

“DIRTY MONEY” AND BROKEN LIVES: CRIMINALIZING TERRORISM FINANCING IN WILBUR SMITH’S *THOSE IN PERIL*

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Abstract:

*This paper fully discusses the thorny issue of the financial income of terrorism in Wilbur Smith’s *Those in peril*. More specifically, it aims at examining the mechanism of terrorism financing materialized through the symbolic imagery of Cayla Bannock’s kidnapping-for-ransom in the Indian Ocean by a Somalian terrorist organisation. Then, this study sheds light on the convergence of the web of illicit funds raising with the blood foe against the Westerners, revealing the porous boundaries between the organised crime and ideological extremism. Through the sexual abduction of Cayla Bannock under her captivity, this paper also intends to show how criminal activities irretrievably break the lives of the victims and their relative from a psychoanalytic perspective.*

Keywords: *Financing Terrorism, Gang Rape, Kidnapping for Ransom, Posttraumatic Stress Disorder, Trauma*

Introduction:

The concern of financing mechanism of modern terrorism has always been at the heart of lot of scholarly and security discussions in their attempts of definitively curbing terrorism from its grassroots. Friedrich Schneider and Raul Caruso suggests terrorist cells as not “only a brand with an extremely shallow hierarchy. Instead of being an organisation, it is rather a ‘virtual business corporation” (Friedrich Schneider and Raul Caruso, 2011, p.3). The point being discussed, here, suggests that the ideological dimension of the criminal organisations is predominantly fuelled by the prospect of private financial gain rather than the conservatism of the Arabs’ cultural

identity.

In this realistic context, the probing question of the terrorism ‘financing’ has been properly tackled in the mainstream of the Article 1 of the Third Directive on Money Laundering and Terrorist financing (ML/TF) outlined by the EU (European Union). “Financing” can be defined as “the provision or collection of funds, by any means directly or indirectly with the intention that they should be used or in knowledge that they are to be used, in full or in part, in order to carry out any of the offences” (Inca César Bloemkolk, 13).

In Smith’s *Those in Peril*, the illicit fund-raising of the terrorist organisations are directly provided through “dirty money” (robbery at seas, maritime piracy and kidnapping for ransom). The mainline of the story is centred on the kidnapping of a nineteenth-years-old girl, on the family yacht in the Indian Sea by Somalian terrorists. As the story unfolds, another motivation beneath the terrorist action begins to take shape. It mainly addresses the revenge motivation for the murder of the Sheik Tippoo’s sons by the Hector Cross Security Company, giving a dynamic turning point to the story.

In this perspective, this paper aims at examining the capitalist mode of financing of the Somalian terrorist organisations. Further to this, it also endeavours to analyse both the physical and psychological impacts of the terrorist crime on their victims. In order to reach these objectives, it seems important to take into consideration the following questions: what is the symbolic logic of ‘kidnapping for ransom’ and its trajectory to the Somalian post-colonial struggle? And then, how is the prospect of the financial support to Jihadist organisation implicitly fosters the dysfunction of both the individuals and the Western community as a whole?

This paper rests on the theory of psychoanalysis to investigate the mental conditions of the traumatized victims of kidnapping in the novel. Peter Barry suggests, psychoanalysis

as a form of therapy, developed by Sigmund Freud, which aims to cure mental disorders 'by investigating the interaction of conscious and unconscious elements in the mind... This practice is based upon specific theories of how the mind, the instincts, and sexuality work (Peter Barry, 2002: 70).

This study is structured around three main parts. The first part examines the sources of the illicit terrorism financing by means of kidnapping for ransom. Then, the second part provides a case study of criminal activity through Cayla Bannock's gang rape by the hands of the terrorists following her kidnapping. The last part explores the physical and psychological scars of Cayla's gang rape on her psyche.

