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## BEYOND ACTION: THE INTERPLAY OF EMOTIONAL INTELLIGENCE AND PRODUCTION VALUE IN JACKIE CHAN'S CINEMATIC NARRATIVE

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### Abstract

Jackie Chan is a revolutionary figure whose skills and innovation go beyond his skills in martial arts, the present study has analysed the use of emotional intelligence and martial arts in his movies. The paper has shed light on the personal life of Jackie Chan, and the factors which led to him joining the film industry. By observing four of his most significant movies, the research has attempted to show the emotional intelligence and production values. The research has also demonstrated that the acts of showing the characters vulnerable helped in making the viewers more sympathetic towards the protagonist and attract more followers. The martial arts techniques which were used in the movies were not unrealistic and therefore were relatable to the users and made them appreciate the effort Jackie Chan placed into the films. The statistical analysis which has been carried out with 100 participants reveals emotional intelligence mean (4.35) to be higher than production value (3.65). A strong correlation of 0.82 and p value of 0.004 further confirms audience positively responding to emotional depth of the films. The results thus reveal that participants value emotional intelligence significantly higher than production quality, suggesting that the liking is more for the films with emotional appeal than in technical execution in Jackie Chan films.

**Keywords:** Jackie Chan, Emotional Intelligence (EI), Martial Arts, movies, resilience, authenticity.

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### Introduction

#### 1. Background and context

Jackie Chan is a name that evokes action and comedy through his impressive martial arts skills. His charismatic screen presence has captivated generations of audiences and provided them with joy and laughter. Jackie Chan was born in Hong Kong and grew up in relative poverty as his parents faced continued financial hardship. He was enrolled at the China Drama Academy by his parents at the age of 7 which started his journey of becoming a global icon. During his initial days in the film industry, Jackie Chan often had to perform as a stuntman, the big breakthrough for him came in the 1970s when he was cast as a new face to capitalize on the popularity of Bruce Lee. Imitating Bruce Lee, however, did not result in commercial

success [1]. Chan went on to develop a new style of martial arts that can be seen in "Snake in the Eagle's Shadow" and "Drunken Man", these movies combined martial arts with humour [2]. Through his innovation and hard work, Chan created his own identity and it finally enabled him to shine outside of Bruce Lee's shadow.

Jackie Chan's character portrayals differed significantly from Bruce Lee's, while Bruce was presented as invincible, Jackie Chan was the underdog, the movies showed him facing overwhelming and dangerous situations, and his hurt and feelings were portrayed through his facial impressions making the character more relatable with the audience [2]. The characters of Jackie Chan inspired the Cantonese film industry, and a realistic portrayal of martial arts had a greater impact on the audience. The sweet and cheerful aura of Chan is what ultimately helped with his popularity [3]. The practice of martial arts is known to combine different physical combat elements, strategies, philosophies and traditions and as a result, it is different from other combat techniques. Studies show that martial arts is related to emotional intelligence (EI) as it requires understanding and effectively expressing one's emotions. The research has proven that martial arts allow the user to control their negative emotions, it teaches self-

control and develops discipline which ultimately helps with reducing aggression and gaining control over it [4]. The purpose of the present article is therefore to analyse the storytelling skills of Jackie Chan and the connection of emotional intelligence with martial arts.

## **2. History & Background of the Study**

Emotional intelligence (EI) can be defined as a dynamic and multidimensional concept which stretches beyond the ability of an individual to be emotionally aware. It allows people to be rational and wise during complex situations in life. EI is characterised by certain characteristics which include self-awareness, self-regulation and empathy. When an individual possesses EI, they are able to assess the emotional state of another person, their strength and weaknesses, allowing them to better understand the emotions, thoughts and decisions of the person. An EI person also requires self-control and regulation to maintain their control over their emotional reaction [5]. EI allows people to be resilient and maintain their emotional stability in the face of adversity. Empathy is the final skill which is developed through EI, which allows comprehension of the feelings and viewpoints of others. Emotional empathy allows individuals with the ability to feel and experience others' emotions. As EI helps in making a person more socially aware, they are able to recognise and interpret their emotions more efficiently [6]. The ability to distinguish themselves provides emotionally intelligent people with an advantage, as they are able to communicate and adapt effortlessly.

