

Corporate Rivalry in *Ford v Ferrari* (2019): A Strategic Analysis Through Porter's Five Forces and Expressive Literary Criticism

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ABSTRACT

This research examines instances of corporate rivalry depicted in the film *Ford v Ferrari* (2019) and analyzes its impact on the competing automotive companies and the film's main protagonists. The study employs a qualitative interpretive film analysis design, utilizing M.H. Abrams' expressive literary criticism theory to examine the film's authored choices in relation to historical context, while Porter's Five Forces framework serves as the analytical lens for identifying and evaluating competitive dynamics. Primary data consist of timestamped scenes, dialogue excerpts, and screenshots from the film, collected through systematic observation and supplemented by historical documentation. The analysis reveals how corporate rivalry progresses throughout the film, primarily from Ford Motor Company's perspective, through identified competitive forces including threat of new entrants, threat of substitute products, and bargaining power of suppliers and buyers. Findings demonstrate that the rivalry not only shaped the future trajectories, historical legacies, and competitive positions of both companies but also profoundly impacted the personal and professional lives of protagonists Ken Miles and Carroll Shelby during and after the depicted events. The study contributes to the intersection of literary criticism and strategic management by demonstrating how cinematic narratives can serve as pedagogical sites for understanding corporate competitive action sequences.

Keywords: Automotive Industry, Competitive Dynamics, Corporate Rivalry, Film Analysis, Porter's Five Forces

INTRODUCTION

Competition and advancement serve as fundamental drivers of reward and innovation in the business realm. A highly competitive market for products or services presents significant barriers to entry; however, businesses that successfully dominate and innovate within such markets reap substantial benefits and garner considerable attention. In the absence of competition, advancement and breakthroughs would stagnate, leaving consumers satisfied with mediocrity. The automotive industry exemplifies this dynamic, as numerous brands and corporations compete for potential customers by maintaining competitive advantages through superior exhibition performance in racing, technological advancement, and luxury offerings, in addition to their core product lines (O'Connell, 2006). Corporate rivalries between two or more brands often intensify when these entities compete in the same exhibitions or market segments, driven by motivations to gain market share, enhance reputation, and achieve fame.

Racing serves as a particularly significant competitive ground within the automotive industry. Different racing disciplines offer manufacturers distinct aspects in which to contest, including standard on-road circuit racing, off-road track racing, drag racing, rally stages, and

endurance racing. Endurance racing stands as one of the most recognized racing disciplines, as it tests a vehicle's ability to maintain speed while ensuring reliability. The 24 Hours of Le Mans represents the most prestigious on-road endurance racing event, attracting participation from numerous manufacturers since its inception in 1923 near the town of Le Mans, France. The event has been held annually with few exceptions, including the years 1940 to 1948 due to World War II and its aftermath (ACO, 2023).

The film *Ford v Ferrari* (2019), directed by James Mangold, dramatizes the historical corporate rivalry between Ford Motor Company and Ferrari S.p.A. during the mid-to-late 1960s, specifically focusing on their competition at the 24 Hours of Le Mans. The narrative unfolds through the perspectives of Carroll Shelby, portrayed by Matt Damon, and Ken Miles, portrayed by Christian Bale, both of whom played significant roles in this historical event. While the film presents the story through these two protagonists' viewpoints, it also depicts various aspects of the events, including the corporate rivalry itself, though some details are dramatized for narrative effect, a common practice in the film industry (MOTORSPORT IMAGES, 2020).

The intersection of corporate rivalry and automotive history remains underexplored in academic literature despite its potentially rich analytical value. This gap in scholarship presents an opportunity to contribute to both fields through an examination of one of the most famous corporate rivalries in automotive history. Furthermore, competitive dynamics scholarship has modeled rivalry as sequences of visible competitive actions and responses among firms, where awareness, motivation, and capability logics unfold over time in markets and media (Chen, 1996; Chen & Miller, 2015). This perspective allows cinematic representations to be treated as data points in rivalry narratives and as depictions of actionable competitive moves.

Previous studies have examined rivalry in literary contexts, primarily focusing on interpersonal relationships such as sibling rivalry. Parwati and Koiri (2019) analyzed sibling rivalry in Anne Peters' *Luna*, identifying both negative and positive impacts of such rivalry on character development. Similarly, Syahrin (2021) examined forms and causes of sibling rivalry between adult characters in Emily Giffin's *First Comes Love*, utilizing psychological theories to explain rivalry manifestations. However, the combination of corporate rivalry analysis and literary criticism remains absent in existing scholarship, representing a significant gap that this study addresses. Furthermore, while strategic management literature extensively discusses competitive dynamics in business contexts, limited research has explored how these dynamics are represented and communicated through cinematic narratives, particularly in historically grounded films about corporate competition.

