LEIDEN UNIVERSITY

Apes Affecting Humans

How the *Planet of the Apes* films influence society

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Introduction

They can speak, they can reason, they have organised themselves, they use weapons, they grieve their losses, they love their family, and they have a religion. The apes in the *Planet of the Apes* films act so much like humans that it is almost impossible to pinpoint a difference, except for their appearances: they look like apes. When the first *Planet of the Apes* films came out, in 1968 and the years hereafter, the relationships between humans and apes in the films were often read allegorically. Many sources express the idea that the films were actually about relationships between races of men, and more specifically referenced to America's history of slavery (A. Butler; Goldberg; Greene; Léonard; Smith). This view was reinforced by the fact that the actors who played the apes were wearing masks. They were of course not real apes, but humans with masks who talked about humans without masks as if those people were animals. The view, however, was not only caused by the film itself, but also by the political and cultural rhetoric at the time the films were released. The films were shown to the public at the time that the civil-rights movement was at its height and received a lot of media-attention. This allegorical reading was furthermore suggested by the dialogue in the film itself, by hinting to a past of segregation. A recurring theme in the films is the relation between the different races of apes. In one dialogue one of the apes, doctor Galen, utters that the 'quotasystem' has been abolished, and another ape, doctor Zira, says that despite this, orangutans still look down on chimpanzees, and chimpanzees do not get the best jobs because of this (*Planet of the Apes* 00:35:00-00:37:00). So the film itself refers to a community in which racism is still an issue and in that way allows the reading of the *Planet of the Apes* films as an allegory about racism in two different ways: in the depiction of the relations between various species of apes, and in the relation between apes and human beings.

The newer *Planet of the Apes* films that came out in 2011, 2014 and 2017, however, seem to have a slightly different effect. The films now use CGI and Motion Capture technologies in their depiction of apes instead of masks and concealing makeup. As a result, the apes do not look so much like human actors wearing ape masks, but are to the human eye barely distinguishable from real apes. In addition, the films were released in a different political context. The question of the environment and of animal rights is becoming increasingly urgent. As a result the films are seen by a public that is

extremely mindful about animal rights, saving the rainforests, looking after the environment, buying organic food, decreasing the eating of meat, separating waste and trying to help animals in general by, for example, adopting instead of buying, spaying and neutering pets and making sure that pets have microchips. The newer *Planet of the Apes* films do not broach the issue of inter-ape 'racism' as explicitly as the previous films did. There is no dialogue about differences between different species of apes, or the one ape being better or smarter than the other. Taken together, these three differences open the series for a reading that is different from the allegorical reading the older films have received, one that understands the films as stories that are explicitly about human-animal relationships. Whereas the earlier films provoked questions about the relations among human beings, the new films raise questions about the relations between humans and non-human animals.

In this thesis I will analyse the recent *Planet of the Apes* films *Rise of the Planet of the Apes* from 2011*, Dawn of the Planet of the Apes* from 2014 and *War for the Planet of the Apes* 2017, and compare them to the older versions , *Planet of the Apes* from 1968 and *Beneath the Planet of the Apes* from 1970, in order to analyse the way the films depict the relation between the species. The appendix provides an overview of the films' characters. The thesis compares the films' take on the animal-human distinction to some ideas that have been developed in the recently emerging field of animal studies. This is an interdisciplinary field that studies the relations between animals and human beings. For an introduction to the field I refer to professor Waldau's *Animal Studies* and doctor DeMello's *Animals in Society*.

The oldest film is the adaptation of the novel *La Planète des Singes* from 1963 written by the French author Pierre Boulle. The film is followed by a sequel, *Beneath the Planet of the Apes*. In the end of this films the earth is destroyed by an atomic bomb. There are three other films in this cycle, *Escape from the Planet of the Apes* from 1971*, Conquest of the Planet of the Apes* from 1972 and *Battle for the Planet of the Apes* from 1972, but I have chosen to leave them out of my interpretations. This is because they tell an alternative origin story of the creation of the *Planet of the Apes*. Alternative, because the newer *Planet of the Apes* films also tell the origin story, and because I am more interested in the ideas that are portrayed by these recent films and that are working

through in society nowadays, I will focus on these. I am particularly interested in the difference in representation of 'animal' opposed to 'human'. Another point of focus is the way the films shift the line between these two concepts, and play with them. The films actually dramatise the relationship between humans and animals. Not only do animals and humans interact in violent ways with each other, it is also a fact that the apes in the newer films look a lot like real animals, while able to perform very human actions, like speaking, using weapons, crying from grief and riding horses. This causes the border between animal and human to become unclear and undivided. This leads to an uncanny feeling that evokes critical questions about what an animal is and what makes us human. These questions lead in time to critique on the way humans treat apes, and in a more general sense, critique on the way people treat animals.

In every chapter I will discuss a specific concept or theory, that is prominent in the discussion concerning human and animal relationships. The first chapter revolves around the concept of "framing", a concept developed by Heidegger and explained by Wolfe as essential for including or excluding entities to specific groups. Wolfe also refers to Derrida, who stresses that the differences between humans and animals are created by framing. Wolfe connects the concept of framing to the overview he gives in *Before the Law* of the discussion on biopolitical thought. He connects framing to animal and human rights, and follows Agamben in stating that one of the prerequisites for human rights is personhood. Wolfe links the view of Esposito to this, who says that by using the law to frame, one always creates a group that is allowed to have rights and a group that is not. After this Wolfe also attaches the ideas from Arendt to the debate, who explores what makes an entity have "the right to have rights". The second chapter elaborates on language and reason, because these two are often used as essential prerequisites for framing someone as human. Language and reason are connected to each other because one needs language to prove that one is able to reason. The theories I will use in this chapter are mostly mentioned by Wolfe in *Before the Law.* The most important theorist on language in this chapter is Arendt. When language and reason are taken away from humans, these humans are dehumanised and when language and reason are alluded to animals, it is a form of anthropomorphism. This is why the third chapter is focussed on anthropomorphism and dehumanisation in the films. The most important theorists I use are Butterfield, Hill and Lord, who completed a study on the effects of

anthropomorphising language, and Volpato and Andrighetto who explain the possible effects of dehumanisation. The fourth chapter stays close to the dehumanisation part by discussing the concept of suffering as another prerequisite for being able to bear rights, in the way that Derrida follows Bentham in this idea. I will also talk about Diamond's idea, who argues that compassion is the crux to justice. Bodily suffering is only one way of suffering, that is why this chapter is also concerned with emotions. Another theorist I will use in this chapter is Butler. She has written that the question of who is alluded to rights can be resolved by asking what makes for a grievable life. The fifth chapter connects to this, because in order to clearly show the emotions of a character in a film, this character needs a face. So this chapter is about having a face. I will refer to Levinas, who's ideas are also used by Butler, about the notion of the face. I will however also use the concept of the so-called 'uncanny valley' as it has been developed by roboticist Mori, to describe what I think is a profound ambiguity in the films. So by analysing these key concepts in the newer *Planet of the Apes* films, and comparing them with an analysis of the same concepts in the old films, I will conclude how the newer films fit into the animal studies debate and how they implicitly convey ideas about the relationship between animals and humans onto the public.

Chapter 1: Framing and Personhood

A central concept within the animal studies is "Framing". "It decides what we recognise and what we don't, what counts and what doesn't; and it also determines the consequences of falling outside the frame" (Wolfe 6). In the discussion about animal studies and biopolitics that Wolfe presents in *Before the Law* the concept of framing is key. It is even used in the subtitle: *Humans and Other Animals in a Biopolitical Frame.* The concept is of great importance in light of the discussion about biopolitics and animal rights. In the essay "The Question Concerning Technology" Heidegger comes up with the concept "Gestell", what is often translated as "framing" or "enframing". Wolfe explains that Heideggers' notion of this creates a way to see humanity as an opposition to animality instead of seeing humans just as a specific kind of animals (Wolfe 6). Only humans are able to frame, because humans are the only ones who use language to do so. When animals would be able to use language, they would also be able to frame. This happens in the *Planet of the Apes* films, as I will explain later in this chapter. Heidegger argues that framing is the way "in which the real reveals itself as standing-reserve" (Heidegger, *The Question* 23). With "standing-reserve" Heidegger means anything that is just there to be called upon. It is commanded to stand by, so when someone might need it, it is right at hand. Ergo, when "the real" shows to be the "standing reserve", everything is just right at hand to be called upon when needed. He adds to this that when humans magnify themselves to "lord of the earth", by seeing themselves as the administer of the standing-reserve, the idea can develop that everything humans come across, only exists insofar as they constructed it themselves (Heidegger, *The Question* 27). In his essay "The Parergon", Derrida, adds to Heidegger's thoughts about framing by linking Kant's concept of "parergon" to it (Wolfe 6). In Derrida's deconstructionist view, this means that framing constitutes the framed at the same time that it destroys it (Derrida, "The Pargergon" 33). This is because the people framing decide whether something is included in the frame, or excluded. This means that humans decide who is human and, accordingly, who is not. This goes hand in hand with who has the possibility to have rights and who does not. In another essay, "The animal that therefore I am (More to Follow)", Derrida explains that he does not see the division between man and animal as a clear cut line. He even states that an animal is only an animal because humans frame it that way (Derrida, "The animal" 398). Derrida does not deny, however, that humans

and animals are without differences, but he does not see them as two different, clear cut categories (Derrida, "The animal" 399). Thinking about the two concepts of Man and Animal, without being limited by the need to categorise them as either the one or the other, opens up a way to talk about both extremes, and everything in between, as if they were comparable, or even as if they were equal. It also makes it more plausible and acceptable to talk about entities balancing or even crossing this indivisible line.

By framing, humans decide which entities are human and which are not. Entities that are framed as being human are alluded to rights, human rights in particular, and entities who are framed as being animals are not. When an entity is framed as human, thereby gaining rights, personhood is alluded to this entity and vice versa; when the personhood of a human is taken away by framing him as less than human, or as animal, he also loses his rights. In the case of biopolitics and the animal rights discussion the question of inclusion versus exclusion often revolves around whether an animal is alluded to rights, though it is not human. Horsman and Korsten refer in their "Introduction: Legal Bodies, *Corpus/Persona/communitas*", to Agamben who argued that "Law" is exactly what is ascribing personhood to different entities, and by doing this making "legal bodies" and "mere biological bodies" (Horsman and Korsten 277). The legal bodies are, of course, able to have rights, and the mere biological bodies are not. Agamben explains that law produces man through the opposition of man and animal, and human and inhumane (Agamben 37). So law uses inclusion and exclusion to assign personhood to different bodies. Esposito agrees with this, and adds that law and rights are linked to politics. He says: "just as political identity is not definable without an otherness that contrasts with it, so subjective right is inevitably crossed by the threshold that discriminates those who enjoy it from those who are excluded from it."(Esposito 30). So by using the law to frame, rights are given to a specific group and are also withheld from a particular group. Esposito elaborates on how this is also the case with the juridical concept of "person". Although Esposito does not use the term "frame", he explains that there is a difference between "real persons" and "those that at each turn are declared non-persons, almost-persons, temporary persons or, [...] anti-persons." (Esposito 30). In other words, there is a distinction between one the one hand bodies that always have personhood, and are therefore 'legal bodies', or so to say, humans with rights, and on the other hand bodies that are framed as being less than human; non-

persons, mere biological bodies, falling outside of the frame and therefore not being alluded to rights, and especially not to human rights. Arendt states in her work that analyses the conditions that led to the Nazi and Soviet regimes, *The Origins of Totalitarianism,* that "universal human rights" are arguable because rights are not grounded in the species you are, but in the fact that you belong to a political community (Wolfe 6). She explores what it is that constitutes a "right to have rights" and concludes that this means that you have to live in a framework where one is judged by one's actions and opinions (Arendt, *The Origins of Totalitarianism* 298). Although Arendt was writing about refugees, who fall outside of this framework for no other reason than that they are not citizens of the nation they are in, this can also be applied to animals. Animals do not have the right to have rights for multiple reasons, as I will elaborate on throughout the chapters of this thesis. The reasons that justify that animals do not have rights are undermined, for example by films that remove these main reasons, and show that animals are similar to humans on a variety of different levels. In this way it becomes questionable whether it is justifiable that the animals do not have the same rights humans have.

