



“Rhetorical Roundhouse Kicks: Tae Kwon Do Pumsae Practice And Non-Western Embodied Topoi”

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Abstract

This study examines Tae Kwon Do practitioner manuals as sites for better understanding the way diverse rhetorics can become embodied through technique. This dissertation understands martial arts in a Foucauldian sense as rhetorical institutions which discipline practitioners both physically and ideologically. A theory of “embodied topoi,” a term coined here to describe the process by which cultural commonplaces are incorporated into a material, carnal, or performed identity is presented alongside a review of how athletic or martial bodies have been previously studied. Seven popular Tae Kwon Do technical manuals are analyzed for moments when 1. Commonplaces are described, 2. “Daoist topoi” are linked to specific techniques, 3. These “embodied topoi” are connected to inter/intrapersonal skill development. Results demonstrate that Tae Kwon Do *pumsae* were rhetorically invented to respond to various audience expectations about martial arts more broadly as well as political or social exigencies.

Nearly all manuals featured explicit descriptions of underlying philosophical concepts to be embodied and a majority attempt to pinpoint these ideas manifesting in specific martial techniques. Pedagogical tools for helping first-year students (as well as writing instructors and administrators) develop those habits are presented in the conclusion alongside future research projects surrounding rhetorics of violence and the ethics of cultivating martial bodies.

An Introduction to Martial Rhetorics

My Favorite Suit

In the past few years, as part of an effort to professionalize more fully, I purchased two suits, one navy and one charcoal, one for weddings, one for funerals-- both for work. As a graduate student, this was a big purchase, despite my suit guy, Louis, saying I didn't just get a deal, "I got a *steal*." With a receipt in my new pants pocket documenting a purchase of over twelve-hundred dollars, though, it felt like someone else was doing the stealing. To Louis's credit, however, I did look good...damngood. But here's the thing--neither one of those suits are my favorite. Louis picked out three or four shirt and tie combos complete with pocket squares, new shoes, and a shiny belt to help diversify my wardrobe, to compliment the jacket he painstakingly tailored and pressed to fit my frame, but even when the look was complete with the most stylish accessories and lavish accents of a man who can afford to impress, it still wasn't enough to compare to my favorite suit--one that only cost me about fifty bucks.

So while I still practice a type of modesty when wearing my favorite suit, my *dobok*, in public (partly out of respect for the uniform and partly out of a concern for preventing any sort of undue attention), I've resolved to wear it proudly in the form of myscholarship. Not as any kind of bellicose regalia, not to prepare myself defensively against an onslaught of misunderstandings, but as a way to start a conversation—a way to help people see a bit further beyond the margins. As such, I hope this dissertation invites many thoughtful questions about the role embodied rhetorics, martial arts, and mindfulness pedagogy can play in higher education and works toward bridging what have, for too long, been topics far removed from one another in the humanities.

Misconceptions and Revisions

In order to build towards this understanding of Taekwondo as a rhetorical institution, however, it is first important to understand the history of rhetorical performances which invented Tae Kwon Do as a discipline. This series of sociopolitical contexts and exigencies all gave rise to multiple arguments ultimately defining and refining what we now know as one of the world's most popular martial arts. Examining these many points of argument in a brief rhetorical history of Tae Kwon Do will help exemplify how martial arts operate as persuasive performances for outside audiences, situate a discussion of Tae Kwon Do within the scholarship of rhetorical theory, and allow for a more in-depth discussion of Tae Kwon Do's practitioner facing rhetorics in Chapter Two.

A Rhetorical History of Tae Kwon Do

In this way, Tae Kwon Do functioned as a rhetorical practice of “identification” in the Burkean sense, constitutive of a people joined not by arbitrary political lines or merely an ethnic background, but an inexhaustible spiritual energy which could transcend time, space, and national borders. It was this message that served as the subtext for Choi’s series of international Tae Kwon Do demonstrations beginning in 1959 and it’s still firmly habituated in the training practices of contemporary martial artists as evidenced by Graham’s “There is no ‘Try’ in Taekwondo” (2013). In short, this first era of Tae Kwon Do’s rhetorical invention and development served as an argument for Korean and foreign spectators alike that the South Korean nation-state was made up of a historically and inherently resilient people--one that can withstand the hardships of international and civil war as well as break concrete with their fists.