Therefore, this study aims to analyze the scenes and implications of corporate rivalry as defined by Porter's Five Forces Analysis framework, specifically examining Ford's competition against Ferrari and the resulting impacts as depicted in *Ford v Ferrari* (2019). The research addresses two primary questions: (1) How is corporate rivalry between Ford Motor Company and Ferrari S.p.A. represented in the film through Porter's Five Forces framework? (2) What impacts does this corporate rivalry have on the companies involved and the lives of the protagonists?

This study mobilizes Abrams' expressive theory to interpret *Ford v Ferrari* as an authored articulation of lived industrial history, where characterization, tone, and point of view refract real corporate anxieties and ambitions, while operationalizing corporate rivalry through Porter's competitive forces framework. Competitive dynamics scholarship further sharpens the analytical lens by modeling rivalry as a sequence of visible competitive actions and responses among firms, incorporating awareness, motivation, and capability logics that unfold over time

in markets and media (Chen, 1996; Chen & Miller, 2015). This combined literary and strategic frame allows the film's scenes to be treated simultaneously as data points in a rivalry narrative and as representations of actionable competitive moves, bridging humanities and business scholarship.

LITERATURE REVIEW

Corporate Rivalry and Competitive Dynamics

Corporate rivalry represents a critical dimension of competitive strategy in business environments. O'Connell (2006) defines corporate rivalry as the competitive intensity between firms operating within the same industry or market segment, driven by strategic actions aimed at gaining market share, enhancing reputation, and securing competitive advantages. Porter's Five Forces framework provides a systematic approach to analyzing competitive forces within an industry, including the intensity of rivalry among existing competitors, threat of new entrants, threat of substitute products or services, bargaining power of suppliers, and bargaining power of buyers (Porter, 1980). These forces collectively determine the competitive structure and profitability potential of an industry.

Chen (1996) advanced the understanding of competitive dynamics by proposing a theoretical framework that integrates competitor analysis with interfirm rivalry, emphasizing the importance of competitive awareness, motivation, and capability in shaping competitive actions and responses. This framework recognizes that rivalry extends beyond static market positions to encompass dynamic sequences of competitive moves and countermoves. Subsequently, Chen and Miller (2015) reconceptualized competitive dynamics as a multidimensional phenomenon, arguing that competitive interactions unfold through visible actions that signal strategic intent, resource commitments, and organizational capabilities. This perspective is particularly relevant for analyzing how firms engage in competitive battles across different arenas, including motorsport.

Motorsport as Competitive Arena

The automotive industry has historically utilized motorsport as a platform for technological innovation and brand differentiation. Foxall (1991) examined innovation in Grand Prix motor racing, documenting how competition drives the evolution of technology, organizational structures, and marketing strategies within the motorsport context. Racing serves not only as a proving ground for technical capabilities but also as a means of building brand equity and market positioning. Skeete (2019) identified the connection between motorsport and energy-efficient passenger cars, demonstrating how innovations developed under racing conditions eventually trickle down to consumer vehicles, thereby justifying substantial corporate investments in racing programs.

The 24 Hours of Le Mans occupies a unique position in motorsport history as the most prestigious endurance racing event. Its significance extends beyond sporting achievement to encompass corporate reputation, technological validation, and market positioning. The historical rivalry between Ford and Ferrari at Le Mans during the 1960s exemplifies how racing competition intersects with broader corporate strategic objectives (Summers, 2020).

Film as Analytical Site for Corporate Narratives

McKenzie (2023) reviewed recent literature on the economics of movies, noting that films increasingly serve as both entertainment products and cultural artifacts that reflect and shape understanding of economic and business phenomena. Cinematic narratives offer

researchers opportunities to examine how corporate strategies, competitive dynamics, and organizational behavior are represented and interpreted in popular culture. The application of literary criticism to business-themed films enables scholars to analyze how creative choices including characterization, narrative structure, and visual composition communicate complex strategic concepts to broad audiences.

Abrams (1953) proposed the expressive theory of literary criticism, which emphasizes the relationship between artistic works, their creators, and the historical contexts in which they are produced. This approach proves particularly valuable for analyzing films based on historical events, as it provides a framework for examining how filmmakers interpret and represent real-world phenomena through creative choices (Verma, 2024). By combining expressive literary criticism with strategic management frameworks, researchers can treat cinematic scenes as authored articulations of lived industrial history, where characterization, tone, and point of view refract real corporate anxieties and ambitions.