I. Illicit Financing : Kidnapping-for-Ransom as Source of Terrorist Funding

Kidnapping is not a recent phenomenon. It has a long history dating back to the 17th Century in Britain whereby "infants (kids) of rich families have been "napped" (caught in sleeps) for ransom" (Bello Ibrahim, 2017, p. 136). Paraphrasing Fage and Alabi, the Nigerian Bello Ibrahim conceptualises "Kidnapping" as "a forceful or fraudulent abduction of an individual or group of individuals for reasons ranging from economic, political and religious to [struggle for] self-determination" (Bello Ibrahim, 2017, p.136). As such, "kidnapping-for-ransom" is a serious crime having the possibility to take the shape of felonious crimes, such as rape, physical violence, financial victimization, and murder. It also posits as a growing global epidemic with no realistic solution, entering into the malignant repertoire of the financial campaign of the terrorist organisations. According to Overseas Security Advisory Council (O.S.A.C), Somalia and "Nigeria in the recent years [are] among the top countries with high-kidnapping incidence globally" (Francis Akwash, 2016, p.1). Modern-

days terrorist networks and criminal organisations perpetrate “kidnapping for ransom”, falling into three (3) categories for the following reasons:

(1) kidnap for ransom, or economic/criminal kidnap, where kidnaps are executed to extort money in return for the hostage’s safe release or to pressure a family or group to pay a debt as is the case among drug dealing groups; (2) political kidnap, which is kidnap executed to extort political, religious, or other concessions from authorities, usually governments; and (3) hybrid kidnaps where groups with political or religious causes commit kidnap to fund their cause.” (James Alvarez, 61)

Whatever the forms of the criminal offenses, the goal remains the same. It consists in holding potential hostages, probably the Westerners, to finance their terrorist operation off the coast of Somalia and the Horn of Africa. Those hostages are not chosen at random. They are either chosen on the basis of their nationality and social or religious status. Francis Akwash observes that:

Unfortunately, because the primary aim of these types of abductions is to create sensationalism, be visible or to make a statement the percentage of hostages that are killed can be quite high. Strong emotion and mental defect also play a large part in the overall number of kidnappings (Francis Akwash, 2016, p. 1).

The fictionalization of the illicit financing terrorism in Wilbur Smith’s *Those in Peril* is epitomized through Cayla

Bannock, a nineteenth American heiress of a substantial fortune, “whose family was the richest in that hated infidel country” (*T.P.90*). Smith, perhaps, by interpolating on that trend of age portends to display the potential vulnerability of the European sailing across the Somalian waters. That tendency of age, “nineteenth”, also provides a strong indicator for the narrator’s innocence and naivety to set out that exciting journey on board of the luxurious family yacht across the Indian Ocean with her infiltrated boyfriend, Rogier, who was actually a terrorist. Rogier’s aphorism to Cayla’s expedition reveals that “the girl will be more vulnerable and malleable without her mother to protect her and once she is our power the mother will be helpless to resist us. Take a cub and the lioness must follow” (*T.P.23*). The truism of Rogier’s rhetoric is symbolic. It disguises the hidden intention of the Somalian terrorists to symbolically target their enemies, the American government. The graphic image of the “mother”, in the quotation, enters into the ideological implication of class struggle between the Arabs and the Westerners.

The symbolism of Cayla Bannock’s kidnapping for ransom serves as a vindication of the political strife for the settling of colonial debt repayment covered through the Arab media channel, “Al Jazeera TV”. The Al-Jazeera TV presenter reports the hijacking of the American yacht as follows:

The yacht has been scuttled at sea as a reprisal for the recent atrocities committed by the American troops in Iraq [...] the fighters will demand an apology from the American government for its terrorist action in Iraq, together with appropriate financial recompense for the release of the crew and of Cayla Bannock (*T.P.83*).

Obviously, the hijacking of the American yacht by the Somalian terrorist cell, 'The Flower of Islam', not only has a political agenda, but also serves as a market value to finance their terrorist activities. It consists in demanding huge ransom for the sponsoring of the Jihad campaign. In Rogier's own terms,

As soon as I received the ransom money I will give Hazel Bannock and her daughter exquisite deaths. I will let every one of my men sport with them. They will take these two Christian whores in both their holes, a thousand times over from the front and from the back. If they cannot kill them with their pricks, then they can use their bayonets in the same holes to finish the job. It will be fine sport to watch. We will share the pleasure of it with the assassin Hector Cross [...] They will stretch his anus wide enough to ride horse a ride through it. For a man like him the humiliation will be greater than any physical pain (*T.P.*, 204).

