Reverberations from the past – the early forms (*hyung)* of taekwondo and their significance for contemporary practitioner

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Contents

Introduction

From the historical overview of taekwondo in *Taekwondo Textbook* published by Kukkiwon one quickly gets an impression that taekwondo would have developed in the absence of external influences on the Korean peninsula during a couple of thousand years. Although Korea has valiantly struggled to maintain its own identity while enduring the cultural invasion of the neighbours, China and Japan, cross-cultural influences have occurred. Several studies on the history of taekwondo reveal that it is born as a result from the interaction of many factors. Because of the traumatizing years of the WWII, Koreans have adamantly denied the Japanese impact to their culture and martial arts especially in official discourses. Despite of common rejections, Japanese karate has had significant impact to the development of modern Taekwondo.[1]

After the Japanese occupation (1905/1910–1945), at least four types of martial arts, deriving directly from Japan, existed in Korea and were known by their Korean names: *yudo* (judo), *kumdo* (kendo), *yusul* (jujutsu) and *kongsoodo* (karatedo).[2] The five major schools of martial arts were established during the final years of Japanese occupation and remained active until the Korean War (1950–1953) are: *Chung Do Kwan, Jido Kwan, Moo Duk Kwan, Chang Moo Kwan* and *Song Moo Kwan*.[3] Except for Hwang Kee, (1914–2002) from Moo Duk Kwan, the founders of these schools had studied karate in Japan (e.g. *Shotokan*, *Shudokan* and *Shito-Ryu*). At the time of the schools' establishment, the martial skills their taught were not yet referred to as taekwondo, but were neither called as *karate*. The names used were, among others, *tangsoodo*, *kongsoodo* and *kwonbop*. Because the main teachers had their background in karate, it is not at all surprising that the teaching methods and techniques were also based on karate. However, each school had its own character and priorities.[4] For long time Taekwondo was known as "Korean karate", especially in the United States because of the immigrant Korean masters and their contribution to the spread of knowledge. Although new, original forms (*Taegeuk* 1-8, *Palgwe* 1-8 and *Yudanja*, 9 forms), were later developed into taekwondo, several movement sequences deriving from karate (for example *Pyong-Ahn* 1-5) and the various versions of them are still practiced in many taekwondo schools gyms. The main purpose of this study is to find out what benefits enthusiast or instructor of modern taekwondo can achieve by studying these old series based on karate more thoroughly.

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[1] *On the* Taekwondo Instructor Course Textbook, *published by the Kukkiwon Taekwondo Academy, Japanese karate (2010, 14) is admitted to be the most important force in the development of modern taekwondo.*

[2] *Burdick 1997, 35.*

[3] *Burdick 1997, 35; Kang & Lee 1999; Lee 2001, 26; Cook 2001, 136; Madis 2003,191; Cook 2006, 20; Korea Foundation 2013, 40-43.*

[4] *Madis 2003, 191, 198; O' Neill 2009, 77.*

1. The descendants of Shotokan

The first school before modern taekwondo, *Chun Do Kwan*, was founded by **Lee Won Kuk** (1907–2003) who had moved to Japan at age 19 in 1926. Lee studied law at Chuo University, where he also started karate training with the founder of Shotokan, **Funakoshi Gichin** (1868–1957) and his son **Yoshitaka** (1906–1945).[5] Depending on the historical sources, the grade which Lee is claimed to have achieved under the auspices of Funakoshi varies from 2nd to 4th dan.[6] In 1944, Lee returned to Seoul and established his own school. In 1953, **Son Duk Sung** (1922–2011) became the school's second grandmaster. After moving to the United States in 1963, Son Duk Sung founded his own, independent organization, World Tae Kwon Do Association (WTA). The Korean versions (*Pyong Ahn*) of *Heian/Pinan* forms (*kata*) were also part of the Son's curriculum and they are introduced in the book *Korean Karate: The Art of Tae Kwon Do* (1968), which he published with Robert J. Clark.[7]