METHOD

This research adopts a qualitative, interpretive film analysis design to examine how *Ford v Ferrari* (2019) dramatizes corporate rivalry and its implied effects on firms and protagonists. Two complementary analytical lenses guide the investigation: first, Abrams' expressive theory situates the film's authored choices, including focalization, tone, and dialogue, in relation to historical context and creative intention; second, a strategy methods toolkit drawn from Porter's competitive forces and competitive dynamics literature codes scenes as competitive actions and responses, encompassing new entrant moves, buyer and supplier bargaining, innovation and rule exploitation, and symbolic image management (Chen, 1996; Chen & Miller, 2015). Primary data comprise timestamped scenes and short dialogue excerpts from the film, supplemented by still frames used strictly as descriptive anchors under fair use provisions for research and criticism. Sampling followed purposive logic: after two complete viewings, a scene log was constructed and segments were selected that either depict strategic moves between firms, disclose executive motives, or show consequences for protagonists. To ensure analytical breadth, sampling covered the acquisition breakdown, program mobilization, engineering innovation, race day governance and politics, and post-race legacies. The film *Ford v Ferrari* (2019), with a runtime of 152 minutes, serves as the base research material. Secondary data include historical documentation from reputable sources such as the Automobile Club de l'Ouest (ACO), automotive history archives, and scholarly publications on motorsport history to triangulate the film's representations with actual historical events.

Data collection was performed through three systematic passes: an initial holistic viewing to understand the overall narrative arc; a focused rewatch to mark candidate scenes with timestamps and verbatim transcription of key dialogue; and a verification pass to refine timecodes and capture brief descriptions including setting, interlocutors, and salient props or actions. A memo notebook tracked emerging categories such as rule exploitation, executive image work, and resource commitments throughout the collection process. Screenshots were captured at moments that best represent identified instances of corporate rivalry and its impacts. Dialogue was transcribed verbatim with attention to timing, speaker identity, and contextual significance. Where applicable, scenes were cross-referenced with historical records to distinguish between dramatic license and documented events, ensuring analytical rigor while acknowledging the film's artistic interpretation.

Analysis combined close reading techniques with structured coding procedures. Each selected scene was analyzed using the TEEL format (Topic, Evidence, Explanation, Link): stating the strategic or expressive function, excerpting dialogue and mise-en-scène details as evidence, interpreting how the evidence enacts rivalry through Porter's five forces, and linking findings to broader filmic themes and historical context. Rivalry codes, including awareness, motivation, and capability logics, timing and sequence of moves, and visible versus backstage actions, were adapted from competitive dynamics syntheses (Chen, 1996; Chen & Miller, 2015) and integrated with Porterian constructs. The analytical process involved several stages beginning with initial categorization where scenes were grouped according to their primary competitive force (threat of new entrants, threat of substitutes, bargaining power of suppliers, bargaining power of buyers, or intensity of rivalry). Following categorization, expressive analysis examined each scene for its narrative choices, including camera work, dialogue construction, character positioning, and symbolic elements, following Abrams' expressive framework. Strategic interpretation then coded competitive actions and responses depicted in scenes according to competitive dynamics principles, identifying awareness mechanisms, motivational drivers, and capability demonstrations. Finally, historical triangulation performed cross-checks on Le Mans outcomes and firm legacies using reputable sources to avoid over-reliance on dramatization where appropriate. Credibility was enhanced through audit trail memos documenting decision logs for scene inclusion and exclusion, and triangulation with secondary histories of the events when claims risked conflating drama with fact. Quotations are brief and contextualized; screenshots are used illustratively under fair use provisions for scholarship. No human participants were involved in this research. The study maintains ethical standards by accurately representing both the film's artistic interpretations and historical realities, clearly distinguishing between dramatized elements and documented events.

FINDINGS AND DISCUSSION

The analysis identified six major themes representing corporate rivalry dynamics and their impacts in *Ford v Ferrari*. Each theme is examined through specific scenes, dialogue analysis, and connections to Porter's Five Forces framework and competitive dynamics theory.

The Catalyst: Failed Acquisition and Wounded Autonomy

The aborted acquisition of Ferrari S.p.A. by Ford Motor Company triggers an identity threat that activates the corporate rivalry depicted throughout the film. This section examines two critical scenes that establish the foundation of the competitive tension.



Figure 1. Giovanni Agnelli Arranged A Deal with Ferrari S.P.A Through Phone Line.