This passage vividly captures Rogier's deep-seated hatred toward the Christian Americans fuelled by an old blood foe. Using such an obscene and vulgar language in tone, Rogier is clearly caricaturing both American women as "Christian whores" to spoil their moral integrity. He is intentionally seeking to trample his mortal enemies to a death by rape. Rogier also reflects on ransom payment as a lucrative source of influx of financing for their terrorist activities. As provided in the recent reports of the United Nations on maritime piracy and kidnapping for ransom,

Most of the ships hijacked between 2008 and 2012

have been released against the payment of a ransom. Between 2005 and 2012 the value of ransoms paid for ships and/or seafarers kidnapped by Somali based pirates is estimated at US\$ 339 million and US\$ 413 million. In 2005, ransoms paid average around US\$ 3.96 million, in 2009, 2010, 2011, and 2012 respectively. While in 2010, the total amount of ransoms paid was US\$ 176 million, this amount fell to US\$ 160 million in 2011 and US\$ 31.75 million in 2012 (Maritime Piracy, 2014, p. 15).

Surfacing on the comparative amounts of ransom payment in that hard-hitting report, the head of the Bannock security, Hector Cross, reveals that “there were twenty-eight attacks on shipping and all of these were localized to the Gulf of Aden. Of these only nine were successful; but they reaped ransom money of an estimated one hundred and twenty million dollars” (*T.P.*, 334). By means of this multimedia presentation about the statistic number of terrorist attacks off the coast of Somalia, these figures drastically entail a rapid increase of the criminalization of terrorism financing. The campaign of the terrorist attacks orchestrated against all the foreign maritime traffic in the nautical miles offshore of the Indian Ocean is exponentially intensifying. To Hector Cross, within the last twelve months of ruling of the former terrorist chief, Sheik Khan Tippoo, “one hundred and twenty-seven attacks” are mounted from which ‘ninety-one’ are successful (*T.P.*, 334). “The ransom money collected was an estimated one point two-five billion dollars” (*T.P.*, 334). That represents a huge amount of money that undisputedly allows him to operate “mother ships for his attack craft” (*T.P.*, 334). On this fact, he is using captured ‘Taiwanese’ and ‘Russian trawlers’

for this purpose. The British protagonist Hector Cross also notices in the narrative that,

These all carry sophisticated electronic equipment, but more significantly he has built helicopter pads on their decks. He now has two, or possibly three, Bell Jet Ranger helicopters in service. This enables him to scour the waters for hundreds of miles around, to spot both dangerous naval warships and fat and juicy mercantile targets (*T.P.*, 335).

Smith posits the heightened activity of maritime piracy and kidnapping as potent symbol of power and wealth for the terrorist organisations. By plainly describing the scenes of the criminal activities, in his narrative, he purports to raise the international community's attention regarding the dangers of maritime piracy linked to the insecurity or vulnerabilities of the foreign vessels sailing across the Indian Ocean and Gulf of Aden. Even if, the incidences of the maritime piracy in these recent years do not always cover media headlines, however, its stands as a real phenomenon which seriously threatens the stability of the African mainland coast.

2- Perpetrating Rape: a Cultural Weapon for Terrorism

Rape or '*Raptus*' in Roman terminology describes "the penetration of the mouth, vagina or anus by any part of the attackers' body or by an object used by the attacker without the consent of the victim" (Patricia Weiser Easteal, 1992:1). It is also defined as a "sexual intercourse, or other forms of sexual penetration, initiated by a perpetrator against a victim without their consent" (Nicola Malizia, 2017, p.1). The concept of rape describes best the activities of sexual

abuse and violence, leaving negative impacts on the physical and psychic nature of the victim.

