot stance middle-knuckle fist high reverse punch'. In this technique, all the attributes except the last one, *jirugi* 'punch', are different, and the attacking tool is named, as it goes against the pre-assumption that punching techniques (*jirugi*) are performed using *ap joomuk* 'forefist'. (Choi, 1999, p. 576)

The Encyclopedia divides the attacking and blocking tools into three groups: hand parts, foot parts and miscellaneous parts. (Choi, 1999, pp. 87–104) However, some of the miscellaneous parts are also foot parts but they are not listed in the main foot part section, as they are difficult to toughen or harden, easy to break, or results from using them may be significantly lower. (Choi, 1999, p. 103)

For the purpose of this study, I have decided to partially ignore this classification, and instead classify some of the miscellaneous parts under foot parts. These parts, however, will be marked with an asterisk (*) in the concept systems to show that they are not preferred tools for attacking or blocking.

The Encyclopedia lists a total of 63 different attacking and blocking tools, most of which can be used for both attacking and blocking. Because this number of items will make for a very large concept system, I will analyze it in smaller units, one group at a time. For the purposes of this concept analysis, it was necessary to create some sub-classes, which are not tools, but are necessary to divide the different concepts into meaningful groups. These nodes will be presented in grey font within the concept systems, to differentiate from actual tools. The first level of analysis was a simple task of dividing the tools into the three primary groups: hand parts, foot parts and miscellaneous parts (Figure 11). Although the terms used within the Encyclopedia are *hand* and *foot*, these groups include tools from further up arms and legs, as well.

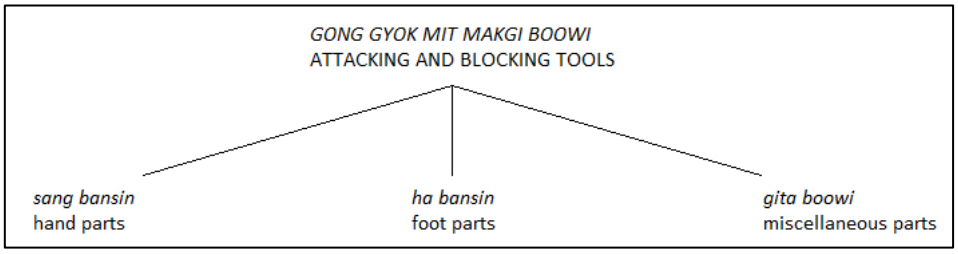

Figure 11. Concept system: Attacking and blocking tools

For the most part, the relations between different concepts in this category are generic, as the different attacking tools are not parts but logical subordinates of their superordinate concepts. However, there are some exceptions to this, such as *palmok* 'forearm', which consists of four different sides, all of them attacking and blocking tools. (Choi, 1999, pp. 97–98) In such cases, it is clearly a question of a partitive relation and thus a rake-shaped diagram is used in the concept system.

4.2.1 ***Hand parts***

I will first analyze hand parts, the largest of the three groups. In the Encyclopedia, the hand parts are not classified into logical sub-groups very consistently. For this reason, my analysis led to a four-

way division: fist, hand, forearm and elbow. However, fist could very well be a sub-group of hand, as it is the same anatomical part of the arm, from wrist to fingertips. As the fist and its sub-types are some of the most important tools in the martial art, this concept system uses *joomuk* 'fist' to refer to a clenched hand, whereas *son* 'hand' refers to an open hand. There is some overlap between the two sub-groups, which will be analyzed later in this section.

As many of the tools fall naturally in place in the taxonomies (and meronomies), this section focuses mainly on the exceptions that have appeared during the analysis. In addition, additional modifiers used in the names of the techniques are discussed at the end of this section. The full concept system of hand parts is included in Appendix 2.

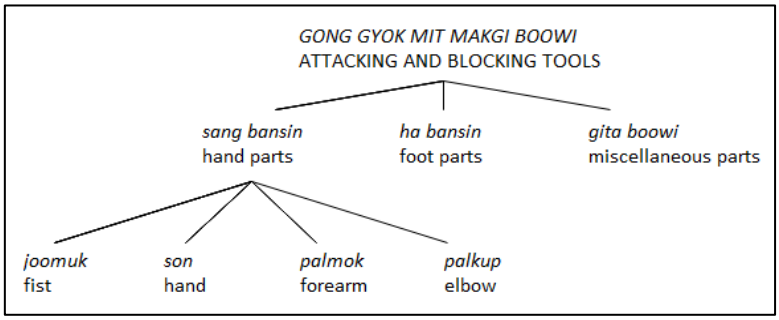

Figure 12. Concept system: Attacking and blocking tools > Hand parts

There are seven different types of fists or parts of fist introduced in the Encyclopedia, which fall under the *joomuk* 'fist' subcategory: *ap joomuk* 'forefist', *dung joomuk* 'back fist', *yop joomuk* 'side fist', *mit joomuk* 'under fist', *ghin joomuk* 'long fist', *songarak joomuk* 'knuckle fist' and *pyun joomuk* 'open fist'. (Choi, 1999, pp. 87–92) In addition to these seven, knuckle fist has three further sub-types depending on the finger used: *joongji joomuk* 'middle knuckle fist', *inji joomuk* 'fore-knuckle fist' and *umji joomuk* 'thumb knuckle fist'. (Choi, 1999, p. 92) With open fist, there is a notable connection to the co-ordinate category *hand*, as unlike other fists, open fist is not clenched. Because the Encyclopedia quite clearly names it as a type of fist, I have honored that classification in my analysis. (Choi, 1999, p. 92) However, I have also made *pyun joomuk* 'open fist' subordinate to *son* 'hand', connecting it to two different superordinate concepts.

The subcategory *son* 'hand' consists of many kinds of tools, all of which are formed by hand parts from wrist to fingertips. In my analysis, I have classified each of them under the following sub-categories based on their naming convention and anatomical position: *sonkal* 'knife-hand', *songarak* 'finger', *sonbadak* 'palm', *sonmok dung* 'bow wrist', and *bandal son* 'arc hand'. (Choi, 1999, pp. 93–99) Within these subtypes, *sonkal* 'knife-hand' is an exception in two ways: first, it is a

comprehensive concept to three partitive concepts, one of which is the *sonkal* 'knife-hand' itself; secondly, it is one of the rare cases where a rake-shaped diagram is used to denote partitive relation, as the three *sonkal* 'knife-hand' concepts are parts of the same concept. (Figure 13) The three tools under the concept of *sonkal* are *sonkal* 'knife-hand', *sonkal dung* 'reverse knife-hand', and *sonkal batang* 'base of knife-hand'. (Choi, 1999, pp. 93, 98)

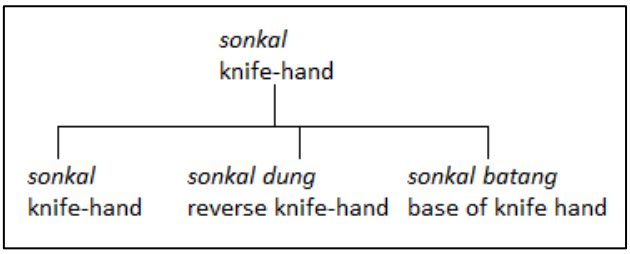

Figure 13. Concept system: Attacking and blocking tools > Knife-hand

In the same vein, *palmok* 'forearm' is also a comprehensive concept, consisting of four different sides of *palmok*: *bakatpalmok* 'outer forearm', *anpalmok* 'inner forearm', *dungpalmok* 'back forearm' and *mitpalmok* 'under forearm'. (Choi, 1999, pp. 97–98) *Palmok*, especially *bakatpalmok* and *anpalmok* are some of the most commonly used blocking tools in ITF Taekwon-Do, based on their frequency of appearance within the 24 patterns. (Banicevich, 1995) If the part of *palmok* is not given in the technique name, it is usually assumed to be *bakatpalmok*, such as in: *gunnun so (bakat)palmok chookyo makgi* 'walking stance (outer) forearm rising block' and *gunnun so (bakat)palmok najunde makgi* 'walking stance (outer) forearm low block'. (Choi, 1999, pp. 198, 217)

The category *songarak* 'finger' has a sub-category *sonkut* 'fingertips', where another exception occurs. Some of the tools within this category are the exact same tools but they are denoted by different terms based on their orientation. When the palm is facing downward, the tools is called *opun sonkut* 'flat fingertip'. When the palm is facing inward, the tool is called *sun sonkut* 'straight fingertip', and when the palm is facing upward, the tool is called *dwijibun sonkut* 'upset fingertip'. (Choi, 1999, pp. 94–95) Similar orientation-based division into different tools also exists in the second-level category *palkup* 'elbow'. It is also divided into different forms of *palkup* based on the position and orientation of the elbow: *ap palkup* 'front elbow', *yop palkup* 'side elbow', *sun palkup* 'straight elbow', *nopun palkup* 'high elbow', *wi palkup* 'upper elbow', and *dwit palkup* 'back elbow'. (Choi, 1999, p. 98)

There is also another exception within the sub-category *sonkut* 'fingertip'. In addition to the three mentioned above, there are also other tools under the sub-category, such as *han songarak*

‘forefinger’, *doo songarak* ‘double fingertip’, and *homi sonkut* ‘angle fingertip’. The literal translations of *han songarak* and *doo songarak* from Korean to English would be ‘one finger’ and ‘two fingers’, respectively. However, the English terms used in the Encyclopedia are rather inconsistently ‘forefinger’ and ‘double fingertip’. (Choi, 1999, p. 95)

In addition to the hand parts listed in the Encyclopedia and analyzed here, some techniques further specify the number, position or orientation of the tools in their names. Such specifications are *sang* ‘twin’, *doo* ‘double’, *wae* ‘single’, *kyocha* ‘X-‘, *sun* ‘straight’, *euhkallin* ‘alternate’, and *narani* ‘parallel’. (Choi, 1999, pp. 116, 172, 223, 233, 249) Although these modifiers do not alter the tool itself, they are crucial information placed within the *attacking or blocking tool* attribute (#5) in the name of the technique. Thus, it is necessary to understand their meaning. In the full concept system (Appendix 2), these modifiers are placed as sub-types under their respective tools, similarly to different kinds of *sonkut* ‘fingertips’ and *palkup* ‘elbow’.

Sang ‘twin’ and *doo* ‘double’ have a very similar meaning in English, as both terms refer to two hands being used. The distinction between these terms is not explicitly explained in the Encyclopedia. However, examining the use of the terms within the collection of techniques in the book, it would seem that *sang* ‘twin’ is most commonly used to describe techniques where each hands performs a separate attack or block (for example, *sang joomuk jirugi* ‘twin fist punch’, where both hands perform a separate punch), whereas with *doo* ‘double’, both hands are used for the same technique (for example, *doo bandal son makgi* ‘double arc-hand block’, where both hands are used for one block). (Choi, 1999, pp. 130, 239)

This logic is supported by Rhee’s (2012, pp. 91, 99) explanations of the differences between *sang palmok makgi* ‘twin forearm block’ and *doo palmok makgi* ‘double forearm block’. However, Rhee focuses on the difference in direction (two hands block into two directions vs. two hands block into one direction). This distinction, however, is not as comprehensive, as in *sang joomuk jirugi* ‘twin fist punch’, for example, the two punches are both performed forwards. (Choi, 1999, p. 130)

The modifiers *wae* ‘single’ and *kyocha* ‘X‘ are rather simple to define, compared to *sang* ‘twin’ and *doo* ‘double’. *Wae* ‘single’ is simply used to emphasize that only one hand is used. It is often used when talking about a one-handed variation of a technique typically performed with two hands, such as *sang joomuk sewo jirugi* ‘twin fist vertical punch’ and *wae joomuk vertical jirugi* ‘single fist vertical punch’. (Choi, 1999, pp. 131–132) *Kyocha* ‘X‘, like the stance *kyocha sogi* ‘X-stance’ where legs are

crossed, denotes that the two hands are crossed. The following term defines the hand position; for example, *kyocha sonkal* 'X-knife-hand' has two knife-hands crossed from the forearm, whereas *kyocha joomuk* 'X-fist' has two fists crossed from the forearm. (Choi, 1999, pp. 116, 214)

The modifier *sun* 'straight', is presented inconsistently in the Encyclopedia, as *sun palkup* 'straight elbow' and *sun sonkut* 'straight fingertip' are mentioned separately in the *attacking and blocking tools* section, but *sun sonkal* 'straight knife-hand' and *sun palmok* 'straight forearm' are only introduced in the *hand techniques* section. However, the definition of the term *sun* 'straight' is consistent: it means that the tool is in a vertical position. (Choi, 1999, pp. 94, 154, 215)

Although they are also not explained in the Encyclopedia, the final two modifiers, *euhkallin* 'alternate' and *narani* 'parallel', seem to be antonymous to each other. Based on the techniques where the term is used, n*arani* 'parallel', like *narani sogi* 'parallel stance' where the two feet are next to each other pointing in the same direction, refers to both hands being parallel to each other, pointing in the same direction. (Choi, 1999, p. 249) *Euhkallin* 'alternate', which seems to be a rather inaccurate translation from Korean into English, on the other hand, means that the two hands are pointing into opposite directions. (Choi, 1999, p. 223, 248–249) However, they are still placed parallel to each other, although as mirror images. These two terms are used rarely as modifiers to attacking or blocking tools. In fact, the only two instances of *euhkallin* 'alternate' in the 24 patterns are the two instances *euhkallin sonbadak makgi* 'alternate palm block' in the pattern *Eui-Am*. (Choi, 1999, p. 561) *Narani* 'parallel' is not used as a tool modifier within the patterns at all. However, both modifiers are used in the Encyclopedia for ground techniques outside of patterns. (Choi, 1999, pp. 248–249)

In addition to these specifiers, *orun* 'right' and *wen* 'left' are in some situations used to define which hand or foot is used. While *baro* 'obverse' and *bandae* 'reverse' are most commonly used to define whether the front hand or the rear hand is used in hand techniques, *orun* 'right' and *wen* 'left' replace them when the stance is symmetrical, as there are no *baro* 'obverse' and *bandae* 'reverse' sides when performing in a symmetrical stance. (e.g. Choi, 1999, p. 535) Further analysis on *orun* 'right' and *wen* 'left', as well as *baro* 'obverse' and *bandae* 'reverse' is conducted in Section0.