The deal was for Fiat S.p.A. to acquire Ferrari S.p.A. for 18 million euros while Enzo Ferrari maintained full control of the company and his racing team Scuderia Ferrari. This deal was made without Ford's knowledge or permission, as they had made an agreement in a previous meeting with Enzo Ferrari. This is signified by this scene and dialogue in the movie by Giovanni Agnelli (spoken in Italian in the movie, subtitled with English) towards Ferrari's call recipient: "Enzo maintains full control. I get the company for 18 million" (Mangold, 2019, 00:29:29). This dialogue tells both the Ferrari phone recipient and the audience that Fiat S.p.A.'s leader Agnelli will purchase Ferrari S.p.A. for 18 million euros (Italy uses euros as their currency, just like most European countries) while Enzo Ferrari himself would maintain control of the company, most especially the racing team. In contrast, Ford Motor Company's deal would have taken both the company and the racing team out of Enzo Ferrari's control. This scene also shows the forces such as Bargaining Power of Suppliers and Threat of Substitute Products as Fiat's purchase of Ferrari undermines Ford's plans to expand into making European sports cars through Ferrari's experience and plans to go into motor racing in Europe without having prior history in doing so.

The interpreter's visibly softened translation of Enzo Ferrari's invective versus his harsher Italian phrasing frames autonomy as a strategic resource: protecting control over the racing team becomes non-negotiable. Expressively, the camera's static composition and silence after the outburst foreground humiliation as Ford's motivating affect (Intensity of Rivalry; Bargaining Power of Suppliers, where talent and brand serve as suppliers of prestige).

The news wire and phone montage confirming the Fiat arrangement functions as a diegetic market signal: Ferrari secures capital without ceding racing control, undermining Ford's entry route via acquisition (Threat of New Entrants redirected; Threat of Substitutes sustained by Ferrari's halo effect). The expressive choice of rapid cuts and terse lines conveys how quickly corporate options close once reputation and timing are misread.



Figure 2. Enzo Ferrari Insulting the Visiting Ford Executives Due to Contents and Terms of the Buyout Deal that He Disagreed to

This second scene shows Enzo Ferrari's stark refusal to what should have been the final agreement for Ford Motor Company to acquire Ferrari S.p.A. The contents of the agreement were what made Enzo Ferrari to seemingly become furious and then insult the executive team from Ford, as the contents of the agreement that Ford had given him wrote that Ford would acquire not only Ferrari S.p.A. fully, but also the Scuderia Ferrari racing team, which Enzo Ferrari wanted to still control by himself. This is shown by this dialogue in the movie by Enzo Ferrari in Italian, translated by an interpreter: "Tell your pig-headed boss that all his uh... smug executives are uh... worthless sons of horse" (Mangold, 2019, 00:31:22). The interpreter, while likely not giving the exact meaning of the words that Enzo Ferrari might have spoken, did give

a look to how hurtful Enzo Ferrari intended the insult to be against Ford's executive team and Henry Ford II himself. Henry Ford II's behavior and certain failures during his tenure was not a mystery to many at the time, and Enzo Ferrari likely called him to specifically be "pig-headed boss" due to such.

This is not helped, with Enzo Ferrari's short temper and immediately following up the insult himself in English towards Lee Iacocca: "Tell him... he's not Henry Ford. He is Henry Ford the second" (Mangold, 2019, 00:31:32) before leaving the room with his subordinates, leaving the visiting Ford executive team stunned in silence and wondering what to tell Henry Ford II once they return empty handed from the deal. This other insult from Enzo Ferrari is even more hurtful against specifically Henry Ford II, as his insult implies that unlike his grandfather and founder of Ford Motor Company that revolutionized the world of automobiles through new manufacturing techniques and major changes in how work duration would be set, Henry Ford II's actions and achievements, if any, are insignificant or hardly noteworthy, like a sequel that failed to live up to expectations (especially since he has the same name as Henry Ford). This certainly fueled Henry Ford II's equally short temper once he got the news of this cancelled deal and personal insults.

This sparked the eventual competitive corporate rivalry between the two companies that is depicted in the movie as Ford now sees Ferrari as a potential rival (Threat of New Entrants) in a segment that Ford wants to enter that Ferrari had previously dominated (Threat of Substitute Products and Bargaining Power of Buyers, as Ferrari despite financial difficulties produce sporty cars that are highly appreciated and sought after by many potential buyers, something that Ford wanted to partake in too). This too would become the biggest reason why Carroll Shelby and Ken Miles get drafted into the racing programme that Ford would start specifically for the purpose of beating Ferrari at Le Mans.