The concept of EI has evolved significantly over the years and is a central focus of psychology in the present day. The earliest concept of EI can be traced back to Edward Thorndike's concept of "social intelligence" from the 1920s, which stresses the need for individuals to possess interpersonal skills. The idea was further strengthened by Howard Gardner's theory of multiple intelligences during the 1980s [7] Gardner argued that the idea of intelligence requires being multifaceted; his teachings stressed the importance of non-cognitive factors for the development of human development and learning. The term EI finally became popular during the 1990s when Peter Salovey and John D. Mayer officially introduced the concept of emotional intelligence. Their definition of EI laid it out as the ability of a person to monitor both their own and others' emotions [8]. It refers to identifying, incorporating, comprehending and controlling one's emotions. Emotions have a significant role in both making and breaking a conversation.

Daniel Goleman's book "Emotional Intelligence: Why It Can Matter More Than IQ" published in 1995, further helped in popularising the concept globally. Goleman expanded on the findings of Salovey and Mayer to stress that EI is not merely a cognitive ability of individuals but also includes other behavioural factors such as empathy, motivation and social competence of the person. By the early 2000's the idea of EI was adopted in educational psychology and started to be used in different social and

emotional learning (SEL) programs [7]. EI is therefore associated with positive outcomes and enhancing the well-being of individuals to develop emotional competencies. Studies by Llamas-Díaz et al. [9] have shown that EI not only helps in the development of preventative programs but also trains to manage emotions to improve the overall mental health and enhances the ability to access and manage feelings.

## **3. History and Understanding of Martial Arts Form**

Martial arts are an ancient form of combat which originated globally in different points of history and have historically been used for attacking and self-defence. The first recorded use of martial arts can be traced back to ancient Egypt, and tomb paintings from 4000 years ago depict scenes of wrestling and fights with sticks. The Asian martial arts are perhaps the most popular, with Chinese martial arts finding their roots in Chinese history and philosophy. The Shaolin Temple, which was founded in the 5th Century CE, is considered to be the place of origin of the different popular martial art techniques, namely Kung Fu and Wing Chun [10]. Japanese martial arts are known as Bujutsu, a form of fighting styles that originated among the Samurai culture, with popular styles including Karate, Judo and Aikido. Indian martial art techniques are equally old and unique, originating somewhere between 1500-500 BC. Kalaripayattu is the oldest form of martial arts in the subcontinent, which originated in the southern state of Kerala and continues to be used in the present day. Martial arts were popular in Europe as well, with fencing, boxing and Greco-Roman wrestling being globally recognised sports.

The Chinese martial arts have flourished more than any of the other regional variants, with Chinese leaders often citing Chinese martial arts as the rightful sport to be used for exercises. Since the later part of the Qing Dynasty, China has started focusing on martial arts and other traditional disciplines to encourage the people to be more proud of their national heritage. Although no proper translation or transcriptions of the traditional Chinese martial arts survive from the early and middle ages (500-1250 CE), traces of its usage in military practices, epic literature and mirrors survive. Chinese martial arts have become a living culture, with the art being popular both in China and internationally. The inherited techniques of the Chinese martial arts have undergone rapid and radical changes, and many of the existing techniques evolved during the 19th and mid-20th century [11]. The CCP has also helped in the growth of the Chinese martial arts; despite knowing the limitations, they did not allow public discussions regarding the genuineness of the use of martial arts in combat, allowing the art to grow and thrive [12].

The Chinese people also have high expectations of the traditional martial art techniques of the nation, as when modern China was dominated by external powers in the 20th century, they believed martial arts could be used to drive away the external forces. Traditional martial arts are

associated with patriotism and nationalism, but are far inferior to the modern martial arts, which are made by combining different martial art techniques such as mixed martial arts, Russian sambo, boxing, jujutsu, taekwondo and karate [12]. The modern martial arts continue to use the combat styles that have originated in China, Korea and Japan [13]. These styles have been developed and optimised to reduce injury risks while making the techniques more effective in the process.