4.2.2 *Foot parts*

The foot techniques of Taekwon-Do are performed using different parts of the foot (and leg), depending on the angles and the purpose of the technique. According to the Encyclopedia, feet techniques can "produce twice the amount of force of the hand motions". (Choi, 1999, p. 100) Unlike with hand techniques, where the attacking or blocking tool is often visible in the name of the technique, foot techniques rarely include the tool in the name. There are exceptions, such as *moorup ollyo chagi* 'knee upward kick' and *moorup apcha busigi* 'knee front snap kick', where a tool other than the primary one is used to perform a variation of the technique. (Banicevich, 1995) This naming convention sets precedence to other possibilities. For example, a turning kick with instep (instead of the ball of the foot) would be *baldung dollyo chagi* 'instep turning kick', although it is not introduced in the Encyclopedia. The Encyclopedia emphasizes the importance of using the correct tool for each vital spot (target). (Choi, 1999, p. 104)

Like the hand parts in Section 4.2.1, the analysis of foot parts used as attacking and blocking tools is based on both the anatomy and the naming convention used in the Encyclopedia. As mentioned above, I have decided to include some of the parts in this section which are classified under miscellaneous parts in the Encyclopedia. These are leg parts which are not commonly used as attacking or blocking tools because they are more difficult to harden or toughen, and the results from using them may be sub-optimal. (Choi, 1999, p. 103) These parts are marked with an asterisk (*) in the concept systems.

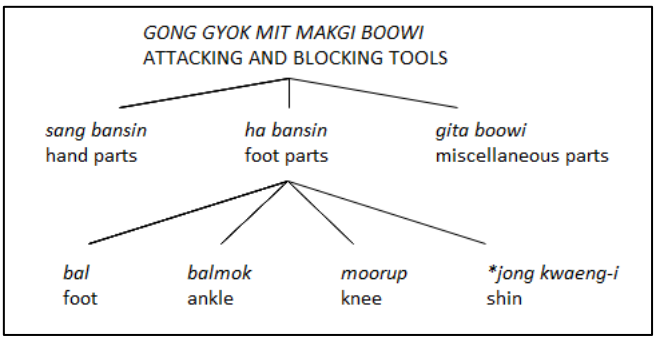

Figure 14. Concept system: Attacking and blocking tools > Foot parts

The first level of analysis within the foot parts was to find a meaningful anatomical division for the tools. Thus, I divided the tools into four groups: *bal* 'foot', *balmok gwanjol* 'ankle joint', *jong kwaeng-i* 'shin', and *moorup* 'knee'. (Figure 14) Apart from *moorup*, all these concepts are further

divided into different tools and/or sub-categories. (Choi, 1999, pp. 100–104) As the number of foot parts is considerably lower than that of hand parts, the concept system they form is smaller and easier to comprehend. The full concept system of foot parts is included in Appendix 2.

The first group, *bal* 'foot', consists of five sides in a partitive relation: 'sole', 'footsword', 'heel', 'instep' and 'toes'. However, not all these sides are attacking or blocking tools themselves but superordinate concepts to the actual tools, and thus they are not denoted by Korean terms. In the concept system, these 'invisible concepts' are symbolized by grey font. It is also noteworthy that in the Encyclopedia, 'toes' is used in conjunction with the Korean term *balkut*. However, this is an incorrect translation from Korean into English, as the tool (and the correct translation of *balkut*) is actually 'toe tip'. The Korean term for 'toe' is *balgarak*, which is also visible in one of the tools, *balgarak nal* 'toe edge'. To clear this confusion, the concept system in this thesis uses the correct translation *balgarak* 'toes' as a superordinate concept to *balkut* 'toe tip' and *balgarak nal* 'toe edge', despite how the Encyclopedia names and classifies these tools. In the Encyclopedia, *balgarak nal* 'toe edge' is listed under "miscellaneous parts" (Choi, 1999, pp. 102, 104)

Similarly to *sonkal* 'knife-hand' in Section 4.2.1, *balkal* 'footsword' is also a comprehensive concept for two partitive concepts: itself and *balkal dung* 'reverse footsword'. (Choi, 1999, pp. 100, 102) Aside from these inconsistencies and clarifications, the rest of the tools in the group *bal* 'foot' can be easily divided into their respective subgroups based on their anatomical position, as can be seen in the full concept system (Appendix 2).

The three remaining groups of foot parts are also rather straightforward to place in the concept system. *Moorup* 'knee' does not have any subordinates. (Choi, 1999, p. 101) *Balmok* 'ankle' consists of two tools: *an balmok gwanjol* 'inner ankle joint' and *bakat balmok gwanjol* 'outer ankle joint', both under "miscellaneous parts". (Choi, 1999, p. 103) *Jong kwaeng-i* 'shin', which is listed as a tool in itself, consists of *kyong gol* 'tibia', *an kyong gol* 'inner tibia', *bakat kyong gol* 'outer tibia', and *dwit kyong gol* 'back tibia'. (Choi, 1999, p. 104) To avoid confusion, *kyong gol* 'tibia' could be presented as *ap kyong gol* 'front tibia', as according to the illustrations it is not a superordinate concept of different parts of tibia but refers to the anterior part of the bone. In the concept system, this clarification is presented in parentheses: *(ap) kyong gol* '(front) tibia'. *Jong kwaeng-i* 'shin' and all its subordinates are presented under "miscellaneous parts" in the Encyclopedia. (Choi, 1999, p. 104)

4.2.3 *Miscellaneous parts*

In the Encyclopedia, the section *gita boowi* 'miscellaneous parts' describes 11 tools which may be used as attacking or blocking tools only when it is absolutely necessary. However, as all the foot parts within this section have been placed in the concept system for *ha bansin* 'foot parts', only three tools (and one superordinate concept) remain for analysis in this section, making this process very concise. (Choi, 1999, pp. 103–104) The full concept system for these remaining tools is shown in Figure 15, as well as in Appendix 2.

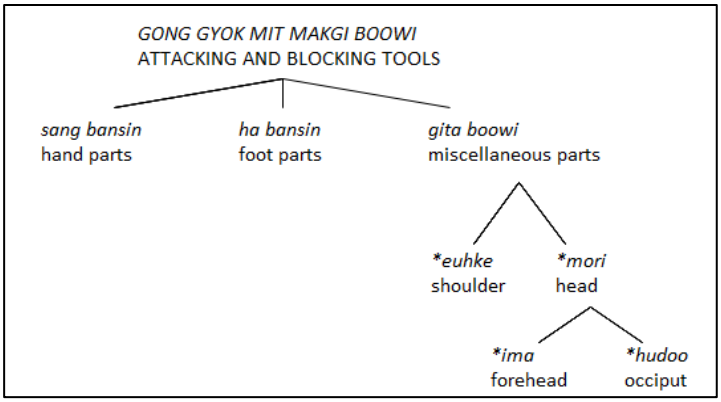

Figure 15. Concept system: Attacking and blocking tools > Miscellaneous parts

Two of these tools are classified under the superordinate concept *mori* 'head'. These two tools are *ima* 'forehead', which is described as an effective tool when attacking the face or chest of the opponent, and *hudoo* 'occiput', which can be used to attack the face of the opponent when grasped from behind, although other tools may be better suited to avoid head injury. The final remaining tool is *euhke* 'shoulder', which can be used to push away an opponent at a close distance. (Choi, 1999, p. 103)

In addition to attacking and blocking tools, the Encyclopedia has a lot of terminology for other body parts. These are the targets (*kupso* 'vital spots') for attack techniques to cause the optimal amount of damage to the opponent. (Choi, 1999, p. 104) The Encyclopedia also has a list of preferred attacking tools for each vital spot, as well as a list of suitable blocking tools for different kinds of attacks. (Choi, 1999, pp. 114–117) However, as the target is not a part of the name of the technique, their terminology will not be discussed within the scope of this thesis.

4.3 Technique types

Every technique in ITF Taekwon-Do, performed either with hand or foot, belongs to one of the several technique types within the martial art. These types are named and defined based on their function and the way they are performed. In this section, I will analyze the different technique types introduced in the *Encyclopedia of Taekwon-Do* (Choi, 1985) and *Taekwon-Do: The Korean art of self-defence*. (Choi, 1999) Mostly adhering to the structure of those books, I will first analyze the hand technique types, followed by foot technique types. Technique types combining both hand and foot techniques simultaneously will be analyzed in their own section, despite being introduced under foot techniques in the Encyclopedia. The full concept system of technique types is included in Appendix 3.

Unlike the books, which classify different types of movement under foot technique type *pihagi* 'dodging', I have omitted them from this analysis. When naming the techniques, these types behave differently compared to all the other technique types, as they are not placed into the name as the attribute #11 (technique type) but as attribute #13 (type of movement). (Choi, 1999, pp. 316–364) As such, they will be briefly analyzed in Section 4.5.

4.3.1 *Hand technique types*

There are 10 different types of hand techniques introduced in the Encyclopedia, four of them being under the heading *attack technique* (*jirugi* 'punch', *tulgi* 'thrust', *ghutgi* 'cross-cut', and *taerigi* 'strike'), three under *defence technique* (*makgi* 'block', *japgi* 'grasp', and *pihagi* 'dodge') and three under *ground technique* (*bachigi* 'holding', *momchugi* 'checking', and *karioogi* 'covering'). (Choi, 1999, pp. 119, 191, 241, 245, 248) However, for the analytical purposes I have decided to streamline this division by combining the three technique types specific to ground techniques with the defence technique category.

In addition to the defence techniques, the book also introduces attacking techniques performed from the ground. The term *noowo* 'ground' used in conjunction with any of the attacking technique types refers to an attack performed from a reclining position. For example, *noowo jirugi* 'ground

punch' is a punch performed while lying down. (Choi, 1999, pp. 246–247) In the naming convention, *noowo* 'ground' takes the place of a stance, attribute #3. Thus, those techniques will be further examined in Section 4.5.

The division of different attacking technique types is based on their function as well as the attacking tool used. However, even the Encyclopedia itself says that "since three of these techniques – punch, strike and thrust – are so closely interrelated in principle, it may be difficult to make a clear distinction among them". (Choi, 1999, p. 119) According to the descriptions, the distinction between these three lies not only in the purpose of the technique but also in how much the attacking tool is twisted at the moment of impact to achieve a "corkscrew effect". (Choi, 1999, pp. 119, 124)

The first type, *jirugi* 'punch', consists of attacking techniques with the primary purpose of causing internal hemorrhage to the opponent rather than superficial damage. (Choi, 1999, p. 119) The techniques are usually performed using some type of *joomuk* 'fist'. *Ap joomuk* 'forefist' seems to be used most commonly, but other types of fists such as *joongji joomuk* 'middle knuckle fist' may also be used. (Choi, 1999, pp. 124–146)

The purpose of the *tulgi* 'thrust' techniques is to penetrate and cut through the muscle or bone of the vital spot (target). This motion is performed with a slight twist of the attacking tool; however, it is smaller than that used with *jirugi* 'punch' techniques. (Choi, 1999, p. 119) *Tulgi* 'thrust' techniques are primarily performed using some form of *sonkut* 'fingertips' or *palkup* 'elbow' as the attacking tool. (Choi, 1999, p. 150)

The least amount of twisting of the attacking tool is used with *taerigi* 'strike' techniques. The purpose of a *taerigi* 'strike' is to smash or break the bones or muscles of the target area. (Choi, 1999, p. 119) *Taerigi* 'strike' techniques are shown being performed using a wide variety of tools, such as *palkup* 'elbow', *sonkal* 'knife-hand', and *dung joomuk* 'backfist'. (Choi, 1999, pp. 161, 163, 167)

The fourth type of attacking techniques, *ghutgi* 'cross-cut', has a more distinctive definition compared to the previous three. *Ghutgi* 'cross-cut' techniques are only performed using *opun sonkut* 'flat fingertip', and their purpose is to slash the target, such as the opponent's eyes. (Choi, 1999, p. 159) The selection of *ghutgi* 'cross-cut' techniques is comparatively small, with only three different specifications and one additional ground technique being introduced. (Choi, 1999, pp. 159, 247) While the *jirugi* 'punch', *tulgi* 'thrust', and *taerigi* 'strike' techniques are taught to students

early in the Taekwon-Do system of rank, the first occurences of *ghutgi* 'cross-cut' come significantly later in the pattern *Juche*, which is taught to 2nd degree black belts. (Choi, 1999, p. 566)

The concept system for these attacking technique types (Figure 16) shows each type as co-ordinate concept to each other in a generic relation. In addition to these four types of attacking techniques, the Encyclopedia also mentions that additional pressing and breaking techniques are used for self-defence purposes. (Choi, 1999, p. 119) However, as those techniques are not specifically named using the naming system under research here, and they are not a part of the technical content which appears in the patterns and fundamental exercises of Taekwon-Do, they will not be examined in the scope of this thesis.

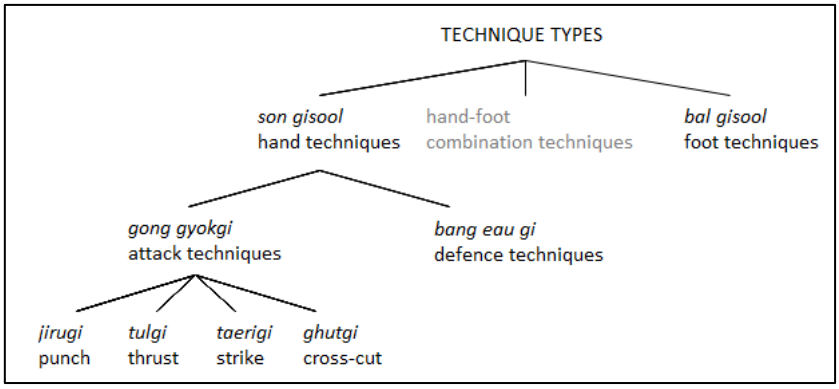

Figure 16. Concept system: Technique types > Hand techniques > Attack techniques

As mentioned above, the Encyclopedia introduces three types of techniques under the heading *defence technique*: *makgi* 'block', *japgi* 'grasp', and *pihagi* 'dodging'. (Choi, 1999, pp. 191, 241, 245) However, as *pihagi* 'dodge' is explained to be performed with feet using a guarding block as a protection, it does not seem to be an actual type of hand technique. (Choi, 1999, p. 245) *Pihagi* 'dodging' also appears as a sub-heading under *foot techniques* for the different types of movement. (Choi, 1999, p. 316) Thus, I have decided to omit it from this section of the analysis for logical purposes. The different types of movement will be analyzed separately in Section 4.5.3.

Most of the defensive hand techniques introduced in the Encyclopedia fall under the category of *makgi* 'block'. One exception is a variation of *digutja makgi* 'U-shaped block', where the top hand is used to grab the stick being blocked, called *digutja japgi* 'U-shaped grasp'. (Choi, 1999, p. 241) This technique is the only instance of the term *japgi* 'grasp' in the Encyclopedia. However, several external sources, including Rhee (2012, DVD: Toi Gye Tul), refer to the head grabbing technique in patterns *Toi-Gye* and *Choong-Moo* as *mori japgi* 'head grasp' or *sang ap japkee [japgi]* 'twin front grasp'. (e.g. Grygiel, 2016, p. 155; Meyour, 2014, p. 197; Kärki, Sarkkinen & Heloterä, 2018, p. 26)

The Encyclopedia leaves this technique, if it can even be called one, entirely unnamed, only explaining the movement: “Extend both hands upwards as if to grab the opponent’s head – –“ (Choi, 1999, pp. 543, 547)

However, there are other grasping techniques introduced, such as *butjaba makgi* ‘grasping block’ and *butjapgo chagi* ‘grasping kick’. (Choi, 1999, pp. 230, 278) While the specifications of these techniques share the word stem with the term *japgi* ‘grasp’, they are categorized as *makgi* ‘block’ and *chagi* ‘kick’, respectively. For these reasons, my analysis led to *japgi* ‘grasp’ being a subordinate to *makgi* ‘block’ instead of being a co-ordinate concept.

