A Study on the Value of Intangible Cultural Heritage of Subak, a Traditional Martial Arts

Author Junho Song

Subak martial arts

[Subject of transmission]

Song Chang-ryeol et al.

summary

In the dictionary of folk terms, it is called subakchigi, a martial art practiced by military officials during the Goryeo Dynasty.

Traces remain in the national intangible cultural property Pilbong Pungmulgut.

It is called the game of sitting in two lines and clapping your hands.

According to Shin Chae-ho, subak in Songdo (Kaesong) is a tradition of Goguryeo military officers. Subak came to China and became a martial art, then came to Japan and became judo, and its origin is said to be old.

In the case of North Korea, it seems that only the subak dance and the subak play remain among the various types of subak.

Surroundings of subak and similar cultures are salpan's kicking, military's subak, Jindo's hand hitting during Ganggangsullae, and North Korea's foot dance (dance performed by military officers in Dancheon, Hamgyeong-do).

Electronic copy available at: https://ssrn.com/abstract=4320739

Bakpan dance (turning over and rubbing, shoulder dance with arms wide open is said to be characteristic) of the Kaesong region

Song Chang-ryeol (1932-2017), whose hometown is Bukcheong-gun, Hamgyeongnam-do, trained in subak in Kaesong, Gyeonggi-do in the early 1940s.

It was already formed before the modern era (before the 1910s) (sometimes recorded as 'Subyeok' in Jeongjo of Joseon) and developed and passed down as a folk sport and martial art with regional characteristics. Cheon Il-ryong passed it on to Song Chang-ryeol, and the present Korea Subak Association has continued.

Subak is one of the few traditional Korean martial arts that can be recognized for its historical, traditional, academic, and regional characteristics, and urgent measures are needed for preservation and transmission.

Before the Japanese colonial period, in addition to Nalparam and Headbutting in Pyongyang, fistfights in Hamgyeong-do, subakchigi in Gaeseong, and Taekkyeon in Seoul were famous.

Around Nammuntong (market) near Namsan Mountain in Kaesong, there were many Gaeseong merchants who dominated the commercial district at the time.

According to Song Chang-ryeol's testimony, the gangsters who mainly used fists belonged to Sangindan, and usually fought duels on New Year's Day or certain days, and it was very similar to that.

People in Gaeseong presumed that Hanyang, which had been Seoul centered on Gaeseong (Songdo) until modern times, must have had the pride of 'go down', and even came up with a slang saying 'If you touch a merchant in Gaeseong, you will die'.

In the case of recently known Taekkyeon, there is an opinion in the academic world that this subak is an example of diversification. Taekkyeon was limited to Seoul, but in the case of Subak, it can be seen as a mainstream Korean martial art that influenced the Nalparam technique of Pyeongando, the capital of Goguryeo.

It is regrettable that this martial art, which was mainly seen in Kaesong only half a century ago, is moving away from our people through the era of liberation and war.

tradition content

[transmission]

Electronic copy available at: https://ssrn.com/abstract=4320739

Song Chang-ryeol went to a Japanese elementary school thanks to his wealthy father during the Japanese colonial era, and from then on he was beaten by Japanese students.

Taking this as an opportunity, from the age of 10 (1942), he learned from Cheon Il-ryong (living in Nammun-tong, Gaeseong), who was the factory manager of his foundry. He transfers to Manwol Elementary School, a nearby Korean school, when he gets into trouble after fighting with Yeowoogol and Hongsamjeong, Goryeo's Manwoldae, and the Japanese school the following year.

Subak is a Korean martial art that mainly uses the hands to attack and knock down opponents.

In 2007, it applied for designation as an important intangible cultural property. These titles include (Byeon(卞), Subak(手拍), Subakchigi, Subakhee, etc

It was recorded as Subak (手搏) or Subakhee (手搏戱) in Goryeo History, and it appears as Subak (手拍) or Subyeok in records from the Joseon Dynasty.
If you look at the literary treasures of the late Joseon Dynasty, you can find out that the Korean word for 手搏 is 'subyeok'.

The current dictionary definition is ① Palm ② A game where two people sit and look at each other and hit their palms. Hand clapping, which has become popular, testifies that it originally originated from martial arts.

Song Chang-ryeol said that his teacher Cheon Il-ryong at the time he was learning also called it 'Subakchigi'.

The late Ye Yong-hae and Kwon Tae-hun (1900-), who served as members of the Cultural Heritage Committee, wrote in their book that Subak they saw when they were young faced each other and slap their palms to make sounds.

Oh Jin-hwan last testified at the Seoul Traditional Martial Arts Competition in 2002, "What Song Chang-ryeol does is the same as what I learned from Min Wan-sik."

Subak technicians include Song Chang-ryeol, Oh Jin-hwan (1919-2002), who was a disciple of Min Wan-sik, the nephew of Empress Myeongseong, and Kim Hak-hyeon, who was born in Dancheon.

Song Chang-ryeol's son, Song Jun-ho, is the only person who inherited both domestic and foreign genealogy and technology.

Electronic copy available at: https://ssrn.com/abstract=4320739

[origin]

A similar picture is also depicted in the murals of ancient tombs of the Goguryeo Dynasty.