The action of "framing" is central in both the old and the new *Planet of the Ape* films and it is especially the apes who make use of framing. In the old films this happens by using multiple tools, as I will explain. For example, the apes refer to the humans as if they were animals, they also treat them like animals and refuse to acknowledge the fact that some of them speak. In the old films, only the apes can talk and except from the main character Taylor, humans cannot. So the apes are the only ones who are able to use language to frame. Their framing of the humans as animals stresses that humans do not have to be treated like apes, and are also not entitled to rights. The first time the film draws the attention to the way apes see humans is when doctor Galen calls humans "Beasts" in his laboratory. He explains that humans stink, they smell and they carry diseases (*Planet of the Apes* 00:35:00-00:37:00). These are exactly the words a human in our society could use to explain why he does not want to come close to an ape. This film also has a trial scene. In this scene it becomes clear that you have to be an ape to have any rights, just like in our society you have to be human to have human rights. One of the orangutans leading the trial states: "man has no right under Ape-Law" (*Planet of the Apes* 01:02:00-01:17:00). This is because humans do not belong to a political community

according to the apes. They do not live in a framework where one is judged by ones actions and opinions and they are not citizens. The apes also do not believe that Taylor can actually talk, although they hear him talk. They also do not believe that he is able to write, despite that he shows them so. All in all, they refuse to believe that Taylor is similar to them, leading to the famous scene where the orangutan judges in the trial resemble the three wise monkeys, one covering his ears, one covering his mouth, and one covering his eyes (see fig. 1). The joke in this is of course that these three orangutans pretend to be so wise and learned, but they refuse to acknowledge something that is standing right in front of them because it does not stroke with their existing ideas. In this way the film criticises human society. Moreover, in the film the talking human is called a "mutant" (*Planet of the Apes* 01:15:00-01:16:00), framing him as something unnatural and further removing him from gaining any rights. Men are also referred to as "animals" by the apes, for example when one of the chimpanzees gives Taylor a gun, one of the orangutans, doctor Zaius, says: "Only a fool would give a gun to an animal"(*Planet of the Apes* 01:28:00-01:30:00). So especially in the language that the apes use it becomes clear that they frame humans as being less than apes.

Fig. 1

In the old films, the apes are "lord of the earth", but in the new films the world, and its power distribution starts out as we know it. The humans are "lord of the earth" and the apes cannot talk yet. There are, however, humans that frame them. Franklin, an employee of the laboratory where Caesar is born, shows that he cares about the apes when he angrily corrects his boss, by saying: "He's not a monkey, he's an ape." (*Rise of the Planet of the Apes* 00:09:00-00:10:00). Franklin is also the one that has to put all the

chimpanzees down when Will Rodman's experiment seemed to be a failure. Franklin refuses to put down the last baby chimpanzee and gives it to Will, the leader of the research, to take care of. Will soon finds out that, due to his experiment, this baby is extremely clever. He calls him Caesar and starts to teach him sign language. At a certain point, Caesar asks: "Am I a pet?" and Will answers: "No, I am your father."(*Rise of the Planet of the Apes* 00:21:00-00:26:00). This scene explains that Caesar, although he knows sign language, has trouble framing himself as animal or human, and that Will frames Caesar as human. So here a new role for the apes is introduced. Caesars mother was a free animal in the jungle, then she became a test animal in the lab. Both these roles are not reserved for Caesar: he starts out as some sort of experimental subject at Will's home, and their relationships shows similarities to those of an owner and a very smart pet. Now Will himself, however, says that Caesar is his child. So the possibility of mixed human animal families is mentioned, only stressing that humans and animals are very much alike, or even equal. Later on, in the ape shelter, Caesar is called a "stupid monkey" (*Rise of the Planet of the Apes* 00:35:00-00:36:00), which stresses that absolutely not all people think of him as more than an animal, or as equal to humans. Caesar makes all apes as smart as he is by treating them with the Alzheimer's medicine. That humans view themselves as superior to apes is stressed in the uttering of "Take your stinking paws off me you damn dirty ape."(*Rise of the Planet of the Apes* 01:08:00-01:11:00). The problem with these films is, however, that although the language that is used to refer to the apes is often framing them as animals, the visuals do the opposite. The public sees that what the humans in the film say, is incorrect: the public knows that Caesar is not a stupid monkey. In the same way that the public knew that Taylor in the old film could speak, reason and write.

In *Dawn of the Planet of the Apes*, it is also often stressed that the apes are not like humans. Something that the men in the film stress multiple times is: "They are animals" (*War for the Planet of the Apes* 00:13:00-00:19:00, 01:14:00-01:16:00 and 01:45:00-01:50:00). Framing is also used in this film by the apes, to exclude members from their community, but I will return to this in the next chapter. In the most recent film, this continues as the main villain of the film, Colonel McCullough says the exact same thing (*War for the Planet of the Apes* 00:08:00-00:10:00). In the film framing is extensively used to signify that humans and apes are opposites. The humans use war language to

frame the apes as the enemy. They make use of battle cries like “Bedtime for Bonzo” (*War for the Planet of the Apes* 00:02:00-00:03:00) and “the only good Kong is a dead Kong” (*War for the Planet of the Apes* 00:33:00-00:35:00). On top of this, the humans use apes that changed sides, and call them “Donkeys” (see fig. 2). Of course this evokes the connotation of an abused and hardworking animal, but it has also a strong similarity to the word “monkey”, that implies that the apes that work for the humans are not apes anymore. In other words, the humans frame these defectors as being less than apes. The reason this is done could be because these “Donkeys” now find themselves in some sort of in between position. They do not belong to the humans, because they are not human, but they also do not belong to the apes anymore, because they might feel that they are not apes anymore. When Caesar tries to convince one of the “Donkeys” to join the apes again, the main point that he argues is: “you are ape” (*War for the Planet of the Apes* 01:00:00-01:01:00). The “Donkeys” are also branded with a tattoo that says AΩ (see fig. 3 and 4). In this case, the tattoo can be interpreted as meaning “the End of the Apes”. The AΩ is also shown in *Beneath the Planet of the* Apes, the first sequel to the oldest film (see fig. 5). In this film the alpha omega sign was used as name for the atomic bomb that destroyed the earth at the end of the film. So these tattoos shine a new light on the atomic bomb from the 1970 film. It was not built by humans to destroy other humans, as the film made believe, but it was built

Fig. 2

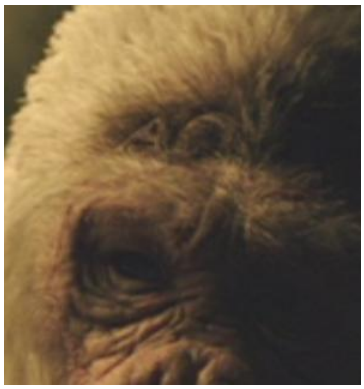

Fig. 3

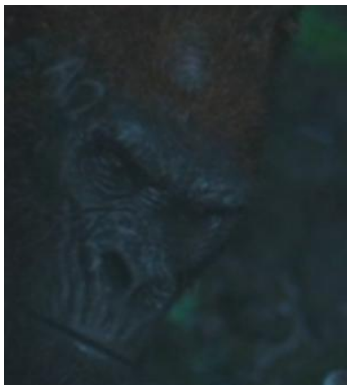

Fig. 4

Fig. 5

to destroy the apes. These two films put even more effort in stressing that apes can do whatever humans can than the first film. It also becomes more clear in these two films that it is not only Caesar who is special, but that all other apes are also able to do the things he does. So the idea that he might be some kind of mutant, or freak, that would fall outside of the frame, is eliminated.

In the older films, from 1968 and 1970 it is impossible for the reader to know how much the humans understand because they cannot talk. It is for this same reason also hard to emotionally connect to the humans and to feel pity for them, but is clear that they are framed by the apes as being animals. Taylor tries to convince the apes of the fact that he is a reasoning, talking, writing human, so actually he would be more like an ape in their view and might get personhood and the rights that come with this. However, the apes refuse to see, hear or speak to what is right in front of them. In the newer films, the apes are constantly framed by humans as animals. The apes frame themselves as Apes. This means something else to them than it means to humans, or what it usually means to the public. Humans see humans as "lord of the earth" and all other entities are below them. They see apes as animals and they are less than human. The apes in the new films, however, see the concept of ape as an equal to the concept of human and both of them are animals. This does not mean that the apes are amiable to the humans, some of the apes hate the humans and want go to war against them. This is not because they see humans as some kind of animalistic pest, or as prey, or as dangerous predators that should be erased. It is solely because some of the apes hate the humans for what they have done to them in the past. Revenge is the only reason for the apes the instigate a fight with the humans. So, despite of the fact that the apes frame themselves as apes, they do not frame themselves as less than human. Although in these new films the language stresses strongly that they are not humans, the visuals make the public doubt. In the chapter three, about anthropomorphism, I will return to this point, but for now it suffices to say that the apes look so much like humans that the public might start to doubt whether they are humans or animals. In the later *Planet of the Apes* films, from 2011, 2014 and 2017 it is not that difficult to connect to the characters. The humans use spoken language, so they are able to vocalise their ideas to the public, but the public also gets an insight in the ideas of the apes, because the apes use a mixture of subtitled sign language and spoken language, thereby are they so similar to humans that it is difficult

not to connect to them. In conclusion, all parties who are able to use language, whether they are human or ape, apply the tool of framing to include or exclude members to their community. The included members gain the right to have rights, connected to personhood, and the excluded members have no rights.