Similarly, Rhee (2012, DVD: “Yul Gok Tul”) refers to the measurings in Yul-Gok, which are not named in the Encyclopedia, as *annun so gueri jaegi* ‘sitting stance measuring’. In the Encyclopedia, this “technique” is only explained verbally: “extending the left[/right] fist to D horizontally”. (Choi, 1999, p. 538) As they are not proper techniques and their terminology is not presented in the Encyclopedia, they are not analyzed within the scope of this thesis.

As mentioned above, additional defensive hand technique types are introduced in the *ground techniques* section of the Encyclopedia, though included here for logical purposes. There are three types introduced: *bachigi* ‘holding’, *momchugi* ‘checking’, and *karioogi* ‘covering’. While these three types are shown being performed exclusively from a reclining position, they are very clearly defence techniques. As these technique types seem to be variations of blocking, it seems natural to make them co-ordinate concepts to *japgi* ‘grasp’, subordinate to *makgi* ‘block’, even though their categorization in the Encyclopedia is different. (Choi, 1999, pp. 248–249)

It could be argued that *makgi* ‘block’ should not be a superordinate to these four types, and instead all five types should be on the same level. The description and basic principles for *makgi* ‘block’ also applies to the other four types, which have some distinctive characteristics of their own. *Japgi* ‘grasp’ is used for simultaneous blocking and grasping, b*achigi* ‘holding’ is used from a reclining position to hold the opponent’s attacking tool and may be followed by a grasp, m*omchugi* ‘checking’ is used to protect the face in a reclining position, and *karioogi* ‘covering’ is used to cover the body as a passive form of defence. However, as there are dozens of defence techniques which falls under none of these four types, I have decided to include *makgi* ‘block’ as both a superordinate, as well as a subordinate concept, to emphasize that not all defence techniques can be categorized as one of these four sub-types of *makgi* ‘block’. (Figure 17)

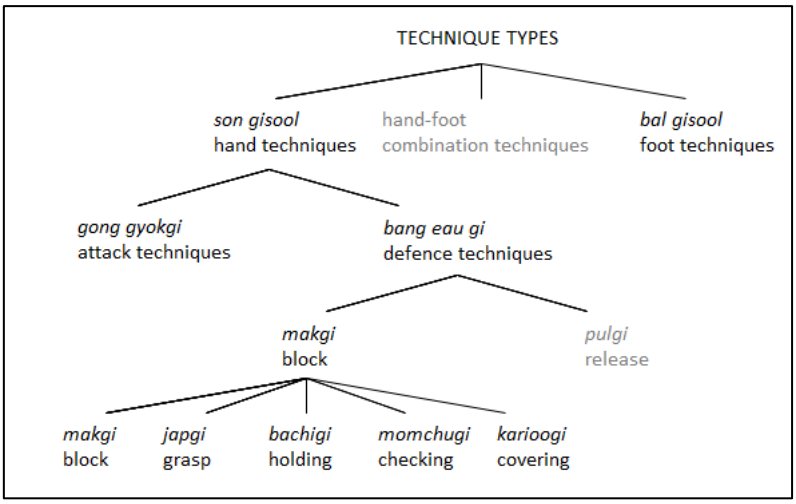

Figure 17. Concept system: Technique types > Hand techniques > Defence techniques

In addition to the hand technique types presented in the Encyclopedia, there are some techniques in the patterns which are not named consistently, as Choi had no time to develop proper terminology for them before his passing. (Rhee, 2012, p. 82–83) Perhaps the most notable terminological absence are the releasing techniques, e.g. movement #6 in the pattern *Do-San*, movements #15 and #18 in the pattern *Joong-Gun*, and movement #12 in the pattern *Hwa-Rang*. (Choi, 1999, pp. 534, 541, 546)

As the self-defence section of the Encyclopedia (separate from the patterns and other technical content) provides a term *jappyosul tae* with the English heading 'How to release from a grab', many sources cite this as the Korean term for releasing techniques. (Choi, 1999, p. 681) However, according to Rhee, *jappyosul tae*, or properly romanized as *jap-hyut-sul dhé*, means literally 'I've been grabbed!' (Rhee, 2012, p. 82). Thus, it is not applicable terminology for the technique type. Instead, Rhee presents the term *pulgi* 'release' as the correct alternative, and introduces additional specifications for the four types of *pulgi* 'release' used in the patterns: *dangimyo pulgi* 'pulling release', *bitulmyo pulgi* 'twisting release', *hech(y)o pulgi* 'wedging release', and *ggok ggok pulgi* or *ggok uh pulgi* 'breaking release'. (Rhee, 2012, p. 82–83; Rhee, 2014b)

Despite this terminology not appearing in the Encyclopedia, I have included it in the concept systems for this study, as they fill a notable gap in the terminology. The term *pulgi* 'release' is included in Figure 17, whereas the specifications will be further analyzed as a part of Section 4.4.4. As with all supplemental terminology, *pulgi* 'release' is presented in grey font in the concept systems.

4.3.2 ***Foot technique types***

Similarly to hand technique types, foot technique types are also introduced in the Encyclopedia in three groups: *attacking techniques*, *defence techniques*, and *ground techniques*. This section of analysis follows the same principle of reclassification set by the previous section (see Section 4.3.1): ground techniques as a category is omitted, and instead, techniques under that category are considered either attacking techniques or defence techniques, depending on their purpose. In addition, the Encyclopedia introduces *pihagi* 'dodging' under *defence techniques*. (Choi, 1999, p. 316) As mentioned above, due to their nature and placement in the different attribute in the technique naming scheme (#12, type of movement), they will not be analyzed in this section but in Section 4.5.3. I will first analyze the types of attacking techniques, followed by an analysis of defence techniques. The full concept system for all technique types, including both hand and foot technique types, is included In Appendix 3.

The Encyclopedia classifies the attacking techniques into nine types: *cha jirugi* 'piercing kick', *cha tulgi* 'thrusting kick', *cha busigi* 'smashing kick', *noollo chagi* 'pressing kick', *cha milgi* 'pushing kick', *jigeau chagi* 'straight kick', *suroh chagi* 'sweeping kick', *yonsok chagi* 'consecutive kick', and *twimyo chagi* 'flying kick'. (Choi, 1999, p. 254) However, this classification is inconsistent and illogical in several ways. First, the naming convention is clearly inconsistent, as some types are marked by the word *cha* 'kick', followed by another word, whereas others present another attribute first, followed by the word *chagi* 'kick'.[5] Secondly, *yonsok chagi* 'consecutive kick', meaning two or more kicks being performed in succession by the same foot, is included as its own type but *honap chagi* 'combination kick', both feet used to kick two or more kicks in succession, is not. (Choi, 1999, p. 251) Thirdly, *twimyo chagi* 'flying kick' consists of the same kicks divided into the other types but performed while jumping. (Choi, 1999, p. 286) Similarly to *noowo* 'ground', *twimyo* 'flying' also takes the place of attribute #3 (stance) in the technique naming scheme. And finally, there are techniques that do not conform to any of the types: *bal golgi* 'foot tackling', *bada chagi* 'counter kick', *duro gamyo chagi* 'skip kick' and *cha bapgi* 'stamping kick'. (Choi, 1999, pp. 267, 281–282)

[5] *Cha* 'kick' and *chagi* 'kick' are the same word in Korean with different inflection. See Section 4 for the explanation on how the *-gi*-inflection is used in the Korean names for ITF Taekwon-Do techniques.

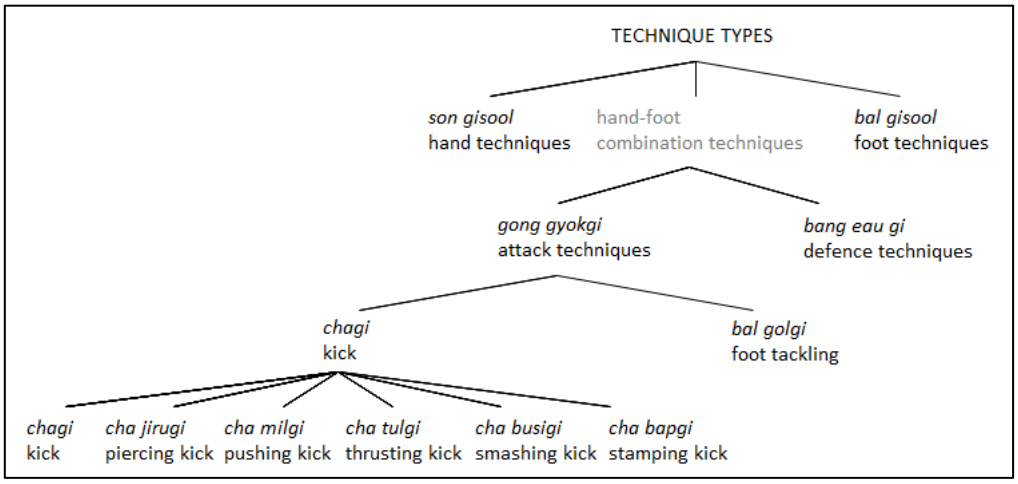

Figure 18. Concept system: Technique types > Foot techniques > Attack techniques

To resolve these inconsistencies, a similar method to that used with defensive hand techniques may be used: *chagi* 'kick' is used as both a superordinate concept and its own subordinate, co-ordinate to the types whose names begin with *cha*. This way, the concept system consists of six co-ordinate concepts under *chagi* 'kick': *chagi* 'kick', *cha jirugi* 'piercing kick', *cha milgi* 'pushing kick', *cha tulgi* 'thrusting kick', *cha busigi* 'smashing kick', and *cha bapgi* 'stamping kick'. (Choi, 1999, p. 254) *Bal golgi* 'foot tackling', despite being an offensive foot technique, is not a kick. (Choi, 1999, p. 282) Thus, its place in the concept system is subordinate to the subheading *gong gyok gi* 'attack technique', co-ordinate to *chagi* 'kick'. Their relations are illustrated in Figure 18.

Bada chagi 'counter kick' and *duro gamyo chagi* 'skip kick' are omitted from this concept system entirely, as they are not separate techniques; they are the same kicks introduced under other categories but performed as a counter-attack (*bada chagi* 'counter kick') or with a skipping movement (*duro gamyo chagi* 'skip kick'). (Choi, 1999, pp. 281–282) *Bada* 'counter' and *duro gamyo* 'skip' are analyzed as technique specifications in Section 4.4.4. Although skipping could be considered a type of movement instead, it is not placed in the attribute slot #12 in the Encyclopedia. Thus, it is considered a technique specification instead.

Yonsok chagi 'consecutive kick' and *honap chagi* 'combination kick', as well as other types of multiple foot techniques performed simultaneously or in succession are also not analyzed in this section. They cannot be considered foot technique types, as they are combinations of the same techniques that exist under different types. (Choi, 1999, p. 251) Thus, they will be analyzed as technique specifications in Section 4.4.5. Additionally, as mentioned above, technique types

combining both hand and foot techniques simultaneously will be examined separately in Section 4.3.3, despite being introduced under foot attacking techniques in the Encyclopedia.

The defensive foot techniques are presented under the heading *makgi* 'block' and divided into several sub-types. (Choi, 1999, p. 310) However, as there is a possibility of confusion with the hand technique type called *makgi* 'block', another term should be used for defensive kicks. My proposition for this term is *cha makgi* 'blocking kick', obeying the naming format used in other classes in both offensive and defensive foot techniques. Although not a term officially presented in the Encyclopedia, it is clearer in its meaning and erases the possibility of misunderstanding. Like other supplemental terminology, *cha makgi* 'blocking kick' is also presented in grey font in the concept system (Figure 19).

The Encyclopedia presents two clear types of *cha makgi* 'blocking kick', called *cha olligi* 'rising kick' and *cha momchugi* 'checking kick', as well as several unique kicks which do not conform to these two types. (Choi, 1999, p. 310) Thus, a similar solution to the one used with offensive foot techniques can be applied. *Cha makgi* 'blocking kick' will be used as subordinate to itself, and the unique kicks are placed under that node in the concept system (Figure 19).

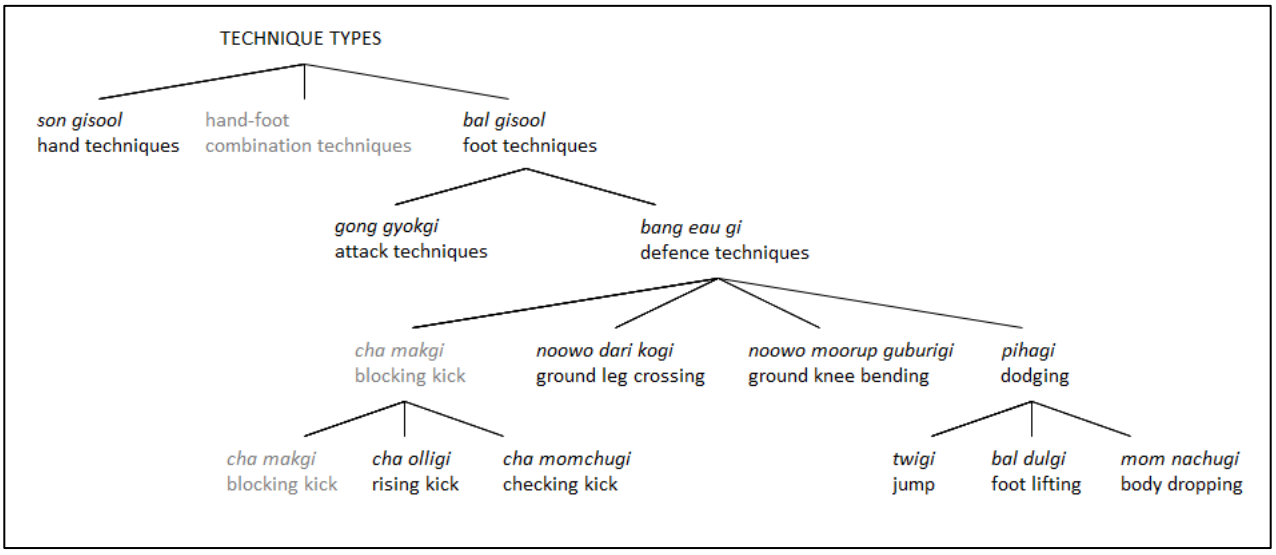

Figure 19. Concept system: Technique types > Foot techniques > Defence techniques

In addition to *cha makgi* 'blocking kick', the Encyclopedia introduces two defensive foot techniques in the ground techniques section and three more under the heading *pihagi* 'dodging', which are not kicks but are indeed defence techniques: *noowo dari kogi* 'ground leg crossing', *noowo moorup guburigi* 'ground knee bending', *twigi* 'jumping, *mom nachugi* 'body dropping, and *bal dulgi* 'foot lifting'. (Choi, 1999, p. 362–364, 367) The first two of these are direct subordinates to *bang eau gi*

'defence techniques', whereas the latter three are placed under the concept of *pihagi* 'dodging' in the concept system (Figure 19).