Aftermath of Ford's First Failed Attempt Beating Ferrari at Le Mans



Figure 3. Henry Ford II Instructs Shelby to “Go To War” Against Ferrari At Le Mans

This failure caused Henry Ford II to have second thoughts on whether to continue the chase to beat Ferrari or not in Le Mans as he called Carroll Shelby and his closest executives into his office and question them: "Give me one reason why I don't fire everyone associated with this abomination, starting with you" (Mangold, 2019, 01:07:55). This dialogue represented that at this point Henry Ford II would cancel the Ford racing program and the GT40 car development in its entirety if no one in the room at the time cannot come up with a good

reason why he should not, in addition to firing all executives and partners immediately in the process. To which Carroll Shelby would answer, quote:

"All due respect, sir, you can't win a race by committee. You need one man in charge. Now, the good news, as I see it, is that even with all the extra weight, we still manage to put old Mr. Ferrari exactly where we want him." (Mangold, 2019, 01:08:10)"

This dialogue is Shelby telling Henry Ford II that ideally a racing programme should not be handled by a committee. Despite that however Shelby tells Henry Ford II that Ford Motor Company has "put old Mr. Ferrari exactly where we want him" – Ford has become a real threat to Ferrari in Le Mans through a show of force. He then followed up with, quote:

"But our last lap... we clocked 218 miles an hour down the Mulsanne Straight. Now, in all his years of racing... old Enzo ain't never seen anything move that fast. And now he knows, without a doubt, we're faster than he is. Even with the wrong driver... and all the committees. [...] I say you got Ferrari exactly where you want him." (Mangold, 2019, 01:09:34)

This dialogue by Shelby is his way to tell, show and prove that despite all the pitfalls that the racing programme has encountered on this first attempt at Le Mans, they still have an advantage over Ferrari's cars in terms of top speed, which is an unprecedented feat for a first attempt, and convinced Henry Ford II to continue funding development of the car and try again next year. Despite this only being their advantage and with many doubts coming from the other executives, he reasoned there is a chance to beat Ferrari, if within just a short amount of time the car that Ford had come up with for Le Mans had performed beyond what it should have been at the state of development it was in.

This moved Henry Ford II who would then give an analogy to Shelby about Ford's participation in World War 2 making bomber planes and having them be used by the US for the war in Europe as to not being Ford's first time "going into war", as he would say in the movie:

"See that little building down there? In World War 2, three out of five US bombers rolled off that line... You think Roosevelt beat Hitler? Think again. This isn't the first time Ford Motors has gone to war in Europe. We know how to do more than push paper. And there is one man running this company. You report to him. You understand me? [Shelby would then answer "Yes Sir"]. Go ahead Carroll. Go to war." (Mangold, 2019, 01:11:01)

In this dialogue and scene, Henry Ford II points towards the factories Ford Motor Company has that is just a couple blocks away from the headquarters where Henry Ford II and the executives were stationed at. As Henry Ford II participated in World War 2 before, he knew that Ford Motor Company participated in the war effort back then by producing bomber planes to be used in Europe. He then would say that Ford Motor Company knows more than "push paper" (a term used informally and often derogatorily for activities that are routine, boring, and of no significance. In this case, Henry Ford II is saying that Ford Motor Company can do more than just making boring cars and not doing much otherwise). He would tell Carroll Shelby that he (Henry Ford II) is the sole leader of the company that allows the company to run as it is, and wants him to talk directly to him if he wants to communicate directly to him for any progress for the sake of beating Ferrari S.p.A. and their racing team at Le Mans, despite initial failure in the Le Mans debut. Shelby would answer yes to this when he is asked if he understood this. And then, Henry Ford II allowed continuation of the project letting Shelby with the sendoff

"Go to war" as both his approval and also referencing the analogy that he had just given to Shelby. This shows the high commitment Ford Motor Company has to the programme through Henry Ford II's decisions and Carroll Shelby's reasoning despite initial failures, and how the Threat of New Entrants (of which they are the new entrants themselves) and Threat of Substitute Products motivate Ford to continue aiming for Le Mans and compete in the rivalry.

Shelby's "one man in charge" argument is matched by Ford's immediate governance redesign (direct reporting line to Henry Ford II). This compresses decision cycles (timing advantage in competitive dynamics) and counters committee drag (Intensity of Rivalry; Barriers to Entry addressed through capital plus decisional clarity).

The GT40 passenger lap with Henry Ford II, culminating in his overwhelmed reaction, is dramaturgically crucial: a visceral conversion moment where executive belief aligns with engineering reality, unlocking continued investment despite prior failure (resource-based commitment; path dependence).

