

Examining human ambition through Klages' theory: a study of Ferruccio Lamborghini in *Lamborghini: the man behind the legend* (2022)

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Abstract

Ambition can be understood as a strong inner drive that motivates individuals to pursue goals and ideals in life, often shaping their actions, decisions, and personal relationships. This concept is prominently depicted in Lamborghini: The Man Behind the Legend (2022), a biographical film directed by Robert Moresco, which portrays the life and struggles of Ferruccio Lamborghini as an ambitious industrialist. This study aims to examine the nature and manifestations of Ferruccio's ambition as represented in the film. The research is grounded in Ludwig Klages' personality psychology, particularly his conceptualization of the tension between Geist and Seele, which provides a framework for understanding ambition as a psychological drive rooted in rational domination and control. Employing a qualitative descriptive method, this study analyzes verbal expressions, actions, and narrative situations that reflect the protagonist's ambition. The data are collected from selected scenes and dialogues and analyzed through three stages: data reduction, data display, and conclusion drawing. The findings reveal that Ferruccio's ambition is manifested in four dominant forms, as suggested by Klages', egoism, perfectionism, workaholicism, and Type A personality traits, characterized by aggressiveness, competitiveness, impatience, and susceptibility to stress. These findings indicate that ambition in the film functions not only as a motivating force for success but also as a source of psychological tension and interpersonal conflict.

Keywords: *ambition, selfishness, perfectionism, workaholic, type a personality*

INTRODUCTION

Literature is a highly valued kind of writing which is taken to express deep meanings about human life (Eagleton, 27). In literature, the message is usually conveyed through language and has a positive effect on human life. Literary works fundamentally serve not only as a form of aesthetic expression, but also as a medium for psychological and social reflection. Wellek and Warren state that literature is a representation of life experiences mediated by imagination and artistic structure, enabling readers to deeply understand the psychological dynamics of characters (94).

In the development of modern literary studies, film is seen as a form of contemporary literature that has narrative, symbolic, and psychological capacities equivalent to written texts. Bluestone asserts that film, despite its visual-auditory medium, retains the function of literature as a space for the construction of meaning and character (90). In line with this view, Monaco states that narrative films are able to present the inner conflicts of characters more concretely through dialogue, gestures, and the visualization of emotions (185). Therefore, films can be analyzed using

a literary psychology approach to reveal the motivations, internal conflicts, and personality structures of the characters represented in them.

The film *Lamborghini: The Man Behind the Legend* (2022) is a biographical drama that explores the life of Ferruccio Lamborghini, the founder of the iconic luxury sports car brand. On the surface, the film appears to be a story about a man's love for cars, but upon closer examination, it reveals a complex exploration of ambition. In this context, behavior plays an important role in the formation of individual character (Kholilia and Wulandari), as ambition is manifested through repeated actions and decisions. The film weaves together the threads of Ferruccio's life, showcasing his relentless pursuit of innovation and perfection. Through Lamborghini's journey, the film raises important questions about the nature of ambition and its impact on both the individual and those around them.

The dominant theme of the film is ambition. In this world, everyone has ambitions. Desire can be a positive thing that everyone should have. In support of this, Crowther states that 'ambition is a strong desire to achieve something' (35). According to Harvey 'ambition is the instinctive motivation to strive for things, to achieve, to make an impact and to matter in life' (12). Bates and Phelan argue that ambition is an important characteristic in labour market competition (214). In short, ambition is a trait that must exist within a work group in order to compete with other groups of workers. Meanwhile, Baum and Locke argue that ambition actually implies a strong desire to achieve or progress; in this regard, it resembles inspiration, but ambition has the additional element of inspiration towards a distant and grand objective (597). They also state that ambition is "a strong desire to achieve or improve something".