In turn, *Yun Moo Kwan Kong Soo Do Bu / Jido Kwan* is a school whose roots initially derive from a judo school. *Chosun Yun Moo Kwan* is a judo school founded in 1931 to represent Japanese *Kodokan*, the headquarters of judo. In the 1940s, **Lee Kyong-suk**, the school's founder, hired **Chun Sang Supi** to teach judo and *kongsoodo* (karate in Korean). Chun had learned karate at a younger age (possibly Shotokan) and judo while studying in Japan.[8]

School called *Song Moo Kwan* was founded by **Ro Byung Jick** (b. 1919) in 1946. Whilst in Japan (1936-1944), Ro studied Shotokan karate in Funakoshi's school at the same time with Lee Won Kuk, and reached the 1st dan. Name of the school also refers to the karate background and training in Japan of founder.[9]

2. The descendants of Shudokan and Shito-Ryu

The second grandmaster of Jido Kwan, **Yoon Kwe Byung**, studied *Shudokan* karate taught by Toyama Kanken (1888–1966), and achieved the 4th dan. In the 1950s, Toyama wrote a book that contains a list of instructors, including with their grades both Yoon Ui-byung (Yoon Kwe Byuong) and **Yoon Byung In** (1920–1983), the main instructor of the school called *YMCA Kwon Bub Bu*.

[5] *Kang & Lee 1999, Chapter 1, Section 1; Madis 2003, 191-194; Korea Foundation 2013, 41*

[6] *See Madis 2003, 192; Chun & Cook 2013, 19.*

[7] *See Son & Clark 1968 and Simpkins & Simpkins 2002.*

[8] *Madis 2003, 195, 286; Shaw 2003, 12.*

[9] *Burdick 1997, 36–37; Kang & Lee 1999, Chapter 1, Section 5; Shaw 2003, 17; Madis 2003, 194; Chun & Cook 2013, 25.*

Later on, **Mabuni Kenwa** (1889–1957), the founder of *Shito-Ryu* karate awarded Yoon Kwe Byung with 7th dan.[10] Several sources suggest that Yoon Byung-in was missing in action during the Korean war, like his close friend Chun Sang-sup. However, school was reopened after the war in 1953 and **Lee Nam Suk** (1925–2000) with **Kim Soon Baen** were responsible for teaching. Lee also changed the school's name to *Chang Moo Kwan*.[11]

3. Hwang Kee – a man following his own heart

Initially, the founder of *Moo Duk Kwan,* **Hwang Kee** (1914–2002), referred to martial skills he taught as *hwasoodo*. Later, however, he changed it to *tangsoodo*. According to his own records, Hwang studied the traditional Korean martial arts (*taekkyon, subak*) in his youth. He has also claimed studying Chinese martial arts in 1936–1937, and, during years 1939–1945, Okinawan karate from books by unknown authors.[12]

Hwang seems to have been influenced more by Japanese than Chinese martial traditions. Basic forms (*hyung*) of tangsoodo are almost identical when compared to the Shotokan forms (kata). For example *Pyong-Ahn* 1-5 are based on five *Heian/Pinan* katas, which originate from Okinawa.[13] In many sources, Okinawan Itosu Anko (1832–1915) is named as the developer of these katas. He is said to have used the kata called *Channon* (Ch. *Chiang Nan*, Kor. *Kang Nam*), learned from a Chinese teacher, as the starting point.[14] However, Hwang has claimed that he imported them from China.[15]In 1949, Hwang published the book, which can be regarded as the first modern Korean martial art guide: *Hwasu-Do Kyo Bon* (花手道教本, Hwasu-Do Manual). His second book, *Tangsu-Do Kyo Bon* (唐手道教本, Tangsu-Do Manual), was published 1958 and it introduces, among other things, *Pyang Ahn* 1–5 –forms (*hyung*).[16]

[10] *Madis 2003, 197; McLain 2009, 35; O'Neil 2009, 76.*

[11] *Burdick 1997, 36, 39; Kang & Lee 1999, Chapter 1, Section 4; McLain 2009, 36-37.*

