

태권도

형  
우남

跆拳道

形  
雲南

Taekwondo

Forms - Unam

*B. T. Milnes*

First Edition 2015 CE

**ISBN 978-1514325018**

Author  
*B. T. Milnes*

Publisher  
*Ashton Books*



# CONTENTS

Introduction	1
Overview	2
Line-by-line Translation	5
Discussion	25
The Form Unam	27
References	34

태권도

형  
우남

跆拳道

形  
雲南

Taekwondo

Forms - Unam

*B. T. Milnes*



## INTRODUCTION

Choi Hong-hi is the founder of one of the two most popular styles of *Taekwondo* in the world. Choi describes his style in extraordinary detail in his textbook 'Tae Kwon-Do'. Over the years, Choi revised this publication many times. Unfortunately, however, not very many copies of each edition were printed, and none had ISBNs, so they are generally quite expensive and difficult to find.

The most elusive edition of Choi's textbook is the first one. Written in Korean, mostly *Hangeul* but with some *Hanja*, it was published in 1959 CE, and there are very few extant copies. At the same time, it is perhaps the most interesting of all of the editions of the book. There are variations between the different editions – over the decades, Choi improved upon and added to his style, and these changes are reflected in the editions of 'Tae Kwon-Do' – however, the first edition of the textbook is substantially different to the later ones.

This book examines a section of 'Tae Kwon-Do' by Choi Hong-hi that describes a form called *Unam* – a form which does not appear in later editions of his textbook. This book is most relevant to black belt students, particularly those who are studying the form *Chungjang*.

### A Note on Romanisation

In this book, Choi's text is reproduced line-by-line in *Hangeul* and *Hanja*. Since many *Taekwondo* practitioners do not read *Hangeul*, the romanisation for each line is also given. However, due to pronunciation changes that occur in Korean, the romanised text can be exceedingly difficult to interpret. For example, a sentence instructing a student to perform a block might finish with the verb 막는다 *mangneunda* – this word is related to the word 막기 *makgi* block, but while this is easy to see from the *Hangeul* (막 *mak* is the stem of both words), it's very difficult to see from the romanisation.

## OVERVIEW

The style of *Taekwondo* promulgated by Choi Hong-hi is one of the two most popular styles of *Taekwondo* in the world. (It's difficult to say whether it's the most popular style, or whether that title belongs to *Kukki-won Taekwondo*, because accurate figures for the number of practitioners in each style are not known.) However, despite having been taught and practised for sixty years, there is much inconsistency as to what the name of Choi's style of *Taekwondo* is.

The most common names for the two most popular styles of *Taekwondo* are 'ITF Taekwondo' and 'WTF Taekwondo'. These names are references to the International Taekwondo Federation, whose students practise Choi's style, and the World Taekwondo Federation, whose students follow the curriculum of *Kukki-won*. However, these names are not ideal. Firstly, they're not Korean. A genuine style of *Taekwondo* should primarily have a Korean name, which is then translated into English. Secondly, there is no longer only one International Taekwondo Federation. As of this book's publication, there are at least five, all of which have slightly different official curriculums.

Choi did in fact name his own style of *Taekwondo*, and he did so very early on. In the second edition of Choi's textbook in English, he names his style *Changheon-yu*. *Changheon* was Choi's art name, and it means 'blue pavilion'. The suffix *-yu* means 'style'. This name for Choi's style of *Taekwondo* follows naming conventions set down by styles of *Karate* (such as *Sorim-yu* (*Shōrin-ryū* in Japanese) and *Soryeong-yu* (*Shōrei-ryū* in Japanese), both of which *Taekwondo* is related to).

This name for Choi's style of *Taekwondo* is also given in his 1959 Korean textbook, where Choi writes it using *Hanja*: 창현유 蒼軒流 *changheonyu* (by convention written *changheon-yu*).

