

Emmanuel Njoya

The Man with Three Braids

Cameroon

TAGS: [African Mythologies](#) [African Storytelling](#) [African Traditions](#)



We are still trying to obtain permission for posting the original cover.

General information	
Title of the work	The Man with Three Braids
Country of the First Edition	Cameroon
Country/countries of popularity	Cameroon
Original Language	Fumban
Country of the Recording of the Story for the Database	Cameroon
Full Date of the Recording of the Story for the Database	November 11, 2021
More Details of the Recording of the Story for the Database	Foumban/Fumban, West Region, Cameroon
Genre	Myths
Target Audience	Crossover (young adults)
Author of the Entry	Divine Che Neba, University of Yaoundé 1, nebankiwang@yahoo.com
Peer-reviewer of the Entry	Daniel A. Nkemleke, University of Yaoundé 1, nkemlekedan@yahoo.com Eleanor A. Dasi, University of Yaoundé 1, wandasi5@yahoo.com Hanna Paulouskaya, University of Warsaw, hannapa@al.uw.edu.pl

Creators



Emmanuel Njoya (Storyteller)

Age of narrator: 52 (in 2021)

Social status: King maker

Profession: Teaching

Language of narration: Shumom

Bio prepared by Divine Che Neba, University of Yaoundé 1,
nebankiwang@yahoo.com

Additional information

Origin/Cultural Background/Dating

The Bamoun Kingdom is situated in the Western region of Cameroon. It is surrounded by Donga Mantung and Bui Divisions in the North, Mifi Division in the West, Bafia and Bangante towns in the South and Banyo town in the East. Its origin dates back to 1390 with its founder Nchare, a prince from Rifum (the present day Bankim), in the Adamawa Region of Cameroon (see [here](#), accessed: July 9, 2019). The Fouban traditional society is well structured with "Mfon" (King) at the head, closely assisted by the "Momamfon" the queen. Other custodians of culture include the notables. The Mfon is noted for his numerous wives and uncountable children. Other secret societies which assist in the administration of the Kingdom, both in the physical and spiritual realms, include the secret societies. Among them are: Nguri and Muitngu secret societies. Owing to the people attachments to the Gods, spirits and ancestors, the Fouban people pay particular attention the popular Nguon Festival (of fertility and protection), which has become a crowd pulling event in Cameroon for the past years. Gods and ancestors are worshiped during the festival and the spirit of sharing encouraged among the people by the king. The Fouban kingdom is one of the oldest Kingdom in Africa and noted for the invention of their own form of writing, which was later pushed to the periphery.

Sources:

Mamadou, Ntiecheles, *Les conflicts Socio-politique dans le Royaume Bamoun de 1863-1889*, DIPESS II Dissertation, University of Yaoundé 1, 2000.

Fewoh, Paul Mouliom, *Collectives Décentralisée et Développement Local: le Cas de la Commune Ubaine de Fouban*, DIPESS II Dissertation, University of Yaoundé, 2006.

Summary

A long time ago in the Bamoun community of Western Cameroon, there lived an old man with his wife. The man had three braids. Whenever he was asked what his three braids meant, he answered "these are the three braids of problems." This news reached the royal palace and the king called him over to the palace for questioning.

When he arrived, the king asked him: "What do the three braids signify?" He replied, "these are the three braids of problems," (without ever saying what that meant). Then the King asked that he be locked up in the palace prison ("mâ ndâ mbü"). A few days later, the King liberated him for a new questioning session. The King asked him once more, "what do the three braids on your head signify?" The man with the trotting braids answered: "these are the braids of the problems, I say" ("ma tita tèt pon tü"). At last, the King had him released, but called the man's wife and made an offer to her that if she manages to bring back the secrets that her husband is hiding in his braids, he will give her gifts, and above all, she will be awarded the title of Nji (i.e. a great notable of the palace). The woman returned home and at nightfall, she went to bed. While in bed with her husband, she asked: "is it true that I am the meaning of your braids?" Her husband replied: "These are the braids of problems you can't understand." She once more emphasized, "If you don't tell me the meaning of your braids, I'll divorce you and go back to my parent's house." This is how the man gave in and confided in her: "I will tell you the meaning of my braids but you must promise me that you will not tell these secrets to anyone." The woman replied: "I promise that I would not tell anyone." Then the man said: "The first braid means: the beloved woman who ends up killing her husband; the second: the water always comes from the bottom of the bed to flood the bed, and finally, the third: our shoe often pierces our toe." When her husband fell asleep, she retreated to the King's palace to pass on the precious information, that is, the secret of the braids on her husband's head. After doing it, she went home and only realized that the braids on her husband's head were talking about her. That is exactly why it is often said in Bamoun language that the person who robs you is never far from you and that your thief is a person who knows you better. What kills a man is what he loves the most, and the witch has never given up her potion.

Analysis

Patriarchy has often denigrated the female folk by presenting them as the other. They are often seen as wicked bringers of ill omen and thus, not worthy to be trusted. This misogynistic presentation of women makes one to see them as unwanted beings, as they help frustrate humanity's ambitions. Women, as certain myths depict, do all in their capacity to exploit the vulnerable spot of men to their advantage. The release of the secret by the heroine in the myth introduces us not only to the theme of betrayal and women's ambitions. The heroine in this



myth prefers to favour the King (nation) to the detriment of her husband. This issue of not being able to keep a secret has helped in structuring the Bamoun society as it is today. Women are given secondary roles, and in most, if not all community's secrets are kept away from them, because men do not trust them.

Classical, Mythological,
Traditional Motifs,
Characters, and
Concepts

[African Mythologies](#) [African Storytelling](#) [African Traditions](#)

Other Motifs, Figures,
and Concepts Relevant
for Children and Youth
Culture

[Gaining understanding Gender Masculinity Oppression Punishment](#)

Further Reading

Zezeza, P. T., "[Gender Bias in African Historiography](#)" in O. Oyewumi, ed., *African Gender Studies: A Reader*, New York: Palgrave Macmillan, 2005, 207–232.

Addenda

Occasion: staged

Method of data collection: Tape recording and note taking

Researcher: Divine Che Neba

Assistant researcher: Jean Kouotou