[12] *Madis 2003, 1999: Adrogué 2003, 22; Korea Foundation 2013, 41-42.*

[13] *Burdick 1997, 36.*

[14] *Bishop 1999, 89; Schmeisser 2004, 2; Abernethy 2004b, 3; Clayton 2010, 93-94.*

[15] *Hancock 1999, 126.*

[16] *Moenig 2012, 17–18; Moenig 2010, 10; Hwang 1958.*

School (*kwan*)	Founder/leader	Called his art	Background of founder/ leader
Chun Do Hwa * (1944), Chun Do Kwan (1951)	Lee Won Kuk, Son Duk Sung (1951)	*Tangsoodo (Tangsudo)*	Lee: karate (Shotokan, under Funakoshi Gichin ja Yoshitaka (Gigo))
Song Moo Kwan (1944 / 1946)	Ro Byong Jick	*Kongsoodo (Kongsudo)*	Karatea (*Shotokan*, under Funakoshi) in Japan.
Moo Duk Kwan (1945/1947)	Hwang Kee	*Hwasoodo* (1945) *Tangsoodo* (1947) *Subakdo* (1957)	Karate out of books (Shotokan?) claimed to have studied also *taekkyeon* and Chinese martial arts.
Choson Yun Moo Kwan (1946), Ji Do Kwan (1951)	Chun Sang Sup, Yun Kwei-byug (1951)	*Kwonbop ja/tai Kongsoodo (Kongsudo)*	Chun: karate (*Shotokan* or *Shito-ryu*) and judo in Japan. Yun: karate (*Shito-ryu* and *Shudokan*) in Japan.
YMCA Kwon Bup Bu (1946), Chang Moo Kwan (1953)	Yoon Byung-in Lee Nam Suk (1953)	*Kwonbop*	Chinese martial arts (*quanfa*, Kor. *kwonbop*), karate (*Shudokan*) in Japan.

Table 1. Founders and leaders of the original five schools.* Madis 2003, 193.[17]

4. Early forms (*hyung*) of taekwondo

During the phase of unification (1960s) different schools practiced forms that had derived from karate. Each kwan had its own promotion system and this was problematic for everybody. The Inspection Team was established in order to erase differences in forms (*hyung*), free sparring (*daeryun*) and breaking (*kyokpa*). The first dan promotion with harmonized requirements (*Jun Kuk Seung Dan Shimsa Dae Hwe*) was held on 11 November 1962, and 25 judges participated in the evaluation. However, forms that candidates presented still mainly derived from karate.[18]

The role and focus of forms differs somewhat among various martial arts. In particular, Japanese martial arts often see forms as the backbone of the arts to which everything else is based. Form has also been a way to "write down", to memorise, a huge number of martial skills. Through the forms it has been possible to store and transfer principles of art to the future generations. The main aim was the deeper adoption of few forms than superficial management of a large group. Almost every source on karate's history maintains that the old masters devoted lot of time to kata training. Funakoshi, for instance, in his book *Karate-do Kyōhan* states that a complete control for one kata could take three years. Moreover, it was not at all uncommon that the expert of

[17] *Moenig 2010, 20–21; Moenig 2012, 55; Moenig 2013, 330.*

[18] *Kang & Lee 1999, Chapter 2, Section 8. At that time form called* 'hyung'*, the word* 'poomsae' *appeared in 1987.*

art knew only three to five katas.[19] The perception is voiced in the saying 'one kata, three years' (*hito-kata sannen*). Especially in Okinawa (*toudi*), this tradition was strong.[20] The kata represented both a comprehensive combat system and the style.