Tae Kwon Do *Pumsae* in Relation to Rhetorical Scholarship

I hope the value of and applications for this kind of embodied form of learning and adopting institutional values is self-evident, but it may still yet be unclear as to how this kind of procedure aligns with existing scholarship in the field of Rhetoric and Composition or Technical and Professional Communication. Additionally, the exact process of how a body incorporates new rhetorical perspectives, fosters greater mental acuity, or develops a greater range of non-cognitive skills through regimented physical practice still needs further explaining. The remainder of this chapter will argue that Tae Kwon Do’s rhetorical history extends from Chinese communicative traditions, particularly those espoused by Daoist ideology and illustrates a fairly common pattern of how martial arts institutions embody rhetorical arguments in the modern age. This will reveal a similarity between Tae Kwon Do and the athletic practices Hawhee (2004) describes, despite the two existing in different times, societies, media landscapes, as well as serving as conduits of rhetorical training from different cultural lineages.

Advancing a Theory of *Embodied Topoi* in Tae Kwon Do

I’m not Street I’m Drug Free and Education is the Key!

Technically, I started practicing Tae Kwon Do when I was about seven years old, but, in truth, I don’t remember much about my training from that time. What I do recall is this: the *dojang* (Tae Kwon Do gym) existed above a Subway sandwich shop so it always smelled like fresh-baked pizza. We had to wear uniforms with tops that wrapped around your body like a towel, ones that were only held together by a belt that was really hard to tie. I remember not liking how easily the top came undone because I was fatter than most of the other kids and ashamed of my body--I only took my shirt off in the stalls of the locker room. Instructors barked commands and all the other children seemed to move in unison whereas I was unaware of when to

punch, what to say in response, and why everyone seemed to yell at random intervals. As one might expect, I lost interest quickly and didn't train there for very long.

Topos: Not Tiny Spanish Plates?

To understand the concept of “embodied topoi” I propose in this chapter, it's important to examine the widely used and appropriated word *topos/topoi* in rhetorical context. Aristotle described the concept at length, but failed to actually provide a clear definition of what exactly constitutes a *topos*, a fact that is particularly troubling given that the word can translate to mean “topic,” “theme,” or “commonplace.” Thomas Conley states that there “is a good deal of scholarly disagreement about just what a *topos* is and how it functions” (1994, 15). Nevertheless, the terms *topos* and *topoi* continue to be employed and debated in a variety of academic arenas.

Let the Bodies Hit the Floor: A Rhetorical History of Flesh

Rhetorical theory has a long history of considering the body's role in communication, argument, politics, and society. Again, looking back to Aristotle, the notion of *hexis* provides some particularly useful ways of considering the means by which *topoi* could become incorporated into the body. Like *topoi*, however, Aristotle did not provide a tidy definition of how he understood the concept of *hexis*, so generations of scholars since have theorized what all it could/should entail. Aristotle's usage, however, describes *hexis* as a non-temporary state of the body, one produced by habit, training, or prolonged experience. This is an important starting point for my study of rhetorical bodies because it implies that the body has achieved such a state over time and, thus, has transformed from whatever it may have been before.