In literary psychology studies, the concept of ambition is often understood as an inner drive that motivates individuals to achieve certain goals, while also reflecting complex psychological dynamics. One theory relevant to interpreting this phenomenon is the thinking of Ludwig Klages. Ludwig Klages, through the dichotomy of *Geist* and *Seele*, views ambition as the result of the domination of *Geist*—that is, the instrumental mind oriented towards mastery, achievement, and control—over *Seele*, which is intuitive, affective, and organic. When Geist takes over excessively, ambition tends to develop into an aggressive and exploitative force, both towards oneself and others. Ludwig Klages divides personality structure into three parts, namely 1) temperament, 2) feelings, and 3) expressive power, where Klages also divides human personality based on temperament, namely sanguine temperament and phlegmatic temperament (108). This study focuses on the sanguine temperament because it is more suitable for researching ambition. There are several signs of ambition that are also characteristics of people with a sanguine temperament. People with a sanguine temperament do not give up easily in any situation, which is similar to the sign of ambition of striving to achieve one's desires. Meanwhile, Collier explains that ambition originating from positive thoughts and intentions produces positive results (45). Conversely, ambition originating from negative intentions and determination will produce negative results. Therefore, based on the initial intentions and goals of ambition, it can be concluded that there are two types: positive and negative. In line with this thinking, Widarso classifies negative ambition into four forms: 1) egoism, 2) perfectionism, 3) workaholic and 4) type A personality (103).

Based on the above explanation, this study will examine the ambitions of the characters in the film *Lamborghini: The Man Behind the Legend*. In the author's opinion, the main character, Ferruccio, has a tendency towards negative ambition. The researcher is interested in this study because no one has yet studied the film *Lamborghini: The Man Behind the Legend* using Ludwig Klages's personality psychology theory. This study will examine how negative ambition manifests itself in Ferruccio in the form of: 1) egoism, 2) perfectionism, 3) work addiction, 4) type A personality which consist this study aims to describe these manifestations in Ferruccio.

RESEARCH METHOD

This study uses a descriptive qualitative research design, which is better suited to analyzing personality through interpretation than through numerical measurement. Qualitative research seeks to understand how individuals interpret and make meaning of their experiences and social environments (Creswell and Poth 4). In this study, qualitative methods were employed to analyze the film *Lamborghini: The Man Behind the Legend* and the dialogue between the characters, in order to describe how Ferruccio's ambition manifested itself.

This study's data consists of scenes, dialogue between characters and narrative elements taken from the film *Lamborghini: The Man Behind the Legend* (2022). The analysis followed the standard stages of qualitative content analysis: watching the film; identifying relevant data; classifying the data according to the research focus; and reducing the data to select the most significant evidence. Initially, the researcher watched the film to gain an understanding of the storyline, character dynamics and conflicts that were relevant to the research questions (Neuman, 45). This step ensured an understanding of the storyline and helped to identify scenes that might reflect ambition. Secondly, scenes and dialogues showing ambition were marked for data identification. At this stage, all potential evidence relating to Ferruccio's egoism, perfectionism, work addiction and Type A personality was marked. Thirdly, the identified data was classified based on categories derived from the research focus of ambition. This classification process organized the data and aligned it with the study's analytical framework. Finally, data reduction was carried out by selecting only the strongest and most relevant evidence for inclusion in the findings and discussion. This ensures the analysis focuses on situations that clearly demonstrate Ferruccio's ambition, such as egoism, perfectionism, workaholism, and Ferruccio's Type A personality.

RESULTS AND DISCUSSION

The results and discussion of this study align with the research questions regarding the manifestation of Ferruccio's negative ambitions in the film *Lamborghini: The Man Behind the Legend*. These ambitions include 1) egoism, 2) perfectionism, 3) workaholism, and 4) a type A personality. A more detailed explanation is as follows:

Egoism

According to Klages, selfishness is a symptom of when Geist—rational, instrumental, and goal-oriented impulses—suppresses Seele values such as empathy, morality, and interpersonal awareness, causing a person to choose 'objective achievement' over emotional bonds. This conceptualization is supported by Baumeister and Leary, who argue that selfishness involves placing one's own needs and desires above the needs and well-being of others, including loved ones and family members (499).

In *Lamborghini: The Man Behind the Legend*, there is a scene depicts a tense conversation between Ferruccio and his wife Clelia. Earlier, Ferruccio had gone to see his father to borrow some money as capital to build the tractor he had always dreamed of. Since his father did not have enough cash, he gave him the family land deed as collateral for a bank loan. When Ferruccio showed the land deed to Clelia, she strongly refused, arguing that the land also belonged to Ferruccio's siblings. Clelia called Ferruccio's actions selfish, saying he was sacrificing his family for his own ambitions.