1. dan	2. dan	3. dan	4.dan	5. dan
Pyong Ahn 1 – 5	Balhan Hyung Dae	Ship Su	Chul Ki 3	Kong Sang Kun
Chul Ki 1	Chul Ki 2	Pal Sae	Naebojin 3	Kwan Kong
Naebojin 1	Naebojin 2	Yon Bi	Kima 3	Oh Ship Sa
Ja Won	Kima 2	Dan Kwon	Ja Un	Ship Sam
Hwarang *	Choong Moo *	No Pae	Jin Soo	Ban Wol
		Ge Baek *	Jam Hak	Pal Ki Kwon
		Ul Ji *	Jin Dong	
			Sam Il	
			Jang Kwon	

Table 2. Required forms in the dan promotions in the 1960s, (Kang & Lee 1999).* Forms of Oh Do Kwan (today known as ITF).

During the 1900s karate training of kata has changed and because of this, the number of katas required to be mastered in various schools has increased. On the one hand, focusing on just few forms enables in-depth learning of the forms, but on the other hand mastering different forms gives a broader picture of the art's dimensions which will diversify the training. The aim of the exercise has also changed. Original purpose of *toudi* and later karate was to defend oneself, but over time, the main focus has shifted from martial applications of learning to the development of the physical characteristics. Practicing the forms as sport and competition obscured the application of forms for the sake of developing more spectacular techniques. Due to historical reasons, similar trend is also found in taekwondo (for example high kicks and smooth rhythm of movements in technical competitions). Today Taekwondo represents a modern martial sport, which focus is mainly on kicking techniques, because in a match kicks result much more points compared to punches.

The current requirements of promotion impose its own internal pressures for continuous learning: usually, at each level, a minimum of one new form besides the already learned ones is required. During the early days of the old schools, which preceded taekwondo, not so many forms were practiced. One of the main reasons was that the students' grades at that time were still quite low and the other, as already mentioned above, the basic principles of karate emphasized on qualitative, not quantitative, learning of the forms. Some forms, practiced in variety of different

[19] *Funakoshi 1957/2010, 38. See also Kane & Wilder 2005, 12-13.*

[20] *Klemola 1988, 120, 122; Kane & Wilder 2005, xxvii.*

styles of karate have a history of even hundreds of years. However, forms with Korean origin and currently used in taekwondo were developed after the Korean War (1950–1953). When studying the martial applications of taekwondo forms one must open-mindedly take into account the role of the forms deriving from Okinawa, Japan as well as China in this complex development process.

4. The impact of karate forms (*kata*) to taekwondo forms (*hyung*, *poomsae*)

In terms of movements and techniques, self-defence is the essential basis for karate forms. In taekwondo, the relation to self-defence has not been a priority or explicit aim. It is quite unlikely that the newer forms of taekwondo should have embodied hidden techniques in the same way as the early forms of karate. This is partly due to the fact that taekwondo forms have evolved in the era when the martial arts were increasingly regarded as sport and they techniques and teaching were adapted for new intentions. There was no longer a direct need to include the elements of self-defence in the forms. Furthermore, it was not necessary anymore to hide the techniques as it was during the early days of karate. Compared to many forms of karate, the movements in taekwondo forms (for example *Taegeuk*-serie) are simpler, more succinct and straightforward. Old forms of karate are, however, partly used as a model when developing the taekwondo forms and consequently, it is possible to find elements of self-defence deriving from this interconnection.[21] There is nothing mystical in the "hidden" applications though – they are simply applications that are not obvious from the very first glance. The development of WTF and Kukkiwon (*Taegeuk*, *Palgwe*, *Yudanja*) forms started in 1965. At that time, in order to achieve a unity in their own Korean martial art, Korean Taekwondo Association (KTA) founded the committee to replace the used karate forms for new ones. In 1967, the results of two years efforts were published as eight forms for colour belt grades (*Palgwe*) and as nine forms (*Yudanja*) for black belt (dan) grades. *Taegeuk* forms were published in 1972.[22]

The Kukkiwon Textbook maintains that the basic techniques are the basis for the form and the match, in turn, is the practical application of the form.[23] In this sense, taekwondo is thus technique-orientated, while karate gives more emphasis on the form. Nonetheless, the Kukkiwon's perception that the match is the practical application of form is contradictory: among the 17 official forms by Kukkiwon, the most widely used technique in matching, the roundhouse kick (*dollyo*