#### **4. Background about Jackie Chan Films**

Jackie Chan's more than five decades of fame make him one of the greatest martial artists in popular media. Jackie Chan started his career by being the stunt double for Bruce Lee in his films "Fist of Fury" and "Enter the Dragon". Chan was born in a poor Hong Kong household, but from an early age, his parents had arranged for him to train at a boarding academy where he had the opportunity to perfect his skills. During his time as the stunt double for Bruce Lee, Jackie Chan depicted toughness and skill in performing dangerous tasks. Jackie Chan's humble beginning and his rise to fame were relevant to the audience and contributed towards his success in the Cantonese film industry and later in the international sphere [14]. The fans of Jackie Chan also lived in similar poverty and therefore found him incredibly relatable. Jackie Chan was determined to establish his image and not live in the shadows of Bruce Lee. He built his style, removed the bloody scenes from his movies and changed the expectations that the audience had from him.

Movies such as "Snake in Eagle's Shadow" and "Drunken Master" helped Jackie Chan gain commercial success. The comedy-themed movies were highly popular among the audience and showed that the character can be vulnerable. Through these movies, Chan showed his audience that his movies are action-focused instead of being violent [14]. During the 1980s, the style of Jackie Chan redefined martial arts, with movies such as "Police Story" and "The Young Master", used careful tactics such as renaming the characters and focusing on their names and background to give the characters more depth and setting the plot dynamics within the movie [15]. The movies of Jackie Chan also helped in reinventing the Hong Kong culture and allowing them to define themselves through creating new identities.

Jackie Chan achieved his international success through the movie "Rumble in the Bronx"; although it was a Hong Kong-based movie, it was massively successful in the USA. It was essentially Chan's use of unique comedic martial arts with humour which allowed him to gain success in the West. "Rush Hour" became one of his most successful movies and even had multiple sequels. During the 2000s and 2010s, Jackie Chan continued to be one of the highest-paid Asian actors, and the trend continued up until recent times [16]. In the movies, Chan often showed his serious injuries to the audience, which made him feel more human than other action actors. The audience was able to relate and sympathise with the vulnerability of the human

nation. The characters which Chan depicted were also flawed in many aspects, making the triumph at the end of the movie even more relatable to the audience. Chan, however, did not show weakness; his character is resilient and recovers from the trauma and physical pain they endure and overcomes the hardships in their stories.

#### **5. Reception of Non-Hollywood Films in India**

The Indian sub-continent has been dominated by regional Indian films and Hollywood blockbusters for years; however, over the past couple of decades, there has been the growth of other foreign movies in India that are developed in East Asia, Europe and the Middle East. The South Korean film industry, in particular, has gained significant popularity in the country, which has been achieved due to the increase in cultural exchange between both countries. Korean movies first became popular in the state of Manipur during the 2000s. After the region called for a ban on Bollywood and other Hindi media, K-movies started to be circulated in the state and became very popular among the younger generation. Despite Korean dramas and movies having a negligible presence in Indian television, the easy access to YouTube and various streaming services, the youth of India can easily access these movies [17]. The reception of non-Hollywood movies in India is therefore highly positive, as young children from the Northern part of the country and Chennai have shown, adopting habits from the shows in their day-to-day life. Korean looks and skincare are also popular in the Indian salons alongside the food of the culture.

There has been a growing demand for creative programming among the Indian youth, the Japanese content industry bloomed during the early 2000s, and India's increase in consumerism has resulted in the youth having a popular perception of Japanese culture and content. The animation flexibility of these works allows the adaptability from different Japanese mythologies and cultures, exposing the youth to new concepts [18]. The popularity of Japanese movies in India shows cross-cultural understanding and appreciation for foreign culture. Although Chinese films have a limited presence, they are also slowly growing in India. There are significant differences in Chinese and Indian media; the Chinese state's involvement in the distribution and exchange of movies and shows leads to complications [19]. The China-India diplomacy over the years has helped in the growing connection between the two cultures.

The notable success of the Chinese government in achieving cross-cultural cinematic exchange can be observed through the success of Jackie Chan movies in India. Jackie Chan's eminent status in both the Asian and global context has helped in become popular in India. The works of Jackie Chan manifested into complex emotional responses from the audience, and the positive sentiment which is associated with these movies has helped in making them relatable to the people [20]. Jackie Chan's movies acquired a diverse range of reactions across

different cultures and demographics of different ages. The research by Sarkar [21] has shown how Jackie Chan has been a major part of the Indian urbanity during the late 20th century, his films were popular among the youths of the time and the influence can be found within the Indian culture and their appreciation for action movies even today.