Eastern Rhetorical Traditions

These various rhetorical appeals and *topoi* have been explored as they exist in a variety of embodied practices ranging from music (Bolles and Hunter 2012) to traditional transformations of military combatives to martial arts like Kendo (Tuckett 2016), to the contemporary manifestations of martial arts like Tai Chi (Wile 2007) and Aikido (Siapno 2012), or even the ways the enactment of such philosophies in combat sports (Back 2009) and the Composition classroom (Kroll 2008). My analysis in Chapter 4 will not only explore these Daoist rhetorical features in different spaces (the technical writing of Tae Kwon Do manuals) and practices (the *taegeuk pumsae*) but with a different theoretical lens as I describe the ways in which these features function as *topoi*, commonplaces of cultural argument fostering connections between groups and giving life to rhetorical interactions. Furthermore, I will discuss the process by which the *taegeuk pumsae* function as a disciplinary tool for the institution of Tae Kwon Do, conditioning and training the docile bodies of practitioners to adopt particular ideological stances through a series of reflexive physical techniques. Chapter 5 will then discuss the implications of this kind of *phusiopoietic* process in the world of Tae Kwon Do and other combat sports, addressing to the best of its ability the “Q Question” as Lanham (1993) articulates it. Finally, this discussion

will lead into some applications for this research both in terms of higher education as well as for future research focused on embodiment in various instructional scenarios.

A Methodology for Analyzing Martial Arts Manuals

Research Questions

My project is organized by the following three research questions:

1. *What rhetorical frameworks underpin the practice of Tae Kwon Do's taegeukpumsae?*
2. How do Tae Kwon Do manuals describe the process of embodying these rhetorical frameworks through athletic habit-practices and in what ways is this training said to facilitate the cultivation of inter/intrapersonal skills?
3. How can teachers of writing adapt this process of inter/intrapersonal skills cultivation to more successfully employ contemplative pedagogy through embodied technique in higher education classrooms?

Objects of Study

The data necessary to answer these three research questions is found in a sample of Tae Kwon Do textbooks. These manuals are ideal for this study because they offer a fixed statement of belief and presentation of values concerning the *taegeuk pumsae*, data that provides invaluable insight into how Tae Kwon Do as a rhetorical institution wanted these forms to be thought of, practiced, and preserved in specific time periods. Alongside various Korean masters who immigrated to Europe and the United States after the 1953 armistice, these textbooks served as the chief authority for Tae Kwon Do technique and still do, to an extent. Despite the availability of information free online, many martial arts masters keep these manuals in their *dojang*, and many more new students are being taught to perform their first *pumsae* directly or indirectly by such documents. The difficulty in utilizing textbooks for this study, however, is trying to construct a reasonable sample size that will provide a quality set of data. By this I mean that it's important to seek out a collection of manuals that are not purely derivative of the first English-language manual for the *taegeuk pumsae* produced by the WT (1975). On the other hand, while it's important to look for outliers within the community, I must make sure that any manual I examine would have been treated with the same level of credibility within the community.

Sampling Plan

In the time period of 1975-2017, approximately 375 texts were published and tagged with the authorized Library of Congress subject marker “Tae Kwon Do.” Initially, this study’s scope only wished to include Tae Kwon Do texts with the authorized tag of “handbook,” “textbook,” or “manual,” but that total population is only around 30 texts. While the low number is not of great importance for a non-probabilistic convenience sampling method, the fact that many of the most widely-recommended and popular TaeKwon Do texts did not appear in this grouping of 30 was a troubling issue. Therefore, my sampling plan to whittle down the 375 publications incorporated other limitations. By referring to a 2011 poll conducted by *Totally Tae Kwon Do* magazine, I was able to better understand which texts were rated most highly by members of the discourse community. The polls selected the top 30 textbooks for Tae Kwon Do practitioners who identified as members of the World Tae Kwon Do Federation (WT) as well as the top 30 for those in the International Tae Kwon Do Federation (ITF). The magazine also listed seven separate texts endorsed by each international organization. By cross-referencing these lists with sales data from publishers and merchants like Amazon.com, I was able to select seven texts representative of the timeline and most likely to be points of reference for practitioners.

The number of seven texts allows for fair representation across a roughly forty year timeline as it can demonstrate trends as they develop over the evolution of the genre. Further decision criteria regarding which texts to focus on are as follows:

1. Does the manual focus on the *Taegeuk pumsae* system?
2. Do these texts specifically provide commentary on *how* to perform *pumsae* or do they simply describe/illustrate the motions and techniques?
3. Does the manual provide some kind of commentary connecting the performance of *pumsae* to metaphysical, cultural, sociopolitical, or other rhetorical frameworks?