Cayla's victimization, in Smith's *Those in Peril*, may be read through the sadomasochist aggression her hostage takers inflict on her. Her sexual aggression and physical tortures, evidenced via "videography" and "email attachment", are intentionally perpetrated on her as a form of cultural weapon to both shatter her whole self and break her down psychologically.

In the email attachment sent to her mother by the ravishers, for instance, Hazel Bannock could see the image of a broken girl who is beseeching the help of her mother and government, inviting them to come at her rescue. Though the number total of words she delivers through her message is meagre and sometimes unattached to any framing sentence, the readers can learn from these verbal fragments something about her suffering. She is so bereft of the resource of speech that she instantly has some serious impediment to express her sentient distress in a coherent manner (*T.P.119*). Cayla's disability to formulate a conversational speech underscores the depth of despairs and torment having abruptly shattered her whole life emotionally. As Gabriel Schwab suggests,

Under conditions of imprisonment in a hostile environment, the "mind begins to play tricks on you." It turns the victim into a terrified and helpless child and the torturer into a sadistic adult who claims sovereignty over the body and its freedom, over life and death. It is a practice aimed at the destruction of human dignity, that is, a form of dehumanization. At the same time, in calling torture "inhuman," discourses on torture tend to exclude torture from the

sense of being human. Torture therefore also emerges as a practice that violates the very boundaries of the human in both victim and torturer (Gabriel Schwab, 2010, p.154).

Cayla's form of 'dehumanization' and tortures becomes more manifest in the narrative through the brutal torture and torrent sexual abuses she endures just after finishing her entreaties session, turning her into a sort of sexual object. She is subjected to a gang rape rich of phallic symbolism. Under the focus of a camera, Cayla is disrobed and lowered onto her back under the threat of a blade inlaid with gold Arabic script (*T.P.*, 120). Then, her aggressor

brought out her breasts, one in each hand, and squeezed them so brutally that their delicate nipples stood out and Cayla screamed with pain... There was one on each of her hands holding her by the wrists. The other two grasped her ankles... The man who stood over her undid his belt... He stared down at Cayla's sex and spat on the palm of his right hand. He spread the splitte over the head of his penis to lubricate it... It was enormous ... He knelt between her knees and lowered himself onto her" (*T.P.*, 121).

She is repeatedly raped by a band of men possessing "enormous penis" (*T.P.*, 121). As one of the men finishes his turn and moves away, another one took his place immediately. After "the fourth rape Cayla lay quiescent, no longer screaming or struggling. After the sixth there was blood, much blood, bright against her pale tights. When the tenth man stood up grinning and hoisting his breeches, the camera pulled away to focus on the face of Adam, as he watched emotionlessly" (*T.P.*, 121).

From this passage, two personalities of the rapists can be drawn. One can be assimilated to sadism characterized by a strong expression of sexual aggressive fantasy aiming at causing humiliation and suffering to their victim. The other is attributed to a compensator, a sexual practice which may be regarded as a passive sexual fantasy. It mainly alludes to the sexual perversions as exhibitionism that intends to expose and see the victim during or/and after the sexual attack. Adam Tippoo perfectly falls in this category whereby he pervasively draws his pleasure from watching Cayla's sexual abuse.

Smith, by narrating the scenes of the sexual abuse of the victim, fragments and reduces her aggressors into a band of perverse and voyeurism. Cayla's sexual aggression makes them allude to the devil incarnate that only draw their pleasure from the pain and suffering inflicted on her body. Her pictorial image focuses on the aggressors "sardonic grin" (*T.P.*, 120) under the black masks by establishing a comparison of their grin with that of a "crackling of hyenas that had picked up the scent of blood on the wind" (*T.P.* 120).

She ponders over her sexual aggression as 'vampirism.' Her vantage point, on the one hand, is to provide to the readers a panoramic vision of the basic bodily sensation she was experiencing during her gang rape episode. The evocative imagery of the rape focuses on the disgusting smell of the blood and semen on Cayla's naked body sense of biting pain and sympathizes with her silence. Smith also capitalizes on the reproduction of the rape attacks as a form of dehumanization.

