

Sylvie Onana Etoundi

## The Copper Egg [Aki Ngoss]

Cameroon

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



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

General information	
<i>Title of the work</i>	The Copper Egg [Aki Ngoss]
<i>Country of the First Edition</i>	Cameroon
<i>Country/countries of popularity</i>	Cameroon
<i>Original Language</i>	Eton
<i>Country of the Recording of the Story for the Database</i>	Cameroon
<i>Full Date of the Recording of the Story for the Database</i>	December 27, 2021
<i>More Details of the Recording of the Story for the Database</i>	Okola, Lekié, Centre Region
<i>Genre</i>	Myths
<i>Target Audience</i>	Crossover
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## Creators



### Sylvie Onana Etoundi (Storyteller)

Age of the narrator: 56 years (in 2021)

Profession: farmer

Language of narration: Eton

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

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## Additional information

### Origin/Cultural Background/Dating

The Awae people, also known as Mvele, are members of a bigger clan known as the Beti-Fang. The Beti-Fang are to be found in the Centre region of Yaoundé, the political capital of Cameroon. But they are also found in several countries in Central Africa including Gabon, Central Africa Republic, Congo DRC etc. Before the introduction of Christianity, many of these people were animists, precisely because they were surrounded by forests and they believed that the gods lived in the trees and in caves. Although Christianity has radically transformed these local beliefs, many are still deeply animist. The practice of ancestral worship is also still very present especially in villages, but less so in big cosmopolitan towns such as Yaoundé, Ebolowa, Sangmalima. There are a lot of minor cultural differences between the various tribes within this bigger clan, but they all share a common belief that the spirits of their ancestors live on and guide them in this world. And that through certain rituals, these spirits can be invoked so that they provide clues how certain problems facing the society. Some elders in these communities claim that they can even speak directly to the spirit of the dead upon recital of certain prayers. This is, however, done only in very special circumstances of difficulties or impasse in the community or family where the dead person once lived, for example, when someone of the family or community is not making progress in his material life or when a child is not succeeding in his/her studies.

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Source: [Plan Communal du Développement d'Awae](http://pndp.org/Plan-Communal-du-Développement-d'Awae.pdf), pndp.org  
(accessed: August 16, 2021).

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### Summary

Work in progress

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### Analysis

Work in progress

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### Classical, Mythological, Traditional Motifs,

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

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## Characters, and Concepts

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### Music\* Storytelling

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

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#### Further Reading

Alexandre, Pierre, "Introduction to a Fang Oral Art Genre: Gabon and Cameroon Mvet", *Bulletin of the School of Oriental and African Studies* 37.1 (1974): 1–7.

Bekale, Marc Mv  , "[Memories and Mechanisms of Resistance to the Atlantic slave trade: the Ekang Saga in West Central Africa's epic tale the Mvet](#)", *African Cultural Studies* 32.1 (2018): 99–113.

Long, Essuma, "Don interg  n  rationnel de la parole: le cas du mvet en Afrique centrale" in Caroline Andriot-Saillant, ed., *Paroles, langues et silences en h  ritage*, Presses Universitaires Blaise Pascal, 2009, 21–31.

Ndoutoume, Tsira Ndong, *Le Mvett: l'homme, la mort et l'immortalit  *, Paris: L'Harmattan, 1993.

Sprout, Barbara, *Primal Myths: Creation around the World*, San Francisco: Harper Collins, 1979.

Von Franz, Marie-Louise, *Creation Myths*, Boston: Shambhala, 1995.

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#### Addenda

Occasion: staged

Method of data collection: recording and note taking

Researcher: Divine Che Neba

Assistant researcher: Oleme Christine Larissa