[21] *Gylling 2008, 22–23.*

[22] *McLain 2009, 38–39; Cook 2011a, 31–32; Cook 2011b, 62–63; Chun & Cook 2013, 40, 43; Moenig & Cho & Kwak 2014, 168. Moenig & Cho & Kwak claim that* Taegeuk *forms where introduced in 1971.*

[23] *Kukkiwon 2006, 304.*

chagi), can be found only in one form (*Taegeuk Yuk Jang*).[24] At the same time, the most commonly occurring kicks of forms, front- and sidekicks (*ap chagi*, *yop chagi*), are rarely used in match to get points. In addition, the forms contain plenty of hand techniques, which are not employed in match at all.

Taebaek-poomsae is an illuminating example of the effect of karate kata: apparently a significant part of its movements originate from *Heian/Pinan* forms. A combination of three techniques is directly borrowed from *Heian Nidan.* Following them is the blocking/kick combination of three techniques from the beginning of the *Heian Yodan*, completed on both the right and the left, summing up a total of 12 movements. Similarly, one combination of the four techniques comes from *Heian Sandan*. Also the pattern of these forms (in Japanese *enbusen*) is very similar with *Taebaek*. Blocking with two hands (in Japanese *chudan uchi uke gedan barai*) at the beginning of the *Heian Sandan* can be found in the end of *Taebaek* (*kawimakki*). Naturally this evolution has taken place through Korean versions (*Pyung ahn*) of *Heian/Pinan* forms.

Why one should take a closer look to the older forms of taekwondo? If the interpretation of the newer forms also includes the original models and their various versions, it is possible to gain understanding of the original purpose of individual techniques along with the technique combinations. Taekwondo is a modern martial art, which includes a number of older martial arts techniques. A movement or a technique which is usually interpreted as blocking or strike can be used as falling, throwing or even lock in a given situation (the original *Heian/Pinan* katas, for instance, include throws and fallings). Viewed from this perspective, many of the two-hand blocking becomes interesting. Often in taekwondo they (*kawi makki, wesanteul makki, santeul makki, olgul kodureo yop makki*) are unilaterally interpreted either blocking two simultaneous attacks by one opponent (kick and punch) or two simultaneous attacks by two opponents (kick and kick).[25]

In karate, kata interpretations (*bunkai*) and search for applications have a longer tradition. The applications of techniques are already rather well-known and there is plenty of literature on the subject. Through this approach, functioning self-defence applications can also be found in the forms of taekwondo although similar tradition of interpretation of forms is almost missing in taekwondo today. Often taekwondo self-defence exercises (*hosinsul*) are not directly related to the forms but to the individual techniques. Taekwondo has no consistent practices, principles or methods to explore applications. In addition, taekwondo literature introducing

[24] The Textbook of Taekwondo Poomsae *published in 2009 by Kukkiwon notice that particular kick is rare on forms (2009, 94).*

[25] *See e.g. Kukkiwon 2006, 414, 473, 504, 573.*

applications remains rare and in case of any applications introduced, the approach stays at the basic level of interpretation.[26] It is even difficult to find Korean term, *bunseok*, which indicates analysis of forms in the existing taekwondo literature. *Poomsae* seminars tend to focus on improving the technology without investigating actual applications.

5. Interpretation of forms

Of course, when looking for applications one must keep in mind that the form represents the ideal. The actual physical conflict is always a chaotic situation, where the attack does not always happen as expected. For this reason, envisaged counter movement may not work exactly as it is shown in the form. The most important thing is to practice the principle of movement, which leaves some space for reaction or for a possibility to make variations. The main goal of application is effectiveness and efficiency, not the exact repetition of form. What appears as a smooth motion when one performs a form, can easily become rougher and angular, when it is applied to the actual situation. The visual effect is irrelevant and instead the efficiency of a technique is the only thing which is matters then. Related to a confused physical conflict is also the general misleading assumption that every skilled fighter always behaves as a martial art enthusiast, following the learned techniques. Because of this misconception, the different types of manuals present defence for the typical attacks of that specific martial art in question. However, in the self-protection situation it is very unlikely that an attacker behaves as martial art enthusiast in the training hall or sports championships. An attacker will exploit – and preferably at close range – wicked and simple practices and techniques which are prohibited in combat sports. One needs to take into account these realities in training self-defence.