On page 129 of Choi's first edition Korean textbook, he lists the forms that are part of *Changheon-yu*. There are five:

- 1.) 화랑형 花郎型 *hwarang hyeong*
- 2.) 충무형 忠武型 *chungmu hyeong*
- 3.) 을지형 乙支型 *eulji hyeong*
- 4.) 삼일형 三一型 *samil hyeong*



5.) 우남형 雩南型 *unam hyeong*

(Choi prefers 型 to 形 as the writing of 형 *hyeong*.)

This is very interesting. Students of *Changheon-yu Taekwondo* around the world today practise twenty-five *Changheon-yu* forms (including both *Godang* and *Juche*). None of those forms is named *Unam*.

In 1959, it would seem that Choi's students were learning this form called *Unam*. What happened to the form? Why is it no longer practised? In Choi's second edition English textbook, which was published only a few years later, there is no mention of *Unam*. Was *Unam* dropped from the syllabus? Or was it renamed?

Not only is the presence of *Unam* in this list significant, but also where it appears in the list. *Unam* is the last of five *Changheon-yu* forms listed in the 1959 book. The other four forms roughly follow the order that they are learnt in today: *Hwarang* and *Chungmu* are high-grade colour-belt forms, and *Samil* and *Eulji* are black-belt forms. Does this indicate that Choi considered *Unam* to be the most difficult form of the five?

Fortunately, Choi was always very detailed in his descriptions of *Taekwondo*, and in the 1959 book he lists all of the movements of all of the forms his students practised, including the movements of *Unam*.

(A good spelling for 우남 might be *Wunam*, rather than *Unam*.)

## Interpretation

우남 雩南 *Unam* was the pen name of 이승만 李承晩 *Yi Seung-man*. *Yi Seung-man* (1875 - 1965 CE) was the first president of the Provisional Government of the Republic of Korea (1919 - 1925 CE), as well as the first president of South Korea (1948 - 1960 CE). Yi's rule was authoritarian. During his presidency, many of his political opponents were either arrested or killed, and during his third term in office, he had the constitution amended to remove any limit on the maximum number of terms for which he could hold the position.

우 雩 *u*; rain

남 南 *nam*; south

Therefore, *Unam* means 'Southern Rain'.

호 號 *ho*; pen name, pseudonym, art name

# TAEKWONDO FORMS – UNAM

## LINE-BY-LINE TRANSLATION

(*Unam* begins on page 281 of Choi's 1959 first edition Korean textbook.)

第二十四節 雲南型

제이십사절 우남형

*je ishipsa jeol unam hyeong*

'Part Twenty-four: Form *Unam*'

제 第 *je*; a prefix indicating order

절 節 *jeol*; passage, paragraph, verse, part

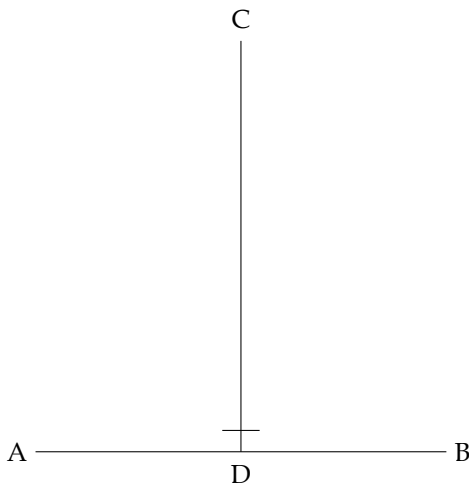
연무선 ~ “ㄱ”

*yeonmuseon* ~ “o”

'The floor diagram is in the shape of the letter ㄱ o.'

연무선 演武線 *yeonmuseon*; floor diagram, (literally) lines of attack

The floor diagram for *Unam* is:



전동작 ~ 42

*jeondongjak* ~ 42

'The form has 42 movements.'

동작 動作 *dongjak*; movement, move

소요시간 ~ 약 1 분

*soyo shigan ~ yak 1 bun*

‘Time required: approximately 1 minute’

준비자세 ~ “十手” 형의 준비자세

*junbi jase ~ “shipsu” hyeong-ui junbi jase*

‘The ready position is that of the form *Shipsu*.’