Clelia: *"This is selfish. You will not put the future of your family in danger. They have their own dreams."*

Ferruccio (affirming his will): *"I would never let them lose their farm."*

(00:22:08 – 00:23:58)

This scene depicts one form of Ferruccio's selfishness when he accepts his father's family land deed to use as collateral at the bank. Clelia, rejects this action because the land also belongs to Ferruccio's siblings, meaning that this decision could potentially harm other family members. When Clelia says, *'This is selfish,'* and Ferruccio simply asserts, *'I need it,'* it is clear that Ferruccio prioritises his personal ambition over family balance and harmony. Ferruccio only thinks about the business goals he wants to achieve. He used ambitious logic: *'What matters is capital, what matters is that the business runs.'* Thus, Ferruccio's actions in this scene are a clear manifestation of structural egoism stemming from an imbalanced psychological configuration between Geist and Seele.

Ferruccio's selfishness is also evident in the scene, where there is an argument between Ferruccio and Mateo, his close friend since childhood and business partner, took place one evening after a party celebrating the success of the Lamborghini tractor business, which was beginning to flourish. At that time, Ferruccio, who had long been abandoned by Clelia, was approached by Anita, the woman Matteo had always loved, until finally Ferruccio decided to accept Anita into his life, replacing Clelia in his heart. Matteo became aware of Ferruccio's intentions. While Matteo expressed surprise at Ferruccio's behaviour and true nature in deciding to accept Anita, Ferruccio selfishly defended himself by saying:

"Tonino needs a mother. So, yes, I took her because I could. Think about what I just said. Matteo, because I could. If I didn't take her, someone else would have. I'm sorry, but she was never going to be yours. How can I hurt my friend by taking something that he never had?"

(00:45:05 – 00:46:11)

The dialogue illustrates the selfishness described by Ludwig Klages when the "active ego" takes over and suppresses organic values such as loyalty, empathy, and friendship. Ferruccio rationalizes his actions, distorting moral logic and devaluing Mateo's emotional connection to the category of a mere technical detail ("never yours"). This debate confirms that Ferruccio's selfishness is not just a personal trait but rather the foundation of all his actions, which sacrifice close relationships for personal desires and willpower.

Perfectionism

Perfectionism is the idealization of self-actualization. It involves the ambition to achieve the best possible outcomes and an irrational demand for perfection. Perfectionism is characterized by setting excessively high standards for performance accompanied by overly critical self-evaluation (Hewitt and Flett, 456). Lubis et al. view perfectionism as having high self-standards and needing to achieve perfect results. This becomes problematic when accompanied by critical self-evaluation. They explain that there are two types of perfectionism: normal/adaptive (demands from oneself) and neurotic/maladaptive (demands from outside oneself) (59). Individuals with perfectionistic tendencies often strive excessively for ideal results, motivated by an underlying fear of failure and self-doubt. Perfectionists fall under negative ambition because they always strive to achieve the most perfect goal, even though nothing in this world is perfect.

According to Klages's system of thought, perfectionism arises when Geist dominates. This drives individuals to control every detail, pursue absolute standards, reject compromise, and view mistakes as a threat to their identity. Klages calls this process "Vergeistigung," which is the suppression of the soul by rationalization, causing a person to become obsessed with technical perfection (214).

Ferruccio's perfectionism in *Lamborghini: The Man Behind The Legend* reflects the Geist dominance conceptualized by Klages. This is evident in how Ferruccio demands absolute perfection in every car design he works on. This can be seen in the scene. In the scene at the workshop, Ferruccio inspects his team's work on the first Lamborghini prototype. He thinks the hood is too big and protrudes like a "camel's hump." He then asks the team to change the engine's position so the hood can be more streamlined. This is nearly impossible, but Ferruccio forces the team to find a way.