5.1 Interpretation levels

PhD **Timo Klemola,** Finnish researcher and experienced karate enthusiast, distinguishes the interpretation of karate kata into at least the following six dimensions: 1) basic interpretation, 2) locks, throws, shokes etc. (Jap. *tuite*, Kor. *kwan jyel sul*), 3) pressure points (Jap. *kyusho*, Kor. *kupso sul*), 4) exercise for inner energy (Jap. *ki*, Ch. *qi*), 5) symbolic level, 6) mental level (meditation in motion).[27] Klemola's approach is principled while martial art instructor Rick Clark's interpretation of forms is somewhat more technical and proposes at least seven levels: 1) blocking,

[26] *See, e.g. Kukkiwon 2006, Chun & Cook 2013.*

[27] *Klemola 1998, 158, 172.*

2) numbing or localized pain due to vital point strikes 3) joint manipulation to cause pain, compliance, dislocation or breaking 4) throwing techniques, 5) grabbling techniques, 6) knocking out your opponent, 7) potentially fatal techniques.[28] These two levels of interpretation are not mutually exclusive, but complimentary because Clark's more technical distinction provides more detailed approach to Klemola´s levels 2 and 3. Both divisions are also applicable and useful for the interpretation of taekwondo forms. Klemola's mental level is related to the Asian tradition of physical activity, in which different physical exercises are also seen as exercises for the mind, in other words, spiritual exercises.

The analysis of a form requires an open mind. The fact that the every movement of a form can be interpreted in several ways can be taken as a fruitful starting point. Blocking can be a strike, detachment, holding, falling or even throwing, while a strike can be blocking. The closed fist incision can bring a whole new character to the technique. From the shape of a movement one must strive to see the principle contained in it, the idea of the movement. The understanding of the principles of a movement opens up the quite different levels of interpretation. Steps can give a hint, for example, for avoiding and a single technique can show the direction in which the opponent is controlled. Some movement may result as a natural continuation of the previous movement, even if it is not included in the form itself.[29] Worth noting is the counter hand operation: the hand that is returned to the waist (in Japanese *hikite*) can be used for gripping and pulling. It is therefore necessary to use both hands. [30] Also standings will need to be taken into account because they are not made only because of to extravagance, to increase power of legs or the development of the balance, but their purpose is to help to get your body weight to support techniques and / or subvert an opponent.[31] Imaginary opponent is not always attacking with a strike or a kick and stand directly in front of you. Even the techniques of a form – except maybe purely symbolic movements – can be used for many purposes, which open up along with the deepening experience of the enthusiast. While practicing the forms techniques are performed in a specific order. However, at the application stage these normal structures can be removed and even combine techniques from other forms with each others to generate a large number of combinations. Such a nuanced analysis gives new life to the forms: an enthusiast will understand why a technique is done in a certain way, and what are all the possible use for it.

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[28] *Clark 2001, xii. Rick Clark has a diverse martial arts background: 8. dan Ryukyu Kempo, 7. Dan Taekwondo Chung Do Kwan, 7. dan Ju-jitsu, 5. dan Judo, 1. dan Hapkido. He has studied martial skills already since 1962.*

[29] *Klemola 1998, 159–160.*

[30] *Clark 2001, 49–50; Abernethy 2004a, 12; Schmeisser 2004, 8; Funakoshi 1957/2010, 22.*