Success of Ford's Second Attempt Beating Ferrari at Le Mans



Figure 4. The Quick-Change Brake Assembly System Ford Employed in Their Second Le Mans Entry As Depicted In The Movie

This scene shows a process in the competitive/corporate rivalry between Ford and Ferrari, where Ford would gain an advantage during the race in Le Mans 1966 by having better developed cars than before and fielding high end drivers (including one of the protagonist Ken Miles) with a unique mechanism in their cars designed by Shelby's team during the development of the car (shown earlier in the movie after Ken Miles crashed during testing session at night resulting in a fire. Thankfully Ken Miles got out of the accident with minor injuries) used to race to allow for a quick change of the brakes assembly, which is legal to do in the race despite protestations from Ferrari and the Le Mans officials, showing that Shelby's team backed by Ford had studied the rulebook for Le Mans well to take initiative for this advantage despite questionable legality. This gives Ford's entry cars and second outing in Le Mans a unique advantage that lets their cars perform at better conditions all the time for longer compared to other teams, allowing the drivers they appointed for the race to take more aggressive maneuvers often, not having to worry another critical part to a car's performance needing to be preserved as much as other teams and drivers would have. It is not to be said that other racing teams' cars do not have their own advantages, however this one of Ford's is more significant to prolonging their endurance against others in the race.

Aerodynamics iteration: wind tunnel tweaks (nose, ducting) and brake cooling redesign staged in the workshop and test track montage signal capability development under time pressure. Strategically, this is an action bundle (multiple small, fast moves) known to raise rivals' response costs (Threat of Substitutes; Rivalry).

Pit stop choreography and fuel strategy: rehearsed stops and a conservative-then-aggressive fuel map communicate process innovation, organizational routines as competitive weapons. Expressively, tight cutting and Foley-heightened tool sounds externalize "process excellence" as character.

This progress in the development of their cars and strategy paired with the best drivers available allowed them to win in the 1966 Le Mans race, ending Ferrari's dominance as three Ford cars crossed the finish line sweeping 1st, 2nd, and 3rd positions in "dead heat" formation. Ford in this instance has now fulfilled being the better competitor than Ferrari (and later on, Ford would continue winning Le Mans several more times in a row) as a new entrant with substitute products, and able to show that when motivated, an American company can compete well in Le Mans, and that an alternative car not from Ferrari could perform well and dominate Le Mans too – an attractive prospect to any privateer racing teams that may be looking for a car that they could race in.

Pit board "slow for photo": the instruction converts a private dominance into a public relations tableau, prioritizing brand spectacle over an individual driver's record. This is an executive "symbolic action" (market signaling; brand equity work) that reweights payoffs inside the firm.

Stewards' distance ruling: because the cars started from different grid positions, the staged tie awards the win to the car that covered the greater distance (McLaren and Amon), not Miles. Historically, Ford's 1966 victory set off a multi-year dominance (1966 to 1969). The scene crystallizes how governance constraints and corporate spectacle can reshape outcomes even when technical superiority is clear (Bargaining Power of "referees" or institutions; non-market strategy).

Henry Ford II's Command to His Executives and the Protagonists' Subsequent Recruitment into Ford's Mission

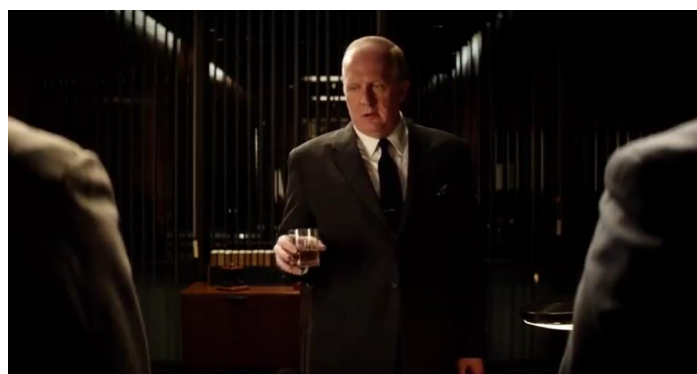


Figure 5. Henry Ford II Commands His Executives to Gear Ford Motor Company Towards Beating Ferrari At Le Mans After Hearing His Team's Reports of Enzo Ferrari's Insults