Dallara: *"If you want to keep the twin-choke carburetors, we need to create a new design. There's no room to lower them or make them smaller."*

Ferruccio: *What if we make them horizontal?*

Dallara: *I thought of that. There's no room.*

Ferruccio: *Then we make room.*

Dallara: *It's possible, but these things take time, Ferruccio. I can talk to Franco, maybe he can raise the hood, that's an easier fix.*

Ferruccio: *What are we going to make a hump like a camel? No, don't think so. We can't redesign, we'd have to make a new engine, we'd never make Geneva.*

Dallara: *Excuse me, Ferruccio, but wouldn't it be better to miss it than present a car that doesn't deliver on everything we want it to be?*

Ferruccio: *Make the carburetors horizontal. You'll find a way.*

(1:07:26 – 1:07:42)

In this scene, it's evident that Ferruccio views delays and technical errors not just as product defects, but also as threats to his self-image. His constant pursuit of perfection indicates that his rational orientation has suppressed spontaneity and emotional sensitivity, so almost all of his creative decisions are based on maintaining the perfectionist standards he deems ideal.

Workaholic

Work addiction can be understood as a form of compulsive labor in which productivity becomes central to identity and self-worth (Gregg, 140). Literary representations often depict workaholicism as both compulsive behavior and a culturally reinforced addiction to productivity (Keane, 80). The term 'work addiction' has been used in recent decades to describe individuals who are addicted to working hard. Mazzetti et al. state that work addiction is characterized by people investing excessive time and energy in their work due to an irresistible urge (229). Those experiencing work addiction are ambitious and obsessed with work and making money, to the extent that they ignore other things. Bakker adds that workaholics spend a lot of time working, are reluctant to stop working, and always think about work (65). They can also exceed the needs of their organization or the economy. Meanwhile, Klages states that work addiction arises when Geist (rationality/ego) dominates an individual's life. This causes work activities to become the center of their identity, directing their psychic energy towards continuous productivity (109). This traps them in compulsive work activities because the ego demands "self-validation" through productivity.

Ferruccio's workaholic nature is evident in the scene when the Lamborghini tractor factory was officially established. Ferruccio and Mateo worked day and night to build their first tractor prototype. They started by purchasing equipment and spare parts, and then moved on to designing, welding and painting. One day, Clelia, already with a considerable amount of pregnancy to her name, requested that Ferruccio return to their residence the following day,

which was the anticipated date of the birth of her son. However, Ferruccio was unable to fulfil her request because he was busy working. In the film, there is a scene where Ferruccio returns home from work and hugs Clelia. On the bed, Clelia and Ferruccio can be seen cradling their growing baby, with Ferruccio tenderly stroking her rounded stomach.

"He's close, isn't he?" Ferruccio asks.

Clelia: *Yes. Tomorrow. Don't come home late. Okay? Promise me.*

Ferruccio: *I promise.*

(00:33:45 – 00:34:08)

At that moment, Clelia felt sure that she would give birth the following day, so she asked Ferruccio to come home quickly and accompany her. However, on the day Clelia gave birth, Ferruccio worked late into the night at the workshop to create the Lamborghini logo. The next scene shows Ferruccio arriving home to find out that Clelia had been taken to the hospital and died during childbirth without him there.

Ferruccio's workaholicism can be understood as a form of strong Geist domination, as described by Klages, in which rational and productive activities become the center of one's life. In the film, Ferruccio spends most of his time in the workshop and is reluctant to stop working before achieving his desired targets. This compulsive attitude shows that work is no longer a functional activity but rather a mechanism for forming self-identity. He measures his self-worth by his technical achievements and production output. This positions work as the center of his life and shows that social relationships have no emotional significance for him. Thus, Ferruccio's behavior reflects a workaholic character consistent with Klages's idea of an imbalance between Geist and Seele in ambitious individuals.

Ferruccio's workaholic nature is also evident in the scene when Anita reminded Ferruccio to pay attention to and spend time with his son, Tonino. Having become Ferruccio's wife and now helping to manage the company's finances, Anita advised him not to neglect his son Tonino because he was so busy with work.