Chapter 2: Language and Reason

To be able to frame, and thereby include and exclude members from the group you belong to, language is of the utmost importance. The capacity for language is, as Wolfe mentions, often said to be the main condition that makes someone human (Wolfe 5). Heidegger states that humanity and language are more connected to each other than one might think. Man does not only posses language, which enables man to think, man also sustains language by using it in speech. (Heidegger, "Letter on Humanism" 93). So humans preserve language, and because humans have this language, they have the capacity to think, but language accredits them to more. Arendt follows Aristotle by stating that it is the capability to speak that makes man a political being (Arendt, *The Human Condition* 3). According to Arendt, voice and personhood are strongly connected in the way that the word 'personhood' is derived from the word 'persona', meaning 'mask' and the dual function of a mask: it both had to cover the actor's own face, to make him recognisable as the character he is playing, but it also had to allow his voice to sound through (Arendt, *On Revolution* 106). Animals are believed not to have the capability for language, let alone language itself, and therefore they do not have personhood. What Chomsky says confirms Wolfe's claim that language makes someone human. Chomsky states that language is central to the study of human nature because "all normal humans acquire language, whereas acquisition of even its barest rudiments is quite beyond the capacities of an otherwise intelligent ape." (Chomsky 58). Using words in one way or another is not enough to be framed as a political being or as a human. There are examples of animals using language, such as Koko the gorilla ("A Conversation with Koko"), Washoe the chimpanzee ("The First Signs of Washoe"), Nim the chimpanzee (*Project Nim*) and Chantek the orangutan ("The Ape Who Went to College"), all of whom have learned to use sign language. Arendt says that speech is the basis, for the right to have rights and speech is specific to humans (Wolfe 8). However, being able to use speech or language in one way or another is not enough to be seen as a political being and to gain the right to have rights. For this, speech needs to be relevant and recognised (Arendt, *The Human Condition* 3). So humans distinquish themselves from animals by using relevant and recognised language to speak. Of course humans are also the ones to determine whether language is relevant or whether they will recognise it as being language. This is the reason sign language uttered by apes is often not seen as

a form of speech, but as a trick. This is also why there still is so much doubt about whether animals are able to reason. If animal sign language would be recognised as a language, there would be no doubt about it, because they show that they can reason by using this language.

Through speech animals can show whether they can reason or not. Being able to reason is another feature that is often named to put humans aside from other animals. Derrida argues in "The Animal that Therefore I Am" that these should not be the main conditions to give an entity rights. He states that it should not matter whether an animal can reason or is able to talk, but he agrees with Bentham (Bentham 311) and says that the question defining who is eligible to rights should be: "Can they suffer?" (Derrida, "The Animal" 396). Whoever is not privileged to have rights, is threatened by a "non-criminal putting to death" as Agamben, Derrida and others have pointed out (Wolfe 8). Derrida explains that this is because the rule: "Thou shalt not kill" is only applicable to those who fall inside the same frame you count yourself to (Derrida, "Eating Well" 112, 113). Another feature that puts animals outside the frame and humans in it, is the ability to use symbols. Burke even states that the definition of a human is an animal that uses symbols. Burke perceives language as symbol use (Burke 3, 4). This is because language is nothing more than using a sound, or in the case of sign language a gesture, to signify something else. Writing is another form of symbol use. Letters are symbols for sounds, and letters put together have a meaning. A written word is a symbol for the object it refers to. Of course there are also the more obvious symbols, such as icons, pictograms and drawings. According to Burke's aforementioned definition, only humans are capable of using symbols, accordingly animals are not. Animals do however, have the ability to make sounds. Barthes says, despite the lack of meaning that humans can attach to these sounds, the sounds can still "touch" them (Horsman 322). When a sound touches you, this inherently means that you attach a meaning to it. The voice of the animal is interpreted by the human as an emotion of the animal. This can be mere projection from the human, but nevertheless it ascribes meaning to a sound. So in a way, the voice of an animal could be seen as some kind of symbol. The main difficulty is, that it depends on the human listening to it, what kind of meaning it gets, if it gets any meaning at all. This is also the case with the recurring popular theme that the gaze of an animal is experienced as a call for help (Horsman 329). The eyes of an animal also regularly play a

role in peaceful contact between humans and animals, wherein humans ascribe meaning to the gaze of an animal. Although these scenes of contact between different species are very popular (Harraway 139), they often seem to "border on the silly" (Horsman 329). This is because not all humans ascribe the same meaning to the voices or gazes of animals and when you do not believe that an animal is trying to "say" something using sounds, or gazes, it is of course a strange idea that other people are projecting so much meaning into the voices and eyes of animals.

In the old films, especially the first one, it becomes very clear that most apes do not believe that humans are capable of using language, reasoning or writing. In the trial scene Taylor is not allowed to defend himself for he cannot talk, according to the apes, although he is talking at the moment that they insist he cannot. The apes try to prove that he is unable to reason, by asking him questions about their religion and their culture, where Taylor of course does not know the answer to. He is not familiar with their culture or religion, because he just arrived on their planet. They believe, or choose to believe, that Taylor being able to talk is a trick, that he cannot actually speak, but that other apes experimented on him. They also do not believe that the writings that he shows them, that tell his story, are real. In other words, they do not believe that Taylor is able to use symbols. They insist on believing that humans cannot reason, cannot speak and cannot write, although the proof against this is standing right in front of them (*Planet of the Apes* 01:02:00-01:13:00). It even goes so far as that doctor Zaius erases writings that Taylor made in the sand and says "humans do not write" (*Planet of the Apes* 00:43:00-00:47:00). This shows that this member of the ape community actually believes that Taylor can write, he just prefers not to acknowledge this. The humans in this film are unable to speak, except for Taylor, but because Taylor is human himself, he does believe that they are able to reason. This results in him putting all kinds of meanings to their sounds and to their gazes. He attempts to understand what they are telling him, while it is not clear that they are trying to communicate at all (*Planet of the Apes* 00:35:00-00:43:00). The actors that play the apes are wearing ape-masks. In light of the origins of the word personhood, that is derived from the Latin "persona", meaning mask, this only adds to the fact that they believe only themselves to have personhood. Taylor is called a "mutant" (*Planet of the Apes* 00:57:00-00:58:00) and a "freak" (*Planet of the Apes* 01:15:00-01:16:00) by the apes. This is probably because the apes are uneasy

to admit that humans look more like them than they initially thought. This would also mean that humans might be ascribed personhood, and that they could gain rights, and this would mean that the apes had severely mistreated them before and that their putting humans to death was not as non-criminal as they thought. They do not want to admit any of this, and that is why they insist that not all humans have the same capabilities as Taylor has, but that he is an exception: a mutant and a freak. All in all, In the first *Planet of the Ape* film the apes insist not to believe that Taylor has certain capabilities that would make him more like them. Taylor hereby believes that the humans in the film are like him, except for that they are unable to speak.

Fig. 6

The new Planet of the Apes films are often filmed in a way that invites the public to assign meaning to the gaze of the animal. This is for example the case in the opening scene of *Rise of the Planet of the Apes.* When Caesar's mother is captured, the camera zooms in on the hole in the crate were she is looking through to the forest, as she is taken away by humans (see fig. 6). She cannot talk, but the public can interpret her gaze as a call for help. In these newer films, the same examples of human features that were used in the older films to define apes, are used to show that the apes become more like humans. It starts out with Caesar learning sign language. By using this he is able to show Will, and the people watching the film, that he is able to reason (*Rise of the Planet of the Apes* 00:20:00-00:28:00). Later in the film, Caesar meets another ape, Maurice, who is not experimented on, but who has nevertheless learned to use sign language. By using signs, Maurice and Caesar are able to talk to each other, showing they both can reason

(*Rise of the Planet of the Apes* 00:46:00-00:49:00). This dialogue between Maurice and Caesar is interspersed with more animalistic ways of communication, such as growls. This can give the public an uncanny feeling, because Caesar and Maurice are balancing between being human or being animal. Towards the end of the film, Caesar shows that he is also able to use spoken language. Will, who I mentioned before, frames Caesar as human and he does not show any signs of surprise (*Rise of the Planet of the Apes* 01:14:00-01:15:00). Later on all apes are able to use sign language, and a lot of them also use spoken language (*Dawn of the Planet of the Apes* 00:00:00-00:07:00). There is also use of symbols, other than spoken language and sign language, by the apes in the newer films. Caesar, for example, draws the window he used to look through when he was still in Will's house (see fig. 7). This becomes a symbol of the ape rebellion (see fig. 8). Koba shows that he can write (*Rise of the Planet of the Apes* 00:46:00-00:48:00). Also Maurice is able to write: he is making ape law by writing "Ape not kill ape" (*Dawn of the Planet of the Apes* 00:09:00-00:10:00) and he is also able to read (*Dawn of the Planet of the Apes* 01:00:00-01:02:00). So the apes show that they are similar to humans, but the humans in the film doubt this. Most of them still do not believe that apes can speak until they have seen it themselves (*Dawn of the Planet of the Apes* 00:17:00-00:18:00). The humans are also constantly doubting the intellectual abilities of the apes. For example when there are people going to the apes, Dreyfus, the leader of the humans asks: "What if he turns violent? How do you know he'll understand?" clearly indicating that he does not think that the apes are like humans, or that one could explain anything to an ape (*Dawn of the Planet of the Apes* 00:24:00-00:27:00). In the last film, humans return to a less developed state due to a mutation of the simian flu virus. This means that they are not able to talk anymore. Colonel McCullough says that "[The virus] robs us of the things that make us human: speech,

Fig. 7

Fig. 8

higher thinking. It would turn us into beasts." (*War for the Planet of the Apes* 01:17:00-01:22:00). The apes are able to talk and they are also able of "higher thinking", so when that is all that makes someone human, the apes are human, while the humans become more like animals.

When you are outside of the frame, you are threatened with a "non-criminal" putting to death, as was mentioned before in this chapter. At a certain point in the film all apes in the laboratory are put to death for no other reason than that the CEO of the laboratory, Jacobs, thinks the experiment failed (*Rise of the Planet of the Apes* 00:09:00-00:15:00). The apes on the other hand, also have no problems killing humans. An example of this is shown when Buck tries to kill a police officer, but is stopped by Caesar in the last instant, whereas Koba on the other hand, is allowed by Caesar to kill Jacobs (*Rise of the Planet of the Apes* 01:23:00-01:28:00). In the second film, this plays an even bigger part. The only written ape-law is "ape not kill ape". In this film, humans and apes fight regularly and both sides do not seem to care a lot about the other side's well-being, apart from a few of the main characters. Koba, one of the apes, wants to go to war against the humans and Caesar stops him by asking: "How many apes will die?" (*Dawn of the Planet of the Apes* 00:19:00-00:20:00). When Caesar and Koba fight, Caesar spares Koba by reminding himself of the law: "Ape not kill ape"(*Dawn of the Planet of the Apes* 00:57:00-00:59:00). When Koba later violates this law, by trying to kill Caesar (*Dawn of the Planet of the Apes* 01:05:00-01:08:00) and on top of this killing another ape for doubting his leadership (*Dawn of the Planet of the Apes* 01:24:00-01:26:00), he makes himself a criminal. In the final scene of this film Caesar fights Koba again, and when Caesar again wins, he does not make the same mistake as the previous time: he does not let Koba get away. Koba tries to convince Caesar to let him live him in his last moments by saying: "Ape does not kill Ape", but Caesar overrules this by excluding Koba of the frame and saying: "You are not ape"(*Dawn of the Planet of the Apes* 01:50:00-01:54:00) which justifies for Caesar the killing of Koba as a non-criminal act. In the last movie, the non-criminal putting to death of everyone falling outside the frame is easier to cope with, because the humans and apes are at a state of war. When two parties are fighting in a war, killing of the other party is, in the eyes of your own party, a non-criminal act. There is, however, a scene wherein Caesar kills an ape who betrayed them. This is frowned upon by some of the other apes, and Caesar himself feels guilty about it. This

becomes most clear when he is dreaming of Koba (see fig. 9). This shows that Caesar does not only feel guilty about killing the betraying ape, Winter, but that he also is not at

Fig. 9

ease with his role in Koba's death. When Caesar kills an innocent human, however, he does not show any signs of remorse (*War for the Planet of the Apes* 00:28:00-00:30:00). On the side of the humans there is also an extreme opposition to killing one's own. Colonel McCullough kills all people who get infected with the mutated virus of the simian flu. This is not accepted by the other humans at all, and for this reason there is a military force coming for him (*War for the Planet of the Apes* 01:17:00-01:25:00). So humans can non-criminally put to death apes and apes can non-criminally put to death humans, but when you kill someone that is included in the frame that you are also included in, it is a criminal act.