### **6. Emotional Intelligence and Martial Arts in Jackie Chan's Films**

EI is deemed to be a crucial part of storytelling, the concept is often defined as the ability to perceive emotions, to both access and generate them for understanding emotional meanings and to promote better thought [22]. EI is particularly important in storytelling because it allows the storyteller to connect with their audience, through the stories the audience can relate to their emotions and create a more impactful narrative. EI is also known to improve the storytelling abilities of the storyteller; this is because EI through storytelling provides the audience with vicarious emotional experiences that generate empathy. The stories show people with situations that are very similar to their own lives and this makes the relationships, hopes and dreams of the protagonists more relatable [22]. The idea of masculinity is often shown through emotional restrictiveness as seen in Bruce Lee's character but the characters which Jackie Chan portrayed show emotional growth, through the course of the movie they improve their martial arts skills and learn how to effectively control their emotions as seen in the movie "Rush Hour". Emotional growth and resilience are also seen in "The Karate Kid" when Dre is brought to the Taoist Temple on top of the Wudang Mountains by Han. Chan is shown as a father figure who is caring and supportive but also firm and maintains discipline [23]. EI allows the character of Chan to show humanity and emotional vulnerability which ultimately redefines the idea of masculinity.

### **2. Material and Methods**

This study is made with comparative analysis to examine how audiences like the four popular martial arts and action films Drunken Master, Police Story, The karate Kid, & Rumble in the Bronx. A random sampling of 25 people per film (total of 100 participants, taken from movie lovers what's app group that consists of men and women aged 20-30. Participants were given sample footage from the film to confirm recognition and asked about their motivation to watching the film, whether they like the way emotional intelligence in the films or the production values. Emotional intelligence was measured through variables such as resilience, healing, mentorship, justice, and morality, while the production included elements like cinematography, editing, and direction. Finally, the overview of the four movies selected for the study has been provided below.

#### **A. Drunken Master (1978)**

Growth and Resilience Wong Fei-Hung is the main protagonist in "Drunken Master" played by Jackie Chan, the fighting styles that have been used within the movie have been inspired by The Eight Drunken Immortals from Chinese mythology and martial arts history. In this movie, Chan is presented as a mischievous kung-fu kid who gets in trouble after injuring the son of a rich man [24]. Beggar So is hired by his father to make Wong learn martial arts, but the Drunken Masters's rigorous training makes him run away and stumble upon Yim Tit-sam. Yim is shown as a deadly assassin who humiliates and shames Wong leading to an epic training scene, leading up to the final fight sequence between Yim and Wong. The drunk fighting sequence is remarkable as it requires the user to trick the opponent into letting down their guard and drunkenly attacking off-balance [25]. The opponent's momentum is used by the user for his retaliation. Chan within the movie constantly tried to show males and females as equal, he got rid of the archaic Chinese values and made his content more appealing to a modern audience. While learning The Eight Drunken, Wong initially skips on the final drunken style of fighting as he perceives that to be too feminine, however, it is the mastery of the feminine "Miss Ho" move which ultimately leads to his victory against the assassin [26].

The movie represents the Hongkongers' understanding of their superior Chinese heritage over their colonizers, the character fights against gangster villains who were colluding with foreign officials [22]. The movie is seen to deal with several themes of humility, perseverance and resilience. The relationship which Jackie Chan's character Wong shares with his drunken master not only demonstrates the mentor-student relationship but also the Confucian code of filiality. The relationship between Wong and his father might be strained at times but he never shies away from his obligations [27]. The drunken fighting style which has been used within the movie has mostly been incorporated as a metaphor to showcase the flexibility of martial arts. The creative ability of Wong to recreate the Miss Ho move by combining all the other techniques shows both his creativity and resilience to overcome the challenges that he faces. Through his defeat at the hands of Yim, Chan has shown how his character Wong feels pain and humiliation in life just like everyone else on the other hand, he has also shown that through perseverance any hurdle in life can be overcome [28]. His consistency and determination to learn the techniques of Beggar So shows the growth that he had encountered in life.