The sordid tale of both the sexual perversity and animosity of the rapists against their captive appeals, in the mind of the readers, to a scene of hard-core pornography which reveals the erotic fantasy of the terrorists' gang, reflecting the sado-masochism tendency of the perpetrators.

In this context, the readers may give to the rapists a sense of power that the compound words, sadism and masochism,

reinforces. It gives them a “feeling of personal power in the ability to cause pain, to totally manipulate and dominate another creature” (Ernest Becker, 1973, p. 245) by turning their victims into animals or treating them as ‘chattels’. Perpetrating rape on their victims therefore symbolizes a means to demonstrate and emphasize their supremacy in the face of the world.

The peevishness of the minor character ‘Bayhas the lion’ or ‘Bayhas the Mighty pole’ symbolically represents the animosity of the terrorists. His cherished narcissism feeds on symbols in the sense that the sobriquets have come to vindicate the clues of the brutal and savage attributes of the terrorists. He is assimilated to a ‘lion.’ The metaphorical term is not meant to be taken slightly. Similarly, to the ‘lion’ which is considered as the imperial symbol of ‘power’ of the forest, ‘Bayhas’ also symbolizes the ‘destructive power’ and ‘sexual tonicity’ weighted by the belonging of his “monstrous sexual organ” (*T.P.*, 378).

His whole organism is shouting the claim of his natural narcissism. And, this claim can make the life of their victims a hell. He displays his genital organ to perform the task of a coercive or punitive agent for the punishment of their victims through forcible rape. This is why he was always heartened by his mate to be the first one to give to Cayla Bannock, a monumental phallus. “He was the first to mount this whore’s daughter at the Oasis. He must be first to plough the mother Whore” (*T.P.*, 378). The strong impression of being viciously raped by a band of savage extremists and then being captured on a videography sounds as a humiliation for her as the daughter of a renowned family. She does consider the recording of the pornographic image of her as tarnishing her reputation and going against the societal norms, begetting on her a feeling of low self-esteem. The narrative is neatly trimmed on the sexual deviancy serves no purpose than being a subtle manner of charactering evils.

Smith in the literary text acknowledges the perpetration of Cayla's sexual abuses and humiliation as the repression of the collective memory to the historical trauma of the Western colonisation. Yet, how does kidnapping and captivity affects the mental brain of the victim?

3- Beyond Captivity: the Long-Term Psychological Sequel of Terrorist Abduction

Cataclysmic events, such as hostage-taking, most of times, spawn an unrelenting grip on the memories of both the victims and their families. As to the psychologist Elizabeth K. Carll, "survivors of torture often report feeling shattered physically, psychologically, socially and spiritually by the torture they experienced" (Elizabeth K. Carll, 2007: 39). Elaine Scarry also notes that "physical pain has no voice, but when it at last finds a voice, it begins to tell a story, and the story that it tells is about the inseparability of these three subjects, their embeddedness in one another" (Elaine Scarry, 1985:3). Just as physical pain has no voice, as Elaine Scarry suggests, psychological wounds also remain relatively muted into the interior of the sufferers.

The chronic trauma exposure related to the collective sexual rape sets the stages for ongoing negative health outcomes. Cayla, indeed, has been exposed to a risk for increased physical illness. In the narrative, chronic state of sickness with injuries remained as a far-reaching consequence of the brutality of the collective rape they have inflicted on her. She becomes sick with loneliness and fear (*T.P*, 117). Even worst, a long-term physical sequel of gang rape on Cayla spawns unwanted pregnancy (*T.P*, 277). Not mentioning the fact that she has been possibly exposed to sexually transmitted diseases such as HIV/AIDS, urinary tract infections, genitals warts, vaginal fistulas and menstrual

problems, Cayla is clinically diagnosed by a doctor with early stages of pregnancy (*T.P*, 277). As suggested by Cassandra Clifford, the violent form of rapes and the recurrent use of

objects increase the long-term and permanent physical damages such as fistulas, in which the abnormal opening is produced between the vagina, the bladder and/or rectum. Women who are pregnant often miscarry, others are rendered infertile due to the extent of damage the rape inflicted on their bodies (Cassandra Clifford, 2008:5).