Chapter 3: Anthropomorphism and Dehumanisation

As was shown in the previous two chapters, the Apes in the *Planet of the Ape* films use language, are able to reason and can write. These are characteristics that are often only ascribed to humans. Anthropomorphism is the attribution of human characteristics to animals (McFarland 28th entry). In many films and stories human traits, emotions or intentions are attributed to animals. When animals are depicted with human characteristics, or if a film of story opens up a way for the public to project human characteristics on the animals in the film, the public is able to relate to the animal characters of the story. Through anthropomorphism, people can sympathise with animals. People project their own emotions, that they would be feeling if they were in the same situation as the animal is in, on the animal. Butterfield, Hill and Lord argue that this anthropomorphism might be beneficial for animal welfare. They examined whether anthropomorphic, humanising language encourages compassionate actions towards animals. They thought this might be the case because the opposite, dehumanising language, is associated with the abuse of humans (Butterfield, Hill and Lord 957). This study shows that people are more willing to help animals when they read a story in which the animal was described with anthropomorphic language (Butterfield, Hill and Lord 959). In another study it is shown that people who anthropomorphise nature, are more likely to feel connected to nature (Tam, Lee and Chao 516). This could be taken to a broader range by arguing that it is not only anthropomorphic language that is changing people's view on animals, thereby making them more willing to contribute to animal welfare, but that all anthropomorphism of animals adds to this. So all stories in which animals are attributed human traits and thereby making sure that people can relate to the animal, are beneficial to the protection of animals. Humans often see animals, especially pets, as "furry children" (Harraway 11). This makes it possible for humans to think that animals have the exact same feelings and thoughts as they have themselves. So people tend to think of animals as some sort of version of people with a lot of hair. When this gets magnified in a story, or a film, by depicting the animals as if they were humans: using human facial expressions, using human language, being able to reason, having human desires, using human tools, wearing clothes, riding horses and having the ability to walk straight, the idea that animals are just like humans gets confirmed. Of course people understand that this is not the way "real" animals act, but

nevertheless they get a bond with the animal that is depicted with human characteristics. Gallup, Marino and Eddy say that humans are more likely to use anthropomorphism and to attribute "complex mental states" to animals when they have an affectionate bond with the species (Gallup, Marino and Eddy 91). Due to the stories and films where animals are depicted that humans can relate to, such an affectionate bond might develop. In that way the anthropomorphic depiction of the animals in the story or film, creates affection for the animal. In that way humans are more likely to anthropomorphise that animal in real life. Which would be beneficial for the protection and welfare of that animal.

Dehumanisation is not the exact opposite of anthropomorphism, as one might think, because in that case "dehumanisation" would mean nothing more than ascribing animal traits to humans. Dehumanisation, however, is taking human traits away. Volpato and Andrighetto argue that dehumanisation puts the target on a "subhuman" level, because he is denied of the characteristics that make someone human. According to them these dehumanised people are seen as: "irrational, immature, coarse, unlearned, or lacking self-control. Furthermore, they are accused of having impulsive behaviours, and of being driven by primitive impulses". They add that people who are dehumanised often feel degradation and humiliation, while people who are dehumanising someone feel disgust and contempt for their target (Volpato and Andrighetto 31). When you advocate that someone does not have the necessary features that make a human, thereby excluding him from the frame and taking away his right to have rights, you open up a way to (non-criminally) commit all sorts of horrors, as history has shown. Volpato and Andrighetto say that it is this "moral exclusion [...] that rationalises and justifies the perpetration of evil towards them" and in that way allow for "incredible cruelty" (Volpato and Andrighetto 33). Some of the horrors that were carried out this way are so deeply embedded in our cultural memory, that every reference to them creates a feeling of uneasiness and of the overpowering notion of: "Never Again". Often, as was mentioned above, dehumanisation is associated with mistreatment and abuse (Butterfield, Hill and Lord 957). This means that when a human is dehumanised, people feel like that human is abused and mistreated. The same goes for anthropomorphised animals that are dehumanised. When people see an entity that they see as human get dehumanised, this evokes feelings of indignation. They feel like the animal is abused and

mistreated. Dehumanisation of a group of individuals excludes them from the right to have rights. When this happens in a story or a film, this feeling of indignation continues to have an effect outside of the story or film. The public that heard the story or saw the film keeps thinking that the animal was not treated right, and when these people realise that the way that animal was treated, is exactly the way animals are treated in the real world, the feeling of indignation shifts to the real life situation. This makes that these people are more inclined to protect these animals and to make sure that they are treated better.

In *Planet of the Apes*, Taylor is dehumanised by the apes. Maybe dehumanised is not the right term in this case, because after all the apes are the ones who are framing, and they are the ones that deny that Taylor has all the characteristics of what we would call "human", but that they would call "Ape". He is wearing clothes when the trial starts, but these are taken of him, as he is not allowed to wear clothes (see fig. 10 and fig. 11).

Fig. 10

Fig. 11

So he has to undergo his trial naked (*Planet of the Apes* 01:00:00-01:08:00). He is put in cage and hosed down (*Planet of the Apes* 00:37:00-00:40:00). He is also forced to wear a collar with a leash (*Planet of the Apes* 00:52:00-00:55:00). Taylor himself anthropomorphises the humans, as strange as this may sound. In *Planet of the Apes*, the humans that were living on the planet before Taylor arrived, are actually animals. We do not have any reason to believe that they are able to do the things that make someone human: they cannot use language, it is unclear whether the can reason, they do not write, or use symbols in any other way, they do not use tools and they also do not use facial expressions as human would do. The faces of the humans are all blank, without expression. Nova never smiles, until Taylor teaches her how to do this (*Planet of the Apes* 01:20:00-01:25:00). She also never cries. Taylor tries to make sense of the sounds his fellow prisoners make, assuming that these sounds have meaning, which is anthropomorphising in itself. All in

all, it remains unconvincing to the public that these humanlike creatures are humans. The apes on the other hand, are anthropomorphised: they act completely like humans. They are able to talk, to walk on two legs, to reason, they wear clothes, they ride horses, they use guns and they write, but the difficulty is that these apes are actually humans. The apes are played by human actors wearing ape-masks. Because of this, the apes do not really look like apes. They look like dressed up people. These apes fool no-one, and are therefore often viewed as a bit ridiculous. They are also not that easy to identify with, for two main reasons. The first one being that these apes are the bad guys in the movie, and people would rather identify with the hero. The second one is that, despite their human traits, the apes are unable to show facial expressions, and thereby meaningful emotions, because of the masks that make them apes. So the faces of the apes are static, and when they have an emotion that the director wanted to convey to the public, the mask is changed for another static mask. This does in no way imitate the way real human faces change their expression as emotions are shown. For this reason the ape emotions do not appear to the public as "real"; they just do not look enough like human emotions.

In the newer films, this problem does not occur, because the emotions of the apes are quite clear. These apes are created by using CGI and Motion Capture, so the emotions that the actors portray are transferred onto the faces of the apes, while the apes themselves in the film are, due to the CGI, almost indistinguishable from real apes. This makes that they do not come across as particularly funny or ridiculous. The public is also inclined to identify with them because they are anthropomorphised by their acts, but also because their facial expressions make it plausible to the public that they have emotions. This can create both an affective pull towards the apes and a repellent push away from the apes, because of the uncanny feeling one might get watching something that is not undoubtedly human or animal. The apes use facial expressions as humans would do: they frown, they laugh, they cry or look sad and you can see their faces changing from one emotion to another. So the apes have emotions: they can love, hate, be sad, be proud and be angry. Thereby, the apes perform all kinds of acts that we would consider typically human. They do not only talk and reason, some of them also wear clothes (*Rise of the Planet of the Apes* 00:21:00-00:25:00), are able to ride horses like humans (see fig. 12) and they make fires (*War for the Planet of the Apes* 00:37:00-

Fig. 12

00:40:00). Caesar and other apes walk up straight (*Dawn of the Planet of the Apes* 00:21:00-00:25:00). They also use tools in the same way humans would: Caesar opens the door of Buck's cage with a key (*Rise of the Planet of the Apes* 00:50:00-00:55:00), the apes use weapons such as spears (*Rise of the Planet of the Apes* 0:17:00-01:20:00), they use guns (*Dawn of the Planet of the Apes* 01:06:00-01:10:00) and at one point Koba even mans a tank (*Dawn of the Planet of the Apes* 01:19:00-01:23:00). The apes also have families, Caesar has a wife, Cornelia, a teenage son called Blue Eyes and an infant son called Cornelius. Blue Eyes has a girlfriend named Lake (*War for the Planet of the Apes* 00:13:00-00:17:00). So these apes have families. The anthropomorphism of the apes is stressed in one of the scenes in the second film. Koba has walked into an armoury testing depot and comes across two humans (*Dawn of the Planet of the Apes* 01:00:00-01:05:00). They point a gun on him and to escape he acts like an ape entertaining humans. He smiles a fake smile, begs for food, makes strange noises and hops around (see fig. 13). When the men are more at ease because they believe he is a harmless animal, Koba takes a gun of them and kills them both, changing back into his real self: the human-like ape (see fig. 14). All these elements that makes the apes more like humans help to make it easier for the humans

Fig. 13

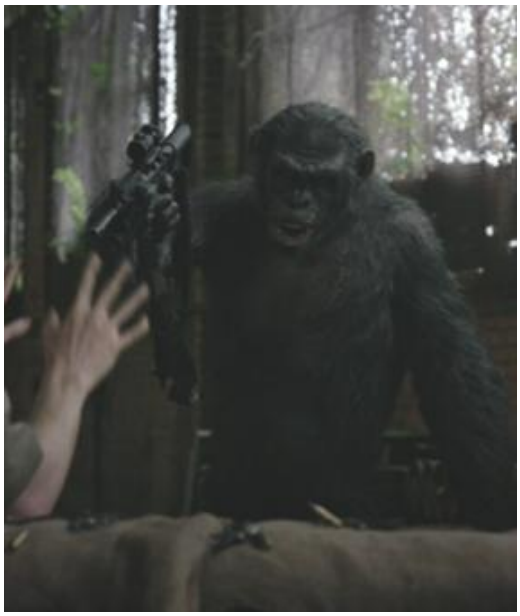

Fig. 14

watching the film to identify with the apes. They might even start to like some of the apes, in that way forming an affective relationship with the species, that enables them to anthropomorphise the real animals. When humans see the real animals more like humans this is beneficial for the protection and welfare of the apes, because people are more likely to protect them and treat them right.