The Sample

The seven manuals serving as objects of study for my dissertation include:

- *1975 Taekwondo (Poomse)*

This is the first English-language Tae Kwon Do manual authorized by the WT. It was printed for and distributed at the second annual international Tae Kwon Do sparring tournament held in South Korea, one of the first major events to introduce Tae Kwon Do sparring as a sport to foreign nations. This text serves as the foundation to my study because so many of the other English language publications describing the *taegeuk pumsae* clearly utilize this as an ur-text. Despite this, this manual does not have impressive sales data (because it was the first of many authorized editions) nor does it appear on the list in *Totally Tae Kwon Do Magazine* (because the most current version was listed instead).

- 1982 *Advancing in Tae Kwon Do*

This manual is one of the cornerstones of the genre and collects the thoughts and expertise of Grandmaster Richard Chun, Ph.D. Grandmaster Chun was one of the key figures responsible for the growth of Tae Kwon Do on the east coast of the United States and his detailed ruminations on the philosophy of Tae Kwon Do are matched by none. This manual has the third highest number of positive reviews on Amazon.com of any instructional text pertaining to the *taegeuk pumsae*. This text was ranked 6th in the *Totally Taekwondo Magazine* reader poll of the top 30 Taekwondo books.

- 1996 *Tae Kwon Do: Techniques and Training*

Grandmaster Kyong Myong Lee served as Deputy Secretary General of the WT from 1991-99 and has also written extensively on Tae Kwon Do philosophy as well as sparring. Despite having one of the lowest ranks on Amazon in this sample, this text was ranked as #17 in *Totally Taekwondo Magazine's* poll listing the top 30 Taekwondobooks.

- 1999 *Modern Taekwondo*

This text represents a pivotal moment in Tae Kwon Do history as it was released the year before the official debut of sparring as an Olympic sport. As such Grandmaster Soon Man Lee and Master Gaetene Ricke represent the combination of more traditional philosophical knowledge as well as the expertise of Tae Kwon Do as an ever-changing combat sport. This manual has the second highest number of positive reviews on Amazon.com of any instructional text pertaining to the *taegeuk pumsae*. This text is also officially endorsed by the WT.

- 2003: *Taekwondo: Traditions, Philosophy, Technique*

Marc Tedeschi's manuals are praised as representing the finest photographic detail in the genre of martial arts manuals. This text is no different with its hundreds of pages of beautiful full-page photos and illustrations. Of interest for this study, however, is the meticulous detail with which he discusses the philosophy underpinning *pumsae*. This manual was ranked 25th in *Totally Taekwondo Magazine's* poll of the top 30 Taekwondo texts and features the 5th highest number of positive reviews from buyers on Amazon.com.

- 2007: *Complete Taekwondo Poomsae*

Kyu Hung Lee and Sang H. Kim present this manual which has become one of the most popular in recent years because of its detailed descriptions of the *palgwe*, *taegeuk* and black belt form sets. This manual has the highest number of positive reviews on Amazon.com of any instructional text pertaining to the *taegeuk pumsae*. This text was ranked as the #5 top rated book by readers of *Totally Taekwondo Magazine*. Note: all books rated 1st-4th were not technical manuals.

- 2016: *Kukkiwon Tae Kwon Do Textbook*

This final book in the study is similar to the first in that it was authorized and produced by the Kukkiwon, the official headquarters of WT Tae Kwon Do. The 2016 version is the most recent edition produced in English and represents the contemporary description of the *taegeuk pumsae*. Because it is printed in South Korea, the price of this manual is prohibitive and keeps it from being ranked on Amazon. That said, it is the most

definitive print reference for the *taegeuk pumsae*.