It is noteworthy, that while *twigi* 'jumping' is based on the same word stem as *twimyo* 'flying' (see Section 4.1), they are used differently. *Twigi* 'jumping' refers to a separate technique where a jump is used for dodging purposes, whereas *twimyo* 'flying' and its subordinates are used like stances to describe how another technique is performed.

4.3.3 *Hand-foot combination technique types*

In addition to the technique types examined in the previous two sections, the Encyclopedia also presents several attacking techniques that combine hand and foot techniques. These techniques are presented under foot techniques in the book, but as they do not naturally conform to the same principles as other foot techniques, it is logical to analyze them separately. These technique types are presented rather unambiguously, and their naming convention is a combination of the hand technique type and foot technique type applied. The three types are *jirumyo chagi* 'punching kick', *taerimyo chagi* 'striking kick', and *tulumyo chagi* 'thrusting kick'. (Choi, 1999, pp. 279–281)

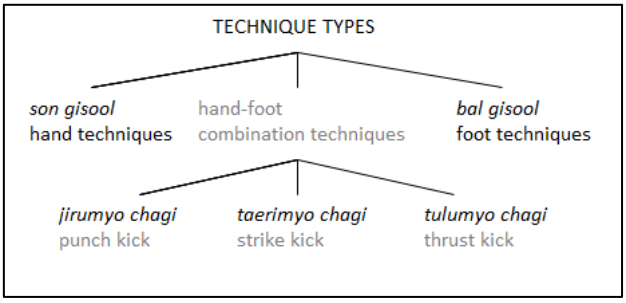

Figure 20. Concept system: Technique types > Hand-foot combination techniques

The third type, *tulumyo chagi* 'thrusting kick', constructed from *tulgi* 'thrust' and *chagi* 'kick', causes a possibility of a misunderstanding. The English term is identical to *cha tulgi* 'thrusting kick'. To circumvent this, the gerunds ('punching', 'striking', 'thrusting') in the English terms for all three types could be replaced by simple nouns ('punch', 'strike', 'thrust'). This way, the ambiguity between the terms *cha tulgi* 'thrusting kick' and *tulumyo chagi* 'thrust kick' is reduced without compromising

the intelligibility. This change is also reflected in the concept system (Figure 20), with the English translations presented in grey font.

4.4 Technique specifications

In this section, I intend to examine the terms specifying how each distinct technique is performed. While these attributes are referred to as "technique names" by both Choi (1999) and Banicevich (n.d.) and as "Where is the technique directed?" by Rhee (2012, p. 84), for clarity's sake I have decided to refer to this attribute as "technique specification", and the whole combination of attributes as the name of the technique. It is noteworthy, that although the specifications for hand and foot techniques use the same terminology, not all specifications are applicable to both hand and foot techniques. In addition, it is possible to use several specifications together to define a technique in more detail.

According to the Encyclopedia, attack techniques are named based on the relative position of the attacking or blocking tool, the angle facing the target, the method and purpose of the attack or block, and the stance taken. (Choi, 1999, p. 119, 191) However, as this rather simplified classification does not account for all specifications introduced in the Encyclopedia, I have divided the analysis of technique specifications into five sub-sections based on the data: (1) relative position of the tool; (2) relative direction of movement; (3) shape or orientation of the tool; (4) purpose of the technique; and (5) combination specifications (see Figure 21).

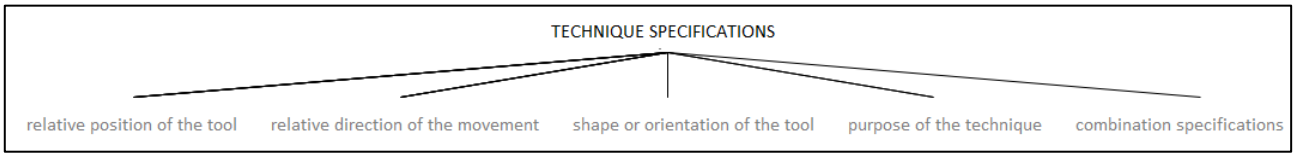

Figure 21. Concept system: Technique specifications

As stances have been analyzed in Section 4.1 and they take the place of a different attribute in the technique naming scheme, they are not considered technique specifications in this thesis. In addition, the Encyclopedia introduces the terms *anmakgi* 'inside block' and *bakat makgi* 'outside block' which are not examined within the scope of this thesis. These terms are relative to the positioning of the opponent instead of the performer and are typically not used as attributes in the

technique naming scheme. (Choi, 1999, p. 216) The full concept system of technique specifications is included in Appendix 4.

4.4.1 *Relative end-position of the attacking or blocking tool*

One of the most common specifications in naming the technique is the relative position of the tool compared to the rest of the body at the end of the technique. There are five relative positions: *ap* 'front', *yobap* 'side front', *yop* 'side', *yopdwi* 'side back' and dwi(t) 'back'. (Choi, 1999, pp. 177, 205, 208, 211, 258) These directions are relative to the facing of the upper body. For example, *ap* 'front' is in the center line of the upper body. Thus, when the attacking tool is in the center line of the upper body, the specification *ap* 'front' can be used. (Choi, 1999, p. 126) The concept system consisting of these concepts is depicted in Figure 22.

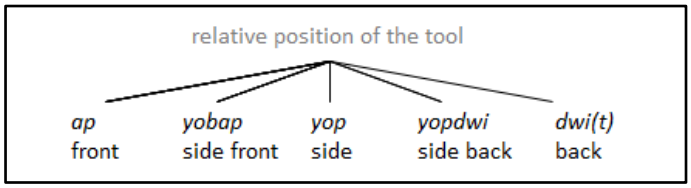

Figure 22. Concept system: Technique specifications > Relative position of the tool

The Encyclopedia refers to *ap* 'front' as the pre-assumption for *jirugi* 'punch', *tulgi* 'thrust', and *ghutgi* 'cross-cut'. This means that all the techniques introduced under those types are *ap* 'front' techniques unless otherwise specified. (Choi, 1999, pp. 124, 150, 159) In addition to hand techniques, these directions are also used to specify foot techniques in several sub-types of *chagi* 'kick'. For example, *apcha busigi* 'front snap kick' is a *cha busigi* 'smashing kick' performed into the front section and *dwitcha jirugi* 'back piercing kick' is a *cha jirugi* 'piercing kick' performed into the back section. (Choi, 1999, pp. 258, 261)

4.4.2 *Relative direction of the movement*

In addition to the relative position of the tool at the end of the technique, the direction of the movement in relation to the performer's body may also be specified. There are six directions introduced as technique specifications in the Encyclopedia: *anuro* 'inward', *bakuro* 'outward', *ollyo* 'upward', *naeryo* 'downward', *chookyo* 'rising', and *noollo* 'pressing'. (Choi, 1999, pp. 135, 138, 159, 217, 225)

While it would seem logical to classify *ollyo* 'upward' and *chookyo* 'rising', as well as *naeryo* 'downward' and *noollo* 'pressing', as synonymous based only on their English terminology, they are clearly distinct specifications. Both *ollyo* 'upward' and *naeryo* 'downward' are specified as being performed at the solar plexus level of the performer, with some exceptions. (Choi, 1999, pp. 220, 222) On the other hand, *chookyo* 'rising' refers to head level and higher and *noollo* 'pressing' to groin level and lower, again with some exceptions. (Choi, 1999, pp. 217, 225) Due to this distinction the terms are nothing but co-ordinate to each other in the concept system. However, they are so closely related that multidimensionality (see Section 2.3.1) is used in the concept system to connect *chookyo* 'rising' and *ollyo* 'upward', and another one to connect *noollo* 'pressing' and *naeryo* 'downward' (see Figure 23).

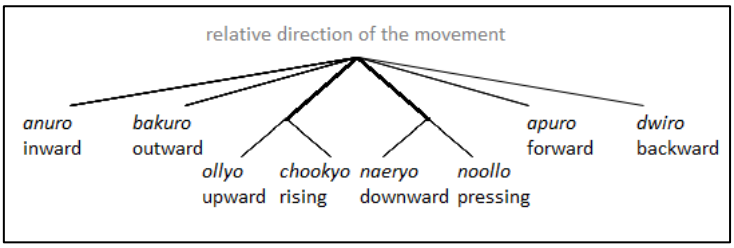

Figure 23. Concept system: Technique specifications > Relative direction of the movement

Despite them not being introduced in the Encyclopedia, I have also decided to include two additional specifications in the concept system: *apuro* 'forward' and *dwiro* 'backward' (see Figure 23). While the latter term is used to describe backward movement in the "Fundamental exercises" section of the Encyclopedia, it is not used as a technique specification. (Choi, 1999, p. 421) The former, on the other hand, is not used in the book at all. Instead, *apuro* 'forward' is a dictionary-based term and the antonym of *dwiro* 'backward'. (Jones & Rhie, 1995, p. 132) As there are two very distinctively different techniques with exactly the same name introduced in the patterns, this additional term could be used to distinguish them.

These techniques are the movement #36 in the pattern *Yul-Gok* and the movements #7 and #20 in the pattern *Eui-Am*. Both techniques are called *kyocha so dung joomuk nopunde yop taerigi* 'X-stance high side strike with the back fist". While both techniques are specified as *yop* 'side', as they are performed to the side of the body, the direction of movement is different. In *Yul-Gok*, the technique is performed outwards, whereas in *Eui-Am*, it is performed forward. (Choi, 1999, pp. 539, 559–560) In addition to *Yul-Gok* and *Eui-Am,* both techniques also appear in other patterns. To distinguish these techniques from each other by name, additional specifications regarding the direction of the movement could be used.

Based on this, the technique in *Yul-Gok* would be called *kyocha so dung joomuk nopunde yop* ***bakuro*** *taerigi* 'X-stance high side **outward** strike', and the one in *Eui-Am* would be *kyocha so dung joomuk nopunde yop* ***apuro*** *taerigi* 'X-stance high side **forward** strike'. This further specification would solve the issue of identical naming of these distinct techniques, justifying the presence of *apuro* 'forward' in the concept system. However, as *apuro* 'forward' is not present in the encyclopedia, it is presented in grey font in the concept system.

4.4.3 *Shape and orientation of the tool*

The third group of technique specifications consists of shapes and orientations used to describe how and where the attacking or blocking tool(s) are placed. This is quantitively the largest group of technique specifications, and most of the concepts do not seem to be connected to each other in any way. The only three with a connection to each other are *bandal* 'crescent', *dollyo* 'turning', and *giokja* 'angle', which are defined based on each other in the Encyclopedia. (Choi, 1999, pp. 139–141) However, these definitions only apply to the hand techniques, such as *bandal taerigi* 'crecent strike' and *dollyo jirugi* 'turning punch'. Foot techniques such as *bandal chagi* 'crescent kick' and *dollyo chagi* 'turning kick' are not related to each other. (Choi, 1999, pp. 268, 312) Thus, these are presented as direct co-ordinates to each other in the concept system (Figure 24). It is also noteworthy, that some of these specifications are only compatible with specific tools. For example, **giokja chagi* 'angle kick' does not exist in the Encyclopedia.

An interesting point of discussion within this section are the English translations of some Korean terms, specifically *digutja* 'U-shaped', *san* 'W-shaped', *gutja* '9-shaped', *giokja* 'angle', *gokaeng-i* 'pick-shaped', and *kawi* 'scissor-shaped'. As the Korean language uses a different alphabet system from English, the development of terminology for each language has clearly been constructed independent of each other. (Lee & Ramsey, 2000, p. 14)

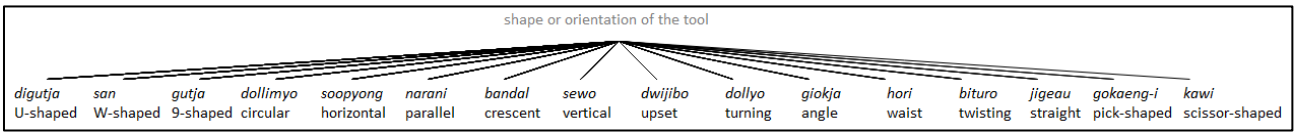

Figure 24. Concept system: Technique specifications > Shape and orientation of the tool

Digutja 'U-shaped', *giokja* 'angle', and *gutja* '9-shaped' translated literally into English would be 'digut-shaped', 'giok-shaped', and 'gu-shaped', referring to the letters *digeut* (ㄷ), *giyeok* (ㄱ) and the number nine (9) in the Sino-Korean number system, *gu*.[6] (Lee & Ramsey, 2000, pp. 14, 95) Similarly, *niunja sogi* 'L-stance' (see Section 4.1) is literally 'niun-shaped stance', referring to the letter *nieun* (ㄴ). (Lee & Ramsey, 2000, p. 14)

San 'W-shaped' refers to the Chinese symbol also used in the Korean language called *san* (山). The literal translation of this symbol is *mountain*. (Lee & Ramsey, 2000, p. 47) However, as the symbol slightly resembles a W-shape in the Latin alphabet, the specification is called 'W-shaped' instead of 'mountain' in English, as the shape is used as the defining factor instead of the translation. *Gokaeng-i* 'pick-shaped' and *kawi* 'scissor-shaped' are identical in meaning in English and Korean (with 'pick' referring to a pickaxe), as is *kyocha* 'X' (e.g. *kyocha sogi* 'X-stance' and *kyocha joomuk* 'X-fist') which literally means 'cross' in English. (Jones & Rhie, 1995, pp. 79, 251, 299)

4.4.4 *Purpose of the technique*

The next group, *purpose of the technique*, consists of technique specifications which explain why or for what purpose the technique is performed. These specifications are mainly used with *makgi*

[6] The Korean language uses two separate numeral systems concurrently: one of native origin, one of Chinese origin (the Sino-Korean numeral system). The choice of numeral system is dependent on the context and purpose of the numerals. (Lee & Ramsey, 2000, pp. 94–100)

'block' and *chagi* 'kick' techniques. Each concept has certain characteristics defined in the Encyclopedia to explain how it relates to the purpose of the technique. For example, *golcho* 'hooking' is defined as a method of blocking which "requires a minimum amount of effort on the part of the defender, and allows the opposite hand or foot an immediate response for counter-attacking". (Choi, 1999, p. 227)

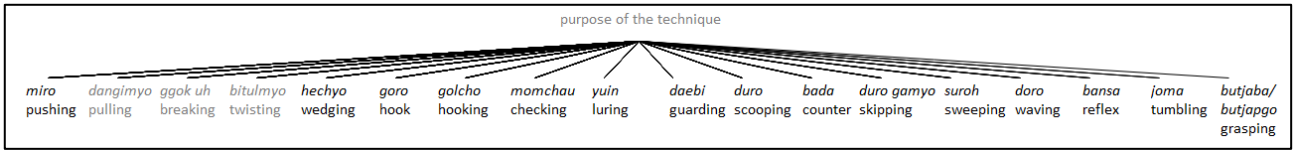

Figure 25. Concept system: Technique specifications > Purpose of the technique

As is the case with the previous category, there are no clear connections between any of these concepts. Thus, they are all co-ordinate concepts to each other under the same superordinate concept. Interestingly, some of these concepts have been included in the names of foot technique types (see 0). For example, there is no **miro chagi* 'pushing kick', as this concept is included in the foot technique type *cha milgi* 'pushing kick'. This slight inconsistency does not apply to hand techniques.