So first, the apes are anthropomorphised and after this they get dehumanised. This plays a key part in the feeling that we have about the apes. They need our help and protection, because they are mistreated and abused. In the *Rise for the Planet of the Apes*, Caesar is taken out for a walk, with a collar and a leash. In this same scene, they come across a dog that is also out for a walk with a collar and a leash, and Caesar asks whether he himself is a pet (*Rise of the Planet of the Apes* 00:23:00-00:27:00). Caesar sometimes is dehumanised, because he is treated like an animal instead of a human. This is, of course, quite understandable, because in the eyes of most humans, especially in the films, he is nothing more than an animal. Only Will Rodman seems to doubt whether he might be more. When Caesar comes into the ape sanctuary there is a mirror scene of Taylors trial, where Caesar is undressed against his will (see fig. 15 and fig. 16). Later on he is put in a cage and hosed down (*Planet of the Apes* 00:35:00-00:40:00). In the next film this dehumanisation develops into more than treating an animal unkindly. In this film the apes are more anthropomorphised, so they look like a human

Fig. 15

Fig. 16

community. It becomes very clear that Koba was gravely abused by humans and that he has scars all over his body (*Dawn of the Planet of the Apes* 00:38:00-00:40:00). In the last film the dehumanisation of the apes is further drawn up, and there is a new layer in the levels of dehumanisation. It becomes evident that the humans know that the apes have the same capabilities they themselves have, even though these are things that they believe that make them human (*War for the Planet of the Apes* 01:00:00-01:05:00). This means that everything they do to the apes, is not an act from a human against an animal, but is an act from a human against another human. This makes that the dehumanisation that the apes undergo by the humans evokes connotations of the two most abhorrent episodes of our cultural memory: slavery in America and the Holocaust in Europe. The apes are crucified to set an example (*War for the Planet of the Apes* 00:57:00-01:00:00), they do not get any food or water, they have to work carrying rocks until they collapse and are whipped when they fall down (*War for the Planet of the Apes* 00:05:00-00:14:00). Because of the similarities between the scenes in the film and these well-known, yet highly disapproved of, historical facts, the public tends to get more involved with the apes. The innocent, defenceless victims of torture, abuse and mistreatment do, almost always, induce feelings of pity and sympathy from the public. This leads to feelings of injustice, unrighteousness and indignation. These feelings are tuned up in this case, because of the already existing public opinion on the historical episodes these scenes refer to. All in all does the dehumanisation of the apes lead to more involvement with the apes together with a strong sense of disapproval about their treatment. This enhances the public opinion on apes, and it therefore results in improvement of animal rights and animal protection.

Chapter 4: Emotions and Suffering

As was said before, according to Derrida following Bentham, the question whether someone can be a rights holding subject should not be "can they reason", nor "can they talk", but it should be "can they suffer?"(Wolfe 5, Bentham 311 and Derrida, "The Animal" 396). Derrida explains in "The Animal That Therefore I Am (More to Follow)" that the questions that are asked in the discussion about whether animals should be able to get rights revolved mostly around questions that focus on the powers, or capabilities, and attributes of animals. The question "can they suffer" is not concerned with "pouvoir" and "avoir". So not with powers that consist in having the ability to do something, such as being able to think, work, or invent a technique, to wear clothes, use language or bury the dead. This question: "can they suffer", changes everything according to Derrida, because it does not revolve around a power to do something, but around an inability to stop something. Suffering is a question concerning "impouvoir", and not having the power to stop the suffering creates vulnerability and fear (Derrida, "The Animal" 396, 397). Derrida continues by arguing that there can be no doubt about whether animals suffer. This means, according to him, that there can also be no doubt about the ability of humans to feel compassion for these animals, or pity and adds that "war is waged over the matter of pity". Derrida says that everyone is held to wage this war, and it is not only a duty, a responsibility, an obligation, but also a necessity and a constraint (Derrida, "The Animal" 397). So he thinks that people who see animals suffering and who feel compassion for these animals cannot stand by and watch. They are driven to do something about it, to contribute to the war. Derrida, however, does not explain how this suffering shows. It could be that the pity for suffering is evoked when people see that an animal is hurt, because of blood, bruises or scars, or is being hurt, because of kicks, blows of bullets. Animals could also indicate that they suffer using sounds or body language, and when people recognise their suffering, this evokes pity. Sometimes, however, humans pity animals without any of these signs being displayed. In these cases human project their own feeling on the animal: "I would be suffering if that were happening to me, so it is suffering now." This does not necessarily have to be a physical suffering. Humans can suffer because they are rejected, because they are longing for something or because they are missing something. In that way humans are able to suffer due to their feelings and emotions. They also can project this kind of suffering onto

animals. Cora Diamond shares Derrida's idea about the ethical responsibility we have towards animals (Wolfe 16). But where Derrida does not elaborate on where this pity comes from, Diamond does give an explanation. She argues that acknowledging that we share the vulnerability to death with animals can create a feeling of panic (Diamond, "The Difficulty" 22), but it also forms the basis for compassion. Diamond says that there is a strong connection between compassion and justice (Diamond, "Injustice and Animals" 142), and she elaborates on this by using the work of Weil, who argues that compassion forms the centre of justice because compassion, or loving attention towards another being, is essential to understand the evil that is done to it (Diamond, "Injustice and Animals" 131). Diamond also refers to Nussbaum, who argues that compassion, or pity, is a basic social emotion (Nussbaum 28). She stresses the importance of pity by stating that compassion gives people an "essential bridge from self-interest to just conduct" (Nussbaum 57). This means that compassion is the emotion that helps people to treat others in a just way.

Feeling compassion or pity for a characters can create an affectionate bond between the public and the character. Visible and meaningful emotions of the characters open up a way for people to identify with them. The more the characters look like the people watching the film or reading the book, the easier it gets to identify with the character. Because the people watching have all kinds of emotions, they are more likely to strongly identify with a character when this character also shows emotions. Some emotions, or the depth of some emotions, make animals characters more human. The emotions have an anthropomorphic effect, because they are complex, and therefore mostly associated with humans. Animals can feel happy, scared or angry, but not everyone is convinced that they can feel more complicated emotions, such as pride, sadness or disgust. By using these complicated emotions it is shown that the animal characters are just like humans, and are more similar to us than their appearance might suggest. To be able to understand the emotions of an animal character the emotions have to be portrayed in a way that the public can understand. Using animal body language is not good enough, because not all humans understand the body language of all species of animals. In that way a lot of the emotions of the animal characters would be lost in translation. However, when human body language is used to portray the emotions, people can understand the emotions. Human body language includes facial

expressions. This is why it is very hard to convey emotions to the public when the actors are wearing masks to play their characters. Masks cannot convey the expressions of the actors as easily as, for example, real faces, or faces created with Computer Generated Imagery and Motion Capture can, because masks are not as malleable as actual faces. Real faces change, eyebrows rise, eyes squint, brows frown, noses wrinkle and mouths make movements, while masks are static. Of course actors can use two masks, an angry on and a happy one for example, but the overall motion of someone getting angry, or someone becoming sad is impossible to replicate using a mask. Sadness is an emotion that is of great importance to show when anthropomorphising animals, because this is the emotion that shows that the character is able to grieve and mourn. According to Butler, the question of who is able to hold rights could resolved by asking "What makes for a grievable life?" (Butler 26). Wolfe adds to this that animal lives can make for grievable lives, because a lot of people love animals and grieve for them when they die (Wolfe 18). All in all, using human body language to represent the complex emotions of an animal, while these emotions are often reserved for humans, is a form of anthropomorphising. Showing that the animal has a grievable life, because other characters in the film mourn him when he dies, makes him more eligible to bear rights.

Fig. 17

In the older *Planet of the Ape* films, the apes are actors wearing masks (see fig. 17). This makes it difficult for them to transfer emotions in a believable way to the public. There is little expression possible, and the facial expressions that are used look static, fake and a bit scary (*Planet of the Apes* 00:30:00-00:33:00). The lack of dynamics

in the faces, and the lack of movement in the face as an expression changes, that is created by the masks is compensated by the actors through use of their voices. When they laugh they do this really loudly: when humans in real life would raise the corners of their mouths, the apes would already use a giggling sound. They also use a lot of hand and arm gestures and a lot of screaming and shouting to indicate that they are angry with their voice; humans in real life would only talk a bit louder, talk a bit faster and show an angry expression. So the apes do not convey human emotions in a believable way and their overuse of voices is a bit theatrical and ridiculous. It can even have an alienating effect, that makes it harder for the public to identify with the apes. Additionally, the apes in the old films do not show that they suffer on an emotional level. They are, however, sometimes hit with bullets, but they just fall down and lie dead on the floor (*Planet of the Apes* 01:28:00-01:40:00). None of the apes bleed and although they scream angrily when they are hit, their facial expressions do not indicate pain. We can only project that they suffer, because we would suffer if we would be in their situation. However, the public does not tend to project these kinds of feelings on the apes, because the apes are not the main victims in this film. They are the perpetrators, causing pain and humiliation to Taylor and the other humans. These other humans do not show complex emotions, but because Taylor is projecting his feelings onto them, the public might feel that these humans are suffering. Then again, they are the victims, people are inclined to feel for the victims, and we would be suffering if we were victims of the things they endure. It remains unclear whether these humans and these apes have "grievable" lives. None of the humans, except of course for Taylor, show that they mourn their dead. It seems like they just go on when someone dies, but Taylor loves Nova, and when she dies he would probably grieve if he had the time, but we do not know, because he himself dies right after her (*Beneath the Planet of the Apes* 01:23:00-01:30:00). We can assume that the apes in these films have grievable lives, though it is not shown. The two main ape characters who have a relationship with each other and are likeable because they are not perpetrators, do not die. So it is not shown that they grieve for another ape. The apes that do die, are not mourned. The other apes just leave them lying where they fell , or drag them aside, but they do not stop to mourn their fallen fellow apes. All in all, in the first films, the emotions of the apes are transferred to the public in an unsatisfying way and it is hard to identify with any of the characters, except for Taylor.