Data Collection Methods

I understand my data collection methods to be guided by a grounded theory approach. According to the SAGE Research Methods Handbook, grounded theory “builds systematic theoretical statements inductively from the coding and analysis of observational data, and the subsequent development and refinement of conceptual categories which are tested and re-tested in further data collection” (Bryant and Charmaz 2007). It is in this way, by constantly collecting and reassessing data, that I built theory about how the typical Tae Kwon Do textbook communicates beliefs about the body and its potential to adopt new ideological, philosophical, and rhetorical stances through the habituation of technique.

Because the objects of study in this dissertation are primarily written by Korean authors for (or then translated for) English speaking audiences, they are rich rhetorical sites for investigating how Eastern rhetorics about the body are communicated to Western readers. In order to fully understand the various rhetorical strategies employed, I compiled a working list of the major Eastern rhetorical concepts (specifically those relevant to the Daoist tradition) discussed in the available scholarship (Jensen 1987, Mao 2007, Mao 2010, You 2006, Xiang 2016, Wang 2004, Jiang 2018, Xu 2009, Wei and Yong-Kang 2017, Chen 2005, Chuang and Chen 2003).

This body of literature can only partially populate a heuristic useful for fully understanding these manuals. This is, in part, because the handbooks so effectively synthesize rhetorical moves familiar to the Western canon with those which might seem less ordinary. Though there exists an abundance of scholarship pertaining to Ancient and contemporary Chinese rhetorical traditions, there are fewer sources on specifically Korean ones, and even fewer still discussing how Chinese (or modern Japanese) rhetorics influenced Korean discourse. Most importantly, however, is the issue of genre. Because Tae Kwon Do textbooks are often part technical document, part philosophical treatise, part exercise manual, and part lifestyle guide, they have their own distinct rhetorical features that may not appear frequently in other types of East Asian texts.

Because of these reasons, after the initial framework for data collection was established, I began a preliminary analysis of the Tae Kwon Do manuals by taking an inductive approach. This is to say, I allowed the manuals to also populate the heuristic of Eastern rhetorical analysis as they present communicative strategies not yet covered in the scholarship. This follows in accordance with Goldin’s (2005) “thick description” of Confucian rhetoric, a method of investigating cultures that are not necessarily those of the researcher. This approach to Comparative rhetorics (one first named by Gilbert Ryle and popularized by Geertz in his seminal 1973 work) is situated in scholarly conversation pertaining to the role of Western scholars in the study or presentation of Non-Western rhetorics, a major theme in Lipson and Binkley’s (2009) introduction. Both Goldin and the authors featured in Lipson and Binkley’s collection agree that it is often better for outside observers to simply report and describe as much as they can objectively to avoid pursuing individual interpretations informed by a singular worldview. With this in mind, I could only know what data to extract

from these manuals for analysis by hand coding the most descriptive examples from the sample for distinct rhetorical features. These features helped to complete the data collection heuristic guiding my search in the remainder of the sample. In turn, the ways the other manuals align with or deviate from the initial heuristic helped to establish a working model of what the Tae Kwon Do textbook genre looks like.

After a preliminary coding of Chun (1982) it became clear that I may not need to look for all of the features I had collated. For example, it seemed unlikely that I would find a direct move to discuss the inherent problems of language or to “glorify the ugly/handicapped” that Combs describes as typical of Daoist rhetorics (2006). What I did notice however, is that each manual presented a different way of discussing the following three features:

Daoist philosophy (particularly the principles of *palgwe*)

1. Connections from that philosophy to particular martial techniques
2. Discussions of how that philosophy and technique is responsible for a type of moral, social, or inter/intrapersonal transformation in practitioners.

As such, I designed a way to record the extent to which these moves were explicitly stated (E), implicitly described (I), or not featured at all (N).

Interpretive Method

While my preliminary approach to interpreting the data I collect is close reading followed by rhetorical analysis, this sample lent itself to some amount of genre analysis as well. The major differences between these three readings can be summed up as follows: a close reading aims to note particular details about style, tone, literary devices, and other unique textual features in a vacuum. The close reading considers the formal characteristics of the text itself. A rhetorical analysis begins to consider the text as part of a more dynamic network including a speaker/writer addressing a primary audience (with secondary and tertiary audiences conceived of) to achieve a particular purpose.