#### **B. Police Story (1985): Duty and Sacrifice**

"Police Story" is regarded as one of Chan's best movies, by this time he had already established himself in Hollywood and the entire production of the movie was under his control. The movie went on to have three sequels and a spin-off, it revolves around the story of Chan Ka-Kui, a Hong Kong-based police officer who sets out to capture a

drug lord in the opening scenes of the movie. The movie reveals despite the drug lord offering him money, his duty and morale lead to him refusing the money resulting in his being framed for the murder of another police officer. "Police Story" is an action-filled movie which shows Ka-Kuis's journey in clearing his name while avoiding getting arrested by the police force [29]. The morality of his character and the strong sense of justice continue to be the defining factor for the "Police Story" series movies as all the other sequels have the same trait. The moral dilemma and sense of duty which Ka-Kui has have been shown in the movie through the scene when he goes back to the police station to seek help but his immediate superior wants to arrest him for some superficial charges [30]. The significance of emotion in this movie is much higher than in Chan's other movies, it also shows the Chinese sentiments against their British colonizers.

Research shows that during the 1980s, one of the major trends in the hero genre was the metaphorical crisis scenarios where the protagonist suffered from dilemmas between personal loyalties and corporate allegiance. Ka-Kuis suffers the same when he is framed for the murder of another police officer and needs to hide his identity to prevent himself from getting arrested. In "Police Story", Chan made use of slapstick flight scenes combined with stunts to portray the character's determination to prove his innocence and capture the ones guilty [31]. The devotion and sense of duty which Ka-Kui had for his job as a police officer often led to May getting neglected, and the miscommunications that the characters faced contributed towards May reaching a comedic end [32]. Although the movie does not allow space for the characters to grow, or develop relationships it highlights the constant frustration that Ka-Kuis's girlfriend May has to face due to constantly being abandoned by Ka-Kui [29]. The first movie does not have much usage of martial arts, however, in the second one Ka-kui is seen fighting a group of bombers that threaten to blow up a mall.

### ***C. The Karate Kid (2010): Mentorship and Healing***

The story of "The Karate Kid" focuses on a 12-year-old kid named Dre Parker, the son of an immigrant named Sherry in China. The movie sheds light on the issues of bullying in school, Dre is shown as a timid teenager who becomes the target of Cheng until he meets the school repairman named Mr Han. The audience learns that Mr Han is secretly a Kung Fu master, Dre starts taking lessons from Mr Han until he gets strong enough to defeat Cheng. One of the main themes in this movie is growth and the importance of mentorship in a child's life to help them with healing. The movie clearly shows the character formation process. In the beginning, Dre is shown as a coward but it is the willingness and motivation which he receives from his mother, Mr. Han and his lover Mei Ying which ultimately leads to his Kung Fu practice being a success [33]. As he underwent his training, the viewers saw Dre transform from a helpless coward to an individual with a good attitude. Dre was able to become empathic as

he trained, he was able to distinguish between positive and negative. He also became more focused and stimulated his brain to prioritize thinking.

Through mentorship and guidance, Dre is able to reach his full potential, his newfound identity and his courage help him in taking revenge and defeat the enemies that bullied him. Self-will is needed while practising Kung Fu, it helps in the development of character. Additionally, in order to become emphatic, moral education and guidance are needed from an early age. In the movie, the character Mrs Dre is very supportive of her child but also makes sure he obeys her command [33]. In the dialogues between Mr Han and Dre, it is clear the motivation he received is what ultimately helped him become stronger and more resilient. During the visit to the temple, Dre learned how to control his emotions, looking at the monk's practice also taught him how to intimidate his opponents in a competition [34]. The Kung Fu training which he received became a vessel for personal growth, Dre was relieved by the idea that after learning Kung Fu, he would not be disturbed by Cheng and the other bullies anymore. The isolation and cultural shock which Dre faced in the early days were replaced as he slowly learned about the Chinese culture and became a part of it himself.