The narrator conceptualizes unwanted pregnancy as a deliberate racial prejudice inflicted on her body. Additionally, Cayla's relatively long incarceration has borne a psychological stigma on her mind. Since she is not accustomed to have her liberty confiscated and being held against her will, she experiences, first and foremost, a deep sense of "anxiety symptoms such as psychological shock, terror, fear, and anxiety"; and other symptomatic effects characterized by "extreme emotionality liability, despair, depression, anger and grief." (Elizabeth K. Carll, 2007: 73) During her incarceration, Cayla is placed under;

the complete control of the abuser who determines when the victim can eat, go to the bathroom, and sleep. The lack of privacy (the victim must eat and relieve him –or herself in front of the abuser) coupled with absolute vulnerability (there is usually sleep deprivation, nakedness, and social isolation) result in an almost infantile state of

dependency upon the abuser. In this way, the abuser/tormentor also becomes an attachment figure, the person who relieves the victim's pain, isolation, hunger, and all other physical and social-emotional needs [...] the victim becomes psychologically bound to the abuser. (Francis Akwash, 2016: 2)

The exposure to the stressful environment combined with the sentiment of the lack of privacy within the extended periods of her captivity arouses in her innermost self a feeling of overwhelming emptiness or hopelessness. Cayla grows into a distressful mood. Her solitary confinement increasingly opens a window to a high-risk problem of cognition symptoms including difficulty of concentration, confusion, sense of disorientation and problems with memory and attention. She gets into a terribly guilty conscience about the fact that her mother is not doing enough efforts to get her back or to protect her from being abducted in that faraway place. As a result of this, she develops a vicious cycle of disordered thinking within her thought, leading her to believe that she has stayed alone or having being abandoned by her family.

The evidence of Cayla's psychological torture by the hands of the terrorists sent to her mother leaves the head of the Bannock security, Hector Cross, with little choice than to rush to her rescue. When he comes at her rescue, it is the face of a girl totally dissociated and deprived from her cheerful mood that he can find. He can find her in a deteriorating and apathetic attitude. At his arrival in her cell, Hector finds her asleep, lying curled up on her cell.

She opened her eyes but for a moment

could not focus them. ‘Wake up, Cayla. I have come to take you home’. Suddenly her eyes flew wide open. They seemed to fill her whole face. They were brimming with the shadows of terrible memories [...] She was deafened by her fear, not understanding the words, fighting him with all her meagre strength (*T.P.*, 163).

In order to help her escape the traumatic memory, Hector Cross retrieves her childhood experience by initiating a memory game serving no other purpose than to change and forge the configuration of her mind. He begins to revive her memory about the presence of her mother, her undying love she has for her, and even the name of the filly that her mother has given to her on the occasion of her last birthday. By reliving the experience of her childhood, Cayla begins to feel a sense of relief. Cayla’s childhood imagery is influenced by storytelling which fosters a relief from her emotional torture. Cayla’s infantile attachment to her filly suggests a remembrance to the childhood.

The therapeutic function of the storytelling is assumed by Hector who refers to the process of re-telling as a vital vehicle that conveys her sensibility. The memory game consists in intentionally misleading himself to tell her about the name that she has given to her filly, telling her that it was “Milk Chocolate” (*T.P.*, 163). Storytelling produces a chilling effect on her as she slowly jogged her mind to redirect her memory on the accuracy of the fragment of information about her childhood. She instantly reminds Hector that the right name she gave to her filly was “Chocolate, just plain Chocolate” and “not Milk Chocolate” (*T.P.*, 163). Cayla’s relief is immediate when she realizes that she is being rescued by one of her mother’s men. “She began to weep, silent sobs that racked her entire body. Hector

picked her up in his arms. She was light as a bird, but burning up with fever. ‘Come on, Cayla. I’m taking you home. Your mother is waiting for you’ (*T.P*, 163). She deeply feels delighted of being rescued from the fortress and heading for the arranged pick-up rendezvous where her mother is waiting at Sidi el Razig.