Anita: *Mrs. Giambini called.*

Ferruccio: *Who's-who's Giambini? She isn't happy with her tractor?*

Anita: *No, she is unhappy with Tonino. She's his teacher. Tesoro, you have to spend more time with him.*

Ferruccio: *I give him everything.*

Anita: *Yes, you give him money, clothes, cars. But of yourself? That's what he really wants. You know he is as smart as you are, but he's failing.*

(00:48:12 – 00:48:38)

According to Klages's theory, this is a manifestation of the dominance of Geist, the rational, productive, mechanical aspect, which suppresses Seele, or organic values such as emotional attachment, family, and interpersonal closeness (111). The scene illustrates Ferruccio's

pattern of work addiction, which erodes his emotional relationship with his son, Tonino. When Anita tells Ferruccio that Tonino's teacher called, his first reaction is to relate it to his work ("She isn't happy with her tractor?"), showing that his mental focus is entirely on business, not his personal life. He responds to Anita's criticism by saying, "I give him everything," a productivity justification that material things can substitute for emotional presence. This demonstrates that he values his contributions based on work and results rather than emotional relationships. Thus, this scene depicts Ferruccio's transformation into a workaholic who works excessively and uses work to escape emotional responsibility. This extreme form of Geist domination is criticized by Klages as unbalanced activity that ultimately sacrifices the most intimate human relationships.

Type A Personality

Individuals with Type A personalities are characterized by competitiveness, aggressiveness, impatience, and a chronic sense of time urgency (Friedman and Rosenman, 90). They also tend to display achievement striving and easily stressed (Spence et al. 2063). Individuals with Type A personalities tend to display competitiveness, impatience, time urgency, and achievement striving (Spence et al. 2063). Research also suggests that perfectionistic tendencies are closely associated with Type A behavioral patterns (Flett et al. 102). There are four characteristics of a Type A personality can be seen in the character of Ferruccio in *Lamborghini: The Man Behind the Legend*.

Aggressive

Aggressive behavior is understood as behavior performed with the deliberate intention of harming others, whether physically or psychologically (Anderson and Bushman, 84). Scholars further classify aggression into several dimensions, including physical aggression, verbal aggression, anger, and hostility (Buss and Perry, 75). These dimensions highlight that aggression is not limited to physical violence but may also manifest through emotional reactions and hostile attitudes. According to Klages, an imbalance between Geist and Seele results in a loss of emotional flexibility. When Geist (a rigid, ambitious, and controlling ego-reason) suppresses Seele, it gives rise to a drive for control, tense emotional outbursts, and confrontation with obstacles. This domination by Geist creates aggressive individuals with harsh, authoritarian personalities who are easily offended.

In the film, Ferruccio's aggressive behaviour is evident in the scene when he was angry with Anita for reminding him of his decision to build a car. As seen the scene at the dining table, Ferruccio was on the phone with spare parts manufacturers in Germany and London, upset because they could not fulfill his orders in time. When Ferruccio joined them at the dinner table, Anita offered advice about the state of the company and complained that he was being too ambitious by trying to make luxury cars while the country's economy was unstable due to the surge in world oil prices. Ferruccio then got angry, slammed the table, and shouted at Anita.

Ferruccio: *"What do you want me to do?! "You want me to be normal? Do you want me to be like everyone else? Living on my knees, afraid to make the wrong decision? Making a fool of myself at every turn? Crawling like a crab on the ocean floor? I don't know who you thought you married!"*

Anita: *I married someone who could talk! Not someone who just yells. (She said this as she threw the bread away and left the dining table.)*

(01:01:01 – 01:03:53)

From this scene, it can be concluded that Ferruccio's aggression is not only a spontaneous outburst of emotion; it is also closely related to his ego's urge to control every aspect of his life according to perfectionist standards. This makes him easily irritated and reactive to mistakes. He

often responds to *obstacles* with confrontation and verbal pressure. This aggression is the ego's defensive mechanism when its ideal standards are not met. This form of aggression reinforces the theme of the character's ambition, which often sacrifices interpersonal relationships for the sake of achieving absolute truth.

Competitive

Competitive people are interested in races and competitions. Whether this behaviour is good or bad depends on the goals to be achieved. In the context of the Type A personality, Ludwig Klages reflects on the dominance of Geist, which he says suppresses the natural emotional balance of Seele. This causes competitive ambition to develop into an obsessive drive. According to Klages, when Geist dominates, humans are driven by logic, control, and rigid ambition to achieve. They view victory as existential validation.