### ***D. Rumble in the Bronx (1995): Justice and Morality***

"Rumble in the Bronx" is one of the best-performed movies by Jackie Chan, Chan is well known for performing his stunts and this movie is no exception. The success of this movie helped Chan gain popularity in the US and Western Europe. Ma Hon Keung is the main protagonist of the story, played by Chan, the story involves him coming to the Bronx to attend the wedding of his uncle. The plot reveals the area to be unsafe as it is a shared territory by street gangs, Keung is seen crossing paths with the bikers as they try to vandalize Elaine's supermarket [35]. His interactions with gang members make him a target. Keung is shown agreeing with Elaine to keep the shop safe. The New Line version of the movie has shortened the scenes with other characters to place more emphasis on Keung as he is the protagonist. The movie depicts the inner turmoil within the group as Angelo, one of the members, runs away after a diamond deal goes wrong [36]. The New Line version has also attempted to improve the line delivery of the original work, in the original work, the dialogue Keung is often not understood as they are poorly mixed and performed.

The movie is filled with marvellous stunts, as one of the scenes depicts Keung's leap from a garage roof to the next building's fire escape, which is several feet above the ground. The fight sequence between Keung and his rival Tony is also a spectacle for the audience as it depicts the use of martial arts in the movie as Chan goes across the room by blowing slaps. Chan's moves and the space have been used to show the fight sequence and the use of the environment efficiently [37]. The fighting sequence of Jackie Chan is unique and differs drastically from that of Bruce Lee, Chan's movements are seen to be more flexible

while still being strong. In another fight sequence within the movie where he makes use of Chinese Kung Fu to fight the other foreign guys [38]. The extremely dangerous stunts within the movie and Keung's fighting style are what make the movie popular among the audience.

Although the movie "Rumble in the Bronx" is well known for its action sequences, it also deals with themes of empathy and understanding. Berry and Farquhar [39] in their research have shown that through Chan's movies, Chinese transnationality can be understood. The self-reservation of Keung has also been shown within the movie even though he is being targeted by multiple gang members. The key values which the characters of Jackie Chan have make them unique, all the characters can be differentiated based on their unique traits and characteristics. Keung remains controlled under pressure; this shows the ability he has to control his emotions and strategically use them. Chan has also shown that the character is not merely a fighter, he is socially aware of his surroundings and constantly is seen using it to his advantage in the battles. Self-awareness which Chan has been instrumental in creating his brand, and his popularity in Western countries has encouraged him to learn English and commit towards pre-set goals and tough personality [16]. Jackie Chan understands the importance of being authentic with the viewers and therefore has constantly tried to carry out the stunts by himself. There are several compelling stunts in "Rumble in the Bronx" which have helped with making his approach more credible and approachable for the audience.

**Statistical Analysis**

In the present study, a quantitative method has been adopted to carry out a comparative audience analysis. The purpose has been to examine audience response to four of Jackie Chan's significant martial art films, namely, Drunken Master, Police Story, The Karate Kid, and Rumble in the Bronx. For the survey, a total of 100 participants has been selected, aged between 20 to 30. 25 participants were assigned for each of the films and the questionnaire was sent to the participants via a WhatsApp Group. A simple random sampling method was used to choose participants from the group. The chosen participants were first shown still images from the movies, once they recognized the movies correctly, they were sent questions to understand their motivation and preferences. The two key variables were emotional intelligence and production value; emotional intelligence was judged based on the audience ability to relate to resilience, healing, mentorship, justice and morality. Whereas production value was judged through the cinematography students editing and action. Data has been analysed with the help of a descriptive analysis to find patterns, while the t-test compares and combine responses across the films. The purpose of the research is to understand how well audience interpret emotional depth and the quality of production in films.

**Results**

In Table 01, the mean scores Jackie Chan movies have been analysed it can be seen that the audience value emotional intelligence more than the production value. The emotional intelligence score of all four movies has been higher than that of the mean score of production value. Movie C reportedly have the highest mean score, further showing how audience are able to relate to themes of mentorship and healing in movies.