The tradition of Baekje Subak can be guessed through the records of Donggukyeojiseungram, where transferees of the Joseon Dynasty gathered and held a Subakui at the border between Jeolla-do and Chungcheong-do, which were the former lands of Baekje.

The Goryeo Dynasty was recorded as subak in Goryeosa, and there are specific scenes in which Lee Eui-min (李義旼) and Du Gyeong-seung (杜景升) appear. In Joseon, subak was subject to military service by law (November, the 25th year of King Sejong (1443)), and during the reign of King Sejo, even slaves gathered to hear that they would serve as subaks in the country. The warrior was chosen as a subak.

It would not have been limited to the legacy of playing with the palm of your hand as it is these days. If done well, it was a martial art that opened the way to government office. Even powerful things are well told by history.

Subak is known for two methods: hitting the palms of each other and singing along with a song to be punished for mistakes, and facing the opponent and striking with the palms of both hands to knock them down.

Before the modern era, it was called pig wrestling, and it was sometimes done to push down or pull an opponent facing each other, but the partial practice method of subak was transmitted to the private sector, and the name Ssireum was borrowed. Examples of this can still be found all around.

If you are good at it, it is said that you broke stones with your hands and pulled out cow horns.

[importance]

Subak was handed down and enjoyed as a place where the long history, tradition, learning, and regional characteristics of Goguryeo and Balhae could be recognized with a certain framework. It is a purely traditional technique and gesture culture handed down by displaced people mainly in the Yalu River basin.

In addition, it is an intangible martial arts heritage based on primitiveness that is quite rough and unrefined as a valuable expression style that has been handed down to this era without losing its original appearance. We have the responsibility to

Electronic copy available at: https://ssrn.com/abstract=4320739

cherish and publicize the Subak.

[Main features and protection method suggestions]

Subak is not only a martial art, but also has a subak dance as a dance. That is, they are freely expressed according to their purpose. If you add gestures to the movements of the subak, it becomes a subak dance, and you sit or stand with the other person and perform movements such as forehead strikes, cheek strikes, and palm strikes.

It is necessary to implement each movement in sequence.

Crossing your arms, placing your hands on your thighs, bending and straightening your upper body and knees, everything comes from the 'Jeolgujil'. It was a gesture of rugged warriors (those with excellent physique and strength) who needed stamina and endurance.

The body of the Subak is a Jeolgujil. The Che refers to the essential, and the Yong indicates the use, action, and role.

Likewise, each technique of Subak should be operated based on a sieve called a Jeolgujil. Subak meaning and uniqueness are revealed only when you are in this system. Blindly doing it without a Jeolgujil means that it is not right.

Subak is not the same form as other martial arts poomsae (turo, kata). It's simple to understand subak only from the perspective of martial arts, but it seems more important for the elderly to be able to actually use realistic movements.

In addition, the above techniques and somewhat standardized dance, gesture, and playful elements are mixed.

Until the beginning of the 20th century, it is said that there were not a few people who practiced subak directly, and since it was an intense sport in which traders practiced by beating their bodies with their hands, it did not develop into a game for the general public. It seems that it has been handed down until now and then transformed into a 'hand clap' game.

Subak was introduced to Japan and left traces in sumo, and it is said that it is performed in the Suzuka region as a dance handed down by Joseon envoys.

Song Chang-ryeol said, “If you hold on and headbutt, it will be over.”

Electronic copy available at: https://ssrn.com/abstract=4320739

The fight must have been very rough.

Along with the folk dance Subak Dance, an application was submitted to the Cultural Heritage Administration in 2007 as an important intangible cultural asset.

Now is the time to take more active interest in subak, such as designating, protecting, and fostering subak as intangible cultural heritage.

[Main experience]

From 1942 to 1950, Song Chang-ryeol studied subak from Cheon Il-ryong.

Major experience: 2 years of dropout from the Department of Political Science and Diplomacy at Dankook University in 1953, Advisor to the Korea Subak Association National Sports Association in 2001, Advisor to Seoul Traditional Martial Arts Federation, 3rd Korean Traditional Martial Arts Festival (National Theater of Korea) Subak instruction, 2002 1st Traditional Martial Arts Demonstration at the association competition, achievement award (Moon Il-kwon, Chairman of the Seoul Life Sports Federation), and was introduced at various seminar theme presentations. For example, he was introduced as a Subak successor in a research paper in Jincheon-gun, Chungcheongbuk-do. 2003 Introduced by the Dong-A Ilbo as "the only Subak successor in Korea", invited by the president of "World Taekwondo Martial Arts Academy" in France, 2004 introduced in English as the successor of "All About Taekwondo", invited Taekwondo lecturer, 2005 'Achievement Award' Award (Kang Hye-sook, member of the Culture and Tourism Committee), 2007 Subak (Martial Arts Division) Application for designation as a martial arts category National Intangible Cultural Property April 14, 2008 National Research Institute of Cultural Heritage Field Survey Testimony and Demonstration, EBS Educational Broadcasting, KBS, SBS Sports Wide, Arirang TV In 2009, he won the Traditional Martial Arts Grand Prize and the Newsmaker Grand Prize selected by the Herald Economy.

[Classification system]

Traditional games, art, martial arts, Subak

Electronic copy available at: https://ssrn.com/abstract=4320739