For *Shipsu* (starting on page 211), Choi writes:

발을 모아서는 동시에 우권을 왼손으로 가볍게 짚아 목 7.8 촌 앞에 놓는다

*bareul moaseoneun dongshie ugwoneul oensoneuro gabyeopge ssang-a mok 7.8 chon ape nonneunda*

‘Stand with both feet together. Hold the hands in front of the chest with the left hand covering the right fist.’

팔굽은 어깨간격 보다 약간 넓게 벌린다

*palgubeun eokkaegan-gyeok boda yakgan neon-ge beollinda*

‘The elbows should be a shoulders’-width apart.’

간격 間隔 *gan-gyeok*; interval, space, distance

약간 若干 *yakgan*; a little, slightly

넓다 *neonda*; to be large, to be big, to be broad, to be wide

벌리다 *beollida*; to open, to spread

Nowadays this ready position is known as ‘closed ready stance a’.

우 右 *u*; right (as in, opposite to left); archaic

좌 左 *jwa*; left; archaic

족 足 *jok*; foot; the pronunciation in Japanese is *ashi*

제 1 동작

*je 1 dongjak*

‘Movement 1’

우족을 1 보 B 방에 옮겨디더 기마로 서는 동시에 왼 손목으로 C 방하단을 막으면서  
바른 손목으로 B 방상단을 막는다

*ujogeul 1 bo B bang-e omgyeodidyeo gimaro seoneun dongshie oen sonmogeuro C  
banghadaneul mageumyeonseo bareun sonmogeuro B bangsangdaneul mangneunda*

‘Take 1 step towards B with the right foot to form a horse-riding stance. At the same time, block to the low section towards C with the left (outer) forearm, and block to the high section towards B with the right (inner) forearm.’

The stance that nowadays is called a ‘sitting stance’ was, at the time Choi wrote the first edition of his textbook, called a ‘horse-riding stance’. This term was taken from *Karate*, where the corresponding stance is called 騎馬立ち *kiba dachi* ‘horse-riding stance’.

동시 同時 *dongshi*; the same time

동시에 *dongshie*; at the same time, simultaneously, concurrently

Choi describes many blocks as using the 손목 *sonmok* as the striking surface. Normally this term would be translated as ‘wrist’. However, blocks in *Taekwondo* are not performed using the wrist; they are performed using the forearm. Therefore, based on the context in which this term is being written, I will assume that the better translation of 손목 *sonmok* is ‘forearm’.

(Furthermore, Choi never uses the term 팔목 *palmok*, which is the modern term for ‘forearm’.)

Also, Choi generally does not specify that a forearm block should use the outer-forearm. In such cases, the implication is often that the outer-forearm should be used as the striking surface.

손목 *sonmok*; forearm, (often) outer-forearm

면서 *myeonseo* (after vowels) 으면서 *eumyeonseo* (after consonants); though, yet, notwithstanding, while, as, at the same time; a verb ending

바르다 *bareuda*; to be straight, to be upright, to be right

Choi often writes 바른 *bareun* in contrast to 왼 *oen*, which means ‘left’. Whether this should be taken to mean ‘obverse’ (which is nowadays the translation of 바로 *baro*) or ‘right’ (which is nowadays the translation of 오른 *oreun*) is not clear.

In English, the ending of a verb is changed depending on the subject of the

sentence and the tense. In Korean, verb endings depend on the relationship between the speaker and the listener.

This is explained in more detail in the book Taekwondo Terminology. However, for this translation we only need to know about one kind of verb ending: ㄴ다 *-nda*. This is the verb ending used in formal written language.

제 2 동작

*je 2 dongjak*

‘Movement 2’

하반신은 그대로 제 1 동작과 반대동작을 취한다

*habanshineun geudaero je 1 dongjakgwa bandaedongjageul chwihanda*

‘Without changing stance, perform the opposite technique to movement 1.’