This type of analysis pays more attention to some of the stylistic features noted in the close reading, but only in terms of how well they account for audience needs or achieve the author's purpose. Genre analysis considers these rhetorical and stylistic features, but only inasmuch as they appear to be a commonality across various texts and authors that can be understood as related in some way. The texts I investigated are related quite specifically and can help better elucidate some of the common stylistic and rhetorical features of Tae Kwon Do manuals but, they also, despite being a small sample, reveal some larger similarities that may be true of the martial arts manual genre more generally as a type of Daoist rhetorical text.

Limitations

This study is limited in scope as I am only analyzing seven manuals for their generic features as pertaining to a fairly small percentage of their total content. Tae Kwon Do manuals are deeply rich textual artifacts with many facets, and I am simply looking at a single component of their overall constitution. Additionally, by declaring a small subset as representatives for the genre, I am removing quite a few

interesting outliers from the discussion.

Analysis of Tae Kwon Do Manuals

Interpretation is Part of the Process

The year was 2007--I was a junior in high school and testing for my first degree black belt in Tae Kwon Do. This was a long, grueling test of not only physical stamina, strength, and technique, but of mental and emotional fortitude as well. I had to do things like break a cinder slab with my fist, perform four of the *Taegeuk pumsae* back-to-back, and spar two advanced opponents simultaneously. These tasks were challenging, but they don't fully encapsulate what it means to transition into the ranks of a black belt.

One of the tasks I remember especially well was a kind of oral presentation. I was asked to interpret the symbolism of the Korean flag for the audience of spectators present. I remember explaining the red and blue (*hong* and *chong*) parts of the center circle as representing the interconnection of opposing forces and how this symbol taught us to strive for balance in our lives. As examples of these forces I pointed out the four trigrams on the flag, symbols corresponding to heaven, earth, fire, and water.

Finally, I explained that the white background was a symbol of purity that could only be achieved by the combination of all these many polarities, much like white light represents all the colors in the visible spectrum. When I finished, everyone nodded and clapped, and I felt like I had learned something about the world and the people in it through my years of practicing in that gym--not just the secrets of kicking a pad really, really hard.

Palgwe: The Eight Divination Symbols

The *I-Ching* is famous for its sixty-four hexagrams that are used for fortune-telling, but these hexagrams are just complex combinations of a type of binary code representing *Yin* and *Yang* (referred to as *Eum* and *Yang* in Korean culture). As explained in Chapter Two, *Yin* is represented by a broken line. This symbol exists as the purest representation of receptive energy and serves as the interdependent polarity to *Yang*, the pure creative energy. *Yang* is represented by an unbroken line. These two symbols serve as the base for all other cosmological symbols featured in the *I-Ching*, including the eight trigrams of *bagua/palgwe*.

Tae Kwon Do Textbook Analysis by Trigram

The next section details the ways in which each of the *palgwe* symbols are described in the seven Tae Kwon Do textbooks comprising this study. I have organized this section by the eight principles so as to highlight the multiple differences in interpretation, language, and application used in my sample over time. This reveals a richer understanding of how specific Daoist rhetorical features in these texts contribute to a larger understanding of the *palgwe* as *topoi* to be embodied through martial practice. By grouping the analysis in this way, certain constants become evident and it is much easier to see a consensus among the master instructors and committees authoring these manuals regarding the ways in which Daoist principles are

embodied through practice of Tae Kwon Do.

Embodied *Topoi*: From theory to practice

The data presented in this chapter reveals a few things very clearly. First, it's apparent that the bagua/palgwe cosmology, symbols borrowed from the *I-Ching* and popularized by Daoism, are an important component of Tae Kwon Do *pumsae*. Second, while most instructional manuals describe that the eight principles of *palgwe* are important, few of them adequately reveal how discrete physical techniques in the forms correlate to these symbols and their meanings. Finally, despite this, most manuals make a clear and explicit connection between the principles of *palgwe* and ways to comport oneself in the world. In this way, it can be said that the *taegeuk pumsae* offer a way to actively practice these eight principles and incorporate them not just cognitively, but on a bodily level.