The catalyst of the rivalry affected not only Ford Motor Company and its leader at the time Henry Ford II to take immediate action and announce Ford's entry into Le Mans, but also resulted in the recruitment of the two protagonists of the movie Carroll Shelby and Ken Miles

into Ford's effort in beating Ferrari at their own expertise, as can be seen by the scene where Henry Ford II instructs his executives the order for Ford to enter Le Mans with the best cars, engineers and drivers no matter the cost after hearing the insults he and his company received from Enzo Ferrari, quote:

"I want... The best engineers... Best drivers. I don't care what it costs. We're gonna build a race car. And we're gonna bury that goddamn greasy wop a hundred feet deep under the finish line at Le Mans. And I will be there to watch it." (Mangold, 2019, 00:33:34)

This dialogue shows Henry Ford II after hearing Ferrari's insults as passed by his executives is willing to pour as much money as needed, not caring for costs, potential high entrance or exit barrier risks for Ford to start a racing program and build cars for the race in order to defeat Ferrari in Le Mans. He also called Enzo Ferrari a "goddamn greasy wop" as a reference to Ferrari's prickly behavior and also the fact that Ferrari at this point in time is quite elderly compared to Henry Ford II.



Figure 6. Ken Miles and Carroll Shelby Discusses Their Recruitment into Ford's Mission to Beat Ferrari At Le Mans In A Short Period of Time

Another scene shows the impact to the rivalry's catalyst where Shelby talked with Miles in a diner about Ford's plan to involve his team (Shelby) in the program, and invite Miles to become one of the drivers for the race, as Shelby knew Miles well in terms of his driving prowess. Miles at first laughed at this idea for a while until later Shelby could convince him by letting him test drive the prototype of the car they are going to race at Le Mans. These scenes show the impact the corporate rivalry between Ford and Ferrari had from the very beginning of the rivalry, by redirecting Ford's entire might to entering Le Mans, and involving the protagonists into the effort, that otherwise likely will not get involved otherwise, as especially for Ken Miles he had decided prior to this scene to his wife that he would retire from racing. Due to this, not only Ken Miles would be able to continue racing and help out his ailing finances, Carroll Shelby would also be involved into the project, which later would change his life and business too. Due to this too, Ford Motor Company would become intricately connected with motorsport activities, and to this day has been involved in many racing competitions across internationally including Le Mans, not just localized racing events to America (like Daytona 24 Hours) to show their might in automobile research and engineering, and their cars' performance in the realm of motorsports worldwide.

The drive-along with Peter Miles: father and son talk about the "perfect lap" externalizes a craft ethic and foreshadows emotional stakes of subsequent decisions (expressive intimacy

offsets industrial scale). Front-yard scuffle between Shelby and Miles (the tossed groceries and wrench gag): humor masks pressure; rivalry compresses time for deliberation and multiplies interpersonal friction. The later test track fatality sutures ambition to precarity; the Hall of Fame epilogue reframes loss as legacy.

The Development of the Ford GT40 to Defeat Ferrari at Le Mans



Figure 7. The First Ford GT40 Prototype That Would Be Used For Le Mans 1964

The rivalry prompted the development of cars hoped that, with the combination of talented drivers, would be able to best Ferrari in Le Mans, advance Ford's development in their own more mainstream cars and push Ford's effort into international sports car racing. The first scene shows the first (commissioned) car (from Lola Cars Limited) that was still early in development and had not yet been refined to the standards needed to beat Ferrari (Melissen, 2017). A slightly more developed version of this prototype would later be used by Ford Motor Company for their first try in entering Le Mans without Ken Miles participating as a driver – this resulted in the first failure that Ford would experience in Le Mans, as their team and cars are both underprepared and not well developed enough to tackle Le Mans.



Figure 8. A Further Developed Ford GT40 That Appeared Later in The Movie

Later on as the second scene shows, Ford would go on to develop further a better race car for their Le Mans and competition effort with the help of Shelby's team and input from drivers, most especially Ken Miles, and would be the car(s) that would bring Ford's first spectacular 1-2-3 victory in the Le Mans race, accompanied by being driven by the best racing drivers that Ford could find.

These cars and their subsequent developed versions would become icons in Ford Motor Company's history and what was learned from the race cars would trickle down to Ford's more

normal road cars. The race cars and their victory would also become useful for marketing value to Ford, as they could use this newfound racing pedigree to promote that Ford's cars are made from a manufacturer that has shown they are capable of winning what is considered the most gruelling race event, showing the impact the corporate rivalry between Ford and Ferrari has to Ford's benefit (Hagerty, 2022). Directly and indirectly, this development results in Ferrari losing their dominance in Le Mans, and through the combined forces of Threat of New Entrants (Ford's involvement in racing), Threat of Substitute Products (Ford's sporting and race cars as an alternative to Ferrari's), and Bargaining Power of Buyers (prospecting buyers and privateer racing teams now also considered Ford's products due to its prowess and could raise an argument against Ferrari's products), Ford took a part of Ferrari's fame as their own in the world stage. They would struggle to reach another all-class victory in Le Mans for another 58 years in a row until 2023.