The remembrance of her captivity is so upsetting for her that she cannot even realized that she is uttering the name of her aggressor in her nightmare as if practising a ritual of exorcism. From that very moment, being uncertain about what to do exactly to flee from Adam’s relentless pressure, “She was shivering as though with a violent attack of malaria” (*T.P*, 243). Acknowledging the extent of the psychological damage that this incidence is obviously leaving on Cayla’s mind, Hector Cross, therefore finds more than necessarily to try his utmost to get out of this predicament.

Cayla was in desperate state. She was deadly pale, shaking; shivering and weeping [...] Cayla burst into heartbroken sobs and buried her face against her mother’s shoulder. She had been so strong and so convincingly brave and cheerful up until this time that Hector had believed, or rather he wanted to believe, that she had come through her ordeal with little psychological damage. But now he knew it was an illusion. The damage was so deep that it had shattered the very foundations of Cayla’s being. It was going to be a long hard fight back (*T.P*, 246).

Once being safe from the extraction operation, Cayla suddenly feels overwhelmed by a wave of feelings. She particularly experiences at the same time a self-blaming feeling

and hate toward herself. Therefore, she feels the need to confess her part of responsibility in that painful experiences which have caused the death of a great number of Hector's men. She partly blames herself for her part of responsibility in the death of Hector Cross's men during the extraction operation. She remorsefully feels guilty for being in a certain way at the genesis of all these sufferings and misfortune. She consciously represses the thought that this will have not happened if only she had not been too stupid. This is why she regretfully apologizes herself. "I am so sorry, Mummy. Hector was right. I invited Rogier on board the Dolphin, and I bribed Georgie Porgie to give him a job" (*T.P.*, 200).

Cayla's mental health deterioration becomes more pronounced under the scenario capturing the sobering reality of her return to Houston. In the term of her post-assault release and homecoming, she re-experiences a variety of psychosomatic illnesses ranging from depression, anxiety, social withdrawal and emotional irritability. One of the common is the Post-Traumatic Stress Disorder which is mainly characterized by "three symptoms clusters: intrusion (e.g. flashback, nightmare, emotional or physiological reactivity to reminders), avoidance, numbing (e.g. avoiding reminders associated with the event, loss of affect); and hyper arousal (exaggerated startle, hyper vigilance, difficulty sleeping)" (Wendy D'andrea et al., 2011, p. 380).

These above descriptive symptomatic effects are characteristic of Cayla's pathological illness. After her return to her living place, it remains more than evident that Cayla's mental state is much more precarious. She may be even diagnosed with a Post-Traumatic Stress Disorder (P.T.S.D) pattern. "PTSD is a severe emotional trauma, which severely impairs the person causing problems with his/her psychological and physiological well-being" (Ashley Morgan Anderson, 2015, p. 4).

Although, survivors to the traumatic events often report difficulties falling asleep or staying asleep, Cayla's Post Traumatic Stress Disorder in the narrative results in forms of recurring nightmares. It happens on the night of the celebration of the new-found love affection between Hector and Hazel. This is the first time that they are enjoying and making love with furious haste as the narrator clearly indicated in the lines. However, their moment of pleasure is unexpectedly messed up by the terrible piercing screams of Cayla. They have been incomprehensively awakened by the high-pitched scream of Cayla. They, at first have thought her to be in a potential danger but finally found her in her bed after a detailed inspection of her bedroom.

Cayla was curled up in the middle of the bed hugging her knees with both arms. But when she lifted her face toward him it was white as the sheets on which she lay. Her eyes were wild with terror. Her mouth was wide open. The screams that poured up from her throat were shrill like high-pressure steam escaping from a ruptured machine boiler [...] Cayla was struggling so violently that Hazel could not hold her, and she broke away. Gradually her screams became more coherent. 'No! No! Please don't let him hurt me again. He shook her, and stared into her face [...] 'Wake up, Cayla. It's me, Heck. You are having a nightmare. Wake up!' Her eyes focused. She shuddered and her screams cut off abruptly (*T.P.*, 272).