Embodied Non-Western Rhetorics

The biggest reason my research should matter to academics in the field of Rhetoric and Composition is that it opens the door to explore some of the ways Debra Hawhee (2004) understood rhetoric as embodied and performed through athletics in environments disconnected from the Greco-Roman tradition. This means that there are countless other ways Non-Western rhetorics have been embodied historically or preserved through athletic practices yet to be explored--my project focuses primarily on Ancient Chinese rhetorics (specifically those from the Daoist school of thought) as they apply to the modern Tae Kwon Do *taegeuk pumsae*. What this means is I have demonstrated a way to extend Xing Lu's (1998) in-depth analysis of ancient Chinese rhetorics as well as Combs's (2006) study of Daoist rhetorics into the realm of embodiment studies and that other researchers can perform similarly scholarly moves.

Pedagogical Applications for the Writing Classroom

My research is, at its core, interested in how concepts become ingrained in the body, become habituated, become automatic

If these rhetorical exercises were to work in a PTC classroom or other writing environments for different types of students, they would need to be refocused or built from other kinds of learning objectives. With that said, here is an example of the ways students might start to embody these eight habits of mind through writing practice.

These exercises share one primary goal: assist students in developing habit-practices related to the kinds of, transferable, inter/intrapersonal skills that will contribute to success in the writing classroom as well as throughout their college career. Some of these also achieve secondary goals important specifically for writing instruction. For example, the first exercise simply asks students to imagine an unnecessarily convoluted process for accomplishing an extremely simple task. If done routinely, this kind of exercise might take on a

fun game-like quality, but its focus should remain clear: students are to practice imagining new responses to old stimuli. Exercises like the fourth one in the list above are similar in that they don't necessarily teach writing skills, but they do use writing as a way to materialize and perform self-affirmations needed to complete long, taxing projects.

Future Quantitative Research in Violence Prevention

Right now I can only anecdotally say that a martial arts education helps students become more emotionally stable and less likely to commit violent acts. I believe it, but I don't have any actual hard evidence. There are some studies out there that start to gather some data one way or the other, but they are few and far between. Back (2009) for example, discusses various data sets and studies indicating that participants in "traditional" martial arts were more likely to have "good moral character" as measure by the MMPI (Minnesota Multiphasic Personality Index), JPI (Jackson Personality Inventory), or criminal records. These results were in contrast to serious combat sports participants or other collegiate athletes who, on average, revealed that there was a correlation to high level competitive sport and "bad moral character" (227-8). The question, then, is what is so different about "traditional" martial arts instruction and the more competitive or combat sports oriented instruction that leads to such a difference in student behavior outside of the *dojang*?

Conclusion

A kick is never *just* a kick. In the world of martial arts generally, and Tae Kwon Do specifically, a kick can be the embodiment of something historical, political, and/or rhetorical all at once. My project has presented a rhetorical history of Tae Kwon Do to help make this claim apparent and developed the theoretical concept of "embodied *topoi*" to help identify additional iterations of how cultural commonplaces are performed through athletic habit practices like those found in various martial arts traditions. By offering a specific analysis of these ways this concept manifests in Tae Kwon Do *pumsae* manuals, I hope that the recursive relationship between ideology, bodily technique, and individual worldviews have become apparent. Furthermore, I hope this final chapter has made it clear why this relationship is so important--not just because of the research avenues it opens up for further scholarship in rhetoric and writing pedagogy, but for the very real consequences such rhetorical training in martial arts environments can have in terms of public safety. Martial arts training is a way to give power back to the powerless--ensuring that such training is grounded in an ethical, responsible, and critically reflexive rhetorical foundation is a way to ensure that such power is used constructively for the betterment of society. My future research and teaching (both in the university classroom and Tae Kwon Do *dojang*) will work toward this end. I thank and applaud those who will join me in this fight the way we always thank our instructor after each Tae Kwon Do class...

Kamsahamnida!

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