In addition to the technique specifications introduced in the Encyclopedia, the four specifications to *pulgi* 'release' as introduced by Rhee (2012, p. 84; 2014b) are also included in the concept system. However, as these terms, *bitulmyo* 'twisting', *dangimyo* 'pulling', and *ggok uh* 'breaking' are not presented in the Encyclopedia, they are presented in grey font. The fourth specification of *pulgi* 'release' is *hechyo* 'wedging', which is also used in other technique, such as *hechyo makgi* 'wedging block'. (e.g. Choi, 1999, p. 229) Thus, it is presented regularly in the concept system (Figure 25).

4.4.5 *Combination specifications*

The fifth and final category of technique specifications consists of terminology for different kinds of combination techniques, i.e. several techniques performed simultaneously or in quick succession. As mentioned in Section 0, the Encyclopedia presents some of the combination terminology inconsistently, e.g. treating some types of combinations as a sub-type of *chagi* 'kick' but not all. (Choi, 1999, p. 254) However, for logical purposes, and to make them applicable to both hand and

foot techniques where possible, I have decided to consider them a sub-category of technique specifications. This idea is supported by the fact that in the technique naming scheme, combination type is placed as a technique specification attribute.

Despite that, the naming of combination techniques, especially *yonsok* 'consecutive' and *honap* 'combination' techniques, does not always conform to the technique naming scheme, especially with foot techniques. (Choi, 1999, pp. 284, 307) This is because they consist of multiple techniques bundled together. The specification itself is not necessarily even mentioned in the full name of the technique; instead, the techniques are joined with the conjunction *wa* 'and' or *–go* 'and'.[7] For example, one form of *yonsok chagi* 'consecutive kick' is *twimyo bandal chago yop chagi* 'flying crescent and side kick'. (Choi, 1999, p. 306)

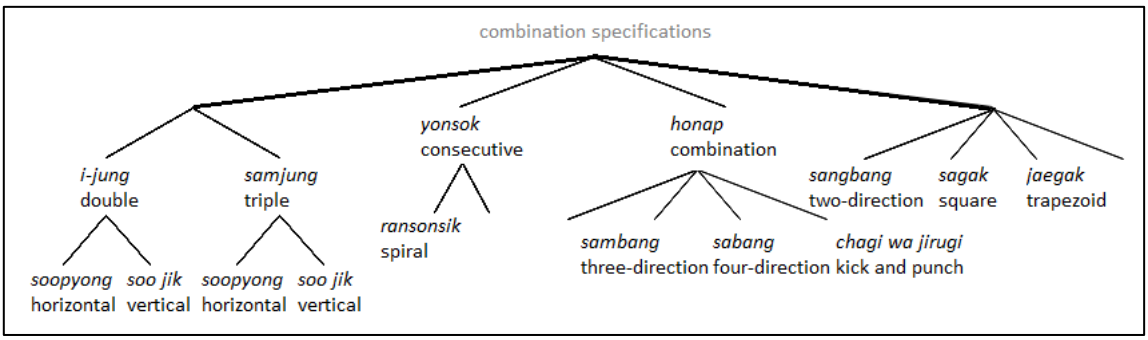

Figure 26. Concept system: Technique specifications > Combination specifications

The terminology of combinations in ITF Taekwon-Do is divided into four groups (see Figure 26). The first group consists of two terms: *i-jung* 'double' and *samjung* 'triple'. These terms are used to describe combinations of the same technique being performed with the same tool in the same relative direction (in relation to the performer's body; see Section 4.4.1) in quick succession. (Choi, 1999, pp. 179, 251) They may be performed either vertically (targets at different heights) or horizontally (targets positioned laterally). The verticality or horizontality is defined using the words *soo jik* vertical' and *soopyong* 'horizontal'. For example, 'flying vertical double front punch' is *twimyo soo jik i-jung ap jirugi*. (Choi, 1999, pp. 182–183)

In theory, as the terms *i-jung* 'double' and *samjung* 'triple' consists of the Sino-Korean numbers *i* 'two' and *sam* 'three', regular single techniques could be called *il-jung* 'single' (*il* 'one'). However, this terminology is not used in the Encyclopedia and thus not included in the concept system. *I-jung*

[7] The scope of this thesis does not examine how the conjuction 'and' works in the Korean grammar. *Wa* and *–go* are used within ITF Taekwon-Do terminology.

‘double’ and *samjung* ‘triple’ are co-ordinate concepts in the multidimensional concept system (see Section 2.3.1) under the branch signifying combinations performed using the same technique, and they both have subtypes *soo jik* ‘vertical’ and *soopyong* ‘horizontal’. (see Figure 26).

The second type of combinations is *yonsok* ‘consecutive’. This specification refers to techniques where “two or more [techniques] are executed in succession by the same hand [or foot] in different directions or with different attacking tools”. (Choi, 1999, pp. 179, 251) The first example of this in the patterns of ITF Taekwon-Do is in the 2nd Degree black belt pattern *Juche*, where *twimyo yonsok jirugi* ‘flying consecutive punch’ consisting of *ap joomuk kaunde jirugi* ‘forefist middle punch’ and *ap joomuk dwijibo jirugi* ‘forefist upset punch’ is performed. (Choi, 1999, p. 569)

One sub-type presented for *yonsok* ‘consecutive’ in the foot technique section is *rasonsik* ‘spiral’, where the second kick is performed while rolling in the air. This term is only applicable to foot techniques performed while jumping. The Encyclopedia only names two possible kick combinations for *twimyo rasonsik chagi* ‘flying spiral kick’: side kick and side kick, or side kick and back kick. (Choi, 1999, p. 306)

The third group consists of the concept of *honap* ‘combination’, which is defined as a technique where “both hands [or feet] are used to deliver two or more attacks in succession”. It is further specified that the term *honap* ‘combination’ only applies to techniques performed while the body is in the air, i.e. jumping or flying. (Choi, 1999, pp. 179, 251) This clarification is likely written to distinguish it from the ways of bundling together techniques while standing, referred to in this thesis as *movement rhythm*. As the concepts of movement rhythm are used differently from the combination specifications, they will be examined separately in Section 4.5.4.

In addition to any imaginable *honap* ‘combination’ series of techniques, there are three specifically defined sub-types: *sambang* ‘three-direction’, *sabang* ‘four-direction’, and *chagi wa jirugi* ‘kick and punch’. However, the first two of these subtypes are only applicable to foot techniques, whereas the third one consists of a kicking technique combined with a punching technique, similar to *jirumyo chagi* ‘punch kick’ (see Section 4.3.3) but performed in succession instead of simultaneous techniques. (Choi, 1999, p. 307)

It is noteworthy, that *sangbang* ‘two-direction’ is not presented as a type of *honap* ‘combination’, as *sangbang chagi* ‘two-direction kick’ consists of two simultaneous kicks, not two kicks performed in succession. (Choi, 1999, p. 283) This difference is reflected in the Korean terminology, but not in

their English form. While *sambang* ‘three-direction’ and *sabang* ‘four-direction’ use a number-based naming, the term *sang* ‘double’ is used in *sangbang* ‘two-direction’ instead of the number *i* ‘two’. The Encyclopedia does not introduce any two-direction kicks performed in succession. In theory, such kicks could be named *i-bang chagi* ‘two-direction kick’ instead of *sangbang chagi* ‘two-direction kick’ to conform with the number-based terminology of *sambang* ‘three-direction’ and *sabang* ‘four-direction’.

The fourth type consists of techniques performed simultaneously using two hands or feet. The aforementioned *sangbang* ‘two-direction’ belongs to this group, along with *sagak* ‘square’ and *jaegak* ‘trapezoid’, which are combinations of several hand and foot techniques simultaneously. (Choi, 1999, pp. 301, 303) As the concepts mention here are just the ones with special terminology, an empty node is used in the concept system to signify other possibilities using derivative terminology.

4.5 Other attributes

In this section of the analysis, I will briefly examine the other attributes of the technique naming scheme and present their concept systems. As mentioned above, most of these remaining attributes have a very limited number of options and, thus, terminology, making their concept systems more straightforward.

In addition to the attributes of the technique naming scheme, this section also includes a brief analysis of different movement rhythms presented in the Encyclopedia. While there is no data of the movement rhythm being used in the names of techniques, the rhythm affects how the technique is performed. The Korean terminology for these rhythms was left unfinished before the passing of Choi, and according to Rhee (e.g. 2014b), Choi tasked his senior students to complete it. Thus, the Korean terminology for the different movement rhythms is based on the works by Rhee instead of the Encyclopedia. The full concept systems for each attribute is included in Appendix 5.

4.5.1 *Directions, sides and orientations*

In this section, I will explain the analysis of four distinct attributes in the technique naming scene: #1 (*direction of stance*), #2 (*left / right stance*), #4 (*direction of technique*), and #8 (*obverse / reverse*). The terminology for attributes #1 and #4 is identical, and thus, they will share a concept system and be examined as one, whereas attributes #2 and #8 have very concise concept systems, as there are only two options for each.

The direction of stance and the direction of technique are based on the *bang hyang pyo* 'direction diagram'. (Choi, 1999, p. 414) Each pattern has a direction diagram, which details the starting position of the performer and designates letters for each direction. (Choi, 1999, p. 524) For example, below (Figure 27) is a direction diagram for the pattern *Juche*. The starting position of the performer is marked with an X. (Choi, 1999, p. 566)

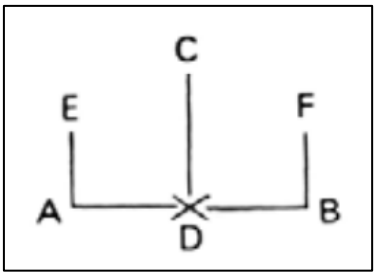

Figure 27. Direction diagram: *Juche Tul* 'Pattern Juche' (Choi, 1999, p. 566)

The terminology used to describe both the direction of stance as well as the direction of technique on the diagram is a combination of the letter and the word *bang* 'toward' (lit. 'direction'). For example, when a stance points toward the letter D, the attribute #1 is *D-bang* 'toward D'. (Choi, 1999, p. 414) As the technique may point to a direction different from that of the stance, they have separate attributes in the technique naming scheme. For example, the stance may be *F-bang* 'toward F', while the technique is performed *B-bang* 'toward B', as is the case in the movement #6 of the pattern *Juche*: *F-bang orun kyocha so B-bang dung joomuk naeryo taerigi* 'right X-stance toward F with back fist downward strike toward B'.[8] The diagonals are represented by combining

[8] Due to the word order in English, it is more natural to place the direction at the end of the noun group it refers to. Thus, as mentioned in Section 4, the word order in the technique naming scheme only refers to the Korean terminology.

the letters on each side. For example, a technique can be performed *AE-bang* 'toward AE'. (Choi, 1999, p. 566)

As the full terminology is so reliant on the direction diagram for each pattern and exercise, a concept system covering all letters and diagonal letter combinations in all of them would be pointless. For example, the diagram for the pattern *Se-Jong* consists of letters from A to H, and several possible diagonals. (Choi, 1999, p. 593) However, as the basic terminology of *bang* 'toward' is the same for all of them, the concept system consists of *X-bang* 'toward X', *Y-bang*, and their common subordinate *XY-bang* 'toward XY', where X and Y symbolize all the possible letters on direction diagrams, and XY their diagonals. (Figure 28)

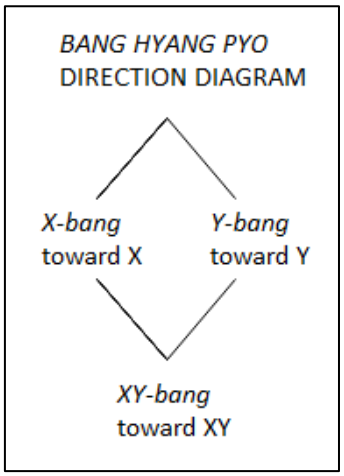

Figure 28. Concept system: Direction diagram

The other two attributes, *left / right stance* and *obverse / reverse* each only have the two options mentioned in their name. A stance can be either a left stance or a right stance, and the technique performed can be on either the obverse side or the reverse side. In Korean terms, 'left' is *wen* and 'right' is *orun*, and as shown by the technique naming scheme, it is positioned right before the name of the stance. For example, a 'left walking stance' is *wen gunnun sogi*. (Choi, 1999, p. 67) Similarly, 'obverse' is *baro* and 'reverse' is *bandae*, and those terms are placed in the attribute slot #8. For example, if a punch is performed using the obverse hand, it is a *baro jirugi* 'obverse punch'. (Choi, 1999, p. 125)

Both attributes are related to the three-way division of stances (not counting the additional branch for non-stances) introduced in Section 4.1. These three types of stances are *symmetrical stances* (group 1), *asymmetrical stances with even weight distribution* (group 2) and *asymmetrical stances*

with uneven weight distribution (group 3). The use of the two attributes in question is dependent on the properties of the stance performed and which group it belongs to.

With stances belonging to group 1, neither of these attributes are used, as they cannot be divided into left or right stance, and neither side is obverse nor reverse. (Choi, 1999, pp. 65–66, 72) Thus, these attributes should be omitted when a technique is performed using any of the symmetrical stances. In group 2, the stance is a left stance when the left foot is advanced to the front, and a right stance when the right foot is advanced to the front. (Choi, 1999, pp. 67, 71, 74, 78) In group 3, the foot with more weight on it determines whether the stance is a left stance or a right stance. For example, in *niunja sogi* 'L-stance', the rear foot carries approximately 70 % of the body weight. Thus, if the rear foot is the left foot, the stance is *wen niunja sogi* 'left L-stance', and vice versa. (Choi, 1999, pp. 69, 74–77) The concept system for these terms consists simply of the two terms as co-ordinates to each other (Figure 29).