Ford's four-peat (1966 to 1969) consolidated the GT40 as an American endurance benchmark, demonstrating that late entry plus concentrated innovation can overwhelm a dominant incumbent. Ferrari's top-class return and win in 2023 (and subsequent back-to-back victories in 2024; ongoing success) shows rivalry's pendulum: brands recompose capabilities across eras; legacies are rewritten under new tech regimes (Hypercar).

Changes to Ken Miles and Carroll Shelby's Personal Lives



Figure 9. Ken Miles and His Wife Mollie Discussing What He Did in The Previous Day While Driving

Ken Miles' involvement at first got his wife Mollie riled up and may potentially endanger his family relations, as he had promised to not participate in motorsport racing anymore and lied to her. Mollie was actually okay with Miles and his racing career, and in fact supported it before he briefly stopped, but she is especially angry during this scene because Miles lied to her despite promising her earlier in the movie that he is not racing anymore. However, conditions calmed down as he explained the circumstances to Mollie and be honest. Mollie would much later in the movie encourage him and cheered for him from home instead, even if when he finally could race, she could not come with him to France to watch him directly from the racing event's stands. Later on, his participation in the project as a test-development driver and (eventually) race driver for Ford's racing initiative helped develop further the cars and achieve dominating victories for Ford even if he had been supposedly robbed from his victory in Le Mans 1966 due to Ford Motor Company's wishes to make a memorable photoshoot out of it. Unfortunately, this involvement also resulted in his demise later on near the end of the movie as he tested a more developed version of the race car and got into a fatal accident during the test session. The movie at the end would also reveal to the audience that he was posthumously inducted into the Motorsports Hall of Fame.



Figure 10. Carroll Shelby Talks with Lee Iacocca About Ford's Mission to Beat Ferrari

Carroll Shelby's involvement was started before Ken Miles was recruited into the effort, after first approached by Lee Iacocca in the movie with essentially a "blank check" (blank check is a term that would sometimes be used to tell that an entity will grant someone as many funds as they need to accomplish something) and an opportunity to build up his business, as Lee Iacocca said in the movie to him:

"S'you don't think Ford Motor Company could build the greatest race car the world has ever seen. Think that we're incapable... of winning an event like that? Even if we had a brilliant partner...? Even if we wrote a blank check?" (Mangold, 2019, 00:38:34)

Iacocca's dialogue insinuates that Shelby thinks Ford Motor Company could not build a highly sophisticated race car that cannot compete and win in Le Mans, even with a "brilliant partner" (Shelby and his business) and a blank check. His insinuation was correct that Shelby thought so, but he changed his mind after hearing that blank check, as that means his business' financial issues would be solved, but that also means that Ford Motor Company is serious about this Le Mans involvement, and that they are willing to strain their finances in order to have the best in the automotive industry help them compete and win in Le Mans above Ferrari.

This would convince Shelby to roll with Ford's plan, and subsequent victory at Le Mans later in the movie would go on to expand his (Shelby's) reputation, his company and team as household names in sports car design and production beyond its beginnings that is depicted in the movie. As the movie stated too by the end scenes, Carroll Shelby himself became renowned as one of the most successful and celebrated sports car designers in history. (Not stated in movie; he and his company would also go on to enjoy a long-lasting collaboration with Ford Motor Company [and AC Cars – the original makers of the "Cobra" cars that could be seen in the movie as what Shelby mainly sold back then] to this day on turning automobile offerings from Ford into sportier, more capable versions.) (Phelan, 2019).

CONCLUSION

The study concluded that altruistic behavior can be viewed as a combination of intentional and voluntary actions based on love, empathy, and responsibility after analyzing Posey's character in *For One More Day*. Posey exemplifies the qualities of true altruism by readily comforting, protecting, and providing emotional support for her son. She often puts her son's needs before her own, acting from an internal moral compass rather than out of duty or peer pressure. Her actions are deliberate and purposeful, with the goal of helping Charley achieve personal growth and emotional healing. Posey shows that even the most routine gestures can have great value when done with care. Her altruistic actions are everyday

affirmations of love rather than spectacular acts of heroism. Her altruism is an example of how moral character and lasting human relationships are built on deliberate choices and actions.

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