In the film, Ferruccio's competitive nature is portrayed as a structured escalation of the ego. The racing scene between Ferruccio in a Lamborghini and Enzo in his Ferrari creation, shown at the beginning, middle, and end of the film, shows the essence of the film: Ferruccio's ambitious quest to defeat Ferrari. Ferruccio does not simply want to create a good car; he wants to create a car that is better than Ferrari's, and he does so almost as a moral imperative. This is evident in the scene when Ferruccio plays with miniature Lamborghini and Ferrari cars. Then, the scene switches to a fierce race between Ferruccio, driving his Lamborghini, and Enzo Ferrari, driving his Ferrari (00:01:20 – 00:02:19). In the other Scene, at the opening of Geneva Motor Show, when the Lamborghini was introduced to the public for the first time, Ferruccio asked a staff member to deliver a note to Enzo Ferrari. The paper had a picture of a Miyura bull riding a horse. This was a "message" that Lamborghini, with its Miyura bull logo, had surpassed Ferrari, with its horse logo. Then, in front of visitors and reporters covering the event, Ferruccio said,

"You buy a Ferrari when you want to be someone. You buy a Lamborghini when you are someone."

Enzo Ferrari witnessed this himself from the Ferrari stand next door.

(01:20:02 – 01:20:59)

Based on this scene, it can be seen that for Ferruccio, competition becomes a mechanism for forming his identity—a condition that Klages classifies as the complete domination of Geist over Seele. This imbalance prevents Ferruccio from seeing competitors as colleagues or market partners; rather, he sees them as a threat to his ego's existence. Therefore, Ferruccio's competitive nature is relevant not only to the film's plot, but also to the underlying psychological character of his excessive ambition.

Impatient

According to Ludwig Klages's literary psychology, this hasty and impatient behavior arises from the dominance of Geist over Seele. This condition traps humans in a rational need to control time, results, and speed. Klages emphasizes that individuals dominated by Geist exhibit excessive efficiency impulses, an obsession with quick achievements, and an inability to accommodate the natural rhythms of life. Ferruccio's impatience is a defining feature of a Type A personality, characterized by intolerance of delays and an obsessive need for acceleration. He is driven to control time and work rhythm, viewing efficiency as a measure of his self-worth. It can be seen at scene when Ferruccio and the entire team discussed the design of the first prototype, they estimated that it would take two years to complete. However, Ferruccio insisted that it be ready

in six months for the Geneva Motor Show. The team thought this was completely crazy and impossible, but Ferruccio would not listen. He asked the team to find a way to make it happen.

Team: *"You want to do Geneva in six months?"*

Ferruccio: *Oh yes.*

Team: *Ferruccio, seriously, you're talking like a madman. Why would you ask me to design a car in six months that doesn't have an engine or chassis yet?*

Ferruccio: *In six months, at the Geneva Motor Show, people will be looking for the next Ferrari. What they'll find is the first Lamborghini: the 350 GT. The Lamborghini 350 GT.*

(00:57:35 – 01:00:06)

In another scene, Ferruccio is shown angry and asking the spare parts supplier company to expedite the completion and delivery of his order. Ferruccio was about to have dinner with his wife, Anita, when he called the company and got angry. The company had initially estimated two weeks for manufacturing and delivery. However, Ferruccio demanded that everything be done and delivered within one week so that the Lamborghini prototype could be completed on schedule.

Ferruccio: *No, no, no, no. Not two weeks! One week! I need the differential in one week!"*

(01:01:00 – 01:01:11)

When he orders his team to speed up their work, as in the command *"Speed it up!"* Ferruccio demonstrates his inability to accept the natural rhythm of the creative process. This reflects an inner conflict between ambitious drives and an instinctive need for balance. Thus, Ferruccio's impatience is a clear manifestation of the disharmony between Seele and Geist within Klages's framework.