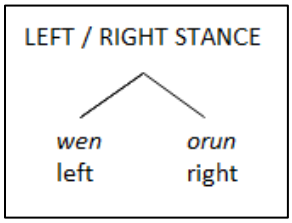

Figure 29. Concept system: Left / right stance

The use of the terms *baro* 'obverse' and *bandae* 'reverse', which are used to specify whether the front hand or the rear hand is used to perform the technique, mirrors that of the *wen* 'left' and *orun* 'right' in groups 2 and 3. As mentioned above, the symmetrical stances in group 1 do not have *baro* 'obverse' or *bandae* 'reverse' sides. In group 2, the hand on the front foot side is *baro* 'obverse', making the hand on the rear foot side *bandae* 'reverse'. (Choi, 1999, p. 125) In group 3, the foot carrying more body weight is the *baro* 'obverse' side, whereas the foot carrying less body weight is the *bandae* 'reverse' side. (Choi, 1999, pp. 126–127)

Based on this, *gunnun so kaunde baro jirugi* 'walking stance middle obverse punch' is performed with the front hand, as *gunnun sogi* 'walking stance' is a group 2 stance, whereas *niunja so kaunde baro jirugi* 'L-stance middle obverse punch' is performed using the rear hand, as *niunja sogi* 'L-stance' belongs to the group 3. (Choi, 1999, p. 125–127) Similarly to the concept system for left and right, the concept system for obverse and reverse only consists of these two terms co-ordinate to each other (Figure 30).

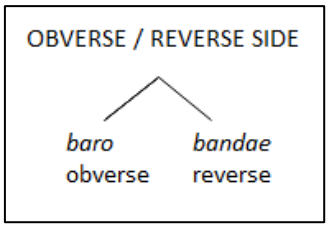

Figure 30. Concept system: Obverse / reverse side

Additionally, as touched upon in Section 4.2.1, *orun* 'right' and *wen* 'left' are sometimes used as modifiers for attacking and blocking tools, when the technique is performed in a stance belonging to group 1 (symmetrical stances). As symmetrical stances do not have *baro* 'obverse' or *bandae* 'reverse' sides, nor can they be classified as being *orun* 'right' or *wen* 'left' stances, the hand with which the technique is performed can be defined in the attribute for the attacking tool. The terminology for this is identical with the terminology for left and right stances, as presented in this section and in Figure 29.

4.5.2 *Height*

The height of a Taekwon-Do technique can be defined in two ways: in relation to the performer's body or in relation to the opponent's body. (Choi, 1999, pp. 106–107, 120–123) For practice purposes, as the height of the opponent may vary, the heights of the fundamental techniques are practiced named in relation to the performer's body. While a (performer's) shoulder-height punch may hit a taller opponent in the solar plexus, the exact same technique could hit a shorter opponent in the face. (Choi, 1999, pp. 120–123)

The Encyclopedia divides the human body height-wise into three sections: *najun bubun* 'low section', *kaunde bubun* 'middle section', and *nopun bubun* 'high section'. This terminology is used in the book when describing the target section relation to the opponent. (Choi, 1999, pp. 106–107) The terms for technique heights, as performed alone, are introduced along with each technique type. For example, a 'high block' is introduced as *nopunde makgi*. (Choi, 1999, pp. 192–196) The

word stem for each height is the same, albeit omitting the word *bubun* 'section' and adding the inflection *–de*. [9]

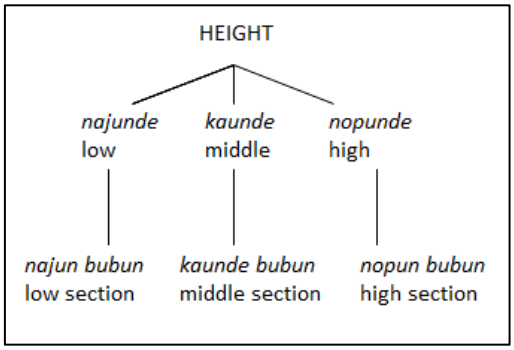

Figure 31. Concept system: Height

For the concept system (Figure 31), the sections of the body in relation to the opponent are set subordinate to the terms describing the height of the technique. The reasoning for this is two-fold and is more linguistic than related to the martial art: First, there is a clear morphological connection between the two sets of terms. Secondly, the *bubun* 'section' terms are clearly derivatives of the *–de*-terms, making the former subordinate to the latter. Although the *bubun* 'section' terminology is not used in the technique naming scheme, their inclusion in the concept system is important to clear any possible confusion between the terms.

4.5.3 *Type of movement*

This section of the analysis consists of the final three attributes in the technique naming scheme, which are all related to each other. These attributes are #6 (*spot*), #11 (*forward / backward movement*), and #12 (*type of movement*). As mentioned in Section 0, the different types of *pihagi* 'dodging' are analyzed in this section, as they take the attribute slot #12 in the scheme. However, as the Encyclopedia introduces these as separate techniques, a type of movement and the following technique could also be considered separate techniques. The aim of this section is not only to

[9] Grand Master Rhee Ki Ha has revised the Korean term for 'middle section' into *kaun bubun*, conforming to the format of the other two sections. (Rhee, 2012, p. 161) However, the Encyclopedia uses the term *kaunde bubun*, as does this analysis.

analyze the terminology and concepts in the data, but also present clearer instructions on how to name techniques with a specific type of movement specified.

The types of movement introduced under *pihagi* 'dodging' can indeed be used for dodging, but more importantly they can be used for advancing as well, and they can be used in conjunction with almost any technique. The Encyclopedia divides pihagi 'dodging' into nine sub-types: *jajun bal* 'foot shifting', *omgyo didigi* 'stepping', *jajunbal omgyo didigi* 'shift-stepping', *omgyo didimyo jajunbal* 'step-shifting', *mikulgi* 'sliding', *dolgi* 'turning', *omgyo didimyo dolgi* 'step-turning', *twigi* 'jumping', *mom nachugi* 'body dropping', and *bal dulgi* 'foot lifting'. (Choi, 1999, p. 316) Of these nine sub-types, the last three have been analyzed as a part of defensive foot technique types in Section 0, as they are not types of movement as per the definition of this section. Instead, they more closely resemble separate technique types.

As is obvious from the names of the types of movement, many of the concepts are related to each other in some way or the other. In addition, some of them can be further divided into several subtypes, e.g. *sambo omgyo didigi* 'treble stepping'. (Choi, 1999, p. 338) To analyze the concept relations of these movement types, it is necessary to first identify which of them are the primary concepts.

As the terminology suggests, *jajunbal omgyo didigi* 'shift-stepping', *omgyo didimyo jajunbal* 'step-shifting, and *omgyo didimyo dolgi* 'step-turning' are clearly combinations of other concepts. (Choi, 1999, pp. 341, 344, 355) These concepts consist terminologically of two parts, each defining a part of the movement in the order of performance. As the Encyclopedia states that the different types of movement may be combined in several ways, I have decided to have only the individual movement types in the concept system. The different numbers of steps are presented as subordinates to *omgyo didigi* 'stepping' and *gujari dolgi* 'spot turning' as a subordinate to *dolgi* 'turning'.

The term *gujari* 'spot', describing the techniques performed on the spot or stepping back to the starting spot between repetitions, may be placed before the name of the technique, as attribute #6 in the technique naming scheme. However, it is also present in the term *gujari dolgi* 'spot-turning', and the two should not be confused. For example, *gunnun so gujari baro jirugi* 'walking stance spot obverse punch' is described in the Encyclopedia. (Choi, 1999, p. 418)

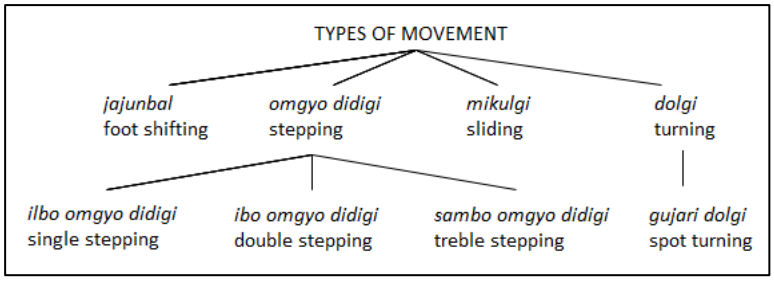

Figure 32. Concept system: Types of movement

The terminology for forward and backward movement, however, is presented rather inconsistently in the Encyclopedia. As forward movement is a pre-assumption, it is generally not mentioned in the book. However, on some occasions the term *nagagi* 'forward-stepping' (lit. 'advancing') is used, for example in *jirumyo nagagi* 'forward-stepping punch'. (e.g. Choi, 1999, p. 419) Backward movement is marked by different terms in different contexts. For example, *dwiro* 'backward' is used in *dwiro omgyo didimyo dolgi* 'backward step-turning', whereas *duruogi* 'backward-stepping' is used similarly to *nagagi* 'forward-stepping' in *magumyo duruogi* 'backward-stepping block. (Choi, 1999, p. 421)

To resolve this inconsistency while adhering to the technique naming scheme, the term *apuro* 'forward' (see Section 4.4.2) may be introduced as an antonym for *dwiro* 'backward', to be used in the same context, whereas *duruogi* 'backward-stepping' and *nagagi* 'forward-stepping' are used antonymously in their context. However, *apuro* 'forward' and *nagagi* 'forward-stepping' are not based on the same word stem, like *dwiro* 'backward' and *duruogi* 'backward-stepping' are. The literal translation for *apuro* is 'forward', whereas the literal translation for *nagagi* is 'advancing'.

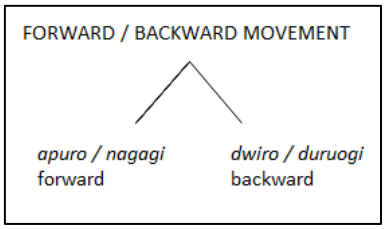

Figure 33. Concept system: Forward / backward movement

The difference in context between these two sets of terms is the placement in the technique naming scheme. As discussed in the beginning of Section 4, the term-variant ending in the syllable *–gi* is used whenever it is the final word in the name of the technique. Thus, if the name of the technique ends with the attribute #12, forward / backward movement, *nagagi* 'forward-stepping' and *duruogi* 'backward-stepping' are used. On the other hand, if the attribute #13, type of movement, is

presented, *apuro* ‘forward’ and *dwiro* ‘backward’ may be used to describe the direction of the movement in the attribute slot #11.

Considering the two interpretations of the types of movement – them either being separate techniques or a part of the technique naming scheme – there are two ways to name a technique. For example, a *gunnun so kaunde baro jirugi* ‘walking stance middle obverse punch’ performed with three steps could be called either *sambo omgyo didigi + gunnun so kaunde baro jirugi* ‘triple stepping + walking stance middle obverse punch’ or *gunnun so kaunde baro jirumyo sambo omgyo didigi* ‘triple-stepping walking stance middle obverse punch’.

There is evidence pointing to both interpretations in the Encyclopedia. However, in the patterns section of the book, the types of movement are not considered separate techniques. (e.g. Choi, 1999, p. 549) This would point to the latter option of the two above, the type of movement being a part of the technique and not a separate one.

4.5.4 ***Movement rhythm***

Although movement rhythm, or *dongjak* ‘motion’, is not a part of the technique naming scheme, it is important in general to how the techniques described in the Encyclopedia are performed. Five different types of movement rhythm are named, some of them used for singular techniques, while others combine two or more techniques into one movement. These five types are ‘normal motion’, ‘slow motion’, ‘fast motion’, ‘continuous motion’, and ‘connecting motion’. (Choi, 1999, pp. 533, 535, 539, 541) In addition, at least one ITF style federation has introduced ‘natural motion’ as the sixth rhythm, a sub-type to normal motion. It covers specific “soft techniques”, which are performed at a normal speed but without the sharp acceleration typically used in ‘normal motion’. (Bos, Marano & Trajtenberg, 2015, p. 22–24) However, as this is not a universally accepted classification in the field of ITF Taekwon-Do, it is included in the concept system in grey font.

Additionally, Rhee (2012, p. 104) uses the term *goorugi dongjak* ‘stamping motion’ to describe the techniques performed at the normal speed with the stamp of the advancing feet. While the term ‘stamping motion’ is used in the Encyclopedia and materials by different ITF federations, as well as unofficial sources, such as clubs and schools, the term *goorugi dongjak* does generally not appear

alongside it. The term *bapgi* is sometimes used to describe a stamp. However, this term is likely derived from the technique type *cha bapgi* 'stamping kick', which is not precisely the same as a hand technique performed with a stamping motion. Similarly to natural motion, stamping motion is also included in the concept system as a sub-type of normal motion in grey font, as although the motion is practiced under all ITF federations, its Korean terminology is not presented in the Encyclopedia.

The Encyclopedia presents these concepts without further explanation or Korean terminology. (Bos et al., 2015, p. 22) As explained by Rhee on several occasions, although Choi considered a clear and concise terminology a necessity for a modern martial art, he did not have time to develop all the terminology before his passing. (Rhee, 2014b) Being tasked with filling the terminological gaps together with other Grand Masters, Rhee has developed the corresponding Korean terminology for these movement rhythms. (Rhee, 2012, pp. 90, 92, 96, 102) However, he does not give a Korean term for 'normal motion', and thus, it is presented only in English in the concept system.

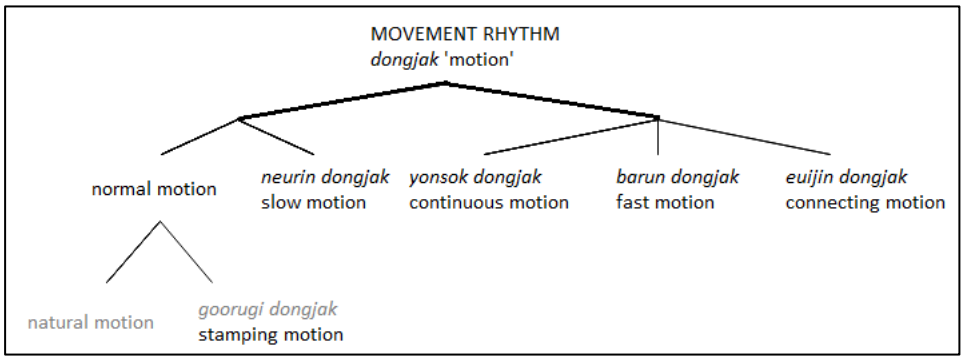

Figure 34. Concept system: Movement rhythm

The five movement rhythms accepted by all major ITF federations are presented on the first level of the concept system. However, there is a two-way multidimensional split in the concept system. The left branch consists of the movement rhythms in which only one technique is performed in either 'normal motion' or *neurin dongjak* 'slow motion', while the right branch of the concept system houses the rhythms where several techniques are performed in succession in different rhythms. (Rhee, 2012, pp. 90, 92, 96, 102) 'Natural motion' and *goorugi dongjak* 'stamping motion' are presented as subordinates to 'normal motion' in grey font.