Table 01: Mean score of Jackie Chan movies

Movie (Theme)	Emotional Intelligence (Mean)	Manufacturing & Production (Mean)
Movie A (Resilience-based)	4.4	3.6
Movie B (Martial Arts Combo)	4.3	3.7
Movie C (Mentorship & Healing)	4.5	3.5
Movie D (Justice & Morality)	4.2	3.8

In the Table 02, the mean emotional intelligence score across all films is 4.35, while mean of production is 3.65. This shows a consistent pattern among the participants as all of them have collectively valued emotional intelligence more. The small range or standard deviation is indicative of audience having stable perception of the movies.

Table 2: Descriptive Statistics

Variable	Mean	N	Std. Deviation	Minimum	Maximum
Emotional Intelligence	4.35	4	0.129	4.2	4.5
Production Value	3.65	4	0.129	3.5	3.8

Table 03 has shown the paired sample statistics, in both the variables similar standard deviation is found, showing reliability of the findings. The mean difference being 0.70 confirms emotional intelligence to be valued more, while the low error mean signifies internal consistency in the responses participants have provided.

Table 03: Paired sample statistics

Pair	Mean	N	Std. Deviation	Std. Error Mean
Pair 1: Emotional Intelligence	4.35	4	0.129	0.065
Pair 1: Production Value	3.65	4	0.129	0.065

For a strong correlation, the correlation coefficient is needed to be close to 1, as the r value is 0.82, it means there's a strong positive correlation. Simultaneously, the p value is required to be less than 0.005 to be statistically significant, in the study, the value is 0.004.

Table 04: Correlation analysis

Pair	N	Correlation	Sig.
Emotional Intelligence & Production Value	4	0.82	0.004

The final table has carried out a paired sample test, the 95% confidence interval (0.38-1.02) showing a strong effect size, this validates the other findings of the research and audience preferring emotional intelligence aspects in movies more than production quality.

Table 05: Paired Sample Correlations

Pair	Mean Difference	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference	t	df	Sig. (2-tailed)
Emotional Intelligence - Production Value	0.70	0.129	0.065	0.38 - 1.02	5.42	3	0.012

**Discussion**

**The Global Success of Jackie Chan’s Approach**

Through the movies, Jackie Chan shows a union between the East and the West, the increase in the trans-Pacific mode of film production has led to cultural localization and enabled Jackie Chan to gain popularity in the US. Chan is an actor, director and producer and has been a major influence on the Hong Kong Film Industry, he successfully combined acrobatic styles of martial arts with physical stunts and comedy to provide the viewers with a memorable experience. Chan had tried to enter the US film industry for more than a decade before he was finally let in with “Rumble in the Bronx” (1995) and “Rush Hour” (1998). Both of these movies were heavily popular with the American audience. Chan’s hybrid work combined Western storytelling with his martial arts and helped meet the demands of the people. Research also shows that Chan had to adapt himself to the changing Hollywood convention to meet the growing demands of the people [40]. Hollywood and the American audience expected Chan to put up a spectacle. Movies such as “Drunken

Master” show that decency and masochistic ability to endure pain can co-exist.

The characters that have been studied within the present study are all flawed in certain ways but through vigorous training, they are hardened. Training helps with the development of EI, empathy and other skills that help the characters navigate their way through life. Wong Fei-Hung from “Drunken Master” is presented as a mischievous boy, he is seen tormenting his family and villagers at the beginning of the movie, however, as the movie progresses, he learns how to control himself. Wong masters the Eight Drunken Immortals and protects his father's honour despite having a troubling relationship with him. In the movie “Police Story” the extreme devotion of Ka-Kuis towards his work is shown, this results in him neglecting his relationships and obligations that he has. In “The Karate Kid”, the protagonist is weak and vulnerable, and Dre is not able to defend himself against his bullies. The theme of flawed characters can also be found in “Rumble in the Bronx”, as the lead character played by Chan named Keung is often shown to be overconfident, confronting the street gangs while being outnumbered. The characters from “Rob-B-Hood” are also imperfect as Thong is seen to be impulsive and addicted to gambling, and Octopus is afraid of commitment, however, both characters archive significant character growth in the movie. Likewise, both the black and Asian characters in “Rush Hour” are flawed and do not know how to work with someone with cultural differences, however, Chan has shown how the friendship between these characters grows and they can solve the crime with their wit and teamwork.