In the newer films the apes use expressions that are similar to those of humans. This is possible because these films used CGI to create the apes. The public can easily feel compassion towards the apes, especially towards Caesar, because his emotions are so human, and they look so human. Caesar can look happy, angry, sad and confused (*Rise of the Planet of the Apes* 00:20:00-00:30:00). Caesar can also look proud, for example when his son is born (*Dawn of the Planet of the Apes* 00:09:00-00:11:00). He can be concerned for the wellbeing of others, for example his wife when she is sick (*Dawn of the Planet of the Apes* 00:50:00-00:54:00). He can look pleased (*Dawn of the Planet of the Apes* 01:02:00-01:06:00). He also shows that he can feel regret for trusting Koba (*Dawn of the Planet of the Apes* 01:30:00-01:35:00) and this returns when Caesar is haunted by Koba in visions in the next film (*War for the Planet of the Apes* 00:37:00-00:43:00). Caesar also shows that the apes have grievable lives. He does this as an object of grief as well as a subject that grieves. When Caesar dies, there are no humans around, so they cannot show that they grieve for Caesar. The apes, however, do grieve his loss (*War for the Planet of the Apes* 02:00:00-02:10:00). When Caesar still lives with humans, they also do show that they care for him. They do not grieve for him as he does not die when he is with them, but when he decides to leave for the redwood forest with the other apes Will follows Caesar and put himself in danger to persuade Caesar to come back (*Rise of the Planet of the Apes* 01:30:00-01:40:00). Will loves Caesar, and I think that love and grief are inextricably connected to each other. You grieve when you lose someone you love. In a way, Caesar going to live with the apes means that Will Rodman will lose him. That makes his dangerous chase an act of love, but also a way to make sure he does not have to grieve the loss of Caesar, because he thinks he is able to bring him back. Caesar also shows that the other apes have grievable lives, even though the humans do not seem to agree. This last fact does not stand in the way of Caesar convincing the public that the apes have grievable lives: he himself is so anthropomorphised that the people watching have already decided that he is one of them, the good guy, a protagonist with personhood. This last element enables Caesar to show that the apes have grievable lives. He grieves for Buck, when Buck sacrifices himself to save Caesar (*Rise of the Planet of the Apes* 01:27:00-01:30:00) and Caesar cries when he does not know whether his wife and sons have escaped Koba's fire (*Dawn of the Planet of the Apes* 01:30:00-01:35:00). Also when Caesar's wife and son do get killed, he grieves (*War for the Planet of the Apes*

00:21:00-00:30:00). This loss even pains him so much that he hates the people who are responsible, and he wants revenge. In this search for revenge, Luca dies. Luca is then mourned by the little Nova, a human girl, who was saved by Maurice. This shows that both the apes and the humans are able to feel compassion for each other, love each other and mourn each other.

"Can they suffer?" is a question that would be answered with "Yes" for humans and animals both. According to Bentham and Derrida this alludes them to rights. In the chapter about anthropomorphism and dehumanisation I already explained that the apes are pictured as humans, and later treated as beasts. In this treatment, they suffer. In *War for the Planet of the Apes* some of them are even crucified, which is a direct reference to suffering because it evokes an association to Jesus Christ suffering on the cross for the sins of humanity. There are multiple scenes that show crucified apes and most of them show Caesar bound to the cross (see fig. 18). Although the first time the public, and

Fig. 18

Caesar, come into contact with crucified apes is not when Caesar himself is punished. It is when he has just decided that he will leave his friends behind, and goes to the human encampment on his own. He does not know yet that all the other apes are captured. As he slides down a snowy mountain and as he gets closer to the encampment he comes across a group of crucified apes. It seems like they are all dead, an idea that is enforced by the white paint that is used on their faces and chest to make them look like skeletons (see fig. 19). As Caesar stumbles around in between the crucified apes the camera follows Caesar from a small distance. There is a perspective change twice: two times the moving camera shows close ups from the bodies of crucified apes. So in these two

instances the public sees the apes from Caesars point of view, which makes the scene even more powerful because the public sees the crucified apes through the eyes of an ape. Because Caesar is also shown from a distance, the public can see that he is distressed by the sight of these bodies. In the time of the ancient Romans, crucifixion was used as punishment for slaves, slaves were not citizens, so they had no personhood according to the Romans. When someone is crucified, this would make him some sort of living dead, because he is still alive, but it is evident that he is going to die. When Caesar stumbles out of the group of crucified apes, the camera shifts again like the public is looking from his point of view, and he watches down on the encampment. He sees a large group of captured apes in an open cage. When the camera turns again to show Caesars reaction to this sight, the crucified ape in the background makes a noise. This makes that Caesar and the public notice that this ape is not dead. Caesar tries to help him, and unties him from the cross, but the ape is too wounded to survive (see fig. 20). The ape dies after he tells Caesar what has happened and immediately after this Caesar is captured. So this scene shows that the apes suffer and are treated as if they have no personhood, while at the same time showing that Caesar is noticeably affected by this treatment.

Fig. 19

Fig. 20

As the cruxifications might have foreshadowed, the captured apes are used as slaves and they also suffer a great deal. They are not only deprived of food and water, but they also have to work until they collapse, and are whipped when they do (*War for the Planet of the Apes* 00:59:00-01:02:00), clearly reminding the public to the history of slavery. Caesar also shows that he understands that not only he and the other apes suffer. When colonel McCullough talks about how he shot his own son, because the child was infected with the mutated simian virus, and how he hacked of the heads of his own soldiers to stop the spreading, Caesar cries. Colonel McCullough draws even more attention to this strange fact by shouting at him: "You're so emotional!" (*War for the Planet of the Apes* 01:17:00-01:25:00). This stresses the fact that the apes have very human emotions and feelings. They feel compassion, pity, love and they are able to grieve and be grieved, they also feel hate from which evolves the desire to revenge. Koba is so gravely mistreated by humans, that he hates them. He calls his scars "humanwork" and Carver hates the apes because they brought the simian flu, which made him lose his family. Both these "hates" and the fact that they both do not trust the other party and do not know the other party lead to the desire of revenge. Koba wants to kill the humans, because in his eyes, they are pure evil and not to be trusted. Carver wants to kill the apes for the same reason (*Dawn of the Planet of the Apes* 00:39:00-00:43:00). So by showing the tension between these two characters who are so much alike, and yet one is a human and one is an ape, a lesson that can be learned from this story is touched upon. This lesson is that hate, distrust and unfamiliarity leads to a desire for revenge which eventually leads to war. This continues even after the instigators are both gone and reaches far beyond a fight between the two. Everyone from the one party believes that everyone from the other is evil, and vice versa. All in all, these films show how repression turns into hate, how hate turns into revenge and how revenge can lead to war and how war keeps going on and on after the ones who caused it are dead. In the way films show that the apes are suffering the films ascribe personhood to the apes. It shows the public that these apes can feel pain, sadness, sorrow, regret and grief in the same way humans can and the depth and complicatedness of these feelings makes them persons. According to Derrida, feeling pity for them would make people want to do something about it. So as the public sees these suffering apes, they feel compassion for them and want to stop their suffering. This could even have a follow through outside of

the films as the people who have watched the films might continue to think of apes as persons.

Chapter 5: Face and Uncanniness

As was said before, according to Butler having a grievable life enables an entity to hold rights (Butler 26) and as Derrida said, entities that can suffer should be able to hold rights (Derrida, "The Animal" 396). Both these prerequisites are engaged on an ethical level. Wolfe states that: "[...]the *truly* ethical act is one that is directed toward the moral patient from whom there is no expectation, and perhaps no hope, ever, of reciprocity." (Wolfe 20). This means that in an ethical act, the one who is giving the rights, or who is helping the animal, does not do this because of some benefit he himself hopes to gain from this, but just because it is the right thing to do. To be on the receiving side of ethical acts, according to Derrida, you have to be unable to stop your suffering (Derrida, "The Animal" 396). According to Butler the only thing you need is vulnerability, which comes with life itself (Butler 31), and by stating this Butler disagrees with Levinas, who's ideas she uses in the last part of *Precarious life.* This is because Levinas believes that only entities with a "face" can be part of an ethical relationship (Wolfe 20, 21). Waldenfels explains this by saying: "The human being is a being which has a face" (Waldenfels 67) and because humans have personhood and are alluded to rights you could reverse his statement and argue that a being who has a face is alluded to rights. Here of course the question follows: what is a "face" and what does it mean to have one? To start with, Wolfe says that Levinas does not see animals as face-having, because animals are not aware of their own mortality (Wolfe 21). Levinas explains that this is because to have an ethical relationship with someone else, you have to understand that your time is limited (Levinas 220). That is why both corporeity and mortality are prefaces for having a face (Levinas 232). You have to have a body, to be able to see someone and be seen by someone, and to be able to suffer. You also have to understand that you will not be there forever, but that you life is finite. When threatened with death, the face shows its mortality, by displaying that it has the possibility to be killed (Hidya Tjaya 64). Levinas argues that the face speaks by using expressions (Levinas 66), and Waldenfels says that the face can only be hidden by a mask (Waldenfels 64). He also mentions that the face is not just something present, like a mask would be, but that the face can be understood as the corporeal self-presence of someone, because of the gaze or appeal that it expresses (Waldenfels 65). Concluding to this, by hiding someone's face using a mask, one could say that the corporeal self-presence of someone is hidden. In other words, the lack of

face of masked characters makes it sometimes unclear whether there is “someone in there”.

In this chapter I want to discuss what happens in situations that are not entirely clear: when the public might be doubting whether an entity has a face or not. When it is clear that there is “someone in there”, but the character does not look human, this can create an uncanny feeling. When characters look a lot like humans but it remains unclear if they are actual humans, and they are balancing somewhere in between human and non-human, we can enter the “uncanny valley”. Mori first introduced the uncanny valley in 1970 to conceptualise the feeling people get when they interact with humanoid robots. He explains that when a robot looks more like a human, it makes it so that the people who are looking at the robot give a more positive response, and become more empathic towards the robot. After this it abruptly leads to strong revulsion and when the robot keeps resembling a human more and more the positive emotional response comes up again. Then it can even touch upon the same amount of empathy that a human would be able to feel for another human (Mori, MacDorman and Kageki 98, 99, 100). The same could be said for an animal resembling a human. The first response is positive and empathic and after this the response turns and becomes negative and abhorrent, to later turn positive again. Most of the theories about the uncanny valley elaborate on robots that evoke an uncanny feeling, but anthropomorphised animals evoke the same feeling. The explanation for the revulsion that one might feel can be found in the fact that humans are scared, because the creature with anthropomorphic features is seen as a threat to the human distinctiveness and identity (Ferrari, Paladino and Jetten 288). It can also be that humans are scared to be replaced by these creatures (MacDorman and Ishiguro 313). So that explains the revulsion and the possible violence that people would use on anthropomorphic animals: they are scared and see the animals as a threat. This, of course, is exactly what happens in the newer *Planet of the Ape* films with the human characters. As the apes grow more and more human-like the humans feel increasingly threatened to a point where it devolves into a war between the species. In the new *Planet of the Ape* films the apes are created with the help of CGI and motion capture. Especially this last technique can create the uncanny feeling, because the ape-characters are inherently played by humans, but they have the appearances of apes. Even primatologist de Waal says that they “look a lot like the real thing”, meaning real apes, as

Eisenberg mentions in her article in the New York Times (Eisenberg). In the old films, it was clear that there were humans with masks playing apes, but in the newer films, it is not so clear that there is a human actor behind the ape character. This makes people watching the film doubt whether the apes are animals, humans or something in between. This doubt creates the uncanny feeling that people watching the film might get. Eventually the public watching the film can let the apes out of the uncanny valley, because they get over their revulsion as the apes increasingly look like humans.