Yonsok dongjak 'continuous motion' consists of two or more techniques performed in succession, each with the full three-phase sine-wave (down-up-down). (Rhee, 2012, p. 90; Bos et al., 2015, p. 23) When two or more techniques are performed quickly and aggressively, with the latter ones having only two thirds (up-down) of the sine-wave, the rhythm is *barun dongjak* 'fast motion'. (Rhee,

2012, p. 92; Bos et al., 2015, p. 23) Finally, when two techniques are performed within one full three-phase sine-wave (down-up-down), the rhythm is called *euijin dongjak* ‘connecting motion’. (Rhee, 2012, p. 96; Bos et al., 2015, p. 24)

In his supplemental video material for the book *This is Taekwon-Do* (Rhee, 2012, DVD), Rhee places the name of the movement rhythm at the end of the technique name. When there are multiple techniques performed in succession, the *–go*-ending is used to mark the conjunction *and* (see 4.4.5). For example, the movements #13 and #14 of the pattern *Dan-Gun*, which are performed in a continuous motion, are named *gunnun so bakat palmok najunde makgo gunnun so bakat palmok chookyo makgi, yonsok dongjak* ‘walking stance outer forearm low block and walking stance outer forearm rising block, continuous motion’. (e.g. Rhee, 2012, DVD: “Dan Gun Tul”)

5 DISCUSSION AND CONCLUSION

The primary goal of this study was to analyze the technical terminology in the martial art *ITF Taekwon-Do*. The *Encyclopedia of Taekwon-Do* (Choi, 1985), which is the primary authority to the art, introduces hundreds of terms and concepts related to the technical contents of the art in both English and Korean. My analysis is based on these examples presented in the Encyclopedia. In some instances, external unofficial sources have been used to complement the Encyclopedia, as there are gaps in some notable gaps in the original terminology.

The secondary goal was to create a comprehensive and adaptive *technique naming scheme* based on the data to guide in naming each fundamental technique distinctively. The scheme was first introduced in Section 4, based on the previous schemes developed by Rhee (2012) and Banicevich (n.d.). The final technique naming scheme used in this thesis consists of 12 attributes which may be used in the name of a technique. The primary analysis is based on the categorization of these 12 attributes, as each attribute constitutes a different set of terminology.

The aim of this study was not to create new terminology – with the exception of fulfilling some of the gaps – but to describe what kind of terminology is presently used in Taekwon-Do and in what ways. However, in some situations, to avoid confusion and ambiguity, I have given some suggestions on how to differentiate terms and how similar concepts differ from each other. For example, in Section 4.2.1, a distinction is made between the concepts *doo* 'double' and *sang* 'twin', which have a very similar meaning in English. However, by closely analyzing the use of this terms in the data, it is possible to deduce that *sang* 'twin' refers to two separate techniques being performed, whereas *doo* 'double' is used when one technique is performed using two hands.

The method of analysis is *concept analysis*, a method of terminological research. Concept analysis focuses on the relations between the concepts presented, building upon the idea of *concept triangle* by Richards and Ogden (185, pp. 8–12; see Figure 1 on page 9). This idea defines *term* as a mediator between a mental image (*concept*) and the actual referent, as the relationship between the concept and the referent only exists through the term. By defining the common and distinctive characteristics of each concept, it is possible to deduce which of the concepts is superordinate, which are subordinates, and which concepts are on the same level, making them co-ordinate concepts with each other.

According to the step-by-step process of concept analysis introduced in Section 2.3.2, the analysis is divided into seven steps. With steps 1–2 covered in the description of the research data (Section 3) and step 3 in the beginning of the analysis (Section 4), the main analysis constituted the steps 4–6, which focus on the classification of concepts and defining of their characteristics. Finally, this section is the step 7 of concept analysis, summarizing the study and reflecting on it.

My analysis of the technical concepts, based on the division into the 12 attributes in the technique naming scheme, resulted in a concept system for each attribute. These concept systems are included in the Appendices. In theory, one should be able to name any technique by selecting one concept/term for each attribute and binding them together in the correct order. However, as there are certain limitations presented in the Encyclopedia, in practice this is not possible. For example, as mentioned in Section 3.3, it is not possible to perform *jirugi* 'punch' using *sonkut* 'fingertips' as a tool, nor is it possible to perform a technique in *gunnun sogi* 'walking stance' with *mikulgi* 'slide' as the type of movement.

Concept analysis is used as a method for both terminology science as well as practical terminology work. While this study is conducted with a scientific focus, it is also closely related to the practical terminology work. The reason for this is the fact that these results, especially the technique naming scheme, directly benefit the terminological cohesion of the ITF Taekwon-Do community. As pointed out in Section 4, the word order for the names of each technique is not consistent between different clubs in Finland. For example, the two largest clubs (based on the number of licensed members in 2018), Tampereen Taekwon-Do seura in Tampere and Taekwon-Do Akatemia in Oulu and Northern Finland, use different word orders in their study materials. The results of this study and especially the technique naming scheme could be used to harmonize the naming convention, not only within the Taekwon-Do clubs in Finland, but also internationally.

The technique naming scheme introduced in this study is based on the one by Banicevich (n.d.), although some alterations were necessary based on the data, as Banicevich's scheme did not comply to all the data in the Encyclopedia. While the 12-attribute scheme presented in this thesis is, to my knowledge, as comprehensive as possible, there are still some further questions of research related to it both terminology-wise and on the technical side. For example, the type of movement (see Section 4.5.3) is used inconsistently in the data. In some sections of the Encyclopedia the different types of movement are presented as separate types of techniques, while in others they are shown as being parts of the actual techniques they are performed with.

While this decision of classifying them as separate techniques is not a question of terminology, and thus the decision should be done not by a terminologist but by a technical authority of the martial art, it has an impact on the technique naming scheme. If the type of movement and the following technique are considered separate techniques, they should not be inserted into the technique naming scheme as one. Instead, both techniques should be presented separately. On the other hand, if they are considered a singular technique, they fit in the technique naming scheme together.

Another point of discussion which has been only slightly touched upon in this study are the foot techniques. The technique naming scheme is mostly built around the naming of hand techniques, and even though it is applicable to foot techniques as well, further research focusing primarily on the terminology of foot techniques could benefit the understanding of how the concepts relate to each other. Foot techniques typically require significantly less attributes to distinctively name them than hand techniques, as foot techniques are not performed in any particular stance, for example. To illustrate this, a hand technique and a foot technique from the pattern *Choong-Moo* are named as comprehensively as possible in Table 4.

Table 4. An example of the technique naming for a hand technique and a foot technique. (applied from Choi, 1999, p. 547)

TECHNIQUE NAMING SCHEME	**Hand technique (Choong-Moo, #2)**	**Foot technique (Choong-Moo, 14#)**
1) Direction of stance	*B-bang* 'towards B'	
2) Left/right stance	*orun* 'right'	
3) Stance/flying/ground	*gunnun so* 'walking stance'	
4) Direction of technique	*B-bang* 'towards B'	*DF-bang* 'towards DF'
5) Attacking or blocking tool	*sonkal* 'knife-hand'	*orun apkumchi* 'right ball of the foot'
6) Spot		
7) Height	*nopunde* 'high'	*nopunde* 'high'
8) Obverse/reverse side	*baro* 'obverse'	
9) Technique specification	*ap* 'front'	*dollyo* 'turning'
10) Technique type	*taerimyo* 'strike'	*chagi* 'kick'
11) Forward/backward movement	*apuro* 'forward'	
12) Type of movement	*ilbo omgyo didigi* 'single-stepping'	

As is obvious from the example, hand techniques may be defined using several more attributes than foot techniques. In addition, the convention of naming the attacking or blocking tool in foot

techniques is only loosely established in the Encyclopedia, as mentioned in Section 0. By developing the terminology and technique naming scheme further for foot techniques based on this study, the naming for them could be harmonized better.

The third possibility for further research on the terminology of Taekwon-Do could be related more closely to the practical terminology work. Based on this study, a dictionary could be compiled according to the concept systems presented here, with clear and unambiguous definitions given for each concept and term. Additionally, this project could also take into account the idea presented by Banicevich (n.d.) related to the romanization of terms in the Encyclopedia. As mentioned in Section 3.2, the Encyclopedia is inconsistent in the romanization of the Korean terms, and the spelling of the terms even change within the book. As Banicevich mentioned, it could be interesting to romanize these terms properly according to one of the standards commonly used for the Korean language. These romanizations could be presented alongside the terminology, although I would suggest not to replace the current terminology with the proper romanizations, as that would require a major terminological upheaval within the Taekwon-Do community.

Although my original idea for this study was to analyze the translation choices done by Finnish Taekwon-Do clubs in their study materials, it quickly developed into a broader analysis of technical terminology. While analysis of the Finnish translations could have been beneficial for the Taekwon-Do community in Finland, this broader, language-independent topic has a larger reach, as these results are directly applicable wherever ITF Taekwon-Do is practiced.

As Rhee (2012, p. 83) says, the sheer amount of terminology may be daunting for beginners. Although the purpose of this study was not necessarily to create new information but to describe more thoroughly what already exist within the martial art, I believe that my analysis of technique naming and the technical concepts may help practitioners of ITF Taekwon-Do to understand the logic behind the technical terminology and thus contribute to the process of learning it.

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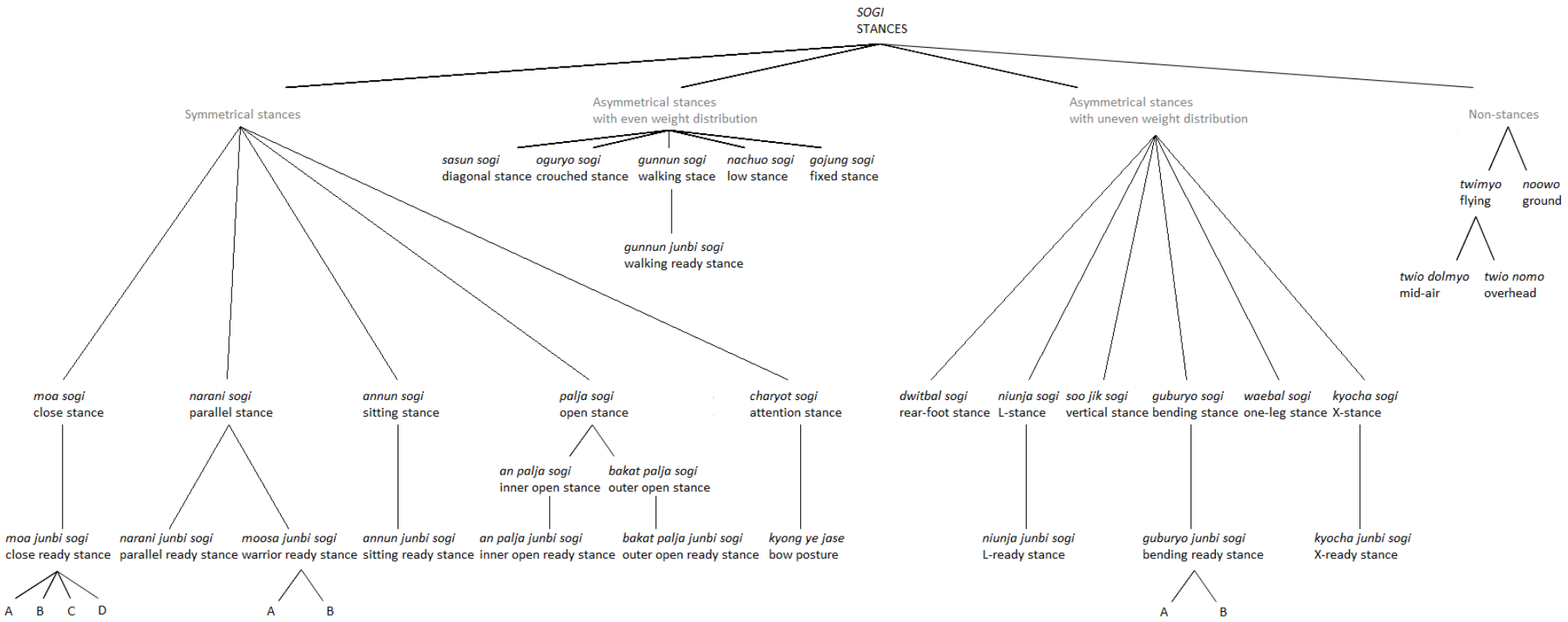
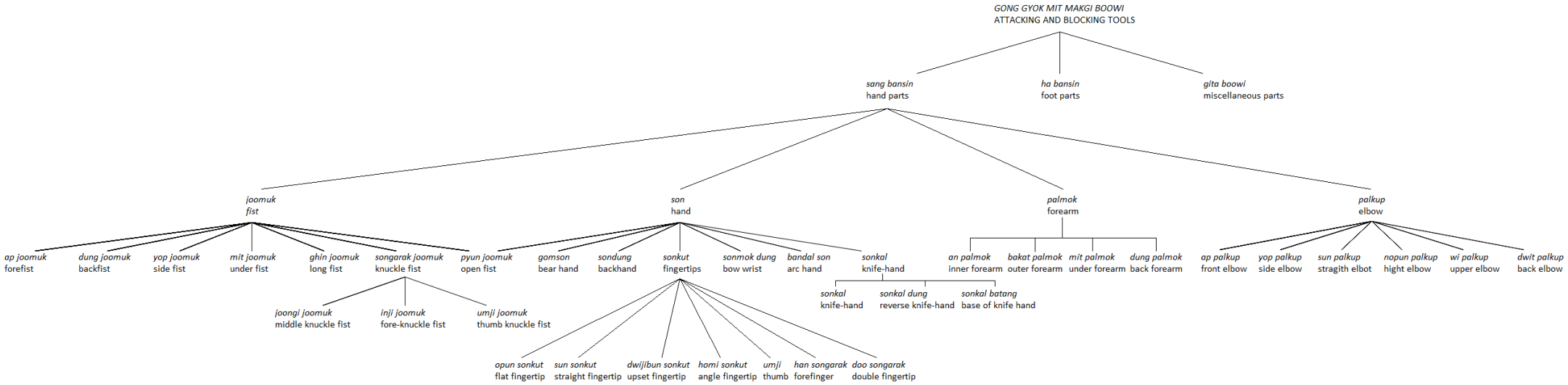
APPENDICES

Appendix 1. Concept system: Stances.