그대로 *geudaero*; as it is, the same

취하다 *chwihada*; to do, to choose

제 3 동작

*je 3 dongjak*

‘Movement 3’

우족을 좌측에 당겨 모아서는 동시에 우권을 바른 허리에 당기면서 좌권을 바른 가슴앞에 수평으로 대비한다

*ujogeul jwajoge danggyeo moaseoneun dongshie ugwoneul bareun heorie danggimyeonseo jwagwoneul bareun gaseumape supyeong-euro daebihanda*

‘Move the right foot to the left foot to form a closed stance. At the same time, move the right fist to the right waist, and move the left fist so that it is horizontal in front of the right chest.’

제 4 동작

*je 4 dongjak*

‘Movement 4’

좌족을 AC 방에 1 보 내어디더 좌전굴로서는 동시에 두 주먹으로 상단을 찌른다

*jwajogeul AC bang-e 1 bo naeodidyeo jwajeon-gullo seoneun dongshie du jumeogeuro sangdaneul jjireunda*

'Take 1 step towards AC with the left foot to form a left forward stance. At the same time, strike (punch) to the high section with both fists.'

두 손등은 밖으로 향한다

*du sondeung-eun bakkeuro hyanghanda*

'Both back-hands facing outwards'

This technique is a twin vertical punch.

향하다 *hyanghada*; to look, to face

제 5 동작

*je 5 dongjak*

'Movement 5'

우족을 C 방에 1 보 내어디더 우전굴로 서는 동시에 우이권으로 C 방상단을 치며 왼 등손목을 바른 팔굽밑에 가볍게 대인다

*ujogeu C bang-e 1 bo naeodidyeo ujeon-gullo seoneun dongshie u-igwoneuro C bangsangdaneul chimyeo oen deungsonmogeul bareun palgupmite gabyeopge daeinda*

'Take 1 step towards C with the right foot to form a right forward stance. At the same time, strike to the high section towards C with the right back-fist, moving the left back-hand to beneath the right elbow.'

이권 裏拳 *igwon*; back-fist; the pronunciation in Japanese is *uraken*

Nowadays the word 등주먹 *deungjumeok* is used to mean 'back-fist'. 등주먹 *deungjumeok* is a native Korean word. The fact that Choi uses 이권 *igwon* again shows the influence of *Karate* on *Taekwondo*.

바른 *bareun*; right (as in, the opposite of 'left')

가볍다 *gabyeopda*; to be light, to be soft

가볍게 *gabyeopge*; lightly, softly

제 6 동작

*je 6 dongjak*

'Movement 6'

하반신은 그대로 왼 손목으로 AC 방하단을 막는 동시에 우이권으로 D 방상단을 친 다음 이어 제 5 동작으로 돌아간다

*habanshineun geudaero oen sonmogeuro AC banghadaneul mangneun dongshie u-igwoneuro D bangsangdaneul chin da-eum ieo je 5 dongjageuro doraganda*

‘Without changing stance, block to the low section towards AC with the left (outer) forearm. At the same time, strike to the high section towards D with the right back-fist. Then return to the position of movement 5.’

친 *chin* → 치다 *chida*; to strike, to hit

다음 *da-eum*; next, following

돌아간다 *doraganda* → 돌아가다 *doragada*; to return to, to turn back to, to go back to

제 7 동작

*je 7 dongjak*

‘Movement 7’

좌측을 C 방에 1 보 내어디며 좌전굴로 서는 동시에 왼 손목으로 상단을 추켜 막는다

*jjwajogeul C bang-e 1 bo naeodidyeo jwajeon-gullo seoneun dongshie oen sonmogeuro sangdaneul chukyeo mangneunda*

‘Take 1 step towards C with the left foot, forming a left forward stance. At the same time, perform a rising block to the high section with the left (outer) forearm.’