Cayla is frozen by a terrifying nightmare. Dream has triggered the memory of the past experiences. 'The traumatic nightmare,' 'undistorted by repression' or "unconscious wish, seems to point directly to an event, and yet, as Freud

suggests it occupies a space to which access is denied. Indeed, the vivid and precise return of the event appears, as modern researchers point out to be accompanied by amnesia” (Cathy Caruth, 1995, p. 152). It emerges as a psychological response to the unexpected or overwhelming events. Though, this passage barely leaves the readers with few capacities to discover the dream’s latent content, it offers them further possibilities to guess from the tone of the narrative that she is suffering from the traumatic re-enactment of the past experiences through her life. Or at least, it seems obvious that she is experiencing flashback, during which she is feeling like she is vividly reliving her recent sexual assault in her dream.

Cayla is experiencing an intense persecutory delusion or hallucination. She feels as if taking the appearance of a zombie or plunged into a form of hypnotic trance. She appears to be like a lifeless body, apathetic or totally in independent judgement or automaton. It seems as if the repressed memories of the past experiences have played tricks on her mental state by disrupting her sensory perceptions. The distorted perception of the traumatic events through her life with no reality arises from the disorder of the nervous system. When Hector and Hazel erupts in her bedchamber for instance, they can find her in a paranoid schizophrenic mood. ‘Schizophrenia’ is a psychotic disorder that most of time affects the mood shift to the point where the victims’ visceral reactions are completely dissociated from their immediate environment. On the other hand, it is a “severe and disabling brain disease that affects a person’s thoughts and behaviour. Untreated, schizophrenia causes distortions of reality; a person may have auditory or visual hallucinations, be fearful and withdrawn, or behave inappropriately for the circumstances” (Understanding Mental Illness, 2011, p. 12),

The presence of Cayla's psychotic feature during her dream can be proven by the expressiveness of the inarticulate utterance "No! No!" (*T.P*, 272) which comes to vindicate the burden of the psychosis on her mind. Cayla is deeply affected by an intense emotional shock. She was "violently convulsing" (*T.P*, 272) as if she was being wandered by an 'idle ghost' in her nightmare. When she probably dreams about her traumatic torture, she extremely feels terrified. Though, she leaves the places of her sequestration far away, she believes to be in immediate danger. Cayla suddenly feels that she has been brought back in the midst of the past experience of her sexual assault. She is unable to convince herself that, it was far away, and she would feel his presence close by.

In her nightmarish vision, Cayla is unshakably persuaded on the falsely belief that an alien criminal has come in her bedroom to harm her or her family. She believes that "he *is* here. You must believe me. He is so close I could smell his breath. It was horrible" (*T.P*, p.272). The distressing feeling has disrupted her perception of the reality. It also increases at the same time a sense of detachment from her feeling or emotion to the reality, during which she is found in the incapacity to have a clear vision of the kind of tense to use in her discourse. She tries to conciliate two distinct sets of inflectional forms of the auxiliary 'to be' that expresses the distinction of time. The present tense collocates with the past simple.

Conclusion

All in all, this study purports double-edged socio-utility. It sustains the narrative of financing terrorism as a mirror to show how money sustains power, threat and social disruption in the modern times. Then, it also demonstrates that money, whether

clean or dirty is the lifeblood of terror operations. By connecting terrorism financing across global trade routes with the organised crime (kidnapping for ransom and rape), Smith, in the novel, suggests that the web of illicit funds, epitomized as a form of retribution to colonial exploitation in Africa exerts deep psychological and social dominance over victims. Definitively, this paper presents terrorism financing not merely as a criminal activity, but also as a socio-political phenomenon which destabilizes the whole society. The novel makes a case for the responsibility of the international nations to enforce the protection of the shipping lanes of the Indian Ocean and the Gulf of Aden.

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