In the first film, *Planet of the Apes*, the apes are played by actors with masks, which makes it impossible for the public to see their faces. Their masks do not express the gaze or the appeal that a face would, because their facial expressions are so limited and fake. The masks are also unable to believably convey that the apes can be killed, because the faces that would show their mortality are covered with masks. It is clear, however, that the apes have a concept of mortality. They know that they do not live forever, hence they fear men with weapons (*Planet of the Apes* 01:28:00-01:30:00). The apes also have a religion and believe in a god, who created the ape after his own image. This religion leads them to believe that humans do not have souls and apes do. During the hearing Honorius asks Taylor questions to prove that Taylor cannot reason. He asks the following: "Tell us, Bright Eyes, why do men have no souls? What is the proof that a divine spark exists in the Simian brain?" (*Planet of the Apes* 01:00:00-01:10:00). With these questions he draws the attention to the fact that he does not believe that Taylor can reason, but also to the fact that the apes do not believe that non-ape beings have a soul or a divine spark. In other words: the apes do not think that there is "someone in there". This is paradoxical, because the public might doubt whether there is "someone in there" with the ape characters, for they cannot see the actors faces. In the second film, *Beneath the Planet of the Apes*, the religion of the apes is further explained. It becomes clear that the apes do not only worship a god, but that his scriptures also warn against the "Beast-Men", meaning humans (*Beneath the Planet of the Apes* 00:00:00-00:10:00). They also state that "men cannot distinguish between good and evil", so they believe humans do not have morals (*Beneath the Planet of the Apes* 00:15:00-00:20:00). This later actually turns out to be more or less true, as the humans, except from Taylor and Brent, do not really have a strong sense of morality. For example they say: "We are a peaceful people, we make our enemies kill each other." (*Beneath the Planet of the Apes*

01:15:00-01:20:00) and they do this killing by telepathically forcing one person to kill another (*Beneath the Planet of the Apes* 00:53:00-00:55:00). This is, at least from the public's perspective, not morally correct. At first, it seems like these people are humans with human faces, but later we learn that these real faces of the actors, are the masks of the characters in the film (see fig. 21). The character's real faces look hideous, probably because of the radioactive bomb they worship (see fig. 22). All in all, beneath their human looking masks lies the reality that show that these people are not really human anymore. The apes are also not convincing enough to make the public enter the uncanny valley; it is clear that they are played by actors with masks.

Fig. 21

Fig. 22

This is very different in the new *Planet of the Ape* films. Caesar and the other apes are created with the help of CGI and Motion Capture. Motion Capture is a technique that uses actors to construct characters on screen. The movements of these actors are captured using cameras, and later on these moving characters are changed into apes. It is not only the broad movements that the camera's capture, but also the facial expressions of the actors are very precisely measured, so they can be transferred into the ape character. So the ape characters in the newer *Planet of the Ape* films are not only made using CGI, but there are humans playing these apes. Thereby, the apes are not plastered on these actors using CGI, but the human actors shine through the ape characters because all their movements, including their facial movements, are captured and transferred, it seems like the apes have human faces. They definitely do have human expressions. This all adds up to the public believing that they do have a face and that

there is “someone in there”. This can give the public an uncanny feeling. These apes can get stuck in the uncanny valley, because they look too much like humans to the public to feel comfortable, and not enough like apes to feel at ease. It is not clear where we should put these creatures when we categorise them: human or animal. The language in the films suggests that they are animals, because the humans say this over and over again, but the apes themselves proves through language that they have the same abilities as humans. Also the actions and appearances of the apes are anthropomorphised, although they still look a lot like apes. This uncertainty makes that people can get an uncanny feeling. They can of course also overcome the uncanny valley, because the apes continue to resemble humans more and more, which can create the same empathy that one would feel for another human being. An interesting point is that the humans in the film go through the uncanny valley as well, and most are not able to crawl out of it. At first, when Caesar is the only smart ape, Will takes care of him and he feels empathy for him. Later on, when he is in the ape sanctuary, it becomes clear that some people find his intellect scary, and therefore find Caesar repulsive. This continues to the second film, in which the majority of the people still find the apes abhorrent, because they are scared of apes or hate them for other reasons. Malcolm and his son, however, do mingle more with the apes and therefore continue to see that they are similar to humans. In the end they are able to feel an empathic human to human bond with the apes, to the point where Caesar even calls Malcolm his friend. The other humans do not see this because they do not get the possibility to interact with the apes in a peaceful way. Due to Koba’s war, the humans are convinced that the apes are evil. This is the reason they do not interact enough with the apes to realise that they are exactly like them, but that they try to kill them on first sight.

The apes in the newer films of *Planet of the Apes* are aware of their own mortality as is shown with the grief that they display when one of them dies. That they are aware of their mortality shows in the fact that they are afraid of death. In the end, Koba tries to save his own life by dissuading Caesar from killing him (*Dawn of the Planet of the Apes* 01:50:00-01:54:00). Caesar himself does not want to die either, nevertheless he cannot be saved and his friends promise him that they will look after his son, and that Caesars memory will remain (*War for the Planet of the Apes* 02:00:00-02:08:00). This is one of the main prerequisites for being able to have a face. The faces of the apes are, as said

before, created with Movement Capture, so their expressions are not static, but they can really turn from angry to sad in the same way the facial expression of the human actor can do this. So the apes have a face. This means these apes can be part of an ethical relationship, as they show on many occasions in the films; not only, as explained before, do they grieve their dead, they also have families. Caesar even calls Cornelia, the female ape with whom he lives, his wife. He has a family that he cares for, Blue Eyes has a girlfriend. The other apes also have ethical relationships with others; apes and humans alike. Will sees Caesar as his son (*Rise of the Planet of the Apes* 00:22:00-00:28:00). Malcolm's son, Alexander, reads books with Maurice (*Dawn of the Planet of the Apes* 01:00:00-01:02:00), and Malcolm himself is called "friend" by Caesar (*Dawn of the Planet of the Apes* 01:54:00-01:57:00). Rocket has a son, Ash, for whom he cares deeply (*War for the Planet of the Apes* 00:25:00-00:27:00) and Maurice feels ethically inclined and responsible to help the human child Nova, after Caesar kills her father (*War for the Planet of the Apes* 00:28:00-00:34:00). Luca, Rocket and Maurice also love Caesar so much that they travel with him when he seeks revenge for the murder on his wife and son. Maurice even claims that he comes along because it would not be good for Caesar if he did things that were morally wrong (*War for the Planet of the Apes* 00:26:00-00:29:00). It is above all clear that these apes have faces.

One of the characters that shows clearly that the apes have faces and ethical relationships is the character Bad Ape, who plays a role in *War for the Planet of the Apes*. There are many features that make Bad Ape one of the most touching characters. Not only does he fool the public and the other characters by appearing as a clothed human the first time he is introduced, which makes that his first impression is that of a human thief, but he also has one of the most speaking faces (*War for the Planet of the Apes* 00:43:00-00:50:00). This is partly because he is almost completely bald, unlike the other apes, which makes him appear even more like a human, but also because he has a more extensive variety of positive facial expressions than the other apes (see fig. 23 and fig. 24). The other apes do frown a lot, look angry, distrusting, bitter, disgusted, sad or afraid. They do not show a lot of joy, but

Fig. 23

Bad Ape feels very happy that the other apes have found him and he is so glad he is not alone anymore that he often has a smile on his face. So in his case, it might not be the knowledge of his mortality, but the smile that gives him a face. Another characteristic of his face that might contribute towards his heightened likability is that his eyes and ears are bigger than those of the other apes. This gives him a more childlike and cute

Fig. 24

appearance. In the *Rise of the Planet of the* Apes, this was of course also the case, as the public saw Caesar as a baby and youngster. His childlikeness was further increased by the fact that Will said he is Caesar's father (*Rise of the Planet of the Apes* 00:21:00-00:27:00). Bad Ape is not called a child, but he is a lot smaller than the other apes and his childlikeness is intensified by the way he talks, because he uses short, uncomplicated sentences and asks a lot of simple questions. It is also established by the way he dresses himself (see fig. 25), for example in the scene where they are going to travel through the snow and he shows up wrapped up warmly, like a child who is going ice skating (*War for the Planet of the Apes* 00:50:00-00:55:00). He also proves that he is capable of an ethical relationship performing acts of kindness. For example Bad Ape, a bald ape, gives his coat to little Nova, because he fears she might be cold (*War for the Planet of the Apes* 00:45:00-00:50:00). He also shows the other apes where the human encampment is, despite him being extremely afraid of humans. He also evokes pity, because very early on it becomes clear

Fig. 25

that he is benign person, but it is also clear that he was not treated kindly in the past. He thinks his name is “Bad Ape” because when he still lived at the zoo, the humans used to call him “Bad Ape” (*War for the Planet of the Apes* 00:47:00-00:50:00). He also provokes feelings of compassion, because it is clear that he has been alone for a very long time, and that he has been lonely. He is a brave guy, who evokes compassion and is a positive spark in this otherwise quite grim film. Concluding, the face plays a key role in the new *Planet of the Ape* films. The feelings that these faces evoke in the public play a major role in their affective response. They make the public “care” about the characters, so here the face of the other, is also the face of a helpless creature, like a child, that calls upon the public.

Conclusion

In this thesis I have elaborated on the relationship between humans and animals in the *Planet of the Apes* films. This is mainly focussed on the influence the three newest films, *Rise of the Planet of the Apes*, *Dawn of the Planet of the Apes* and *War for the Planet of the Apes*, have on society. Whereas the old films, *Planet of the Apes* and *Beneath the Planet of the Apes* were criticising racial issues, the new films make the public think about the relationship between humans and animals. This thesis compared the animal-human distinction in the film to several ideas that occurred in the animal studies field and explains how the films transfer certain ideas about the relationship between humans and animals to the public.

In the first chapter it became clear that with the use of framing, someone can be excluded or included from a certain group, thereby losing or gaining personhood. Personhood is linked to rights, because you have to be part of a political community to have rights. In the old films, the apes are "lord of the earth", and use language to frame the humans as animals. These humans fall outside the frame and are not alluded to any rights. In the new films, the situation is more ambiguous as some human characters frame the apes as humans. Most of the humans characters in these films, however, do frame the apes as animals, but the public sees that the apes look quite similar to humans. So the public does not believe the human characters.

This is why the second chapter focuses on language and reason. Because both of these are often said to be characteristics of being human and to be able to frame you need language. By using language one can show that one is capable of reasoning. Nevertheless, for this it is needed that the used language is relevant and recognised as such. In the old films, this does not happen, but in the new films it does. In the films it is clearly shown that whoever is, with the use of language, excluded from the frame, risks a non-criminal putting to death. There is also touched upon the use of symbols, other than language, and is mentioned that the films invite the public to ascribe meaning to the voices and gazes of animals. The apes in the newer films seem to be very much like humans, with their capability of speech and higher thinking. This is stressed as the

humans become more like animals and lose these capabilities. It makes sure that the public views these animals more like humans.