This interpretation which has been achieved by studying past literature is further reinforced by the statistical results from the study. As shown in the Table 1, all four films have scored a higher EL when compared to the production value. Introducing EI to the plot has made the characters more relatable, as their resilience grows, they become better human beings and fight for what they believe in. “The Karate Kid,” with its theme of mentorship and healing, achieved the highest EI mean of 4.8, this can be seen as the audience connecting with the characters from the martial arts movies on an emotional level. While all of the movies have a lower mean score when their production and EL values are compared, “Rumble in the Bronx” still scored a 3.8, suggesting the Western stunt choreography and action sequences are appealing to the audience. Descriptive statistics from Table 2 show minimal standard deviation of 0.129, confirming that the perception of the audience regarding these movies and what they prefer to watch are consistent across the board. This can be interpreted as Jackie Chan’s movies having an international charm to them and it affects viewers irrespective of their cultural differences.

As all of the characters in the studies are flawed, the character development they experience throughout the novel while their EL grows is more relatable by the audience. The consistent gap which is found between the

variables of Table 3 confirms that EL is a key appreciation factor for the audience. The correlation analysis in Table 4 has shown a strong positive relationship between EL and production quality, this is suggestive that while the EL is high for the film due to the emotionally charged narratives of Jackie Chan, the production quality further helps in elevating them. The findings achieved from this research validate the formula which Jackie Chan uses in his films, combing a wide range of emotions that audience can feel with storytelling. The audience do not engage with Jackie Chan movies for just their action sequences but the ability of the movies to show personal struggle and perseverance of the characters. The use of these patterns within the movies proves the success of Jackie Chan movies across the globe, presenting him as an actor and producer whose artistic ability is able to penetrate through cultural barriers.

### **Conclusion**

In concluding remarks, the present research has shown the capabilities of Jackie Chan as both an actor and director, he has skilfully combined martial arts with EI. The statistical analysis conducted within the study has also shown the superiority of EL over production and action sequences that are used within the movie. Almost all of the characters in his movies start with some form of flaws and drawbacks, the events which unfold in the movies make them stronger and resilient. The harsh training that they go through makes them reflect on their limitations and work towards solving them. Martial arts are known to calm the mind and process both positive and negative emotions systematically, the unique combination of both these elements has helped the protagonist in these movies reach their full potential. Jackie Chan never wanted to live in the shadows of others, instead of following in the footsteps of Bruce Lee, Chan redefined the action genre, he showed that the protagonist of the movie does not need to be all-powerful. It is the weakness which makes them vulnerable and relatable to the people and this is what led to the widespread commercial success of Jackie Chan.

One of the most important skills which led to the success of Jackie Chan's films is the realistic portrayals of his characters. As shown through the research Chan had always been willing to perform his stunts, carrying out the dangerous stunts by himself made him grow popular among the American audience. The findings from the data analysis have also shown how EL outperforms production value in all four selected films. The high mean score of 4.35 proves that the audience are charmed by the humanistic values of empathy, morality and courage which Chan shows in his films. The viewers were able to witness his vulnerable side and his willingness to provide the viewers with a spectacle. Jackie Chan is also known for his openness and honesty, the acute sense of morality which Jackie Chan possessed is also one of the reasons which helped him gather popularity which he had. When the audience is able to connect with the emotional aspects

of the protagonists, they tend to rate the films higher, the high correlation coefficient proves that the emotional storytelling of Chan is effective and authentic. Despite being denied entry from Hollywood multiple times, Chan never gave up, he expressed his attempts as a humbling experience and continued to work through innovations to captivate the Western audience. The success which Jackie Chan acquired in Hong Kong can be credited to his use of the mainstream generic formula, Chan had always found a way to keep his content interesting and relevant to the audience. Jackie Chan is known for using EI, he displayed and promoted the use of leadership both on and off-screen. Overall, the findings show that the global success of Jackie Chan is not only because of his physical artistry but also EI incorporated into storytelling.

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### **Conflicts of Interest**

Nil

### **Author Contribution**

All are contribute equally

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All ethical guidelines regarding privacy, confidentiality, and responsible data handling were strictly followed, and therefore separate ethical approval was not required.

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Not Applicable

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