Abstract

The author of this article wishes to celebrate the 50th anniversary of the première of Sergeant Rutledge, showing how interpersonal relationships are developed in this film. He studies the ontology and gnoseology of the film, to understand how John Ford is a real classical poet from the perspective of Plato and Aristotle. The film is also a true philosophical myth, which builds and transmits the so-called Poetics of Aristote (1451b), "the Universal". This work of Ford is essential as a vehicle of an anti-racist and integrating view of Afro-americans in USA, in the context of the civil rights’ figths of 50’ and 60’ decades of XX. century.

Keywords

John Ford, Sergeant Rutledge, Plato, Aristotle, mimesis, diegesis, thymos, interpersonal relationships, philosophical myth.