제 8 동작

*je 8 dongjak*

‘Movement 8’

우측을 C 방에 1 보 내어디며 우전굴로 서는 동시에 우권으로 C 방상단을 찌른다

*ujogeul C bang-e 1 bo naeodidyeo ujeon-gullo seoneun dongshie ugwoneuro C bangsangdaneul jjireunda*

‘Take 1 step towards C with the right foot to form a right forward stance. At the same time, punch to the high section towards C with the right fist (forefist).’

제 9 동작

*je 9 dongjak*

‘Movement 9’



좌족을 축으로 우족을 좌로 돌면서 우두발이동으로 D 방에 1 보 물러디더 고정으로 서는 동시에 왼 바깥손목으로 C 방중단을 막으면서 우권을 왼 가슴앞에 대비한다

*jawajogeul chugeuro ujogeul jwaro dolmyeonseo udubaridong-euro D bang-e 1 bo mullyeodidyeo gojeong-euro seoneun dongshie oen bakkatsonmogeuro C bangjungdaneul mageumyeonseo ugwoneul oen gaseumape daebihanda*

‘Take one step towards D, pivoting on the left foot (keeping the left foot on the axis), and moving the right foot to the left, to form a fixed stance. At the same time, block to the mid section towards C with the left outer forearm, and guard with the right fist in front of the left chest.’

축 軸 *chuk*; axis

이동 移動 *idong*; movement, move

대비한다 *daebihanda* → 대비하다 *daebihada*; to guard

제 10 동작

*je 10 dongjak*

‘Movement 10’

상반신은 그대로 우족으로 C 방하단을 차 찌른다

*sangbanshineun geudaero ujogeuro C banghadaneul cha jjireunda*

‘Keeping the upper half of the body as it is, kick to the low section towards C with the right foot.’

This is a front snapping kick.

제 11 동작

*je 11 dongjak*

‘Movement 11’

우족을 C 방에 내려디디면서 두발이동으로 1 보 내어디디더 낮춰 서는 동시에 우권으로 C 방중단을 찌른다

*ujogeul C bang-e naeryeodidimyeonseo dubaridong-euro 1 bo naeodidyeo natchwo seoneun dongshie ugwoneuro C bangjungdaneul jjireunda*

‘Lower the right foot towards C, to form a low stance. At the same time, punch to the mid section towards C with the right fist.’

제 12 동작

*je 12 dongjak*

'Movement 12'

왼무릎을 땅에 대임과 함께 두 손으로 좌측을 짚으면서 몸을 좌로 눕히는 동시에  
우측으로 C 방하단을 돌려찬다

*oenmureupeul ttang-e daeimgwa hamkke du soneuro jwacheugeul jipeumyeonseo momeul  
jwaro nupineun dongshie ujogeuro C banghadaneul dollyeochanda*

'Place the left knee on the ground, and place both hands together on the left side,  
and lower the body to the left. At the same time, perform a turning kick to the  
low section towards C with the right foot.'

땅 *ttang*; ground, earth, land

함께 *hamkke*; together with, along with

측 側 *cheuk*; side

짚다 *jipda*; to place one's hands

눕히다 *nupida*; to lay something down

제 13 동작

*je 13 dongjak*

'Movement 13'

바른 무릎을 세우는 동시에 왼손을 C 방에 옮겨 짚으면서 우권으로 C 방중단을  
찌른다

*bareun mureupeul se-uneun dongshie oensoneul C bang-e omgyeo jipeumyeonseo  
ugwoneuro C bangjungdaneul jjireunda*

'Place the right foot on the ground. At the same time, move the left hand towards  
C and place it on the ground, and punch to the mid section towards C with the  
right fist.'

상대방의 발등을 짚으면서 복부를 공격하는 동작이다

*sangdaebang-ui baldeung-eul jipeumyeonseo bokbureul gonggyeokaneun dongjagida*

'Place your hand on the opponent's instep and attack the abdomen.'

상대방 相對方 *sangdaebang*; opponent

복부 腹部 *bokbu*; abdomen