[31] *Abernethy 2004a, 14; Kane & Wilder 2005, 95-97.*

In the basic interpretation a movement is taken as it appears in the first sight. This is the so called strike-defence-kick level. A blocking is a blocking and strike is a strike. A variety of training with an opponent and forms (e.g. *gicho*) represent this level. At the next stage, a joint manipulation (in Japanese *tuite*, in Korean *kwan jyel sul*), requires the use of pressure points and there for it directly follows from the joint manipulation. Strikes are aimed directly to the sensitive points of the body. In his book, *Karate-do Kyohan*, Funakoshi specifically introduces 40 points which are relatively far more efficient when striked at.[32] Also the founder of *Oh Do Kwan* (1954), **General Choi Hong Hi**, reveals similar points (35) in his early book (1965).[33] A lot of mystique is connected with pressure points, but from the Western medicine point of view they simply are specific areas of the human body which are more sensitive to the pain or which have easily manipulated neural pathways. From a scientific point of view the existence of pressure points are still under heated debate. Pressure points can serve as a good additional advantage in martial art combat, but their usage cannot be relied upon as the sole technique.[34]

The practicing of forms as an exercise of energy is a method through which an enthusiast can open up one's internal force. According to Klemola, this means a method of body movement in which the force of each movement is applied from the ground through legs, known usually as so-called "grounding". Power is brought through whole combined body to hands. Although specific forms have been created for practicing "grounding", in principle, any kind of form can be made by the mechanics of internal power. It is important to bear in mind that in this context the inner strength does not mean muscular strength, which is generated from tension but the whole body strength, which is born of inner connection.[35]

The circle pattern that is made with both hands into the air, starting from above one's head, in *Koryo poomsae*, is an illuminating example of the symbolic level of form. The movement ends by combining hands slowly down in front of the body (*arae pyojeokchigi*). A similar movement can also be found in the beginning of two karate kata (*Tekki Chodan/Naihanchi*, *Kwankū/Kankū*).[36] In the middle of the circle the left hand is closed into a fist and in terms of symbolism this change can be interpreted as the variation of *um-yang* (*yin-yang*) -principle. *Koryo poomsae* is also the first form of the *Yudanja*-series for black belts. After receiving the first black belt, once again, the enthusiast becomes a student who starts a new learning. The circle closes and

[32] *Klemola 1998, 173–176.*

[33] *Choi 1965, 34–35.*

[34] *See. Kane & Wilder 2005, 75–79.*

[35] *Klemola 1998, 178.*

[36] *See e.g. Funakoshi 1957/2010, 103–14 (Kwankū/Kankū).*

the new road begins. According to a more pragmatic view, especially in karate, each movement of the form (kata) is designed to be used in the hand-to-hand combat to end an attack as soon as possible.[37] The above-described movement is also found in the practical applications.

Conclusion

Japanese karate has had a significant impact to the development of modern taekwondo. Self-defence is the essential basis for karate forms. In taekwondo, the relation to self-defence has not been a priority or an explicit aim in developing the forms. Old forms of karate are, however, partly used as a model when developing the taekwondo forms and consequently, it is possible to find elements of self-defence deriving from this interconnection. The connection between katas and self-defence is quite clear in karate. When the interpretation of the newer forms also includes the original models and their various versions, it is possible to gain understanding of the original purpose of individual techniques along with the technique combinations. As a result, the practicing of self-defence, and taekwondo over all, broadens up. Often in taekwondo, self-defence is practiced separately from the forms and consequently, the connection between them is usually blurred even further. Self-defence cannot be learned merely by repeating forms. When practicing of forms is closely to self-defence connected through practical applications it will unite also the training of the basic techniques. One cannot develop the understanding of important aspects of the self-defence, such as the timing and distance, if the techniques are repeatedly practiced only in the air. Of course, the form must first be managed so that it can be applied. Training becomes comprehensive and builds up a stable basis when the same techniques and operating principles are used in basic techniques, forms and self-defence. One does not necessarily need to look for techniques and approaches for self-defence from outside of taekwondo but, instead, they can be mainly found from taekwondo itself. For its part, the practicing of the old forms is also the study of history of taekwondo at the practical level. The evolution of the forms is inevitably related not only to the technical changes but also to the modern development lifecycle of taekwondo as martial art.

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[37] *Abernethy 2004a, 12; Kane & Wilder 2005, 69–70.*

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