The third chapter explains how through anthropomorphism of the apes, the public feels more sympathy for them. Anthropomorphising nature makes people feel more connected to it. So by showing anthropomorphised apes, the films create an affectionate bond between the public and the animals. Some of the human characters in the films dehumanise the apes, which puts them outside of the frame, therefore allowing all kinds of horrors to happen to them. The references to slavery and the Holocaust makes people disapprove of the apes treatment and this creates more involvement with the apes. The idea is conveyed to the public that the animals are not treated right, but by realising that it is actually the way humans treat animals in real life it can make the public more inclined to protect animals. The old films do not have the same influence, because it is harder to make an affectionate connection with the apes. This is for the reason that they do not look enough like real apes, they look like humans dressed up like apes, and that they are unable to convey believable emotions, due to their masks. Furthermore they are not the victims, so the public is not as inclined to protect them and they do also not need protection because they are "lord of the earth". In the new films, the emotions of the apes are clear and visible due to the Motion Capture technique, while the apes also look like real apes due to CGI.

The fourth chapter focussed on emotions and suffering. It is clear in the new films that the apes can suffer and they can show this because they have the ability to use facial expressions, unlike the apes in the old films. Showing suffering evokes compassion in the public, which might lead to a stronger affectionate bond. The fact that these apes have grievable lives, as is shown in the new films, is another reason that they could be alluded to rights. This might strengthen the idea in the public that the apes have personhood and that they should have rights.

The fifth chapter deals with the need to have a face to be part of an ethical relationship. For this one needs to have a concept of mortality and the apes have this. It is shown that the face can give personhood, and the rights that come with this. The face also shows someone's self-presence, so the idea that there is "someone in there". The

faces of the apes, that are in some cases childlike, stress their vulnerability and can create feelings of care in the public. Because of the masks, the apes in the old films do not have faces, but the apes in the new films do. This is because of Motion Capture which allows for the human actor's facial expressions to be transferred onto the faces of the apes. This might lead to the "uncanny valley", because people are unsure whether they see an animal or a human. However, as the apes continue to resemble humans, the public can climb out of the "Uncanny Valley" and have a feeling that is close to human to human affection toward the apes.

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Battle for the Planet of the Apes. Directed by John Lee Thompson, Twentieth Century Fox, 1973.

Rise of the Planet of the Apes. Directed by Rupert Wyatt, Twentieth Century Fox, 2011.

Dawn of the Planet of the Apes. Directed by Matt Reeves, Twentieth Century Fox, 2014.

War for the Planet of the Apes. Directed by Matt Reeves, Twentieth Century Fox, 2017.

Figures

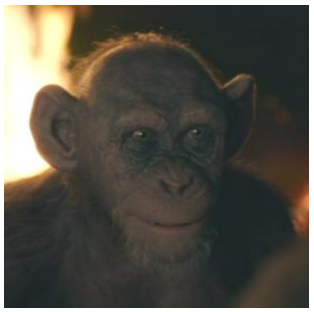
Appendix: Character Overview

Alexander (Malcolm's son)

Dawn of the Planet of the Apes (00:23:15)

Ash (Rocket's son)

Dawn of the Planet of the Apes (01:23:57)



Bad Ape (Caesar's friend)

War for the Planet of the Apes (00:46:49)

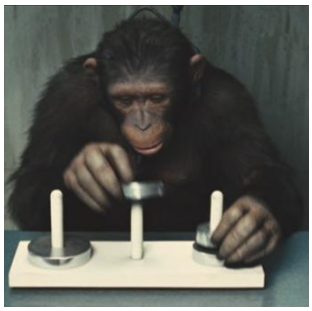
Blue Eyes (Caesar's son)

Dawn of the Planet of the Apes (00:49:33)

War for the Planet of the Apes

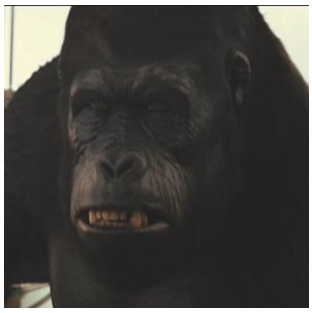
Brent (Astronaut)

Beneath the Planet of the Apes (00:14:41)



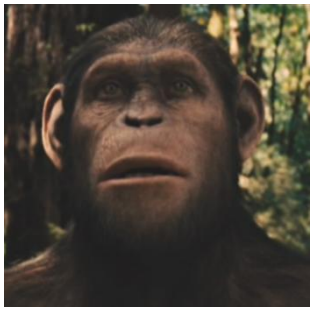
Bright Eyes (Caesar's mother)

Rise of the Planet of the Apes (00:02:43)



Buck (Caesars friend)

Rise of the Planet of the Apes (01:23:20)



Caesar (Protagonist)

Rise of the Planet of the Apes (01:32:50)

Dawn of the Planet of the Apes

War for the planet of the Apes

Caroline (Will's girlfriend)

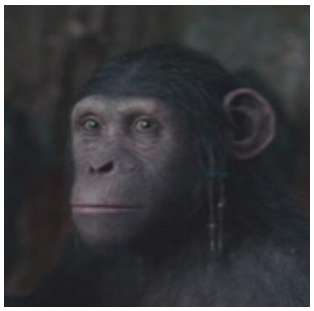
Rise of the Planet of the Apes (00:19:40)

Carver (member of Malcolm's party)

Dawn of the Planet of the Apes (00:13:15)

Charles (Will's father)

Rise of the Planet of the Apes (00:13:07)



Cornelia (Caesar's wife)

Rise of the Planet of the Apes

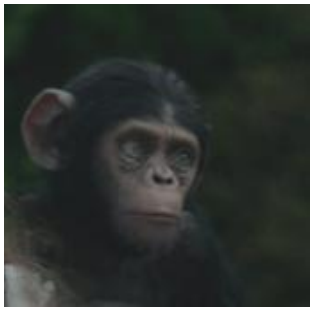
Dawn of the Planet of the Apes

War for the Planet of the apes (00:15:11)

Cornelius (Zira's fiancé)

Planet of the Apes (01:03:33)

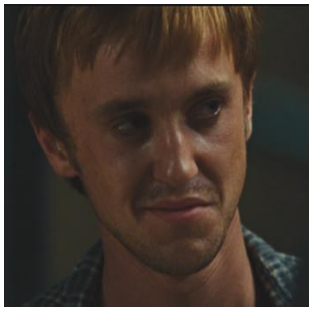
Beneath the Planet of the Apes



Cornelius (Caesar's son)

Dawn of the Planet of the Apes (00:46:26)

War for the Planet of the Apes



Dodge Landon (Primate caretaker)

Rise of the Planet of the Apes (00:59:59)

Dreyfus (Leader of the humans)

Dawn of the Planet of the Apes (00:22:59)

Ellie (Malcolm's girlfriend)

Dawn of the Planet of the Apes (00:46:30)

Franklin (Laboratory technician)

Rise of the Planet of the Apes (00:09:38)

Dr. Galen (veterinarian)

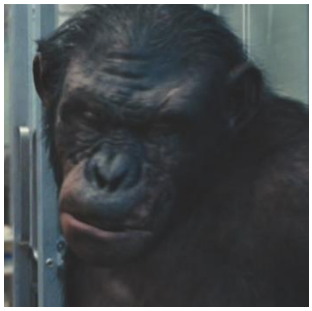
Planet of the Apes (00:35:25)

Dr. Honorius (Deputy Minister of Justice)

Planet of the Apes (01:02:29)

Jacobs (CEO of Gen-Sys Laboratories)

Rise of the Planet of the Apes (00:39:22)



Koba (Caesar's enemy)

Rise of the Planet of the Apes (01:15:56)

Dawn of the Planet of the Apes

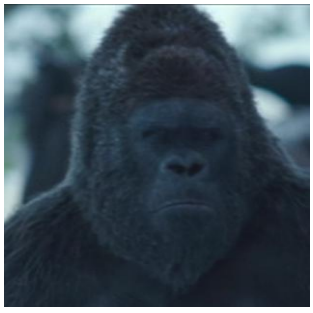
War for the Planet of the Apes

Lake (Blue Eyes' girlfriend)

War for the Planet of the Apes (00:24:58)

Landon (Taylor's friend)

Planet of the Apes (01:08:58)



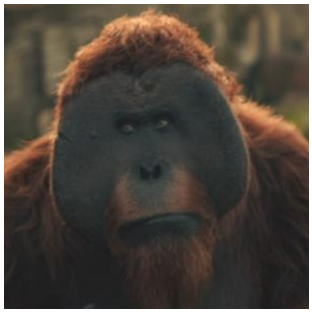
Luca (Caesar's friend)

Dawn of the Planet of the Apes

War for the Planet of the Apes (00:52:42)

Malcolm (Caesar's friend)

Dawn of the Planet of the Apes (00:23:51)



Maurice (Caesar's friend)

Rise of the Planet of the Apes

Dawn of the Planet of the Apes

War for the Planet of the Apes (00:32:48)

Colonel McCullough

War for the Planet of the Apes (01:06:53)

Mendez XXVI (Leader of the humans)

Beneath the Planet of the Apes (01:10:39)

Nova (Taylor's girlfriend)

The Planet of the Apes (00:59:58)

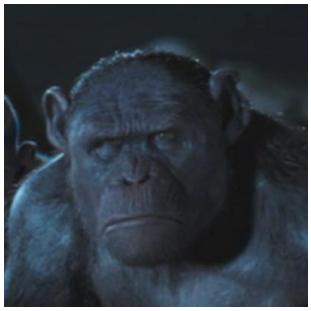
Beneath the Planet of the Apes

Nova (Maurice's adopted daughter)

War for the Planet of the Apes (00:53:08)

Red (Donkey)

War for the Planet of the Apes (01:24:51)

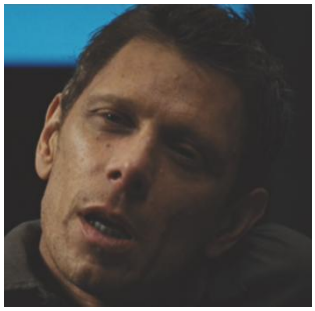


Rocket (Caesar's friend)

Rise of the Planet of the Apes

Dawn of the Planet of the Apes

War for the Planet of the Apes (01:23:11)



Rodney (Primate caretaker)

Rise of the Planet of the Apes (01:08:34)

Taylor (Protagonist)

The Planet of the Apes (00:23:38)

Beneath the Planet of the Apes

General Ursus (Leader of the ape army)

Beneath the Planet of the Apes (00:22:23)

Will Rodman (Caesar's adoptive father)

Rise of the Planet of the Ape (00:36:38)

Winter (Traitor)

War for the Planet of the Apes (00:11:21)

Dr. Zaius (Minister of Science and Chief Defender of the Faith)

Planet of the Apes (00:38:48)

Beneath the Planet of the Apes

Dr. Zira (Animal psychologist and veterinarian)

Planet of the Apes (00:40:50)

Beneath the Planet of the Apes