Easily Stressed

People with Type A personalities are prone to stress because they want to achieve their goals quickly and do not want to be defeated. Stress occurs when a person is under intense pressure and only experiences stress stimuli directly, without processing them (Gaol, 3). People experiencing stress may act without careful consideration. According to Ludwig Klages' literary psychology, individuals with Type A personality traits experience high levels of stress, perform under pressure, are emotionally tense, and tend to take control of situations aggressively. Those with these traits often act in ways that reflect ego dominance, suppressing organic values such as patience, vigilance and relational harmony. This can result in them harming themselves and those closest to them.

In the film, Ferruccio's tendency to become stressed easily is evident when Ferruccio and Matteo were involved in an accident while taking part in a local race. During the race, Matteo, the driver, is criticised by Ferruccio for being "slow", meaning they cannot overtake the car in front and are almost overtaken by the car behind. The tense atmosphere while driving caused Matteo to lose focus.

Ferruccio: We can overtake them there. Go! Go! Go! Go! Go! Number two is trying to pass! Don't let them pass!

Matteo: Just shut up, Ferruccio!

Ferruccio: Don't let them pass! Get ahead of him! Get ahead of him! Get ahead of him! Get ahead of him!

Matteo: *It's not wide enough! Go! Go! Go! Go!*

Ferruccio: *Take the lane, Matteo!*

Matteo: *There's no room!*

Ferruccio: *Take the lane before the turn!*

Matteo: *We don't have the speed!*

Ferruccio: *We can beat them!*

Matteo: *We'll never make it!* (Shouting angrily and trying to grab the steering wheel aggressively, Ferruccio said, *"For God's sake!"*)

Matteo: *What are you doing? Are you crazy?'*

This caused the car to veer off the track and crash into a electricity pole, injuring them both.

(00:12:46 – 00:15:16)

The racing scene illustrates Ferruccio's easily stressed temperament. When Matteo drives *'too slowly'* for his liking, Ferruccio reacts impulsively by shouting and grabbing the steering wheel, causing them to crash. This scene clearly shows characteristics of a Type A personality, particularly the stress-prone aspect: high emotional reactivity, physiological tension and an extreme urge to control situations. Ferruccio's ego, oriented towards victory and speed, suppresses Matteo's healthy spontaneity, causing him to act without considering the risks — a characteristic of Type A personalities who experience intense frustration when reality does not align with their desires. Additionally, grabbing the steering wheel indicates stress impulsivity, an inability to regulate emotions, an aggressive tendency to take over, and an inability to accept limitations. This scene establishes the basis for Ferruccio's poorly managed stress patterns from a young age, which would later manifest as an aggressive, tense and overly ambitious Type A personality.

CONCLUSION

Based on the film *Lamborghini: The Man Behind the Legend* (2022), directed by Robert Moresco, it can be concluded that the main character, Ferruccio, has negative ambitions. Literary psychology is a suitable theory for analyzing this topic, incorporating Ludwig Klages' personality theory and Widarso's supporting theory on ambition. One of Klages' personality structures discusses the sanguine temperament, whereby temperament is defined as the inherent

characteristics of humans. A characteristic derived from this temperament is ambition: a strong desire to achieve everything in life. Ferruccio's ambition in *Lamborghini: The Man Behind the Legend*, is negative and can be found in four traits: 1) egoism, 2) perfectionism, 3) workaholism and 4) a Type A personality. Type A personality is further divided into four types: aggressive, competitive, impatient and easily stressed.

Throughout the film, it becomes clear that Ferruccio's strong rational-instrumental drive pushes him to dominate, control and conquer challenges in order to achieve success. However, this comes at the expense of his emotional and relational balance. The interpersonal conflicts he experiences with his family, friends and partner demonstrate that unchecked ambition has the potential to diminish the human dimension of a character. Thus, this film represents not only the success story of an industrial visionary, but also offers a critical reflection on modern ambition, which when completely dominated by Geist can bring material success as well as inner emptiness. This study has limitations because it focuses only on the forms of ambition displayed by Ferruccio Lamborghini in the film, without exploring his overall personality structure comprehensively. The analysis is also limited to the concepts of Geist and Seele dominance in Ludwig Klages' theory. Therefore, aspects of Klages' personality typology, such as sanguine and phlegmatic types, are recommended for further study by subsequent researchers in order to broaden the understanding of the psychological dynamics of the character in greater depth.

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