

given a means to rectify his anger for the upper class through the IWW. It seems to be Yanks sort of an organization it turns things around, it blows things up, and Yank takes this literally. When he gets to shore a month later and goes to the IWW office asking for a gun or some dynamite to go do some damage to the institutions he hates, he is kicked out; the one outlet he saw for his violent hatred shuts the door on him.

When he gets to shore he plans to meet the rich on their own ground and does in a very antisocial manner, shouting insults at Park Avenue people as they are leaving church. He gets him and Long, who has been trying to make him realize that his grudge should be a class thing rather than the individual grudge he has with the Douglas women, in a brawl and is thrown in jail for a month. While in jail he hears of the IWW.

The next day at the zoo he thinks he has found a comrade in arms, at last, in the personage of the zoo's gorilla. He talks to him reaffirmingly and thinks that he and his ape friend can go skipping gayly down Park Avenue. Yank really associates with the poor caged animal and can see himself in his place. Yank gets a big surprise when he frees his buddy, however, and is killed. Yank dies thinking he is the "Hairy Ape of the wilds."

(WHAT he fails to realize that he is a man, whether he likes it or not, and needs must function in society as a man, with the rules society has set down for him.)

The Character of Mildred Douglas is as cartoon-like as Yanks. But she is fortunate to be way over on the other side of the socio-politico-economical globe. She is queen-like to a nearly sickening degree, she treats her entourage like a mass of human refuse, she is rich and snobish and knows it and is well used to pushing around her social and monetary weight. From her pristine sterilized upper-class environs she adventures down to the Neanderthalic confines of the ship, to take a student's look at a sort of living museum where they keep her slaves. This fleeting fusion of the settings of Mildred and Yank one of the ways O'Niell depicts the gigantic rift in the living conditions in the microcosm of the ocean liner.

We can only surmise the setting that Mildred comes from, but suffice it to say she undoubtedly lives in a Amy Lowell world where she experiences the emotions of life but never lives them, feeling the pangs of human experience in a vast well cultured private garden. Yanks world is smoke and fire and steel. Cages are a main part of his life, a necessary manifestation of his unbridled violence. Yank lives in a type of wordly hell, and even though it suits him he feels an anger that he is considered less than a man by everyone in authority. Thus the abundance of hell and caging imagery, we find in relation to Yanks environs

Though Yank is close to animal in his mind and habits his morals have a decided simple and brutal understanding of freedom about them. He feels what is basically right in human conditions and seeks to rectify them in his own special way, even though his ways can not be sanctioned by polite and established society. His wrongs against social order are personal and do not effect a large number of people only those he is in contact with. Whereas those of Mildred's ilk, The exploiting capitalist class, through their practices and business techniques keep millions of people in the yoke of common labor, who they have never seen, who are kept impoverished by the money and power of the industrial giants. This point is more than obviously O'Niell's moral outlook on modern society, and can not be missed because of the gross distortion of the characters of Yank and Mildred.