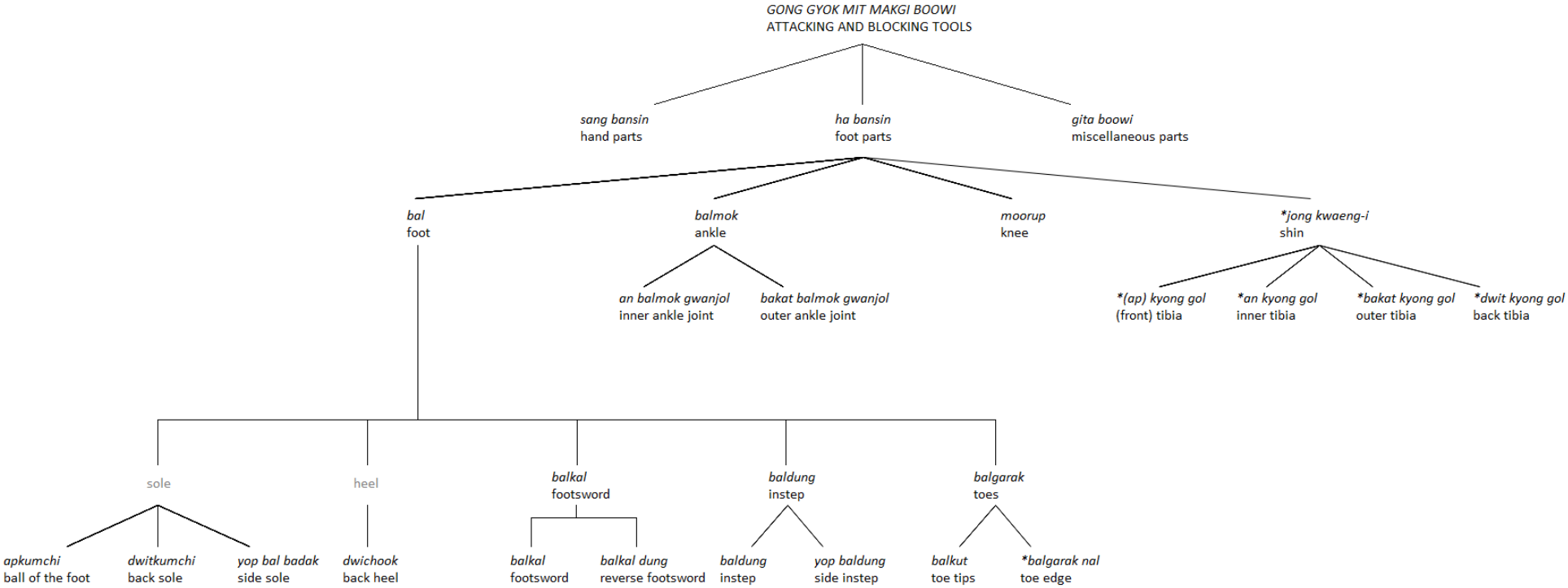


Appendix 2. Concept system: Attacking and blocking tools.

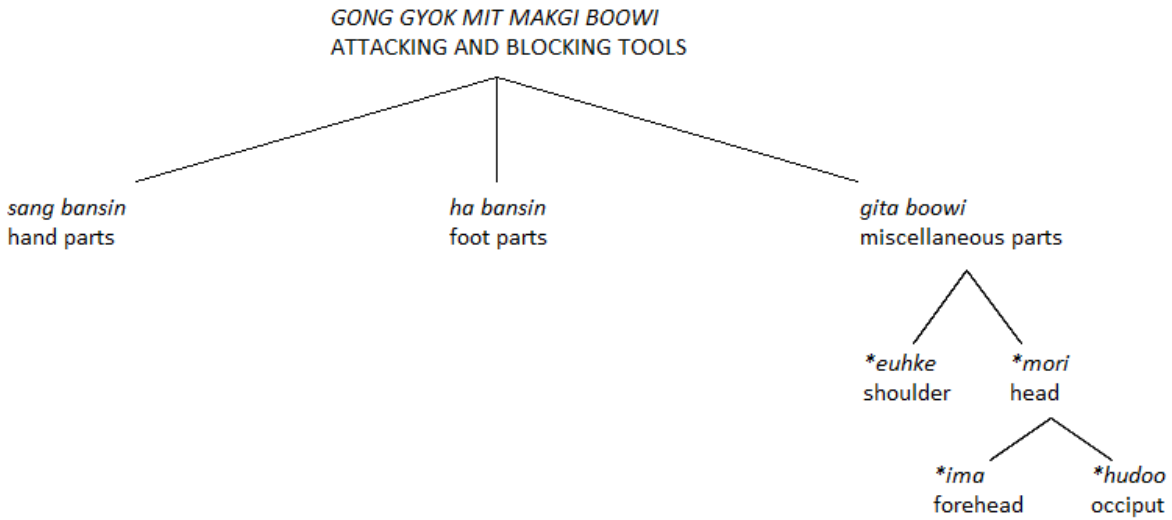
(1/3) Hand parts



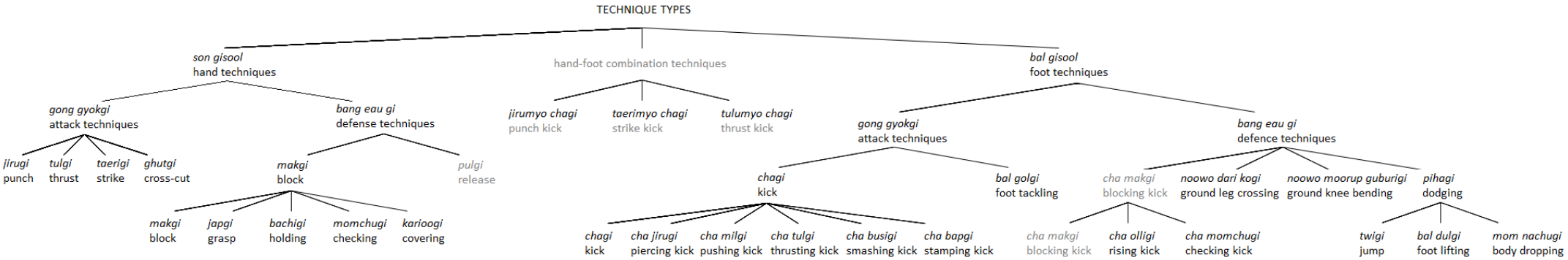
(2/3) Foot parts



(3/3) Miscellaneous parts

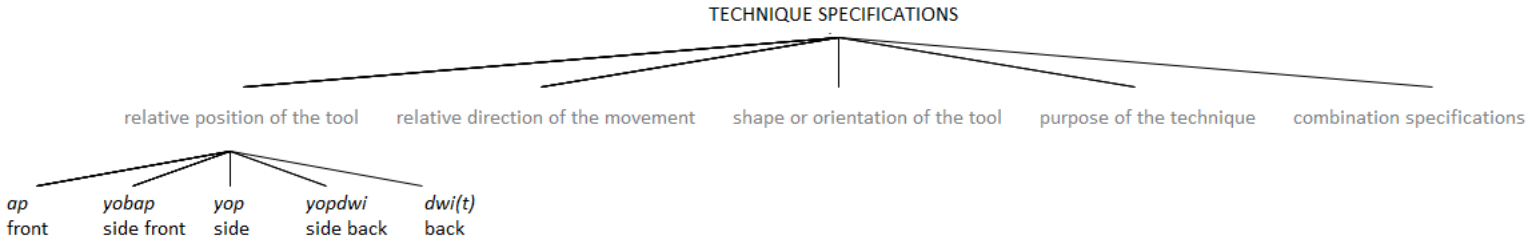


Appendix 3. Concept system: Technique types.

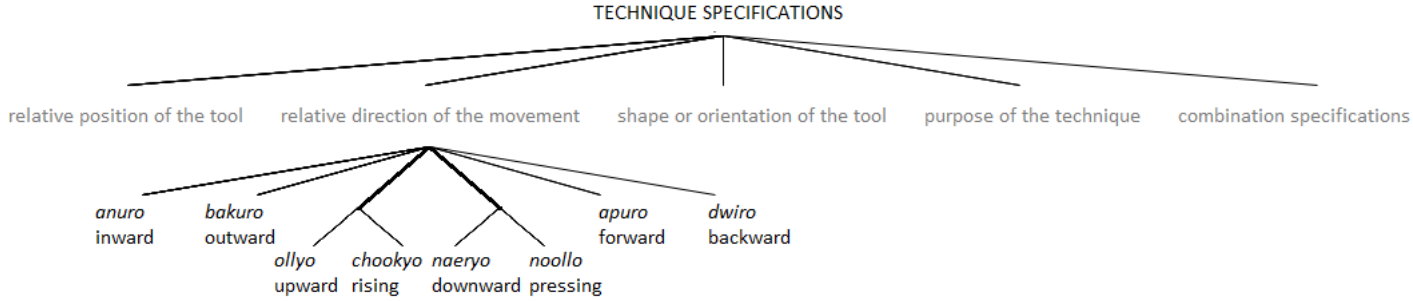


Appendix 4. Concept system: Technique specifications.

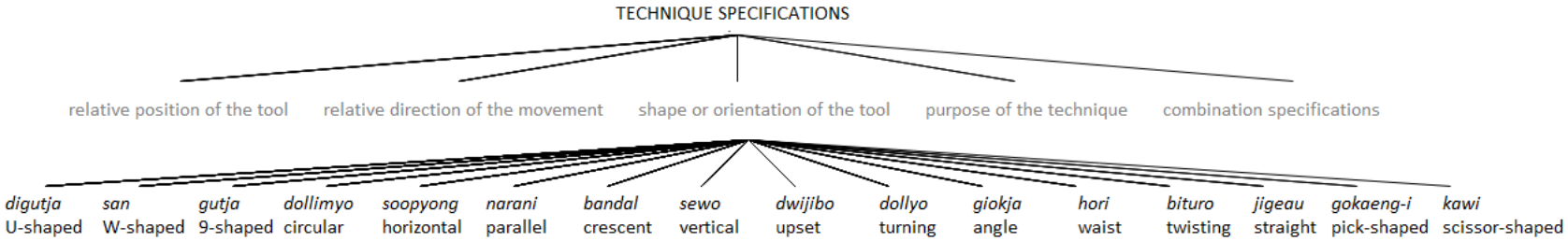
(1/5) Relative position of the tool



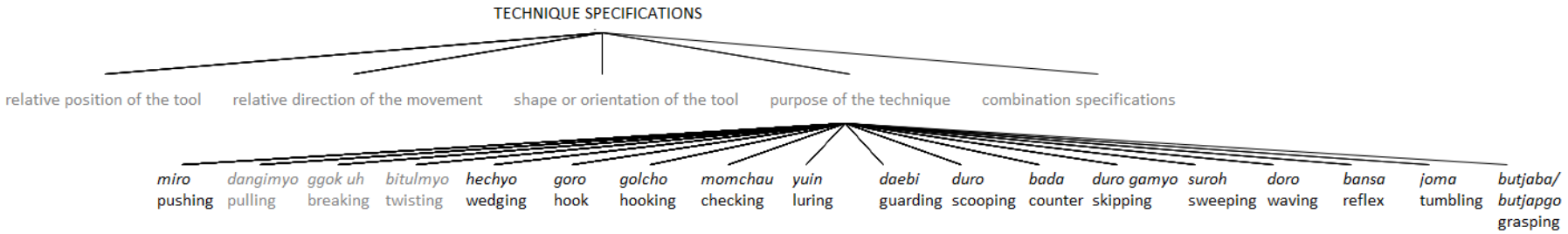
(2/5) Relative direction of the movement



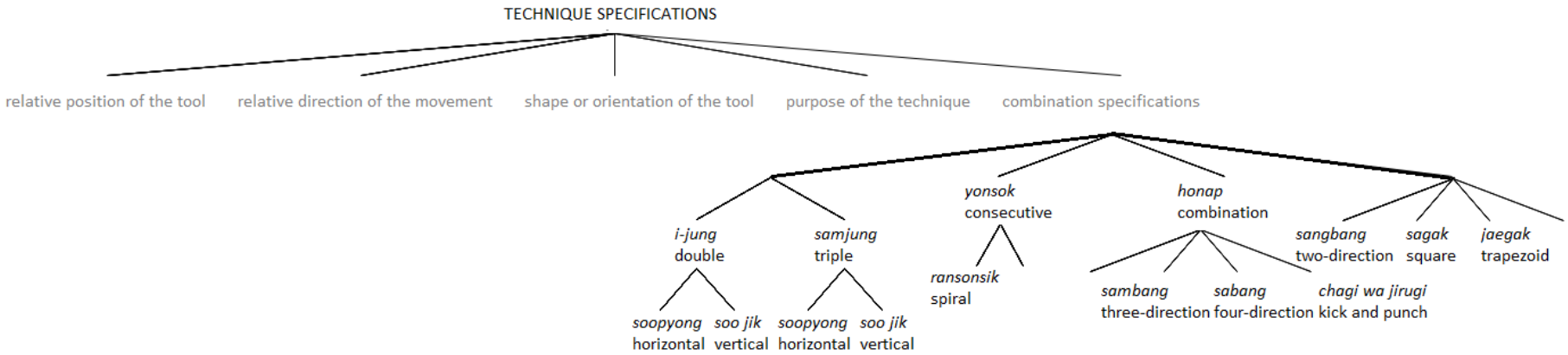
(3/5) Shape or orientation of the tool



(4/5) Purpose of the technique

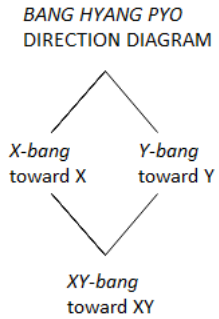

TECHNIQUE SPECIFICATIONS
relative position of the tool
relative direction of the movement
shape or orientation of the tool
purpose of the technique
combination specifications
miro pushing
dangimyo pulling
ggok uh breaking
bitulmyo twisting
hechyo wedging
goro hook
golcho hooking
momchau checking
yuin luring
daebi guarding
duro scooping
bada counter
duro gamyo skipping
suroh sweeping
doro waving
bansa reflex
joma tumbling
butjaba/ butjapgo grasping

(5/5) Combination specifications

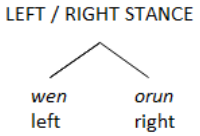


Appendix 5. Concept systems for other attributes.

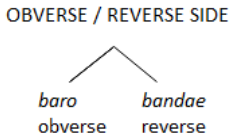
(1/7) Direction diagram



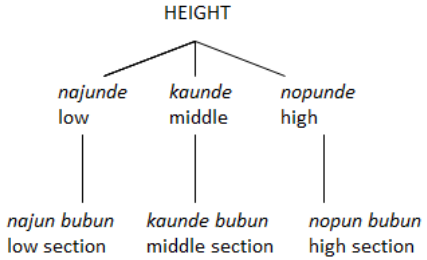
(2/7) Left/right stance



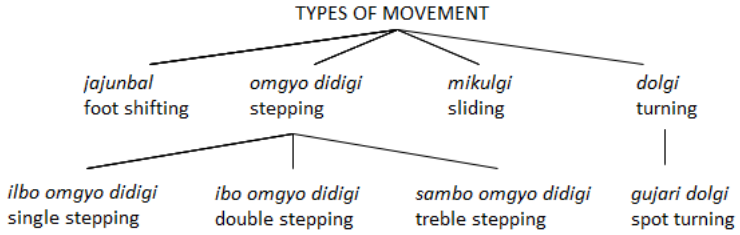
(3/7) Obverse/reverse side



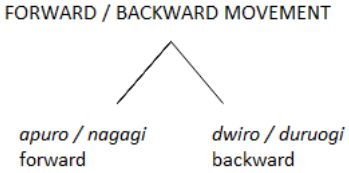
(4/7) Height



(5/7) Type of movement



(6/7) Forward / backward movement



(7/7) Movement rhythm